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**Art**

**Los Angeles Museum, Exposition Park:** Jan. 1 to Jan. 30. The Fourth International Water Color Exhibition. The Fourth Annual Exhibition California Water Color Society. The Fifth Annual Exhibition of Photography of the Southern California Camera Club. The Southwest Art Exhibition. The annual exhibition of the Los Angeles Camera Club. The annual exhibition of the Pacific Coast Chapter of the American Society of Landscape Architects. Those desiring to exhibit will notify Mrs. M. Bayham during the Southwest Museum Extension, 410 Bradbury Bldg., Los Angeles, stating classification under which they will exhibit, and giving size of picture.

**Biltmore Salon exhibitions for January include:** Bevill Parshall, N.A., Dec. 29 to Jan. 16. Etchings by Chauncey Ryder, Arbor House, Jan. 18 to 24. During the last half of January the California Club will hold an exhibition.

**Chancellors:** In their Los Angeles galleries, Jan 1-15, etchings and aquatints by Loren Barton. Miss Barton has just received a handsome invitation from the Brooklyn Museum, a collection of her etchings. Miss Barton’s exhibition, a collection of the Chancellors and Chaffin Pasadena Gallery, in the Marylebone Hotel, Jan. 17 to 10.

**The Painters' and Sculptors' Club held** a very successful show at the Southland throughout December. Future shows have been announced by the Art Center. They will show throughout the year, and features new pictures and placing new pictures of sculpture at intervals.

**The California Art Institute held the first of a series of exhibitions in December, showing the originals of Illustrations by California students and the foremost illustrators of the day and president of the day and president of the day and president of the day and president of the day. The primary object of this exhibition and of the artists to follow, is to advance the understanding of the illustrator's art, to add to the work of the student. Since paintings done for reformation must be treated in a different manner than those for exhibition purposes.

**PANCAKE GALA** and three recent东路 fliers in the show of the International Print Makers held in Brooklyn, N.Y. last month.

**CANNELL and Chaffin announce an exhibition of the work of the Painters' and Sculptors' Club in their Pasadena gallery, Maryland Hotel, Jan. 1 to 15, and the same exhibition in their Los Angeles galleries, Jan 1 to 15.

In the group of women sculptors who ex-Nrated at the Los Angeles Art Institute, Los Angeles, in December were: Velma Adams, Elsa Adams, Paul Connell, Louise Everett, Jossie Hannon, Helen Howell, Kathleen Howard, Grace Wels Parkin, Beatrice Rosenau, Laura Woodard Story, Katherine Kercher Nelson, Stellen Wilson and Julia Bracken Wemen.

John Thorn's landscape, "Down to the Desert" was awarded the gold medal; Joseph Cline's figure study, "Los Llanos," the silver medal; and Leiod Curtis' landscape, "End of a day," the bronze medal, given by the management of the Ambassador Hotel. For award to members of the Painters' and Sculptors' Clubz' exhibition last month at the Pasadena Gallery in the hotel.

**Bessie Hazen** will show blackprints and monotypes in the art and music department of the Public Library, Los Angeles, January 1.

**John W. Cotton** is now established in his new studio behind 311-3 Bonaire Avenue, Glendale, near Central Avenue, north of San Fernando road.

**From** the Joseph Penney exhibition last month at the Los Angeles Museum, Exposition Park, Mr. and Mrs. Preston Harrison bought the group of blackprints presented to the museum.

**University of California Extension Division offers an unusually fine course of study in drawing and appreciation of art. Two classes in this course will open Jan. 17. Mrs. Leslie Honeyman Goe is the instructor.

**The awards made** at the close of the second exhibition of the Painters of the West were: first, Jack Wilson Smith, "The Jade Surf," cold silver medal; Donald Farquhar, "He Begins Again," second, silver medal; and Maydion Dixon, "Desert Shepherdess," third, bronze medal.

**SOUTHLAND CALENDAR**

Announcements of exhibitions, later, concerts, club 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, the 15th. No responsibility can be guaranteed if they are received later than that date. California Southland is published monthly at Pasadena, California. One dollar and twenty cents currency of California will be held on the 15th. Advertisers will be charged as many times as desired if not at their option, to devote the first one of the issue to the advertisement.

**CLUB:** Entered second class matter, July 23, 1910 at the post office at Pasadena, California, under act of March 3, 1879.

**CLUBS**

**Valley Hunt Club:** During January the announcements are: Bridge and Mah Jongg Mondays, Jan. 16, 23-30, 4-11, 18-25, 11-28, and every Sunday beginning with the 1st of February. Sunday evening supports seven o'clock o'clock with interesting programs.

**Annandale Golf Club:** The afternoon bridge, Mah Jongg and tea parties have been resumed for the season. Those served as requested and tables for cards are always available.

**Los Angeles Country Club:** Ladies' Days, second Monday of each month. Lunch during dinner, followed by bridge on Saturday evening during the month. Lunch served from 11:30 to 1 p.m. on Saturdays. Sunday night concerts during month. Tea served as requested and tables always available.

**Wilsirhe Country Club:** Ladies' Days, third Monday of each month. Dancing every Sunday and Thursday during month. Noon served for each Sunday night in the month.

**Monrovia Country Club:** Ladies' Days, 4th Monday in each month. Torn and informal bridge every afternoon. Polo, Wednesdays and Saturdays of each week.

**Dinner dances:** Tuesdays and Fridays nights of each week, Tuesday night informal; Friday night semi-formal. KHQ opens to the ladies Tuesday and Friday every week.

**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 afternoons. Ladies play every day after dinner.

**Montecito Country Club:** Provides an ad-hole golf course, two concrete and two dirt courts for tennis, bowls and croquet. Tea is served and informal bridge parties arranged to desire. A buffet supper is served every Sunday night.

**Los Angeles Golf and Country Club:** Offers a course of eighteen holes, rolling away in hills and beauty. Recent purchase of additional acreage will provide an extended and even more interesting course. Lunchbox 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 re-opened to the women, and a special luncheon served. Those who do not

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Music

PHILHARMONIC Orchestra of Los Angeles, Walter Henry Rothwell, conductor, will give the monthly Friday evening symphony concerts at 3:00, January 26th; the Saturday evening concert at 8:00, January 5-7-51; and the popular Sunday afternoon concert at 3:00, January 12-25. All concerts are given in the Philharmonic Auditorium, Fifth and Olive.

PASADENA Music and Art Association announces the 1925 Artists Series will open Thursday evening, January 5, with the St. Olaf Choir, in the Pasadena High School Auditorium.

ALICE COLEMAN EATCHELDER, pianist, announces the fourth concert of the series of eight chamber music concerts for Thursday evening, 8:15, January 22, in the Music Auditorium of the Institute of Technology, Pasadena. The assistance artists are The Monucre Ensemble.

LOS ANGELES Chamber Music Society will give the third concert of the series of six, January 9, in the Music Room of the Los Angeles Museum at 8:00 p.m. These concerts alternate with the Friday afternoon concerts of the Philharmonic Orchestra.

L. R. REHMEN presents in the Philharmonic Artists Series, Ethel St. Denis and Ted Shaw Commins, Ure, 30 January, in the series, Miss Schumann-Hensel, Jan. 15, and Ernst Bohm, Thursday, Feb., 5, in the Tuesday series, Marier and Patterson, pianists, Jan. 27.

THE Woman's Orchestra of Los Angeles announces the first concert of the season for February 1, with Frederick Huttman as soloist.

CALIFORNIA Art exhibitors will give two concerts in Pasadena this season, the first to be Tuesday, Jan. 18, in the Shakespeare Club's new auditorium.

THE third concert of the series of six given in Pasadena by the Los Angeles Philharmonic Orchestra, Walter Henry Rothwell, conductor, is announced for Monday, Jan. 11, 8:15, The Raymond Theatre.

ALFRED MIROVIC, the distinguished pianist, plays a recital at the Philharmonic Auditorium, the evening of January 24, under the auspices of the Italian Club, by arrangement with Marie Agnese. Mirovic is one of the best pianists of the day, and his program contains many works never before heard.

LOS ANGELES Trio will appear in the third concert of their series of six at the Ebell Auditorium, Thursday evening, January 22.

SPINET Club of Redlands will continue the winter programs with the Bath 84, Denis and Ted Shaw Commins in January, Laband's Quartet, the pianists, Marier and Patterson, February.

AUDITORIUM Artist Series, George Leslie Smith, manager, will present Jacques Hofert, Friday, Jan. 22.

The Zooliner Quartet will give the Monday evening concert at the Beverly Hotel, January 26 and Feb. 2.

THE Donner String Quartet will give their first Pasadena concert of the middle of January.

LIBRARY will present the St. Olaf Choir, January 9-11, Philharmonic Auditorium, Los Angeles.

MUSIC and Drama Course of Pomona College includes an opera recital in January, and the appearance of Alberto Savin, harpist, February.

Mrs. EDWARD A. MACDOWELL, widow of the composer, has been awarded the prize of $5,000, offered by the "Pictorial Review" to the American woman chosen as having made the most valuable contribution to human welfare in 1925. The basis of the award is her work in the development of the MacDowell Colony, founded by Mr. Mac- Dowell, at Peterboro, N. H., to provide ideal conditions under which creative artists may work to the best advantage. Under the management of Mrs MacDowell the colony has been extended from one hundred to five hundred acres.

Announcements

PASADENA Community Players will present, opener Dec. 29, "Kempy" by J. C. and Effingham Ryley. The leading role will be taken by Bertram Harris, and the leading lady by Marian Crac Wentworth, "If everybody had a window in his house like this," January 18.

L'ALLIANCE Francaise de Pasadena held the December meeting in the studio of Mrs. A. de Forest Merwin, the president, Mrs. W. Kennon Jackson, and the honorary president, Captain Paul Ferguson, introduced the artists. Mrs. Marie de Marie Stein was the speaker.

ALICE BARRETT GREENWORTH presents her current reviews, January 21.
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California Southland

M. Urmy Seares - - - Editor and Publisher
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NO. 61, VOL. VII. JANUARY, 1925

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Official Organ of the Architectural Club of Los Angeles, California. Official Organ of the Assistance League of Southern California, 2804 De Longpre Ave., Hollywood, California

CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.
Advertising: CALIFORNIA SOUTHLAND, Pasadena, Col. 916. Los Angeles, Metropolitan 5270. Subscription price for 1925, $2.50 per year.
Arrangements made with the Community Arts Assn. of Santa Barbara to articulate with that organization through its 1800 members.

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A CLEARING HOUSE FOR CRAFTS IN CALIFORNIA

FROM every state in the Union, from every nation of the Orient and the Pacific islands, there have come to California men and women bearing gifts of talent or tradition, native skill or inherited art standards of the race. Sometimes these traditions are blurred by being handed down through several generations of American pioneers who have conquered nature but forgotten art. Sometimes the highly developed art of the subtle Orient has been sacrificed—has been lost in the commercial blindness that caters to ignorance because ignorance of art seems more universal than knowledge of its basic principles. But however covered with the debris of uneducated merchandising, however set aside by the exigencies of the fervid moment when food and shelter, transportation and subdivision, heat and light and water for the million are overwhelming the best men in our midst with incessant problems, these elements of art, these skilled hands and educated eyes, are here if only in the memory of ancient arts and racial crafts.

Even the pioneers who crossed in covered wagons the dangerous deserts and towering mountains of our continent and left behind or scattered on the plain their homemade looms and handmade hickory chairs are reviving in this out-door clime and leisure the skillful service of their hands and memory.

As Los Angeles settles down to the status of a city and finds herself in civic centers, circling boulevards and organized commercial sections, those who have chosen the Southland of California for their homes reach back into their past for occupations fitted to the hour and place; for no man or woman who has tasted of the joys of creative work can ever set aside the longing for another leisurely attempt to try again. Men who have worked in textile factories on the Atlantic Coast and made their pile have come to California as tourists and are now renewing youth and interest in the realization of a dream of perfect conditions in a new era factory. Women who on dusty prairie have stolen a few moments from the drudgery of life to poke bright colored rags through burlap in their effort to make the home more gay, have here an opportunity to dream a pattern long ago forgotten and embroider it with California’s oranges and poppies into a brilliant tapestry of cloth of gold.

There is something in the air of the Pacific that inspires to action in artistic numbers. The materials are here, the will to do, the effort finds expression in all sorts of objects, good, indifferent, and worse than poor.

What is lacking is a standard; for in this general democracy, every man’s opinion on religion, politics or art is considered just as good and just as worthy of respect as that of every other man!

With women, however, the matter of standards is not so democratic, comparison continually urges to better things. This tendency has been noticeably catered to in women’s magazines but it has remained for the Assistance League of Southern California to lay all the cards upon the table and let every craftsman and woman see what every other one is doing and then to discard inferior work ruthlessly while finding a market for the good.

Here are the women who know what is good. Here are the customers who buy the best for their own homes. They have set themselves the high task of examining the work of every needlewoman, every famous cook, every artist and craftsman who is willing to help in the work of raising our standards to one hundred per cent in workmanship and one hundred per cent in design.

As the official organ of this group of leading public spirited women, CALIFORNIA SOUTHLAND has consti-
CALIFORNIA

Great new an curio working would community in for the next six years for the men who set standards in art and architecture.

The problems of community work the smaller city has the advantage, as seen in Santa Barbara's model Community Arts Association and in Pasadena's Community Play House Center. These same principles are so huge as to be wellingbous of solution. Many centers are forming, many kind hearts and wise heads are organizing neighborhood interests and work.

The League of California is incorporated to assist all such enterprises, and to put into workable shape the multitudinous proposals which its hundreds of workers offer for the good of their communities. Of what is still called "Southern California" by its occupants but which is rather a state of mind than a definite territorial entity, few are so few that this state of mind have not yet burned their sentimental bridges behind them and made themselves a part of the State. They still say "back East" as though they expect to be buried there. Denoting as it does a transient population not yet settled in its work, this name of "Southern California" is an appropriate part of the Assistance League's title and indicates the tenor of its ways. Formed immediately after the close of the war for women, it gathered up the energy and interest dropped at that time and concentrated into a working unit the army of Red Cross leaders and war workers in Los Angeles.

A new name should be invented for those women who, inheriting from a long line of illustrious ancestors the power and skill of statecraft, apply it to a woman's organized work in a community as large as Los Angeles. Stateman is none too dignified a name for them, but to feminize it lessens its dignity. Yet needed it just those statesmanlike qualities we respect in our more notable leaders at Washington to hold together and to keep the loyalty of the remarkable group of women which Mrs. Hancock Bunting, its founder, has welded into the Assistance League of Southern California. From its Community House in Hollywood goes forth that fine charity and trained service which gives to those who need just what they need and no more. The Children's Day Nursery, whose inauguration day was Saturday, December 20, is but one of the scores of avenues of helping where highly specialized and much needed service is imperative at this moment. "The Contest of Craftsmen" is so different that one would hardly expect it to be fathered by the same Head; and yet it grew out of the need of that other movement which originated with Southern women after the war—Women's Exchange. At the Community House these women from the old South had, of course, a woman's exchange whereby to sell the articles made by warstricken women in their homes. These articles were so varied in quality and price, so often done by California's untrained artists, that the very high standards found in the old South went entirely lost and in order to sell the articles in our woman's exchange the Community House, a new standard of workmanship had to be established and new designs made. Mrs. Daniel J. Sully, who is of New York and whose training is in exquisite altar embroideries of the Old South, and Mrs. Phillips Brooks in Boston—has fitted her to lead in ideals and standards, was given offi- cial status to carry out her ideas for this important department. In December Miss Sully came to Los Angeles and the Alexandria Hotel early in December, she set a high standard and planted it in every Chamber of Commerce in the seven counties. Certificates of efficiency, given to those whose work is passed by experts as judges, carry a gold seal of The League, and inform the commercial Secretary of any town to which the journeyman artist or needle woman might come. They may recommend the worker and help to establish a clientele for her.

An agreement with Mrs. Sully, granted since the exhibits have been brought back to Community House or returned to their authors, brings us the following letter:

Mrs. Walderon, Vice Chairman, on the steps of 581 De Longpre Avenue, after the dolls and other exhibits had been judged and ticketed and returned to Community House.

Mrs. Frederick H. Sears, Pasadena, California.

"My Dear Mrs. Sears: I wish with some much good might be coined to register all I would like to express to you and what your encouragement and faith in the Contest of Craftsmen means.

"In trying to construct a department in our organization for greater usefulness and understanding with women and men, our Exchange became a part, as you know, of our various activities, and for two years we have discussed with our President ways and means. The Chairman of the Contest feels as confident at the present time as to the Southern California we need marked co-operation as the only straight road to the end we looked for, and our disappointment is keen that the Society of Arts and Crafts did not send her their best, and every ounce of energy in all lines needed. Success comes by every hand on the line at once. How pathetic it is to think of the things they may afford a place beside them as they climb and entirely lose sight of California. They still say "back East" as though they expect to be buried there. Denoting as it does a transient population not yet settled in its work, this name of "Southern California" is an appropriate part of the Assistance League's title and indicates the tenor of its ways. Formed immediately after the close of the war for women, it gathered up the energy and interest dropped at that time and concentrated into a working unit the army of Red Cross leaders and war workers in Los Angeles.

A new name should be invented for those women who, inheriting from a long line of illustrious ancestors the power and skill of statecraft, apply it to a woman's organized work in a community as large as Los Angeles. Stateman is none too dignified a name for them, but to feminize it lessens its dignity. Yet needed it just those statesmanlike qualities we respect in our more notable leaders at Washington to hold together and to keep the loyalty of the remarkable group of women which Mrs. Hancock Bunting, its founder, has welded into the Assistance League of Southern California. From its Community House in Hollywood goes forth that fine charity and trained service which gives to those who need just what they need and no more. The Children's Day Nursery, whose inauguration day was Saturday, December 20, is but one of the scores of avenues of helping where highly specialized and much needed service is imperative at this moment. "The Contest of Craftsmen" is so different that one would hardly expect it to be fathered by the same Head; and yet it grew out of the need of that other movement which originated with Southern women after the war—Women's Exchange. At the Community House these women from the old South had, of course, a woman's exchange whereby to sell the articles made by warstricken women in their homes. These articles were so varied in quality and price, so often done by California's untrained artists, that the very high standards found in the old South went entirely lost and in order to sell the articles in our woman's exchange the Community House, a new standard of workmanship had to be established and new designs made. Mrs. Daniel J. Sully, who is of New York and whose training is in exquisite altar embroideries of the Old South, and Mrs. Phillips Brooks in Boston—has fitted her to lead in ideals and standards, was given official status to carry out her ideas for this important department. In December Miss Sully came to Los Angeles and the Alexandria Hotel early in December, she set a high standard and planted it in every Chamber of Commerce in the seven counties. Certificates of efficiency, given to those whose work is passed by experts as judges, carry a gold seal of The League, and inform the commercial Secretary of any town to which the journeyman artist or needle woman might come. They may recommend the worker and help to establish a clientele for her.

An agreement with Mrs. Sully, granted since the exhibits have been brought back to Community House or returned to their authors, brings us the following letter:

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In St. Paul, Minnesota, the Cathedral is lined with hatchet tile from Los Angeles and the Great Choir Screen is of perforated hatchet tile.

THE Arts and Crafts Society of Southern California organized in May, executed their first bow at the Holly-Fiesta in June, and promoted their organization at a supper given at the Otis Art Institute in July, put their sign over the large window at 2508 West Seventh Street in August.

The purpose in organizing was to stimulate the love for the Crafts, to increase the number of Craft workers and to provide a place in which to exhibit and sell Craft-work. The third object has been accomplished as the beautiful quarters testify.

In the early days of our society, there was a certain dark period when the rent money loomed ahead like a cloud. Mr. Douglas Donaldson, our first Vice-President, lifted our spirits by offering to conduct a class at his own studios, the proceeds of which would pay two months rent. The offer was accepted and the crisis passed. We propose at the beginning of the year to conduct various classes that will meet the needs of aspiring craftsmen, not to pay rent entirely, though it may help, but to do for us all that the crafts teachers in New York, and in Europe, in all the Art Centers where our officers and members learned their craft did for them. The first class will be conducted by Mr. Donaldson at the place on Seventh Street. Other courses will be announced later.

And now about the meeting held on the 29th of November. It was announced that Mr. Ralph Helm Johannot and Mr. William G. Purcell would address us. Mr. Johannot is said by craftsmen to be one of the three greatest Craft teachers in the United States today. Mr. Purcell is an architect. We were unable to get a full report of Mr. Johannot’s address. It was helpful in showing the results observed by him in the New York, Boston, and the Detroit societies. We hope to have Mr. Johannot’s address for our next report.

Mr. Purcell said in part: Making beautiful things and making them well is today only the common starting point in the widely differing activities of the Arts and Crafts movement throughout the world. After thirty years of earnest study, exploration of materials and processes, of color, pattern, texture, form, a real tradition of activity has been built up.

With this base of idealism and sound technique the Arts and Crafts movement has three very necessary functions to perform, that is to say, to train Artists and Craftsmen in the production of useful things in such a way that the making of these things will be a continuous re-education of the Artists and Craftsmen themselves; to educate an active and enthusiastic group of Friends of Art and of Workmanship through whom good news about beautiful things will be spread throughout the community; and equally important with this the building up of a conscious group of Art Lovers, to spread throughout these American States and round the world a myriad of really beautiful things at a price that any owner of a Ford automobile could afford to buy.

There has been in the past among the well wishers of the Arts and Crafts movement a tendency to create beautiful objects upon an exclusive base that would be enjoyed to some extent because no one else could possibly have a duplicate, but the outstanding success of the Kale Shop in Chicago for an example, or of the personally produced Flat Silver of the three generations of the Blanchard family of Massachusetts, whose living representative is the President of this Los Angeles Arts and Crafts Society, has made it clear that beautiful things can be made in great quantities so as to compete with the unbeautiful and not well made things of the department stores and profit-shops.

The Arts and Crafts movement throughout the world, never more dynamic and productive than today, has demonstrated that “Made by Hand,” which was so eagerly seized upon by the profit-takers as a star bait for battered machine products made in fancied imitation of the work of Genuine Craftsmen, is a phrase that is automatically replaced in the world of Honest Artists by the more significant phrase “Made by Heart.”

In beautiful creations of metal, glass, or fabrics it matters not whether their production was powered by steam and electricity, or by Campbell’s Soup and Shredded Wheat, whether the machine was of wood and steel parts or of the bone and flesh of the human arm—what does matter and the only thing that matters is the idealism behind the fingers of steel or of men.

The “Hand Made” thesis which was the foundation of the Arts and Crafts movement from the beginning still has its full validity in so far as it concerns the wholesome reaction upon the training and education of the Craftsman who is doing the work, and upon the creation of models and specimens which have unquestioned integrity of design and authoritative tectonics, but the new spirit in Arts and Crafts is asking that in the face of so great a need for filling a profit-crazy world with beautiful utilities that the brilliant and skillful maker of things shall replace his own single efforts with the many multiplied production of ingenious machines together with the organized efforts of other persons eager to be shown how to work together for the farther spread of profit-free utilities.

We can replace the single skilful hand with a hundred trained minds controlling ten thousand fingers of steel, but the minute we fail to put behind the machine the imagination, intuition, integrity, and idealism of a living Soul whose own industrious fingers have assisted in refining its own Characteristics and Intentions, then at once the machine product becomes an empty shell, an annoyance and impertinence, the common spoils of business barter and unthinking purchase.

The Voice of the Machine today is a call for Masters who can meet manifold needs, of material, and of processes with a message of beauty that will unfold from within the thing and its making, as a flower grows from its seed, but these Master Artists and Craftsmen must also show us how to approach self-sufficiency in this land as poppies or apples are sung across the hills and valleys, for all freely to enjoy who will, or who may become able to do so.
WESTERN ARTISTS AT THE BILTMORE SALON

The Los Angeles Biltmore, situated as it is in the heart of the city, has already done much to crystallize the city's character. It was built just at the time when Los Angeles, that from a tourist town into a real all-the-year-round city, and is the expansion of the city's domain. Any one man or any group of men brought about that subtle change. The city as an entity fills the center of any group of any one man or any group of men about brought about that subtle change. The city as an entity fills the center of any group of any one man or any group of men about brought about that subtle change.

The business men of Los Angeles out of their own needs have built three beautiful buildings in the heart of the city. First, the University Club by Allison and Allison, next the Biltmore Hotel by its own architect, third, St. Paul's Cathedral by Johnson, Kaufmann and Coate.

The architects of Los Angeles out of the desperate need of the city have formed the Allied Architects' Association and are giving of the combined talent of seventy leading, public-spirited professional men to the city that Los Angeles may have a beautiful civic center and the best architect of the century in its public buildings and parks. So unusual is this sacrifice of interest, this free gift from all the architects of a growing metropolis to their city, it can only be excused by the meager minds which through their own overwork, have an ulterior motive to every good cause. Yet it is a fact, and the University Club, the Biltmore are but forerunners of an architectural city whose future is assured if the combined effort of all our architects organized into a working business unit by the genius of their President, Mr. Edwin Bergstrom, the most vital representative on this coast of the American Institute of Architects and its exemplar to the younger generation following in its pleasant paths.

What wonder then that the love of beauty hidden in the cities of our hard working capitalists and corporation managers (for theirs is the problem of this age) should find solace in the art of painters and etchers, sculptors and craftsmen as it adorns the necessary huts which commerce and the life of a city demand.

In the Biltmore Hotel, the management has inaugurred a salon for paintings, and like the old French salons in literature, this gallery real and its accompanying little galleries have become a part of the business in the Southwest. The exhibition now hanging on its tapestries, which was first shown in the city of New York and has been exhibited in other cities, has now been brought here. The exhibition is a show of California paintings and the artists and the paintings are always strong. Others are in the downtown show rooms of Cannell and Chaffin and the Association of Western Painters. Its purpose is to show to Los Angeles and its guests, typical paintings by California artists. And while few of any of these painters were born in the city, they were trained here in its southern section, yet they are the best type of painters we can boast, and they paint California.

The painting used this month on our cover was done by the artist's club of Southern California, a group of artists who have been in touch with the popular current, and who have made a name for themselves. The picture is a painting which hung on the walls of the Biltmore Salon before the present show was placed. It is the work of Mrs. E. E. Leighton who has been indefatigable in bringing an appreciation of art into the woman's clubs and the homes of this city. While this particular painting was painted at one of the meetings of the Glacier Club of Montana, much of Kathryn Leighton's painting is the expression of her insight into California's varied landscape possibilities and her power to put that beauty on canvas that it may live.

All of the men and women who founded the Biltmore Salon had this in mind when they secured a gallery downtown. California must henceforth be represented to all men through the eyes of her artists and not through the tiresome ravings of her enthusiastic fans. If there is beauty here the artist will find it and California could do better to raise artists fit to cope with her wonderful art opportunities, than to raise the voice of her newly acquired population in unlettered acclam.

The list of exhibitors does not exhaust the roster of painters who have given fame to California's beauty and color. Others are shown at the Standard Hotel, and the California Art Club and the Print Makers, and many one man shows; and the Southwest Museum while making its most original effort along the line of its present Landscape Architect's show, has often shown paintings of California.

So many paintings of the southern portion of the state have been painted that enthusing lovers of color and landscape that our "pink hills" have lately been declined by Macbeth in New York, by Maurice Braun, who sell through Macbeth's Gallery, is spending the year in New England or New York. This fine Southern painter has recently sent west some very lovely bits of country work and charming landscapes and meadows that make one happy just to look at them and fill the room they grace.

So we must understand that alone will not represent California any longer; we must paint an historical picture of our country, our romantic history with the landscape for its background, so that we may amuse the pink hills and sweet stretches of desert and opalescent distances.

At the exhibition by the Painters of the West just closing, it is interestful to study the canvases of each well known painter with this thought in view.

Carl Oscar Borg gives us often the life of the Desert against his finer allusion, and it is a life to which we are so attracted as subject and might have been painted anywhere.

Alon Cline painted his model on the edge of the arroyo near his studio, and Macbeth may always depend on him to paint California scenes or Mexican cities in a unique way. His portrayals could never become tiresome and when he paints an historic picture it will be classic as well as Californian.

John Frost is now painting fine pictures of life in the desert and study the canvas of each well known painter with this thought in view.

His "Dust Storm on the Desert" hung in the show under discussion and here at the Biltmore it means what it mean. Here are the mountains still blue as a Jack Frost only can paint hill in the sun, and he has brought with the elements so typical of western life. But the whole is so fine into a picture, so exquisite in color and withal so true in a Painters sense that of our artists who recognize instantly the dust-blended sun and the feeling of driving sand-laden wind, while we enjoy the spot of color and its harmony of line.

Armin Hansen and Maynard Dixon have for years sent out from California pictures of men in boats and men on desert trails, the life of the sea and the life of the aborigine; but they belong to the older, San Francisco school, and have never changed their backgrounds.

Jean Mannheim has gone in for landscapes within the last few years and when he comes to Los Angeles his splendid paintings of the scenery of his California we shall have his best work. Already has "Out in the Arroyo" abstraction, which shows what he can do in this line. One little picture hidden away in a corner of the exhibition gives me more encouragement than any other one thing which has happened in fifteen years of study in California, to me the outstanding picture of the year. Perfectly set in a background of an interior and of his excellent interiors which he grasps as a member of the Boston school of painters and in which a southernland painter could do or would even attempt. He has been prevented from working indoors in a true Californian way.
A VOYAGE OF DISCOVERY AMONG THE BOOKS

BY LOUISE MORGRAGE

BOOKS sent to Southland for review have accumulated to such an extent that it is simply impossible to give each one the attention it deserves. We have to act in the capacity of an official taster and, after nibbling, try to tell a discriminating public whether or not a book is full meal.

An original idea has occurred to the publishers, D. Appleton & Co., George H. Doran Co., Houghton Mifflin & Co., and Scribner, who have combined in putting forth a book written by Granville B. Russell as "The Cruise" and sold for less than cost. It gives interesting discussions of the leading authors of the past and present, they have written and contains much useful as well as delightful information.

We mention first because the books of that kind received by us are more numerous than those on other subjects. As a rule these novels are uniformly excellent and entertaining, but for the most part we cannot apply them to any particularly distinctive qualities of style, or thought, or characterization.

From the publishers, Houghton, Mifflin & Co. we have the following list: "The Ship of Destiny," by Richard N. Gool, is a fairly exciting sea- yarn with good descriptions of life on a tramp steamer. The author evidently knows and loves the ocean. Richard Pryce, in "Romance and Jane Weston," writes with a subtle technique and insight almost feminine in feeling. The scenes of this novel are laid in Japan, and possibly the weak points are thrown by the author's lack of acquaintance with these places very attractive. There is, of course, a back end to the historical romances of Rafael Sabatini, who simply has this habit. "St. Martin's Summer," by Mark Twain, is a farce, full of color and swift action, having little regard for historical accuracy. When the name of Marie de Medici is mentioned, we assume the adventures related to that regency. Another romance of the past is "Citadel," by Joseph Herges, who takes the war of 1812 for his time and San Domingo for his place. Of course, we find the distressed damsel motive. If only some genius could invent a different way to distract the male reader! Mr. Husband has not done it differently, but he has done it hard, "Safe- ty First," by Mabel, while nothing but froth, is extremely amusing and will certainly get a laugh out of any old grouch. In "The Majestic Mystery," by Milton Bradley, two young journalists go for a week-end to a resort near London and get entangled in an affair by Melville matured level. If this is a first trial, we advise the author to essay a second one, for he has a talent.

From the publishing house of D. Appleton & Co., we have received "A White Stone," by Lucy Comford Mitchell. This book impresses us as sentimental, extremely well done, full of pater we call clever. Moreover, it is interesting. Many Californians because of its descriptions of San Francisco and Los Gatos.

"Inシェン, the Well Beloved," by Harold E. Scourbrough has written about Europe in 1920. His outline is always able and vigorous, but the author has failed to fill in his sketch satisfactorily. In this book, however, his satirical treatment of the new republics of Europe and his characterization of those as a newspaper correspondent, he surely had opportunity to judge concerning conditions in those states.

Short stories previously published in magazines go to make up "Walker of the Secret Service," by E. E. W. Poteat. Walker is a man who began his career as a train robber and ended in the secret service depart- ment of the government, so that this lively narration of his adventures in both capacities is far more entertaining than the average detective story. A collection of short stories, dealing mostly with the supernatural is "23 Stories," by Twenty and Three Authors. Edith Wharton, Robert Hitchens, John Masefield and A. Conen Doyle are some of the authors.

E. F. Dutton & Co. publish "Queen Calafia," another novel in a numerous company, written by Vicente Blasco Ibanes. In this the heroine is a woman brought up in California, thus giving the author an opportunity to interpretate a historical history of California from the Spanish viewpoint.

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Robert E. Mcclure, of Pasadena, the author of the new novel, "Dominant Blood,"

Doubleday, Page & Co. are the publishers of "The Dominant Blood," a significant first novel of much promise by Robert E. McClure. This young author gives us a realistic description of American family life, at times absorbing and always interesting because of his skill in choosing incidents. Throughout the book he reveals a feeling for taste and beauty, likewise a perception of the inscrutable undercurrents of life, especially in his most successful character, a figure borne and appealing, the foreshadowing of whose fate is done with artistic effect in a most dramatic scene. The book impresses us as spare and sincere, and full of qualities which, with improving craftsmanship, will lead the author to success.

Among books on other subjects we have "Getting a Laugh," by Charles H. Grandgent, published by the Harvard University Press. The author is the eminent authority on Dante, with whom, however, this book has nothing to share and easy chat which will mean something to persons acquainted with the environs of Boston and Cambridge. Enthusiastic mountain climbers will like to read "Tales of a Western Mountain," by C. E. Rush, published by Houghton Mifflin & Co. It is mainly an account of various expeditions made by the author to the lofty summits of peaks in the state of Washington.

Two well written volumes of travel, intended primarily for guide books, are "The Hill of Athens" and "Egypt," by H. H. Powers, president of the Bureau of University Travel. People who in youth missed the glamour of these two great civilizations may grasp a little of their fascination by reading these attempts to present ancient history. The Macmillan Company is the publisher.

"D. Appleton & Co. Publishing in Sunny Lands," by Mrs. Philip Martinson, with a foreword by Edith Wharton. It is a discussion of the practice and gardens in the Riviera, with constant allusion to the picturesque conditions apply to both places only more favorably to this region. It is, of course, a book for enthusiasts on the subject. The reader will enjoy it, tending as it does to help toward making a fine art out of living.

Decidedly unusual is "Ilover, the Country Grouch," by P. F. Bilboes, published by Frederick A. Stokes Co. This lady is a Romana- nian process to a connection by marriage of ex-Prefer Aqueith's daughter. She takes great interest in the world of the English language and somewhat degree of success.

Once upon a time, people were accustomed to spend hours writing to the friend of the family. Few of these we have received our most valuable impressions of historical events, the appreciation of all kinds and they often make the most delightful. The description of this sort has been done by Joseph H. Odell, in "Unnailed Letter from the Riviera." Another book is "Dutton & Co." The letters in question are leisurely, quiet and show a catholic taste to cater to many subjects, especially religion.

The Four Seas Company of Boston has issued a two hundred paper-covered pamphlets containing two "The Next Step On," by Walton Butterfield, and the other "A Victim of the West," by Livingston Welton. Both of these plays contain the germ of originality, particularly the former, and show a catholic taste to cater to many subjects, especially religion.

The Four Seas Company of Boston has issued a twenty thousand paper-covered pamphlets containing two "The Next Step On," by Walton Butterfield, and the other "A Victim of the West," by Livingston Welton. Both of these plays contain the germ of originality, particularly the former, and show a catholic taste to cater to many subjects, especially religion.

"A very attractive little book of verses inscribed to the memory of a dead friend, a poem, is issued by the J. F. Rowney Press in Los Angeles. In "The Art of Rowney Probst has given expression to our romantic past, while her husband, Throowald Probst, has included some charming drawings. The book has also a well written introduction by Francis Grew & William S. "Garden," by Sarah Bixby-Smith, issued by the Torchet Press of Cedar Rapids, Iowa, is another little volume of verses with consider- able poetic inspiration written about California. We undoubtedly owe encouragement to all endeavors to cater to many subjects, especially religion.

An unusual book comes from the press of the D. Appleton Company, called "The Most Famous Beauty of China," written in English by a Chinese woman, She-Chung, who is the wife of the specialist, Doctor Wu Lien-fei. It is a lively account of a celebrated beauty, whose influence at court, during the reining of Ming Huang, one of the emperors of the Tang dynasty (A. D. 684-766). The book is written in a way that resembled in the allurement of her charms.

An article on architecture to appear in a later number of the Southland is a featured review of "American Homes of To- morrow," an important publication just issued by the Macmillan Company. Augusta Owen Pat- terson, the well known magazine editor, is the author of this volume, in which she presents the aesthetic reasons for the type of our present-day domestic architecture.
THE FOUR DEPARTMENTS OF THE COMMUNITY

DAVID IMBROGIN, TECHNICAL DIRECTOR OF THE COMMUNITY ARTS PLAYERS

The Community Arts Players of Santa Barbara put on "Fanny's First Play" by Bernard Shaw for their December production at the Lobero Theatre under the direction of Nina Moise. It was most fortunately cast, went off with professional finish, and received with the familiar praise, "I believe this is the best thing you've done."

The Prologue and Epilogue were staged against a black velvet curtain with two Venetian chairs, and a tall candlestick on either side. Ian Wolfe, one of the most versatile of the Santa Barbara group, who plays equally well a very old man or a debonair young prince, took the part of Count O'Dowda with perfect ease and distinction in his blue velvet court dress, lace ruffles and white wig. Helen Hyde played his daughter Fanny with girlish grace, and was lovely in a full skirted brocade. The Critics were well taken, their lines sufficiently cut to keep the fun and escape the tedious discussions. They descended to the first box after the prologue and became part of the real audience, an amusing feature of the production.

David Imbroglin, the technical director, who can be depended on for interesting and characteristic sets, put the play itself on an inner stage of the usual kind if arranged in the manner of Count O'Dowda's salon. Mr. and Mrs. Gilbey were taken by T. H. Duquet and Mrs. Barr; Mr. and Mrs. Knox by J. D. Lewis and Mrs. Morley Fletcher. No one missed any of the satire or pathos of his part, and the laughter of Shaw is apt to be bitter in the mouth. You smile but you pity. Paula Gates, one of the bright particular stars of the Santa Barbara group, was inimitable as Darling Dora. But the Gilbeyes were not to be blamed for not wanting her for a daughter-in-law. A street walker would be a bitter pill for any family, and Shaw's wit can't grind it. Very likely the point of it was, if you are a family like the Knoxes, narrow, limited and sterile, with no outside interests, you can expect your son to break loose. But the inference from Shaw is that freedom means only license, and he appears to despise the fact that degradation, vice, and hospitals are just as miserable realities at one end of the scale, as evangelical religion, hypocrisy, fear and a timid negation of life are at the other.

Margaret Knox was played with vitality and wit by Edna James, who is Mrs. Chapelle in private life. She is a new comer to Santa Barbara, and a great accession to the ranks of the Players.

The Butler, Juggins, was one of the hits of the production as interpreted by Eric Wilking- son, and won applause for all his scenes. Harvey Genung as Duvallet, and Herbert Guild as Bobby well rounded out the exceptional cast.

S. M. LISLEY, Chairman of Drama Branch.

NINA MOISE, DIRECTOR OF THE COMMUNITY ARTS PLAYERS, SANTA BARBARA

The School of the Arts was founded by a group of public-spirited artists and friends of the arts, who recognized the need in Santa Barbara for a school that would place instruction in music, drama and pictorial art within the reach of all the members of the community whose talent or inclination led them in that direction. From small and modest beginnings, often with classes taught by volunteers of high reputation—such as Albert Herter with the Life class and Marion Craig Wentworth with the drama class—the school has progressed to its present state of healthy development.

A faculty of twenty-one under the experienced and tactful direction of Frank Morley Fletcher, teaches painting from life, general drawing, outdoor painting and sketching, design, woodblock printing, tapestry weaving, piano, voice, pipe organ, violin, cello, harmony, ensemble playing, expressive and social dancing, and French. Dramatic classes have had a place in the school and will be re-established when the season is opportune. Recitals, exhibitions and parties add zest to the work of the continuously growing student body.

From term to term the increased numbers have brought improved quality also. Where in the beginning there were a very few talented pupils doing serious work, there are now a number who intend to make one or another of the arts their profession, and who

FRANK MORLEY FLETCHER, DIRECTOR OF THE SCHOOL OF THE ARTS

ARTHUR BLISS, DIRECTOR OF THE MUSIC DEPARTMENT, COMMUNITY ARTS

give promise of being able to do so creditably.

Through a plan of whole and partial scholarships, the school is able to help several gifted children and women toward a livelihood in their chosen fields. The school of the arts, although necessarily limited, is applied with such careful judgment as to accomplish the greatest possible good.

The School of the Arts puts on one opera each year to equip students for professional careers, but also to train community leaders in its various branches, and to enhance their appreciation and joy in the wonders of a new world unfolded.

JEANNE AUGE, Secretary of the School of the Arts.

THE aim of the Music Branch of the Community Arts can be stated in very few words—it is to inspire and foster a love of good music in Santa Barbara by as varied a means as is possible. This sounds simple, but it actually is a task of great difficulty. There are no artistic standards here as there are in Europe, no inherent enthusiasm for art, no subsidized professional orchestra, chorus, opera or chamber music ready to hand, and while we have started a music society in the hopes that make a sustained effort of long duration in any art a seemingly arduous operation. In the sphere of the drama, and particularly in music is continually being made. "Catch em young" is a wise saw, and with that end in view we have started community singing in seven of the public schools, and have a plan in operation to handle the training of young instrumentalists. The ambition is not to organize music as though it were a patent food saleable to all, but to give as many children as are keen the opportunity of getting into contact with good music. The committee also supports an adult chorus of over one hundred, who have been singing madrigals a capella, and hopes that this will eventually develop into a much larger group.

We have also started a series of popular chamber concerts, in which the best professionals in the town take part, and the object of which is to give the public the finest music of the chamber type played under pleasant conditions. In order to woo a public, smoking is allowed and tea and refreshments served, and they are held, weather permitting, in the ideal setting of El Paseo.

Another project in the near future is the production of an Operetta.

To reiterate, Santa Barbara is musically a child. It has had in the past several talented nurses to rock its melodic cradle.

All we can do at present is to ram home the power of fine music wherever an opportunity is discovered, and that beating down of Philistine apathy is proceeding apace. No amount of talking does any good in music—it is only in performance that this art justifies its glory.

ARTHUR BLISS, Director of Music Branch.
PLANS AND PLANTING BRANCH

THE Plans and Planting Committee has as its objective the development of a more beautiful city with more attractive homes and gardens. The Plans division is concerned with the architectural end, the Planting committee with the landscape end. A brief synopsis of the work of the Planting Committee for the past year (Oct. 1923-Sept. 1924) is here outlined by the chairman, Miss Sophie Baylor.

“The Planting Committee has just ended a year of activity and accomplishment—330 children’s gardens were supervised with comparatively few failures. Seeds, bulbs and plants were distributed among these gardens. Some plants were donated, but most of them grown by Robert Morrison, garden supervisor, in a lath house built for that purpose. The result obtained by this work among the children is very satisfactory. One sees everywhere the gay little gardens, and at the Flower Shows the children’s sections are always a delight, and blue ribbons are plentiful.

There were also 61 entrants in “The Home Gardens” Contest, when small cash prizes and “Honor Certificates” were distributed. The members of the committee who acted as judges for this contest were surprised and delighted at the originality and charm of these little gardens. Twenty-six “landscape jobs” were also planned and executed, and eighty detailed sketches furnished. The committee feels this to be a distinct contribution to the “Better Homes” movement, and the effort to help beautify the city.

In October, 1923, the first Community Flower Show was given at the Paseo de la Guerra. This was truly a community affair, the Garden Club co-operating and helping in every way, and many members of the Horticultural Society also sending exhibits. It was a very beautiful and successful show, and so picturesque, with the Spanish background and atmosphere, that it was decided to make it an annual event. In April we co-operated with the Horticultural Society in their spring flower show and in August the children had a really lovely Zinnia Show of their own. There have been two large parties given during the year for the elated group, for they were given prizes of books and garden tools and ribbons were pinned on the proud little gardeners. Ice cream cones were enjoyed and they were made to feel that they were really members of a club.

The children are now having a wiser and free story books and at the Recreation Center. The stories are told by Mrs. Maud Morley Fletcher, and are illustrated by moving pictures. In this course Recreation Center Director the Wolf Cubs are co-operating with the Plans and Planting Committee.

It is impossible in a short sketch to give more than an outline of what this Committee is trying to do—one must read between the lines and try to see the amount of Social Service that has gone into the work of the past year.”

THE Lobero Theatre of Santa Barbara as well as the Community Arts Association is a natural product of the growth of the community spirit in California. It stands on the site of an old thick-walled adobe theatre, built over sixty years ago by a wandering musician, tavern keeper and figure of romance, Jose Lobero. Lobero had drifted into Santa Barbara and opened a saloon on the corner of State and Canon Perdido streets. Into this tavern rode the belierous vaqueros, and from it went prospectors for gold, lured by tales of their host, who would have the hills back of the village rich with the precious metal.

The only place of amusement in those days was a little open plaza off State street, where dances were held on fiesta days and where strolling players stopping for a week or two gave their variety shows under the open sky.

Lobero dreamed of a real theatre, a grandiose vision for the proud little town far off from a railway,—in fact it was years before there was a rail laid in California. He acquired a building called the Schiattapel, at one time used as a red, and which was said to be the largest adobe hall in California. It is amusing what a aura of romance hangs over these primitive walls of sun-dried mud of the Spanish settlements, that will never inhere to perdurable brick, hollow tile or concrete. To this adobe hall Lobero added a generous stage at one end, and at the other a pretentious foyer of frame structure the interior of which was never finished. The little theatre had an old world charm with its tiny proscenium boxes from which only a glimpse of the stage could be had, and its horseshoe balcony with pew-like benches. It was opened by a truly community performance, an opera written by Lobero himself, the scenery prepared by him and his friends, played by an all Santa Barbara cast, the music provided by a Santa Barbara orchestra. A grand opening to which folk gathered from far and near. But it was pretentious for the little city, and Lobero was never able to pay for it and it slipped through his hands. But known after a while as the Santa Barbara Opera House, it became the center of the social life of the community, where many fine amateur plays were given, brilliant balls and elaborate bazaars, as well as an occasional worthy road show,—or more frequently a barnstorming company took possession of it for a few nights at a time. When it was outmoded by the larger Potter theatre, and fell into dusty desuetude, the haunt of bats and rats, its charming proportions and old world flavor, and wealth of happy associations were mourned by the older residents, and the first suggestion to revive the old building met with enthusiastic response.

But the building was found too far gone for repairs, and on its site the community built the new Lobero. This is in the Spanish style, white plastered with red tile roofs, and a towering stage house (Continued on Page 31)
MOTION PICTURE MAKING—PART TWO

In the December number of this magazine I promised, or rather threatened you with another article dealing with the manufacture of that necessary evil, the motion picture. So I take my megaphone in hand and continue with this bally-ho tour of the studio. (With apologies to Thomas Cook and his son.) Please do not annoy or feed the actors as we pass through the big stage.

The large building just ahead of us, which resembles a great warehouse, is the largest enclosed motion picture stage in the world. It is 360 feet in length and 120 feet in width, containing 34,000 square feet of stage space which will accommodate from fifteen to twenty average size settings "sets." You will notice the absence of windows and skylights. The six massive sliding doors which are now closed, render the interior totally dark. This type of dark stage has been universally adopted, as all of the interior "sets" in our modern pictures are photographed by artificial light.

During the early days of motion picture making, the stage was an open air affair and photography was at the mercy of old Sol at all times. A soft, even light was obtained on the stage by a system of overhead diffusing. This consisted of a series of muslin diffusers or strips of muslin four feet wide, overlapping at the edges and forming a canopy over the entire stage. Each strip operated on separate wires, so that by pulling certain ropes from the stage, the cameraman could slide them back and forth to a proper adjustment of light upon the set below.

The faces of the actors were lighted by portable reflectors. These reflectors when placed at a certain angle in the sun, reflected light into the scenes. At times this light was so blinding to the actors, they were forced to squint their eyes during the filming of a scene.

This recalls to mind a cute little trick employed by some of our well known cinema stars of a few years ago. If a director called upon them to shoot a few crocodile tears in a scene and they did not possess that sobbing temperament, they would stand turn and stare into the full glare of a reflector for a few moments, then suddenly face the camera and tear the size of moth bails would cascade down their cheeks. The world would proclaim them great emotional artists while their optometrists fitted them to reading glasses.

A few years later artificial light began to work into the scheme of motion picture photography. The open stage was thrown into the discard and glass stages were built, equipped with heavy curtains overhead and along the side walls. These curtains were light proof, so by regulating them for a certain amount of sunlight, and with artificial light used in conjunction, better effects were obtained. This combination of sunlight and artificial remained popular for several years.

Only within recent years has the use of sunlight on the stage been discontinued, and the dark stage come into its own. With the wonderful present day electrical equipment, there is no lighting effect too difficult to cope with.

We pass through a small door at one end of this great stage and find ourselves in a new world, a world of fakirs, where snow is salt and champagne is apple juice. It is quite wierd, here and there a dim light is burning, while farther down the big stage great blatches of light reflect against the ladders and runways overhead. The air is filled with strange sounds, the soft whispering of many cameras in action, and the low humming of red hot carbons in the big spotlights overhead, flooding the scenes below with their powerful rays. The strong song of many voices blends in, and above all this the sweet strains of a stringed orchestra hidden away in the maze of sets before you.

Music has become a permanent fixture on the studio stage, and there are few, if any of the better directors who do not require the services of a stringed quartette, to play during the filming of scenes. This is a potent stimulant to the sensitive temperament of the artist appearing before the camera, as the musical score is arranged to harmonize perfectly with the tempo of the scene being played.

You feel like a small boy at a six ring circus, there is so much to see and hear going on about you.

Suddenly a shrill whistle pierces the air close by, followed by a blaze of light from all directions centered upon a gorgeous ball room set, with three hundred smartily dressed men and women standing on the floor, awaiting word from the director. A large orchestra in brilliant uniform stands at attention by the grand staircase in the background.

There are six cameras located at various angles around this set. Some are on the stage, while others are mounted on high parallels overlooking the colorful scene below. The cameramen call out in-
CONFIRMATION AND QUALITIES OF THE FIVE-GAITED HORSE

By P. M. F.

The most popular saddle horse purposes in America had his origin in Kentucky and is now known as the Saddle. He may either be three, five but it is my intention here to discuss the five gaited show horse, his conformation and qualities, for we are to have an opportunity of seeing some of the finest and most sensational of his kind at the Los Angeles Horse Show which starts the evening of February the Sixteenth at the Ambassador arena.

In the South bad roads and a warm climate have made riding the most practical way of getting about, therefore a saddle horse was needed which possessed such easy gaits and such an equable disposition that he would not tire nor overheat his rider. The Kentuckians have always been great lovers of the horse and their experience with trotters and racers had taught them that to get a horse for a certain purpose they must breed for that purpose. As a result of many years of careful selection, breeding and inbreeding we have a distinct type, the American saddler.

About sixty years ago there was imported into the blue grass state a fine thoroughbred stallion, Denmark. He was bred to some Canadian mares, natural pacers, and it was soon discovered that his get were unusually easy gaited and handsome. One mare known as the Stevenson mare produced Gains Denmark, the most distinguished of five gaited progenitors.

The gaited horse is very stylish in his action, spirited though gentle and when not abused, possesses great endurance. He is so showy that he seems preeminently to be a show or park hack, but he also makes a delightful road back for he has a great deal of intelligence, a sweet temper, a light mouth and the smoothest of gaits.

In the show ring he is judged by his “conformation, substance, finish, style, beauty, manners, and way of going; must be shown without artificial appliances. All horses required to show five distinct gaits, viz: free open walk, square trot, easy canter, rack and running walk, stepping pace or fox trot.”

First let us consider conformation. The gaited horse should have a small head, large intelligence eyes, fairly small ears with good width between them, a deep oblique shoulder, high withers, well back, that the saddle may be over the center of gravity. A round barrel carried back to the hips, a short top line in proportion to a longer bottom line, slender hard straight legs with pasterns medium in length and oblique, not upright; feet high and wide at the heels. The tail should be set on high and carried away from the body in a graceful arch, never on one side. Other things being equal, a chestnut or bay will win over a grey or black in any saddle class. There are reasons for this seemingly unwarranted prejudice. A black clips out badly. Grey hairs are evident upon one’s habit, in the shedding season, and a grey turns white as he ages. White is very undesirable, as it is conspicuous and rarely found in a purebred horse. In the hunting classes the prejudice against a grey does not exist, for a grey horse sets off a red coat to perfection. There are many greys and blacks which are consistent winners all over the country, and it would be ridiculous to assume that such a slight deficiency should have more than a slight influence on the placing of the ribbons.

Substance, that which underlies all outward manifestation, is of course, bone and muscle. Finish, style, and beauty need no explanation. And then there is this matter of quality which we hear so much about, like that intangible asset, charm; it is difficult to describe and yet, to win in strong company, a horse must possess it.

A fine silky coat, a thin well veined, a fine throatle, a lean head, big nostrils, the carriage of the ears, an expression in the eye, fine courage, these are some of the components of quality.

A gaited horse is expected to go with his hocks well under him, to carry a high head with the face at all times perpendicular to the ground. He should never point his nose like a trotter and if a horse be shown which does so, it is due to lack of training or to poor horsemanship on the part of his rider. Showing these horses is no simple art and is usually beyond the power of an amateur, no matter how well he or she may ride.

The walk must be free and open and at a speed of three or four miles an hour. The trot should be regular, brilliant, true in line, and at a speed of from twelve to fourteen miles an hour. The canter should be slow and rhythmic. In the slow gait or stepping pace, a horse should cover six miles an hour. This is the most spirited and graceful of all the gaits. In the rack, or fast gait, the feet move independently of each other and are placed on the ground with the same time elapsed between footfalls. The rack should be smooth and even, and have no pacing motion. This is the fastest gait and a horse should rack at least twenty miles an hour.

Gaited horses are so pleasing to the eye that it is not necessary to know much about them to enjoy their classes. At the Los Angeles Show this year the two thousand dollar stake class should bring out about fifteen champions and blue ribbon winners, as well as several new horses never before seen in the west, but said to be brilliant goers.

Easter Star, Five Gaited Horse Recently Brought by Marco D. Hellmann--And to Be Shown for the First Time on This Coast in the Los Angeles Show

Daugherty Dare, Chestnut Mare; Champion Five Gaited Saddle Horse, Owned by Benjamin C. Meyer

King Sport, American Saddle Horse Owned by Clara Peck, Wingate Farm, Shrewsbury, New Jersey
The Christmas Gift of France

But a few months ago it was the fashion to decry the militarism of France. The Gallic nation was becoming a menace to world peace, her imperialism was alarming, she was selfishly holding back the recovery of Europe, she seemed likely to play the part which Germany had so conspicuously failed. Germans, Italians, English and Americans were united in a bitter campaign of denunciation against obstinate France. Only here and there an influential newspaper would uphold French policies and endeavor to show that they sprang simply from a most legitimate sentiment, the desire for self-preservation.

Behold that now France has at last unmistakably revealed her true self. While her military strength and the firmness of Premier Poincaré may have lent a semblance of truth to the charges leveled against her, she has never been militaristic. Possessed of a clear grasp of political realities she had early discovered two serious dangers threatening our civilization: the red tide of Bolshevism with its concomitant devastation, tyranny and economic wreckage and the reaction of Prussianism intent upon despoiling the Allies of their victory. Thereupon with that same tenacity she had shown at the gates of Verdun she insisted upon her right to maintain her army on a high level of efficiency.

History will not fail to register the gratitude, belated but sincere, of the whole world for the vision and firmness of France between 1918 and 1924. On the one hand, she spared us the destructive and contaminating Bolshevistic invasion of Western Europe and, on the other, she saved the newly liberated democracies of Central Europe from a revengeful return of their Germanic oppressors.

One of the most significant declarations of the Dawes Committee was its justification of the main lines of French policy, that the Dawes himself assures us that but for the determination of France to secure justice or be ruined in the attempt, Germany would have probably evaded her obligations and shrewdly shifted the burden of war losses to other shoulders.

France has not only shown rare firmness and foresight but the Herriot Government has given lately a striking example of generosity and of constructive statesmanship. First of all, although quite skeptical regarding the productivity of the Dawes plan, the French Government has surrendered the guarantees of payment in its possession in order to give the new settlement the best possible chances of success. Judges of international affairs as impartial and as objective as Dr. Milikan and Mr. Henry Robinson testify that no nation has in the last few months contributed to world peace more signally than has France.

But France has gone farther still. She not only has held out to Germany the hand of cooperation but she has taken the lead in outlining and advocating an international understanding which is to be ranked amongst the most significant declarations of modern times. She heads the nations in a vigorous protest against war, she emphatically declares that war is a crime, that it must be outlawed and she is willing to stake her all upon the acceptance of that great moral principle which will open the way to a new era in international relations.

In her attachment to peace France is no way actuated by fear. She is now the strongest power on the continent; her position is made secure by a system of alliances which loyally gather around her the younger democracies of Europe. She works toward peace earnestly and sincerely because she knows that there is only one possible alternative today and that is the eventual destruction of our civilization. France may well look about her with genuine satisfaction and ask wistfully “Where are my critics of yesterday? Where are those who loved peace enough to sacrifice to it France’s most vital interests but evidently not quite enough to impress upon their own?”

In 1924 it is France that has made the world its greatest Christmas gift.

International Statesmanship

Henry Robinson is in our midst again. He has now become like Hoover, Hughes, Dawes, an international figure. During the peace conference at the close of the World’s War he had already won the confidence and respect of European powers when with Samuel Gompers he represented the United States in the negotiations leading to the now well known International Labor Organization. In 1924 he visited Europe twice on missions of exceptional importance. The first time for the drawing up of a plan for the settlement of the critical problem of Reparations and the second time to put this plan in operation. Both missions have been crowned with a success which has exceeded the hopes of the most optimistic statesmen.

It has been interesting to witness, during the past month, the pride and enthusiasm with which Californians have welcomed home their fellow-citizen. Everyone is elated over the fact that our State should have had the privilege of making through Henry Robinson such valuable contributions to world peace and stability.

While Mr. Robinson, after his first visit, had refrained from making any official declarations regarding his activity abroad in order to avoid being embarrassed to European governments during a period of delicate negotiations between the various political parties of the nations concerned, he has been gracious enough lately to share much of his experience with clubs and organizations interested in world affairs.

Few addresses could be more captivating than those in which Mr. Robinson gives an illuminating exposé of the Dawes plan, which has so happily dissipated an acute international crisis. Naturally every item of the plan developed by one of its principal authors assumes a vividness and a cogency which the mere reading of the document can not possibly convey.

We have already referred in these pages to this imposing monument in international statesmanship and we have endeavored particularly to bring out two of its most striking characteristics, a profound psychology in dealing with the European peoples and their governments and an exceptional technical skill in handling the material problems involved. In his recent address Mr. Robinson has given us additional demonstration of these two dominant features of the settlement.

First of all it was indispensable to enlist the good will of the German people as, without it, any plan, no matter how wise, would inevitably fail. Hence the Germans were reminded that the Allies had really at heart the recovery of their country, that they would not be called upon to pay heavier taxes than were born by the citizens of the Allied Nations, that their economic and political independence would be respected. This scrupulous regard for the feelings of the German people, in order to open the road to a hearty co-operation, was interestingly illustrated by the following incident, related by Mr. Robinson:

The notes issued by the new bank, made possible by the 290 million dollar loan subscribed by the Allies, were to be strictly controlled to prevent any future inflation of the currency. It was at first proposed to identify each one by means of a conspicuous red seal. The American delegation finally obtained that a hardly perceptible stamp be used, so that the German people would not be reminded, at every step, of a foreign control and gradually see in their money a badge of servitude. This spirit which presided over the arrangement of details directed as well the other provisions of the settlement, and undoubtedly made its early acceptance possible by disposing the German Nationalists.

Regarding the technical provisions of the plan several serious objections have been raised. Not the least of them deals with the contempt for payments in goods, particularly in the form of manufactured articles. It is feared that such deliveries in kind would cause a business depression in the
countries which would receive them and would be seriously opposed both by industrialists and working men. In this connection, Mr. Robinson offers a suggestion rich in unsuspected possibilities.

It is proposed that new outlets for German materials and products be found in the development of new countries such as Morocco or other promising sections of Asia or Africa. That development in the form of harbors, railways, mines, a large percentage of German goods purchased with such funds as will be credited to France, for example, in the new Reichsbank. These goods when used in the building up of such productive enterprises could in turn offer the basis of a loan the proceeds of which might be used to buy on the French market, thus stimulating French industry instead of hampering it. And finally the entire undertaking would become itself an important source of revenue.

These are but two instances of the many points of interest raised by Mr. Robinson. Many other suggestions of a more general character could be recalled with profit. We shall seize the first favorable opportunity to do so. Meanwhile we may continue to take pride in Henry Robinson as one of the principal architects of a plan which is likely to put an end to the most serious economic, financial and political deadlock of our generation.

A Preventorium

California has risen to a new place in the estimation of those who know what is being done here to solve problems inherent in the progress of the race. Just as the United States has been a refuge for the oppressed and unsatisfied peoples of Europe, Asia and Africa, so California has been the refuge of restless pioneers, driven West by the close crowding of cities; and later of restless tourists and dissatisfied householders seeking health, wealth or an easy existence under sunny skies.

This conglomeration citizenry has gradually settled down to solve problems it brought with it. Leisure and new ideas born of a sultry climate have given opportunity for new solutions. A mobile community is more easily molded than those in which tradition has become law.

We are free in California to try every new idea that occurs to us; and we do! This gives our friends a chance to poke fun at us and makes our list of new laws a logical laughing stock. But behind it all there are some sensible people who also feel the impulse to make the world better in this spot where life is free and children grow up out-of-doors the year round. Our open school rooms, our outdoor exercises, our sleeping porches and patios, our livery gardens, all speak emphatically of the fact that the intensive work of our superb medical profession is bearing fruit in the lives of little children and in the changed ideals of the older folk.

We still have, to be sure, fool laws on our statute books, for most of the people are still in ignorance as to what is a doctor or where he may be found. Who is responsible for instance, for a law which says we need not be vaccinated unless we have already been exposed to smallpox? What sense is there in that law? Who wants to wait until he is exposed to gun-fire before he draws first on his enemy? California, a land with the intrepid forty-niner, should be ashamed of that law and wipe it off the slate at once. Better far to examine every entrant into the state from those middle eastern towns where typhoid is cultivated and smallpox patients openly walk the streets where their clothing is held to infect new patients yearly, and where pseudo doctors breed like an army of ants.

If California is to become the preventorium of the country, we must have protection from freaks and be allowed to work out our philanthropic plans. And in this we can count on the country. It has no diseases naturally. The clear winds of the Pacific blow across it daily and keep it healthful. The strong sunshine kills the germs that are brought here from older centers of civilization, and nature has done her best for us. Nevertheless, we have serious problems peculiar to our stage and we are working them out quietly by such thoroughgoing and scientific ways as is shown in the Children's Preventorium of Pasadena, pictured on another page in this issue, and supplementing our fine hospital and Free Clinic in the southern part of town.

The Assistance League of Southern California, with its scientific study of conditions and Day Nursery requirements has set the pace in this welfare work by opening in Hollywood near the motion picture studios a nursery as exquisite in its simple furnishings as their own nurseries were at home. This is placed in Hollywood as is the Community House of this organized charity, because Hollywood has its peculiarly situated refugees and suffering people of pride. Its work however is as broad and as far reaching as the city of Los Angeles and its organization is built up to meet that city's multitudinous and perplexing conditions.

The chief burden, however, in this refuge falls on the medical profession. Unless we have wise physicians self-sacrificing and devoted, we can never win in this great war against disease and carelessness. It is time that this long suffering profession be placed on a pedestal, and its praises sung. It is time that the public educate itself to the point of knowing a doctor when it sees one, and in taking advice about health straight from the source of all knowledge on health; rather than trying to employ cheap substitutes such as patent medicines or patent practitioners. Sobs of young men seeking a livelihood have helped themselves to a few ideas from the medical profession's splendid store and patenting these ideas into a method of practice have imposed themselves upon the public by politics and pushing methods which shame our public's good sense.

A close up view of these types may fill the whole picture, and with thousands of half educated people it does. Expert medical men of all lines are classed with these pseudo doctors in the minds of most people and few there are who know the difference between orthopedic surgeons and osteopathic massage. A little learning is a dangerous thing for all concerned and a few big words can throw much dust in the public's face. It is difficult for busy doctors to do any educating of the public in general; their efforts are limited to their fortunate patients, but there, however, a few real teachers in our midst. They are more interested in the health of the community than in individual cases.

They have retired from active practice and can think for the multitude. In a coming series of articles, this magazine will try to do its bit by gathering up the knowledge these men have obtained through years of study and experience and present a few cold facts, as to the organization of the medical profession and its contribution to modern practice in the art of keeping well.

The Meaning of Christmas

Christmas seems to mean more to me, the longer that I live. I gaze with bewilderment on that stupendous mystery of love—the very God entering into and raising our human nature. My whole conception of the meaning, the possibilities of our common human nature is transformed, as I see that it can become a perfect reflection and manifestation of the Divine nature. "The Word became flesh, and lodged in us." The manger at Bethlehem reveals all our human conceptions of dignity and greatness. "The folly of God is wiser than men." It is to the humble—to babies—that God can reveal Himself. In them He can find His home.

O, Father, touch the East and light
The light that shone when Hope was born.

It is in Christmas that man reflects the birth of Hope. It is Christmas that, as life goes on, bids us never despair of our own or of that human nature around us.

—Forbes Robinson.
IN trying to announce seasonal sports in California, particularly in the southern half of the state, you encounter snags at once; voices from every direction importune you to be advised that golf, tennis, riding, swimming, and boating may be enjoyed every month in the year. Yet, it is true, some few sports just naturally attune and accost themselves under the warm summer sun, and in this class yachting really belongs. But for all that there is a tremendous gradation of temperaments under the classification of yachtsmen.

In the first place the majority of members of the various yacht clubs in southern California do not own boats, never sailed a boat, and rarely accompany a boat-owning member on a cruise. And this not because of the inhospitality of the boat owning member either, for a sailor man is always the soul of hospitality. In fact he couldn’t be otherwise, he feels the broad sweep of the ocean all around him, half the world and more lies before him, how can he be niggardly in extending the deck of the ship for a little excursion which may prove a great adventure? You may trace this back through all the ages even unto Noah, who may not have had a speedy craft but who extended his hospitality to an unbounded multitude of non-boat-owning members.

On the other hand a real yachtsman, a boat owner, is deeply dyed with this love of the sea and cannot be kept ashore many months of the year. If you know anything about laundering—and who doesn’t in these days—you will recall that every experienced person tells the novice that to retain delicate colors the fabric should be soaked in salt water, and just so this same salt water has impregnated these yachtsmen with the true blue until it won’t come off.

There is another distinguishing thing too, to a yachtsman a yacht is never anything but the boat or a ship except when in really technical company or when a landlubber asks for information, then he is delighted to explain the difference between a schooner, a ketch, a yawl, and a sloop.

And to him it is always an infinite jest to hear some rocking-chair member say to his guests, “See that schooner lying off to the right, pretty sight!”, when ten chances to one it isn’t a schooner at all, but his friends are impressed and doubly delighted with the nautical air this imparts to their luncheon or dinner.

Los Angeles and vicinity could scarcely boast three thriving, growing yacht clubs, however, if only boat owners maintained them. The men who sit on the clubhouse porch, sniffing the salt air, listening to the gossip of

A GROUP OF MASQUERADERS AT THE HALLOWE’EN PARTY OF THE NEWPORT HARBOR YACHT CLUB, GUESTS OF MR. LEON S. HESEMAN.

SAILS REEFED FOR THE WINTER AT NEWPORT HARBOR YACHT CLUB.

THE POWER BOATS REFUSE TO RECOGNIZE A SEASON, COMING AND GOING AT ALL HOURS.

WILLIAM C. WARMINGTON, NEWLY ELECTED COMMODORE OF THE NEWPORT HARBOR YACHT CLUB, WITH MRS. WARMINGTON.
the land as well as the sea, are regarded as highly as the sea-going members, the only element entering into the situation is the real pity these dogs of the sea (sea-hounds) feel for a friend who has never felt the urge to buck the waves and handle his ship against all the forces of old Neptune.

A real yachtsman shows scant interest in other sports, but frequently he is an ardent admirer and an enthusiast as to polo, not with any intention of entering the lists but because he can see and senses the close alliance between the handling of the horse by the poloist and his own manipulation of his ship. Just as he takes advantage of every puff of wind, reefs his sails, and adjusts the weight of his body to the keel of the ship, so the polo player guides his pony in relation to the ball and the other players, accounting also for the effect of the wind on the ball and the springiness of the turf under his mount.

A born yachtsman—and there is no other kind, one was never made in the world—feels no physical ill or disability when his boat needs his strength, he is not hungry, thirsty or tired while the cruise is on or during his watch at any rate, and he will subsist for days on dry beans and water and feel well repaid if his boat makes a record, or if not he is perfectly content to have had the cruise, no matter whether he made especially fast time or not. He simply feels no real disappointment at anything that may happen when at sea so long as he and the ship are sea worthy.

YACHTS UNDER FULL SAIL OFF THE COAST OF PALOS VERDES AT THE HEIGHT OF THE SEASON.
We entered by a little path along the south side of the house and stood on the small back porch to view this garden. Behind it to the west the neighbor's trees form a delightful background and in the center is this simple fountain and pool.

That so many differing views could be taken of the same little plot of the smallest of Santa Barbara's city lots speaks well for the general treefulness of the town. Beyond the fountain is one large bed full of shrubs and foreground plants which are arranged to lead up to the background of tall eucalyptus and other trees on adjoining lots. At each side of this half circle bed paths lead off to shady corners, and the paths are set with flagstones with daisies in their open spaces. Other stone plants like lobelia peep through between the stones and all the ways are edged with flowers intimate and sweet.

Along the narrow strip no wider than a driveway between the south line and the house there is a riot of color and room for many beloved flowering plants and the sunshine beams down on the whole space because this garden has no large trees of its own. Very successful indeed is this delightful little garden by Lockwood de Forest Jr.—a landscape architect and a lover of California's own native plants and natural environment. Some day he will tell us of his own garden where every native plant is reserved and treasured in the midst of the thickly planted sections of the city of Santa Barbara.

The pool is the center of attraction in every view of this charming garden, but there is infinite variety in the planting on all sides of its simple curves. And what could be more happy than the rock plants springing up between the flags!
A NEW BANK BUILDING BY CURLETT & BEELMAN
By MARY BEATON

The new bank of Pasadena is not only an unique architectural achievement, but a realized ideal for something beautiful with a homelike atmosphere, where a feeling of welcome and good will prevails, interests me tremendously. I had seen in various parts of the country, many beautiful banks, but in some way they all had the same austere appearance and made me feel lost and quite unnecessary. I guess the best way to describe the feeling is that they appeared to be cold.

I had heard so much about this new bank and the splendid things that were being accomplished, that I decided to try to see for myself where its peculiar charm lay. I also decided to learn something about the workers who in results has evidently accomplished something different from what one ordinarily expects in a building of this character.

The building, with a style largely influenced by the early Renaissance, is a credit to Pasadena. Its lines are simple, and yet compelling. Its ten stories of completed expert work make a landmark distinguishable from any point of vantage in the city.

When I learned that the Los Angeles Pressed Brick Company supplied the face brick used for constructing the building I knew it was significant in many ways. This company is one of the largest concerns in the country, and the largest home of warm and real friendliness that seems to prevail throughout it, that I decided to try to see for myself where its peculiar charm lay.

The facade of arches at the entrance are the first striking and unusual note. Through enquiries I learned that these were constructed of terra-cotta. The colors and design were so beautiful, so striking, that I could readily see why Pasadena, with all its beautiful homes and buildings, is so proud of this new member of its family.

The terra-cotta came from the Tropico Pottery Company of Glendale, one of the largest and most important terra-cotta works in the West. An interesting fact about the arches is that the warm granite texture color is identical with pink granite, while the total absence of sheet metal admirably to bringing out the finer details of the molded features. I am glad arches were chosen to be the entrance to the bank for there is something especially appealing about arches to Californians.

As I entered the bank and gazed around me I could not help an involuntary group of surprise and delight at the beauty, one might almost say daring, of it all. What I saw is certainly a big step forward in architectural design. The lobby is a new departure in attractiveness and design for a banking room; and it seems that finally some far seeing persons have realized that in appearance and surroundings it is of advantage to have one feel at home in a bank, not overawed and uncomfortable. I believe that the building of this bank home, with all its comforts and cheerfulness of design throughout, marks an epoch in bank building; and what Curlett and Beelman, the architects who designed the building have accomplished in this structure, will in the next few years be followed until the old formidable and forbidding structure by certain men in their splendid achievements have not felt themselves tied down too traditions of the past and have through their genius done so much for the artistic and substantial development. It is fitting to me the highest compliment that I can pay them is that they are true artists—not merely designers, but the attainment of a perfection that is not noticeable but subtle.

I fully realize that such a work could not be accomplished except through the combined efforts of many others, who is obvious in this undertaking have put a little something more of themselves, into their work than perhaps a straight commercial job would call for.

In this structure, the well known Schofield Engineering Construction Company, who I learned were the builders, seem to me to have reached a climax in a notably successful career of building.

But I am letting my enthusiasm run away with me, and I want to tell you about some of the striking and unusual interior features.

I learned that the design of the banking room was inspired by certain rooms of famous rooms in Florence, I believe, is one of the few banking rooms that is not done chibby in bronze, marble and ornamental plaster.

In the center of the room are writing desks and benches. The money cages are on each side and so arranged as to add to the general attractiveness of the room. Everywhere is color, and yet all of it in a quiet unobtrusive manner. Here we find that even something as an iron cage there may be an art. All this may seem stereotype, but not so when you see it yourself.

To the right of the entrance, screened off from the rest of the bank are offices for the president, vice-president and other executive officers.

To the left of the entrance is the information desk, with a kindly gray haired lady in charge, who makes one feel at ease, and all one's questions are not foolish.

Just beside the information desk is a real innovation—a writing corner for woman. Here a woman can find a quiet comfortable corner, a part of the bank and still away from the busy rush of the banks general business and transactions.

My eyes were irresistibly drawn to the ceiling, and at first arrested by the most exquisite and beautifully made chandelier I have ever seen. While from where I stood I could see many other beautiful chandeliers, all of antique designs, this particular one, made of hand forged iron in the natural finish, to me had a charm all its own. The chandeliers are all made from raw iron by the Meyering Electrical Corporation of Los Angeles which is a home industry to be proud of. These chandeliers have unusual designs,
CALIFORNIA SOUTHLAND

The building as seen from the street showing it to be an emblem of strength and durability.

Over the fireplace hangs a painting by Manheim of Pasadena, entitled "The Spirit of the Desert."

The draperies of the windows of the room are of striped Italian velvet, of Italian red and blue. A huge divan of imported frieze is in a corner. In another corner is the personal desk of Dr. Baer.

Everything is the very height of extreme good taste making it a spot of retreat for work or quiet—the symbolization of a quiet luxurious home.

The room, a masterpiece, is the work of Cheeswright Inc. of Pasadena, interior decorators whose studios are fast becoming a synonym for artistic furnishings.

Some one reminded me that I had not yet been down stairs, and while elevators may be beautiful they seem to be generally the same, I decided to walk, more than anything else, however, I think, to enjoy going down "the stairway of my dreams" as I had secretly named it.

This took me down through the banking room, and the remaining flight of stairs.

Here I found a rest-room for women, as restful as the name implies. This room is exquisitely furnished, with all the conveniences and necessities for 'mil lady's comfort. It has a luxurious divan, easy chairs, a cheval mirror, and other helpful articles that a woman enjoys. This beautiful room is decorated in the style of Robert Adam. A striking note is a wood fireplace, carved and enriched with decorations after the style of Piranesi.

From outside this room I looked down the corridor to the safe deposit vaults. All through here the ceilings are of the same colorful design of early Florentine, which does much to make what might be a dreary spot, a most cheerful one.

The office for the vaults is on one side of the corridor, where the ornamental grill entrance to the vaults and coupon rooms is electrically controlled.

The coupon room is a lovely room, with every convenience; a desk and two chairs in each room; a light above the table, and one below in case anything of value should be dropped. A red light indicating that the room is occupied.

There are more than six thousand safety deposit boxes of the most modern type and design, with storage vaults for trunks and boxes. The money vaults are the last word in safety.
After going back upstairs and before leaving the bank I had a most interesting talk with one of the bank officers. He told me a number of facts about the bank itself, which I am sure will interest you.

The history of this remarkable bank reads like a story book. To go a long way back, the site where the bank now stands, was once traded for a second-hand piano. Perhaps this is not as amusing to us as the trading of Long Island for a few strings of glass beads and some colored cloth, but considering that the piano was worth about three hundred dollars, it is certainly something not possible today.

The tremendous rise of value of the land from that to two hundred and ninety-two thousand dollars paid by the bank for finally purchasing the site, clearly shows the growth of Pasadena.

In 1895, Colonel Foss-Jones Company of Pasadena, the concern that installed the heating plant, I learned a number of very interesting facts concerning the heating of such a structure.

The entire building is heated by a vacuum steam heating system, the most scientific and efficient method for such a purpose.

I was astounded to learn that the huge boilers each weigh 31,000 pounds. Fires are fed by an immense tank sunk in the ground with capacity for 35,000 gallons of oil. With these two boilers, it only requires one hour to heat thoroughly this ten story building.

The bank has proceeded on a policy of partnership, cooperation and equality. I do believe that only by resolving to be the greatest possible service to the community, and to be fair in all its dealings, that the Pacific-Southwest Bank could prosper in the manner it has.

I have not yet told you how the transfer was made from the old home of the bank to the new one. It was most efficiently and
quickly accomplished. One of the biggest tasks in connection with the transfer to the new quarters was the moving of the bank's money. This was accomplished by armored cars, which were flanked by guards and a sawdust shield. The money was then placed in the new massive safe, where a network of intricate electrical wires protect it against any conceivable attempts of theft.

Of course, I realize, as you must, that it is not by any chance that the bank has grown to what it is today, nor through the work of any individual, but by the earnest efforts of the entire personnel of the bank, the employees as well as the officers. There are many outstanding characters among the bank officers, but it is only with the co-operation of the staffs employed, their earnest efforts, their constant courtesy and cooperation, that the bank has prospered to such a remarkable extent.

I learned that in order to develop a broader acquaintance among its members, and to further the development of the spirit of co-operation, the "Pacific-Southwest Bank Club" was organized. This club is comprised of the officers and employees of the Pasadena branches of the Pacific-Southwest Trust and Savings Bank. On the roof of their new home the bank has erected a suite of spacious club-rooms for the use of the members of the bank club. This is but another manner in which the bank proves its spirit of friendliness and helpfulness for those connected with it.

After visiting everything having to do with the bank itself, I could not but marvel at the extent and completeness of the organization required for all the different parts and details to construct such a building. In addition to the array of workmen required, it must be backed and directed by real executives of exceptional ability. One might almost say generals and not executives, as we think of the men in command, reaching out into various branches of industry they have to marshal and control. Each small section and part of the work must be planned and done on schedule time to clear the way for the next part of construction. This is the only way that the whole work may be completed in schedule time, but each piece of work must be perfectly done. When I thought of this I realized to some extent the bigness of such an undertaking.

It required more than a year for the Schofield Engineering-Construction Company, who acted as agents for the bank, to put the work done, to complete the building; but with it completed, they have accomplished something and erected another monument to be justly proud of.

The Biltmore Hotel and Theater, and numerous other buildings completed and engineered and built under their supervision, are the result of the position of one of the leading construction engineers in this line in the United States. In this new building they have achieved something which is not a type, but which stands alone.

I had heard of this company, and of the hard work they did during the war for the government. They are truly, keeping pace with and going ahead of their notable record of that period.

Upstairs again with a last look around that fascinating bank room and surroundings, I had a feeling of deep and genuine thankfulness that such a work of social art had been accomplished.

Out of it all certain outstanding facts came to me and I think I know where the charm of it all lies.

It is that everyone connected with and interested in building this new Pasadena home for the Pacific-Southwest Trust and Savings Bank, from the president of the bank, the architects, contractors and the entire list of workers, put the best they had into the work.

To accomplish what they did in the construction of this beautiful, and in many respects unique, bank building, they must put into it their whole hearts and their best creative powers. "There seems to be a certain workmen who do not do the same thing twice. Their hundreds of details are engrained in every part of the building a dominating spirit of welcome and good will.

I congratulate them all on their realized achievement,—an emblem of great beauty and vast usefulness. May it live long and prosper.

ADMINISTRATION CENTER FOR THE CITY OF LOS ANGELES

All Southern California will benefit by the new Administration Center being planned for the County and City of Los Angeles. It is more than a center for the grouping of the buildings of the city, county and state, it is a link in the development of the aesthetic growth of the community and a focus from which will radiate park systems, boulevards and highways connecting the cities and towns of the Southland. Hitherto little thought has been given to the city planning of the county and city. The first of the year, five meetings of the Association were held, the latter connected with members and others open to public officials. In this process of meeting, the discussion on the value of public libraries, the growth and acquisition of new opportunities for the development of the city, was brought on schedule time, the primary aim being to finish the project in a timely way.

In the first step in the solution of this problem was a three-cornered contract between the City of Los Angeles, the City of Los Angeles and the Allied Architects Association of Los Angeles whereby the sixty-nine architects of this organization will be working on the project. The first of several meetings next year, the City Planning Board will meet to consider the plans and reports of the Association and its members. This Association and its members will be responsible for the planning, designing and construction of the entire project. The Association and its members will be responsible for the planning, designing and construction of the entire project.

The fact that the sixty-nine members of the Association began their individual study. Some members made sketches in their own offices, others developed plans being drawn in the Production Department of the Association. The meetings of the Association were held, limited to members and others open to public officials. In this process of evolution over 100 large scale finished plans were made.

When the final drawing is submitted to the County and the City of Los Angeles, it will have the approval of many councilmen, who have given the project a second look. The plans have been laid out in the shape of a key. The bit of the key is to be a lower plaza devoted to buildings which are essentially for municipal business; the stem of the key is a large complex of public and private buildings, the handle of the key a large court in which the City Public Library is now being built and around which other improvements are contemplated. The mall stretches over the hills of the city adapting itself to the topographical structure of the city, and emphasizing the natural beauty of the city. This long, sweeping parke terminates at the highest point in a monument.

The beautification of the existing hills, ample provision for future requirements, coordination of existing points of interest, absorption of poorly developed areas and improvement of traffic conditions are the main features of this project. Around this area the flow of traffic at the major highways is accelerated, and through it, by means of tunnels and cut and fill, the town will have the opportunity for development of vehicular and electric transit.

Most of all, this plan will dominate the growth of the County. Its foresight will afford opportunity for a higher grade of public works for generations to come, and the magnitude of its conception will pave the way to a coordination and improvement of park systems and highways throughout California.
THE CALIFORNIA SCHOOL OF GARDENING

By JUDITH WALROND-SKINNER, N. D. HORT, F. R. H. S.

TWO years ago I came out from England to Hayward, California, to lay out a garden of twelve acres. It was at once apparent to me that one of the difficulties in garden development in this state was the lack of skilled gardeners. With its ideal climate, soil, and growing conditions generally, the possibilities for beautiful gardens are endless. People too, are showing an increasing interest in gardening, but the shortage of experienced gardeners makes it difficult to obtain satisfactory results. The gardeners here are usually British or Italian, and with the immigration restrictions, it seems unlikely their numbers will increase. In establishing the California School of Gardening one object is to train women that they may fill this need and to stimulate an interest in gardening. Our course is designed to give practical and theoretical instruction to women who either wish to take up gardening as a profession, or to equip themselves for the making and working of their home gardens. While the course will cover fruits and vegetables, particular stress will be laid on the ornamental and flower gardens, including special types of gardens and color schemes.

The fact that we are using the original garden that I had partly laid out, gives students the additional advantage of seeing the working of a private estate; while in developing it further they will gain experience in constructive work. The garden, although not fully laid out, has many charming features and brings to mind the old-world gardens of England. The estate is picturesquely situated, with a creek, in some parts eighty feet wide running through one side of the property. On the east of this creek we have a high ground of adobe soil which as yet is little developed; on the west the ground is rather flat and of good rich alluvial soil.

When I came here there were already established a small apricot orchard, a pear orchard interplanted with raspberries, currants and bulbs, peaches, figs, apples, cherries, blackberries, loganberries. Some old sycamore, bay trees and shrubbery along the creek give us a little background. There was also a small much neglected Japanese garden which as yet we have left untouched. We have fitted the new garden in with what was already established and although this meant more work in the beginning, I think it has made a more interesting garden. Back of the Japanese garden, I have made a small iris garden, the iris edging a tiny pool, and flagged paths between the irregular beds.

The house itself has a very attractive patio with a circular pond in the center. This affords an opportunity for color schemes, and the grouping of pot-plants. From the patio door we have made a wide path of bricks, bordered on either side by herbaceous plants arranged as mixed borders, leading to a small formal garden surrounded by a yew-hedge. We have made a small old-fashioned garden full of sweet-smelling flowers a flagged rose-garden, an English wild garden of spring bulbs, and a blue garden. The vegetable garden will be large enough for students to learn how to grow a sufficient supply for home use and will teach a succession and rotation of crops. We are opening the school in January and are only able to take a limited number of students, which means that they will be able to receive individual attention. The school is non-resident and students will be able to board in the village which is five minutes distant from the school. The full course of instruction extends over two years, and includes practical work in the garden including green-house work, and lectures in all branches of gardening, soils and fertilizers, applied Botany, and business methods. With the increased demand for gardens, and the wave of enthusiasm for gardening, students with a two years' training should find increasing posts open for them; and with the knowledge and experience which they have gained, they will be able to raise the standard of gardens, and interest others in the love of gardening.

Please mention California Southland to its advertisers when you can.
FLOWERS FOR THE HARDY BORDER

There are many hundreds of flowering plants which may be employed successfully in the perennial or hardy border, all possessing some special merit. But there are a few perennials that should be included in every border because of certain outstanding qualities.

Chief among these is the Delphinium, or Perennial Larkspur, forming a splendid background with its tall spikes of blue and violet-descent flowers and handsome foliage for flowers of lower stature. A fit complement to the Delphinium, and a flower, too, which harmonizes well with most other flowers, is the Columbine (Aquilegia), with long or short-spurred blooms, blooming in shades of blue, white, yellow and red.

The old-fashioned Hollyhock fits into almost any type of garden. There are both single and double flowered strains of this flower. It is very effective as a background against walls of houses, along garages, walls, fences. The rust which forms on the leaves is a serious detriment, but a quick growth and spraying young plants with copper sulphate solution will partially control this pest.

Pentstemon, is to be found along borders. It is a hardy flower, big, with a variety of color, and it has proved to be an admirable flower to fill in gaps in the planting. The roots are shallow, and the plant is easily propagated by offsetting or by sowing seed. The flowers are excellent for cutting.

The Chimney Siskin, or Perennial Siskin, is a hardy flower, and very effective. It is an annual, with flowers blooming in shades of blue, white, brown, and red. The seeds are sown early in the spring, and the plants are usually ready for transplanting by mid-June.

The Perennial Hollyhock is a hardy flower, and very effective. It is an annual, with flowers blooming in shades of blue, white, brown, and red. The seeds are sown early in the spring, and the plants are usually ready for transplanting by mid-June.

Other hardy flowers include the Pentstemon, which is a hardy flower, big, with a variety of color, and it has proved to be an admirable flower to fill in gaps in the planting. The roots are shallow, and the plant is easily propagated by offsetting or by sowing seed. The flowers are excellent for cutting.

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THE ATELIER

Eleven men are completing problems for the next rendu and all working diligently to arrive on time. Cries for help are going out, but unfortunately it will be too late by the time we are off the press.

Fitch Haskell and Jess Stanton are acting as critics and have been a great inspiration to the men.

Four are completing the Class "B" project, the subject of which is "An Iron Worker's Establishment," Six men are working on the analytic and one will complete the Class "A" problem.

All drawings are due on Saturday, January 10.

LEE FULLER

The charming house shown on this page was designed by our genial Lee Fuller. Each month the Southland has offered to publish for us the work of a club member. The work of Lee Fuller is the first of the series. Will those who know of beautifully designed work which has come from the hands of our younger men get in touch with the club secretary so that he may reach the designer? We regard this feature of the club page as not only a means of publicity for good architecture, but another opportunity for us to get better acquainted with each other.

Let us say that this doesn't begin to tap the resources of our friend Lee. We find a new and beautiful drawing from his hand every time we visit him at the Allied Drafting Room. At our last visit he was busily designing some decorations for a publication to be issued soon by the Allied Architects. He has the right idea for success as a designer, that is, draw, draw, and draw some more.

DECEMBER MEETING

The first meeting of the Architectural Club to be held under the guidance of our new president, Julian Garnsey, took place in the Assembly Room of the Allied Architects' quarters at 420 South Spring Street. It was the first to be held at this location and those present declared it an admirable place for club assemblies. The meeting was a small one, there being only about twenty-five or thirty present. Sumner Spaulding was the speaker, or it might better be said, he led the discussion. He introduced the evening's subject with a most absorbing talk on the relation of architecture to the life of man. His announced subject was the "Philosophy of Architecture," but that was scarcely comprehensible enough. The discussion soon led the group through some fields seldom explored by the average architect and it was refreshing indeed to have our brains reset and readjusted like run down clocks by having them turned loose in paths long since overgrown with the brambles of disuse. Astronomy was the key to this region and after floundering around mentally, trying to comprehend the extensive- ness of space and the relative size of planets and their distances from us, our own ego had sufficiently approximated negative infinity for the safety of our clients for another year.

We are glad that Sumner Spaulding was wise enough not to give us a menu of architecture as our first meal under the new regime. We need to be jarred loose from our smug self-sufficiency at times and be made to see that we are only one minute step in a great element of progress. Let's have more of the same.

H. O. S.

MONTHLY EXHIBITIONS

Many of the club members have just sent us their Christmas cards. This has occurred to the slavey who writes this page that a little informal exhibition of these cards would be an interesting thing to look at. If the club members think so, too, we will take the means to see it through. If you have designed a Christmas card, mail a copy of it to the Secretary of the Club, 415 Bank of Italy Building, care of Witmer and Watson. If you have one of more ancient vintage than 1924, send it along, too. Get them in before next club meeting and we will see that they are placed on exhibit at the meeting.

The Allied Architects have provided excellent meeting place for us with ample wall space for hanging drawings and sketches. We are wondering if a small exhibition of the work of club members could not be brought together each month for our enjoyment. We know of several of our men who have some splendid things stored away in dusty portfolios where they are doing no one any good.

Then, too, there are the returned drawings of the Atelier. Except the patrons and the man working in the Atelier, the club knows nothing of the work this group is doing. An exhibition of Atelier work would certainly add much to the enjoyment of a club meeting.

It seems that one of our sorest needs as an organization is a more intimate personal contact with each other. The informal exhibition we have in mind would help greatly to provide such contact. The new secretary of the club has agreed to attempt to provide such an exhibit for the February meeting. It is hoped that the Christmas card fans will respond in sufficient numbers to give us something to look at at the January meeting.

There should be a paragraph appearing right here which gives an account of the activities of the Atelier. The Massier has been urged most fervently "to come through" with some news, but he claims that he is much better with a ruling pen than a Spencerian, so we are using this mild form of blackmail to try to pry something loose from him for the next bulletin. Will some of you men in the Atelier please work on him, too.

TILLIS residence for Mr. and Mrs. G. L. Sterling of Beverly Hills was designed by Lee F. Fuller in the office of Marshall P. Wilkinson. Built of frame and stucco construction during 1922 at a cost of about $27,000, it has a U-shape plan, one story on a lot approximately 150 by 200 feet, thus allowing for a beautiful garden development in the rear. On the front exposure there is the master's suite, entry hall, living and dining room. The north wing contains the kitchen and service quarters, while the south wing has three bedrooms and two baths, as well as ample dressing closet accommodations.

Directly behind the living room is a delightful sun room with large French doors opening onto the garden.

The exterior is cement gun-tinted finished plaster, a buff color, with heavy shingle roof laid irregularly and stained a brown. Casement type windows, with leaded glass, are the keynote of the fenestration.

The interiors are quite simple in finish with textured walls, heavy oak floors, and a unique hand-made tile mantel.

The owner has furnished the house in excellent taste and is to be given great credit for his far-sightedness in allowing the architect so much freedom in designing.
THE PIERPONT MORGAN CARPET

This Imperial antique Chinese carpet has a most interesting history. It was shown at the Universal Exhibition in Paris during the year 1878, and was there purchased by Mr. Elbridge Torrey of Morses. Torrey Bright & Capen, Boston, Mass. Immediately thereafter it was sold by Mr. Torrey to the late Oliver Ames, ex-governor of Massachusetts.

Mr. Keshishyan, in later years, in business in New York, induced Mr. J. Pierpont Morgan, the elder, to purchase this remarkable carpet, the most valuable Chinese carpet in existence. With Mr. Morgan's knowledge and appreciation of antique art, he realized that such a rare specimen properly belonged to the nation and graciously presented it to the Metropolitan Museum of New York City.

The carpet measures 24 feet in height and 21 feet in width. It has a glowing golden yellow ground, the other harmonious shades being deep royal blue, old ivory and touches of sage green and turquoise blue. A number of most interesting Imperial Chinese designs are incorporated in the field; viz., the five-claw dragon guarding the Ch'in or sacred pearl-embroidery of purity. The base of the carpet shows the waves and sacred mountains. The carpet is perfectly balanced throughout with Chinese cloud band forms. The simple Chinese fret design in the border frames the carpet perfectly.

Every student of Oriental art owes to Mr. Keshishyan a large measure of gratitude for his help in having this remarkable specimen placed where all may enjoy it.

The Imperial Antique Chinese Carpet Sold by John Keshishyan to Mr. Pierpont Morgan, the Elder

A CLEARING HOUSE FOR CRAFTS

(Continued from Page 10)

in lingerie; Countess Caracciolo presented exquisite hand-made creations to tempt us.

"One of our consignors gave the public a treat in musical toys—dolls and animals played you a tune. "Movie Doll Land" was made possible by our friends who always help with their goodness to us, our motion picture stars!" dolls were donated by them and dressed in their favorite role. This feature was to help swell the funds for our "Tiny Jim," you remember that it is our dream to raise enough money to endow a free bed in some Los Angeles hospital for a child.

"I have never seen better examples of flower arrangements from our loaning flower shops, all gold seal holders—Miss Eleanor Cole and Miss Cornelia McLaughlin exhibited their exquisite Scarfs and dress patterns in new designs and we had gold seal carriers.

"James Howard McCarthy, a junior friend of the Assistance League, the Chairman wishes him to know how much his devotion means to us. Always has he had some service to render us, this year he made and sold Christmas boxes; we wish more of our young friends would catch this spirit, for we must look to them by our mistakes and lead the League on to future victories.

"I want to call attention to our good friends, the Florine Shop of Pasadena. The Contest Chairman wishes to emphasize that this exhibit is an example of what her contention has been placed on, 100 per cent; it shows that average is not too high a standard, that you can reach it if you will, is a fact; these women did it. It took hard work, untiring patience and courtesy, long study for results to develop, finding the needs of their public and having it to deliver; but they marched on bravely and registered success. The same road is open to all.

"Mrs. Daniel J. Sully, General Chairman; Mrs. Richard Waldron, Vice-Chairman; Mrs. E. Avery McCarthy, Chairman of Entertainment; Mrs. Hancock Banning, Mrs. James Reed, Mrs. E. Avery McCarthy, Chairman of Publicity; Mrs. William G. McAdoo, Mrs. Erwin P. Werner, Chairman of Arrangements of Ballrooms; Mrs. Isaac Humphre-Jones, Chairman of Refreshments; Mrs. Charles Jeffras, Mrs. Thomas Buchanan, Chairman of Music; Miss E. H. Terry, Chairman of Arrangement of Exhibitions; Miss Eleanor Cole, Miss Cornelia McLaughlin, Chairman of Decorations; Mrs. J. Warren Tatum, Chairman of Finances; Mrs. Frederic W. Kimble, Chairman of Women's Exchange Exhibit; Mrs. J. W. Montgomery, Chairman of Food Sales; Mrs. John Dunlop, Mrs. Robert L. Rohne, Mrs. Tilden, Chairman of Package Department.

"Artists who entertained during the show were Mr. Ordonez, Mr. Karrow and Mike. Eada Guerin.

"The Alexandria Hotel! Words fail to express all we could say of their devotion to us—the gift of balloon December 4th and 5th, their entire staff at hand both days with every service for our comfort; we are most fortunate in our friends, and I mean the word friends.

"All the papers in Los Angeles worked for us and with us, gave us their best, sent us from their staff their best representatives, not once but all through our hard working weeks. God bless them! The Pacific Electric lines carried us a month in their time table and for a week our banners on different car lines. The Brunswick Drug Company loaned us showcases that were of great value in safeguarding our materials. Hollywood Storage packed and moved us to and from, our thanks to them for their courtesy and splendid staff of men sent, so helpful and careful.

"A wonderful offer came to us that took great courage to fall to accept, such generosity was from Mr. Robert Rohne, manager Reo Car Company, Seventh Street offering us their show rooms free for a week, but our workers were too worn out, and to ask more of their devotion was not just; so we had to decline.

"Some days it took more courage than we could seem to master to go on. My faithful Vice-Chairman, Mrs. Waldron, never missed a day. I only wish the Chairman might place a gold seal on this service, and the rest of my faithful day by day committee. The house and office staff never flinched and I stood faithfully by their guns, and it was very hard for them, as I had to ask so much of their time. I feel I cannot say too much for the assistance given me by Mrs. Paine the League's resident Secretary; her interest in each new entry of the work, received prompt attention, without her help the system which I wished carried out would never have registered and it was a vital issue.

"I am keeping my last word for our President, officers of the Board, members of the Executive Board and Directors; where am I to find words to express all my heart would have me utter? Their faith in me gave me strength to try and give my best. I pray the New Year is to be rich in blessings to you all, and the greatest ambition of our work realized, that each department in our present organization and the new added strength so soon to open a new field in our work, shall be rich in service, and God's blessing be with you all. "Faithfully,

"EMA FRANCIS SULLY."
LOBERO THEATRE—Continued

visible from all over the valley. George Washington Smith was the architect. It is practically fireproof, and seats without a balcony 630 persons. The walls of the auditorium are tinted a warm buff, the ceiling richly decorated in strong color in the Spanish style, reds, greens and gold. The stage is 75 feet long by 35 deep and 60 high. Its lighting equipment and scenic apparatus are of the latest design, equal to the most elaborate productions. There are ample dressing room accommodations and a pretty greenroom where the actors can gather.

At the entrance are offices, for Miss Ninn Moine, the director of the players, for the Community Arts Association, and for the Manager of the theatre.

The Lobero is not a branch of the Community Arts Association, but is owned and controlled by the stockholders of the Lobero Theatre Company. It is a real community institution, the money for which, over $200,000, has been raised by donations and subscriptions to stock by a large number of persons. Many friends have presented their shares to the Community Arts Association thus making it the largest stockholder.

The theatre is used not only by the Community Arts Players for their monthly productions, but is also used by the Woman's Club for weekly meetings, and for concerts and entertainments by other groups. It is altogether an institution of which Santa Barbara has reason to be proud.

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LOS ANGELES
Our year of work is drawing to its close, and being happily celebrated by the advent of a beautiful garden and home the garden and home of the beauties of the Los Angeles County, Mrs. E. Avery McCarthy, Fourth Vice-President.

Mrs. James Reed, Secretary.

MRS. J. WARREN TAMU, Trees.

MRS. D. C. MacWatters, Auditor.

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Mrs. James Reed, Secretary.

MRS. J. WARREN TAMU, Trees.

MRS. D. C. MacWatters, Auditor.

Photograph of the star's dolls taken from the tenteniment district of our big city, was given on Christmas eve, Mr. Herman, as usual, according to the activities of the League are growing so materially in all its branches, workers are greatly needed. We are asking each member of the board to give us more of her time and interest in the coming year. Herefore this arduous work of conducting our League's activities has fallen on the shoulders of a few, who have accomplished a superhuman task. It will not be humanly possible for this small group to continue carrying this great work, and it is vitally necessary to distribute the work more generally with the members of our board.

Dear Fellow Board Member, we need you, if not your actual personal service, which some are not in a position to give, at least your interest and co-operation. The lack of this interest on the part of our board members has made our work particularly arduous.

Just a little thought on your part, and understanding of what we are trying to accomplish, would do so much toward furthering the interest of our big city. For instance, may your house, ranch, gardens, or the properties of your friends, listed with our Location Department, not only help you in the realization of sharing your belongings with those less fortunate, but it will bring joy to those who have no means, but enjoy the beauties of the world, in that they can live in imagination and enjoy the beauties that you are so fortunate to be surrounded with, also by using your beautiful garden and home the garden and home of the beauties of the Los Angeles County, Mrs. E. Avery McCarthy, Fourth Vice-President.

Mrs. James Reed, Secretary.

MRS. J. WARREN TAMU, Trees.

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Send us books for our Circulating Library. Come to the Community House and entertain your friends in the Studio Tea Room. Volunteer your services as a community worker or saleswoman for the Exchange or Thrift Shop. Enroll in the sewing units or start a home sewing unit to sew for the day nursery or for the benefit of the Tiny Tim fund. The Tiny Tim Endowment Fund is for the establishment of a child’s bed in perpetuity in a Los Angeles Hospital. Send us your old gold and silver for the Tiny Tim melting pot.

Come and join our art units under the direction of Miss Leta Horlocker, who gives her services on Friday afternoons (1 to 5 p.m.) each week. This department has made a number of unusually beautiful articles, which are sold in the exchange for the purpose of accumulating funds to buy materials for the disabled and shut-ins. There is no expense attached to joining this class, but it is an opportunity to receive lessons from one of the best artists in the city.

Remember, dear friends, that “happiness pursued is seldom realized, as it is only in the giving of ourselves that we find peace.”

“Pass through this world but once. Any kindness or service we can render, let us do it now; we shall not pass this way again.”

TO THE NURSERY—OUR CAUSE
To Thee, our Cause Beloved
Thou splendid, masterful, great cause! Oh, sweet, maternal thought—Unchanged by all ages, peoples, lands—A Mother’s love transcends all else beside. Protecting Thee, eternal principle of power—We consecrate our effort. Eternal miracle, through sacrifice, strife, everything—Around the theme of Mother Love, the World revolves. In all the turbid, restless swathe of life Survival all, surmounting all, stands Mother Love triumphant;
To Thee Our Cause,
We dedicate this Home,
Which mothers MOTHER LOVE.
—INEZ HOWARD,
(Mrs. Oscar R. Howard)

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Thou splendid, masterful, great cause! Oh, sweet, maternal thought—Unchanged by all ages, peoples, lands—A Mother’s love transcends all else beside. Protecting Thee, eternal principle of power—We consecrate our effort. Eternal miracle, through sacrifice, strife, everything—Around the theme of Mother Love, the World revolves. In all the turbid, restless swathe of life Survival all, surmounting all, stands Mother Love triumphant;
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MOTION PICTURES CONTINUED FROM PAGE 16

from a distant trapeze position, weaving our way in and out among the sets, tripping over stage braces and electric cables, groping our way through dark passages or stepping out into a sudden light. We find it hard to pass by so many interesting sets. Instead of the filmic scenery of the theater, you find hard wood coverings, plaster, cement, heavy beams, etc. Everything seems so solid and real that you catch yourself thinking how well you would like to live in one of these exciting furnishings in the old days.

It seems almost like turning the pages of an album of views from many lands, as we pass along, pausing for a second in front of a battle ship in Algiers, while only a foot away is an exact replica of a gambling palace at Monte Carlo. On we go past beautiful dressing rooms, exotic boudoirs, grossy kitchens, bar rooms, attics filled with celotex and dust, a freight car on a short section of practical track, etc., etc.

The camera grows bolder in approach; suddenly a most interesting scene greets our eyes. The roaring was not a "movie lion" or a director in a fit of temper (temperament), as we expected, but a large wind. These wind machines are responsible for those terrifying storm scenes you have so often seen on the screen. They consist of a very large aeroplane propeller operated by a high speed gasoline motor. Both motor and propeller are surrounded by guard rails to prevent accidents.

The set is a cab liner partly buried in deep snow (salt) drifts, in the background a dark forest of pines heavily laden with snow. The blizzard continues to rage, snow and sleet furiously lashing at the cabins. The property man, "props" from his scaffold over the wind machine, releases more snow (small flakes of asbestos), which is picked up by the big propeller below and hurled into the scene. Suddenly a dim figure is seen starting from the edge of the background and fights his way to the door of the cabin. He throws his weight against the door; it is locked. He pounds furiously upon the door, made of wooden planks composed of a half dozen different kinds of wood.

Once again we hear that shrill whistle, the wind machines are shut off, the lights go on (or two flashing lights) and the lifeless form in the snow drift springs to his feet, ships off his heavy fur coat and cap, wipes the perspiration from his face, and rushes from the room to fight the storm.

They then turn on again for a moment to photograph the scene number, which is chalked on a slate and held up in front of the camera by the assistant cameraman. It is then possible to assemble a picture without them.

This scene is shot better by two cameras, thus giving the producer two negatives, one for America and the other for Europe. We will now leave the great stage and step out into some California sunshine, where the actor from the snow scene in a few deep breaths of fresh ozone.

In the February number of California Southland we will visit the film laboratory and painting shops.

TOURNAMENT OF ROSES

By May Benton

The spectacle of the Tournament of Roses parade this year was a fitting commemoration of the university of Pasadena's Jubilee year, which is in order to celebrate her half century birthday. The streets were ablaze with many colorful and striking decorations.

The cream of Southland's cities paid homage at Pasadena's feast of flowers. Numerous bands sounded martial airs and gay melodies calling for a fit accompaniment of dance. The American Legion played a prominent part in the success of the pageant. Their mass of regiment colors was the beauty spot of the parade.

Menus of roses, carnations, and numerous other flowers were used. Feather Scotch heather was made into a background for many of the floats. The keen inter-community rivalry was well as inter-color competition, which caused the pageant to be the achievement of rare beauty it was.

The second event of New Year's day that was of national interest was the great East-West football game. The two representative teams met in the Tournament of Roses bowl. The stadium was alive with color and the spectators formed a solid mass, making it impossible to see a vacant seat. The crowd was estimated at sixty thousand persons.

It seemed as if from the very first luck was against Stanford, for Notre Dame had all the breaks of which she never failed to take advantage. The statistical column showed that Stanford failed to outplay Notre Dame, making more yardage, completing more forward passes and in every way was superior, except punting and holding yards gained. The final score of the game of football, seconded perhaps only by Ernie Nevers, next year captain-elect of the lightning Stanford aggregation.

The game was advertised to the football fans that such plays could be made. Notre Dame had a team of which she can well be proud. The team has been named the "perfect football team." Notre Dame's "Four Horsemen." Stanford's footing section was marvelous, and added a great deal of color to the scene. It was a great game, great spirit, a great crowd, and a score of Notre Dame 27—Stanford 10.
The Georgian Dining Room

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Put yourself in this picture—on the most wonderful links in all California—each hazard a new experience—each hole a new delight. With the salty tang of the Pacific giving added zest to your game and more power to your shots—truly Golf at its best!

Palos Verdes, among all other courses in the West has been praised by leading critics as a "masterpiece of golf course construction." Nature designed it as a natural golf links and it has been developed according to the best traditions of the ancient game.

It all belongs to you—if you choose to live in the New City. So does the $60,000 Club House, the last word in golf club equipment and furnishings. So also do the many other exclusive features of community development in which this wonderful City by the Sea abounds.

Think well before you decide to live elsewhere. Palos Verdes is the finest piece of individualized development work of its kind in America. The nation's leading architects and planners, engineers and landscape designers have combined to build the ideal City Beautiful—and it is ready for you, today.

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Paintings and Etchings for sale

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February 21st. 2:30 P. M.

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Few subdivisions offer as much! No subdivision offers more!

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From $1,285 for a 60 x 150 foot lot and up.
No 50 foot lots—many from 75 to 120 feet.

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CLUBS

VALLEY HUNT CLUB:
The February announcements include the usual Monday afternoon bridge and mah jong parties, with evening bridge and mah jong. Friday, Feb. 20. On Friday evening, Feb. 21, there will be a Valentine dinner dance. The program for the February evening supper, at seven o'clock, will be a talk by Dr. Robert J. Mitchell, on "Educational Problems in Greece," Feb. 1; a solo recital by Maurice La Vost, Russian baritone, with Miss. Guy Busch as accompanist; the postponed lecture on "Chico" and stereopticon views, by Dr. Walter P. Jakobson, Feb. 17; and on Feb. 22, Mrs. Milton Snellem, soprano, accompanied by Mrs. Sarah Brandon will be heard in song recital.

ANNANDALE GOLF CLUB:
George Washington Dinner Dance, Saturday, Feb. 21st. Mr. Josef Rosenfeld and his ensemble of Russian artists will give a concert, Feb. 25. The afternoon bridge, Mah Jong and ten parties have been resumed for the season. Tea will be served as requested and tables for cards are always available. The second Monday of each month is Open Day at the club. The usual Wednesday and Saturday receptions each month.

PINTBRIDGE COUNTRY CLUB:
Tuesday, Feb. Ladies' Day and a special luncheon is served. In the afternoon, bridge and other parties may be arranged followed by tea.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month. Music during dinner, followed by dancing, every Saturday evening during the month. Ladies' Matinees, 2:30 PM, on Saturdays. Ladies' bridge courses during month. Tea served as requested and tables for cards are always available.

WILSHIRE COUNTRY CLUB:
Ladies' Day, third Monday of each month. Dancing every second and fourth Saturday during the month. A musical is arranged for each Sunday night during 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.

LOS ANGELES ATHLETIC CLUB:
Tennis, luncheon, Tuesday and Friday nights of every week. Tennis Tuesday night informal, Friday night semi-formal. Plunge open in the ladies Tuesday and Friday evenings.

SAN GABRIEL COUNTRY CLUB:
The dates for the San Gabriel Country Club Invitation Tournament have been fixed for Feb. 21, 25, 27, 29, 1925. The qualifying rounds will be held on February 21st and 25th. The main draw will be entered entrants. A dinner dance is arranged for the third Thursday of each month. On the afternoon prior to the special luncheon served, is bridge in the afternoons.

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

"ECHELON" By Maurice Brown
Maurice Brown Exhibition. February 16 to 28

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LA CUMBRE GOLF AND COUNTRY CLUB:
Offers a course of eighteen holes, rivalling any in hazard and beauty. A recent purchase of additional acreage will provide an extended and even more interesting course. Luncheon is served every day, and tea may be arranged as desired.

NEWPORT HARBOR YACHT CLUB:
Officers elected at the annual meeting, Dec. 6th, are as follows: William C. Warmington, Commodore; Joseph Allen Beck, Vice Commodore; R. H. Curns, Rear Commodore; Howard E. For- man, Secretary and Treasurer. Direct- ors are: W. H. Bragg, Thomas S. Parshall, James Webster, Richard Tubbe, and William M. Connors.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. The course is reserved for the women and a special luncheon and entertainment for those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jong. Every Saturday afternoon tea is served and the men and women are served tea and donuts on the golf course. Many members as hostesses for a social cue.

Art

LOS ANGELES Museum of History, Science and Art, Exhibition Park, announces for February, the Architectural Exhibition, and Viennese Children's Exhibition. The Museum has recently acquired by purchase two paintings: "Monarch of the Mallows," by Harold P. Pughoff, and "Grandine," a water color by Karl Yens. The Museum is open daily from 10 to 4, except Wednesday afternoons. Open Sun- day, 2 to 5, free.

SOUTHWEST MUSEUM, Mason Way and Avenue, announces the Second Annual Exhibition of Landscape Architecture under the auspices of the Par- cesty, Landscape Architects, for the month of February. The Jury of Awards consists of three landscape architects: one an architect, and two others in allied arts. An additional award will be made in various classes and divi- sions.

CANNELL and Chaffin will show in their Los Angeles Galleries, 720 West Seventh Street, Feb. 5th to 7th, Portraits by Lolo Bellmass. Feb. 5th to 7th—Bronze sculptures and portraits in ivory by Ettore Codironi. Both are Venetian artists. Feb. 2nd to 14th, Bridge Room, Sketches by Karl Yens and stone by Harold Swartz. Feb. 14th to 28th—Exhibition by Howell Pushman. Feb. 15th to 28th—Exhibition by Maurice Brown. Feb. 15th to March 3rd—Brumidi Lemon Collection of An- tique English Silver and Rare Old Sheffield Plate.

CALIFORNIA Society of Miniature Painters at the Annual last month elected the following officers for the com- ing year: Laura M. Dixon Nelson, presi- dent; Martha Wheeler Baxter, first vice president; Marie Marshauer, secretary; Gertrude Little, director. The annual exhibition will be held in the Biltmore Salon, Jan. 15 to Feb. 15. From there, the exhibition will go to the gallery of the Friday Morning Club.

WEST COAST ARTS, INC., is preparing a list of good and art lectures by artists, which may be obtained through Nell Burges, Maybelle, 1924, 7th Street, the Art- istic education in the West Coast Arts. New names constantly added and the list is not confined by means to the membership of the West Coast Arts. The price is that the member shall charge $25.00 and expect, and give $25.00 to the fund of the organization. Various free talks will be given, however, where the applying club is poor but in need of art knowledge.

CANNELL and Chaffin announce exhibi- tions in the Dance Hall, Mar- land Hotel, as follows: Feb. 9th to 14th— Portraits by Lolo Bellmass. Feb. 24th to April—Exhibition Paintings by De Witt Farnish, Mar. 2nd to 14th—Exhibition Paintings by Howell Pushman.

BENJAMIN BROWN has contributed in many ways to the art education of the West, and has recently sold several paintings to the Los Angeles City at a reduced rate. In this way the Hollywood High School Graduate, in class of 1921, was able to purchase "Clouds on the Majoree Theatre"; Los Angeles, Public Library now owns "Shadows in the Storms." The Los Angeles, Teachers College, Imperial, Kansas, bought "Shadows in the Storms," which will be shown in the library of the college.

LOUIS HOVY two series of twelve paintings of the Grand Can- yons of the Colorado River, the rim, the plateau, and the river level, in the Cannel and Chaffin galleries in the Mar- land Hotel during the last half of January.
the Evening, and introducing shared the and Feb. Matinee. lecture. California, The Feb. at course Miniature announced which block will all including ary. rpHE scenes sters, which from home The study exhibition ^* THN. tviaurice Eastern last month. An- gle, Watts Gallery, is be interesting American galleries, is interesting of January. Last day receiving painting, for Los Angeles Chamber Music Society will give the fourth concert of the series of five in the Music Room of the Los Angeles Biltmore at 8:00 p.m. The concert will alternate with the Friday afternoon concerts of the Philharmonic Society. The fourth concert of the series of six will be given by the Los Angeles Philharmonic Orchestra. Walter Henry Rothwell, conductor, will give the final concert of the season on Friday, May 10, at the Los Angeles Music Center. Thursday, May 3rd, will be marked by the opening of the Philharmonic Orchestra's annual subscription series. The concert will feature the music of Beethoven, Mozart, and Schubert. The program will include the Beethoven Ninth Symphony, with soloists Camille Saint-Saëns, Arthur Rubinstein, and Malcolm Arnold. The concert will be conducted by Leonard Bernstein.

The Los Angeles Philharmonic Orchestra, under the leadership of conductor Maurice Perrott, has announced its 1979-1980 season. The season will feature a diverse program of classical, contemporary, and world music. The orchestra will perform at the Dorothy Chandler Pavilion in Los Angeles. The season opens with a performance of Beethoven's Ninth Symphony on September 1. Other highlights of the season include performances of works by contemporary composers such as John Adams, Philip Glass, and Henryk Gorecki. The orchestra will also perform works by Beethoven, Mozart, and Mahler. The season finale will feature a performance of Mahler's Symphony No. 9 on June 15. The orchestra will be conducted by Zubin Mehta. The Los Angeles Philharmonic Orchestra is one of the leading orchestras in the United States and is renowned for its high level of artistic excellence.
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FEBRUARY, 1925

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CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal. Copyrighted, 1924, by M. Urmey Seares.

Advertising: California Southland, Pasadena, Calif. 9116. Los Angeles, Metropolitan 5270. Subscription price for 1925, $2.50 per year.

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CALIFORNIA'S CONTRIBUTION TO ARCHITECTURE
By M. URMY SEARES

American architecture has received an enlightening and adequate record of achievement in a book just published by Macmillan. It is written by Augusta Owen Patterson, for more than ten years Art Editor of Town and Country Magazine. It is a compilation of available illustrations gathered from engravings and photographs by various magazine writers and photographers, and not altogether, as the author tells us, selected because they specifically illustrate "the ideals upon which the book is based." But "American Homes of Today" is much more than a compilation, and the basic ideals are there and dominate the text. The author, immersed in an atmosphere of pictorial magazine publicity, has emerged in her writing with definite decisions and an important contribution to the architectural literature of America. Disarming the critics with her first sentence, Mrs. Patterson chooses the subtle field of aesthetics rather than that of architecture as her subject. And what architect-critics can pursue her there? Nor is the critical one an attitude in which to approach this interesting book, which gives to the layman and the best of young architects eagerly pressing toward the goal of a native architecture, solid foundation for historical knowledge and a fine perspective for future work.

The Colonial, the English, Italian, French and the general Mediterranean models are duly set in their places on beautiful pedestals and the mass of work in domestic architecture done by American architects of the past is presented with smiling courtesy and clever, well-directed banter. We are told what we have done and how we happened to do it and with due appreciation of how funny we are when we are turned loose on the earth with hammer and saw.

Mrs. Patterson would revel in the bungalow brood of California's prolific Southland, where every village in every state in the Union has contributed its dream of a home in "the land of heart's desire." Before writing another book she should also become as familiar with our architects' work as she evidently is with that of the Atlantic Coast.

Chapter eleven, The Mediterranean Model, pays tribute to the good sense of California's architects in adopting the Mediterranean style, and shows many illustrations of this appropriate manner of building in semi-tropical countries. These contributions from California seem, however, to have lost their tags in their trip across the continent, and even the text here shows how hard it is to fish for beauty with so long a line.

California has made a distinct contribution to architectural beauty in this country. It has, as Mrs. Patterson says in chapter eleven,
shared with Florida the development of the Mediterranean type of architecture. But Mr. Addison Mizner, whose work dominates the Florida selections, is a Californian—a member of one of our oldest San Francisco families—and his broad view of the problem of adapting Mediterranean forms to American life, and his quick glance over our latest landscape on his last visit to the Coast, resulted in a brotherly remark about the inadequacy of our present roof lines—a remark well meant and seriously helpful. For, without any noise, California architects are now designing real California houses fitted to the life of the Californian who knows how to live in his native state. On page 278 and 279 Mrs. Patterson has given up the problem of telling what point American architecture has reached at present and in despair of understanding what California is doing, has made a comparison between the hall of the Sewell house, built by Eastern architects in California, and the hall by Mr. Reginald Johnson (of California, not Chicago) in the beautiful house he built for Mrs. Wellington Morse in Pasadena. This puzzled comparison is Mrs. Patterson's discovery of California architecture; her caption unconsciously describes what Mr. Johnson has done for American architecture in his California houses. It says of the hall—that index of home life: "It is interesting to compare this hallway with that in the Sewell residence on the opposite page. Its plain walls, its heavy arches, its tiled floors have the insinuation of coolness so welcome in a hot climate, but there is a certain English discipline which suggests a compromise with the Mediterranean traditions, although, with the exception of the stairway, the details seem Italian rather than British."

In this mystified manner does our author, sure and confident in her description of known styles, try the touchstones of her knowledge on this new thing, this exquisite product of Mr. Johnson's houses and is the insignia of the work of all finished artists. Like the masters of all time, California architects help themselves to all that has gone before them in the history of art, but their houses are not copies of any style. Spontaneous and free from tradition's slavery, they spring from the soil they cover and please chiefly by their livable qualities and their orderly relation to their environment. The Bliss house in Santa Barbara, pictured on the preceding page, appeared in this magazine for July, 1921, illustrating an article on the beautiful work of Mr. Carleton M. Winslow. Here blank walls are not used—as Mrs. Patterson would have it—because "we recognize the sanctity of style" and "the Spanish attitude toward life"; but because our architect revelled in the joy of seeing on these blank, white walls the tracery of shadows from the native California live oaks with which the site was covered and, as he told me one day, he "just made pictures" on every facade.

That California architects have built in Chicago and in Florida only emphasizes the fact that there is a California style—evolved out of our Spanish or French or Italian and Greek inheritance—but distinctly our own. Perhaps the most distinguished and beautiful example of pure Californian is Willis Polk's house, built down the peninsula from San Francisco—for Mr. and Mrs. Charles D. Flannery. Yet I doubt if Mr. Winslow or Mr. Johnson ever saw it or ever even heard of Willis Polk. Each architect, working lovingly in the free air of California, expressed for his client the joy and beauty of California living and placed, on the edge of our array of one case, and crowning the softly rolling foothills of Santa Cruz in the other, a beavered con- dition of what our climate, our landscape and our needs demand in a California house.

These are but three of our sincere leaders.
Others, talented and original in their conception of what life in California demands, are building here in a manner unknown to the East excepting through a casual magazine article careless in giving credit or ignorant of copyright laws. The notable work of Market, Van Pelt and Maybury is shown in "American Homes of Today," but Wallace Neff's popular houses are not mentioned, and his charming group of stables on Mr. Libbey's picturesque farm at Ojai was accredited to the farm manager, in a recent issue of Town and Country magazine.

But the fascinating art of making beautiful houses is not the whole work of the architects who are building for the future in California. The skyline of San Francisco and her civic center, her World's Fair buildings and the handsome State University group across the Bay, speak eloquently of the genius of our architects. In the South, semi-public buildings, such as our first plateresque tower designed by Myron Hunt for the church at Riverside and the simple, dignified mass of our great hotels later built by the firm of Myron Hunt and H. C. Chambers; the beautiful school houses of Allison and Allison scattered all over the state and culminating, perhaps, in the high school at Palo Alto; the Church of St. John's by Pierpont Davis and the Cathedral of St. Paul's, by Johnson, Kaufmann and Coate in Los Angeles, bespeak something new and fine in American building.

Mr. Carleton M. Winslow, who designed most of the buildings on the principal avenue as Mr. Goodhue's representative on the San Diego Exposition, and who had charge of the California Building designed by Mr. Goodhue himself, is now carrying out Mr. Goodhue's design of the new library for the city of Los Angeles, as nearly as possible as the architect would have done it had he lived.

Thus do the semi-public buildings by our best architects lead up to that index of community ideals, the civic center of our latest full-grown metropolis. For there is some-

detail of shops, Los Angeles, Morgan, walls and stiles o. clements, architects.

thing more still to record of the architects of the Southland of California.

Discovering that Los Angeles—which has still to find herself as an organic unit—had a charter which did not provide for architectural aid in civic building, the leading architects of the city organized a business association to bid on this work, so vital in making a city an organized, orderly and handsome center of social and business life.

For the sake of their city's comfort, and reputation, her good looks and her ability to function as a metropolis—a mother city—to the thickly settled towns and county of Los Angeles, these sixty or seventy architect-citizens have united in giving up their personal fees and, pooling their talents and trained faculties, combine to give Los Angeles their united services.

"The finest thing Los Angeles has ever done," commented a wise resident of the county who has avoided the city entirely since his years have made him careful.

The plans below give but a hint of this splendid devotion to civic interest. They have just been announced after months of work, for which the city pays but one dollar.

Each of the members of the Allied Architects' Association, a list of which follows, has taken some active part in the development of the plan:

NEW BOOKS REVIEWED

By LOUISE MORRAG

The many admirers of California's great naturalist will joyfully receive this splendid work in two volumes, by his literary executor William Frederick Bade. The life of a man of genius can never fail to thrill and interest all who have been familiar with his writings, since his very personality will shed a magic glow upon events which in other lives would be entirely commonplace. In the case of John Muir, we have had to depend upon an incomplete autobiography for a record of his life, although at his own request, is the preparation material for a second volume of these memoirs. This collected material is the basis for the Life now published, together with fragments of unpublished journals, and numerous letters written to relatives and friends with no thought of their being read by other than the recipients; so in some cases, where the narrative demands it, excerpts from his published works.

The examination of the notes and papers left by Muir surely must have been a heavy task, but Mr. Bade has done his part excellently well. His own story of the naturalist's boyhood is absorbing, written with a pleasing simplicity, offering a viewpoint which the autobiography naturally could not give. It is a tale of terrible hardships, narrated by a religious and fanatical father and besetting difficulties on every side, especially after the family had removed from the new land to a Settlement in Wisconsin, in our hero's twelfth year. However, youth has buoyancy and this boy with his passionate love of nature and books, had no lack of this quality to spur him on. At that period his working day lasted from five in the morning till nine at night; in consequence we find him inventing a clock to awaken him at one o'clock in order to enable him to find some time for study; a proceeding which he had to conceal from a father who believed in nothing but work and Bible study. Between the ages of eleven and twenty-two, Muir had only two months' attendance at any school and was mostly self-educated. At length his skill in contriving mechanical inventions like the clock, attracted so much attention, that it served as a means to get him away from home, and then to procure for him a college education, although secured at the expense of terrible privations.

During these college days, he thought of studying medicine, but a chance encounter aroused his interest in Botany which with other natural sciences, combined with writing, was to be his life's work, although he was making no conscious preparation for it. Once awakened, this dormant enthusiasm for natural history became a burning passion, sending him forth on those wanderings, which were in the end, to take him nearly everywhere in the world, but at that time it was to the Sierra Nevada Valley, where he landed in the late sixties.

The following years were wasteful indeed. Unconsciously he was planting his genius-seeds which later were to grow to a flowering grandeur. Not only was he well aware that his ability to invent mechanical contrivances could be made to bring him wealth, but he preferred living close to Nature in this wonderful valley, studying all her secrets with such a passion of love and reverence, that he revealed them to him to an extent seldom vouchsafed to human beings. The effect upon him as disclosed in his letters is an inspiration to all. Their importance cannot be too highly estimated, as they represent his life at a time when it is difficult to decide whether he was a poet who happened to be a naturalist, or a naturalist who happened to be a poet.

Mr. Bade aptly calls the style in which these letters were written, prose-poetry. In them he describes his life in the wilds, sparkle with a joyous spontaneity and a picturesque imagery, showing him to be intoxicated, as it were, with sheer delight over merely existing in the midst of such marvelous surroundings. Natural phenomena like storms and earthquakes quakes served only to quicken his pulses and cause him to send off another glowing appreciation of Mother Nature to some fortunate friend. He was living at the time mostly alone, wandering among the valley, making a searching examination of every plant, every tree and rock, paying particular attention to the marks of glaciation, a subject which was developed by the courtesy of William Frederick Bade and Herbert W. Gleason.

For greater convenience in accomplishing this work, he felt obliged to leave the spot in which he had passed so happy and fruitful years, whose benefits he will now receive the road to fame. He went to live in Oakland first, and later in San Francisco, to change the life in the wilderness to the haunts of civilization proved irksome indeed. His long periods spent in writing for publication, however, were interrupted by personal appearances in all directions, for purposes of observation and stimulation.

His letters now were being addressed to ever widening circle of acquaintances, and lacked to a certain degree the nervous abandon of old Yosemite days. No longer in them, appear the wood-notes which used to make delightful reading, and in those written to his wife, she, after his marriage in 1880, we discern a new quality, a charming whimsicality and fanciful nonsense, some apparently for the purpose of cheering her during his long absences, for he never stopped wandering to the day of his death.

Just before his marriage he set forth on a journey through the Nevada desert. Nature here presented a smiling landscape, with the woods and streams to which he was accustomed in the Sierras, to him which gave him the thrill to find beauty everywhere and give expression to his appreciation for it in the letters that he wrote thence, the only existing record of this trip. He had visited Alaska several times, where the study and observation of glaciers was his chief occupation. Where he was, in 1881, he was invited to join the expedition and set forth on the Corwin in search for the missing Lassen Peak, which was a wonderful opportunity for him to penetrate far into the polar seas and the grandeur of these icy regions seemed only to him, that again in his letters appears vivid and thrilling description of some phenomena, this time mountains of snow and ice, and terrible gales at sea. However, on this expedition, the time was spent actively, and the botanical collection made by him then, is still the only one known to science from Wrangell Land, of which the United States took formal possession on that occasion.

After ten years devoted to the development of a fruit ranch, near Martinez, which he made a financial success, he began writing the classes for which he is now famous, and this literary work with study and frequent travels, occupied the latter part of his life. During this whole period, his untiring efforts to preserve the forests and establish national parks became more and more important. Bade in an important and impressive chapter called "His Public Service," read this and understand, many of us perhaps for the first time, how much gratitude the country feels for his services, which were so many and so varied; those responsible for the national monuments, set apart for the happiness of all the people.

The use of these volumes, as supplementary reading in connection with the naturalist's books will surely furnish pleasure and profit to all who read them. Mr. Bade is to be highly commended for the omission of all displeasing details, making the work a record of beautiful thoughts alone, fitting to the subject and the man.

THE EDITOR of this magazine has appointed me a very difficult task, that of summarizing the important characteristics of an individual who is a variable and complex quantity, and few things are more difficult than to state with complete fairness the qualities that have made a man what he is.

Dr. Bridge was a well-pitted and far-seeing man, having a clear understanding of his place in the world and the things he could do best. Though the Doctor was almost constantly in public service for fifty years, he was free from those defects of character that have so often marred the personal history of famous men.

A physician and citizen, Dr. Bridge was successful from the first, his ability being recognized more than once by the public which chose him for responsible positions. He must have had great satisfaction when, in the quiet days of old age, he could review in long perspective his varied and useful past. Success is always a test of character; it steadies the strong man and turns the head of the weak man. The strong man appreciates, as did Dr. Bridge, his obligation to this beautiful and moving order we call society; he realizes that however great his talents or his attainments, he owes much in the way of service to the world of crying needs in which he lives.

In all the activities of Dr. Bridge his strong personality made a distinct impression upon his associates, and in his relation with societies and movements he was recognized as a leader, and leadership is the quality that moves the world. Personally and intellectually, the Doctor was a prominent figure, with quiet interests and unaffected ways which keep a man in harmony with his fellows.

Early in his professional life Dr. Bridge showed his breadth of interest by taking an active part in public affairs. These interests persisted throughout the Doctor’s entire career and the things he did later were the natural result of his early ideals. When great opportunities came to him he discharged his new obligations with quiet dignity, distinguishing his benefactions modestly and wisely.

Lord Bacon expressed an important truth when he said that a doctor is a debtor to his profession, and it is also true that everyone owes a debt to society for the talent which has been bestowed upon him by the generations that have gone before, those countless dead who have sufferéd and toiled that he and others might receive the glories of life. This debt to society Dr. Bridge paid in unselphilosophic and most generous portions of which will reach far beyond this generation.

The benefactions of Dr. Bridge in this community are those of young men and those whom they may serve in after years. In such gifts there is more than money, there is a sense of restitutum virtutis and an incentive to achievement that develops ambition and prepares men for practical work, and helps to create ideals of good citizenship and service to society.

Through a strict mental discipline and the educational drill in habits of persistent effort that the Institute furnishes, these young men for whom Dr. Bridge so generously provided that get here lessons in self-reliant character, and the development of character—some of the great objects of education. Character, the in-demandable quality that lies in personality and from which others benefit, the one legacy that the poorest may leave, the greatest individual feelingly of the many beautiful characteristics which marked the life of Dr. Norman Bridge, who was for many years the active head of the board of trustees.

Mr. Wadsworth declared that the quality in his friend which impressed him so much as in any other in their years of close association was that of being able to exert a strong influence upon all who came into contact with him. As a teacher, physician, philosopher, philanthropist, and friend he was known and loved by a considerable number of individuals and he never failed to draw a circle of warm admirers about him.

Dr. Bridge’s name is one of the world’s greatest benefactors, and in his life to the world of science and to humanity at large a new era was established. He stood between the ages, and his life and spirit are an inspiration to us all.

The next speaker was Seymour Thomas, noted and whose remarkable portrait of Dr. Bridge was unveiled two weeks ago in the library room of the Norman Bridge laboratory. He told in a very charming way of the glimpse into Dr. Bridge’s beautiful personality which he had during the course of the sitting for this portrait in New York City. Before beginning the canvas he asked the great philanthropist if he could recall any incident in his life in which his work was behind the most to him. Dr. Bridge immediately replied that he experienced this feeling always when he had a class of medical students who were therefore as a teacher visualized his subject and illustrated it.

At a special assembly of the students and faculty of the California Institute of Technology, in Pasadena, Hiram W. Wadsworth, member of the board of trustees, spoke before him. It was therefore as a teacher who, in the spirit of Dr. Robert A. Millikan, chairman of the executive committee of the Institute, and director of the Institute of Physics, in speaking of the great service which Dr. Bridge had rendered to the local college, said: "Nothing else in the world could be found for a gathering of the friends of Dr. Bridge to do him honor than at the Institute where he had been in it, the best in thought, the best in council, the best in substance, the best in vision, and the best in hope."

"I know of no man who has so truly found the secret of glad living as Dr. Bridge found it in giving himself, his money, his thought, and his effort for others. The secret of that glad life lay in external circumstances, but far down in the depth of character, and such a character with the influence which it exerts on everyone who comes into contact with it. That sort of character is immortal and Dr. Bridge lives on forever in this spot for which he did so much."—From a local appreciation in the Pasadena Star-News.
THE INTERESTING WORK OF THE COMMUNITY

NO electric signs, no flaming billboards proclaim the School of the Arts in Santa Barbara. Its classes are modestly divided between the ancient yellow adobe on Santa Barbara St., flanked with its feathery pepper tree and picturesque with brick walls and flower borders, and the big airy structure, half church, half barn, on the corner of Santa Barbara St. and East Ortega. The casual visitor, loitering down Santa Barbara St., will no doubt be attracted by the sound of fiddles which come from the squat adobe with its long French windows opening on the street. Picking his way up the narrow little side path, he will step all unaware into the sun-filled back court of the School, and will perhaps stop and stare at the view, which Mrs. John Frederick Murphy with her children’s drawing class grouped eagerly about her. Peeping into the little studio on the left he will see youthful Elmanas and Kreiskers scraping away under the benign tutelage of Antoni Van der Voort.

The sound of foreign vowels will attract his ears to the old bench in the sun, where Leon Clerbois will be introducing a trio of students into the intricacies of the French language. As the visitor slips by, he may cast a glance in at the long windows, where, in the sun-checkered salon twelve small mites, courting the children’s dancing class of Edith McCabe. From the back room will come the cheerful tones of piano, as various other mites enter the wonderful world of music under the direction of Roger Clerbois, Caroline Kellogg Danshee, or one of the other of the numerous piano instructors. If the visitor is lucky, he may happen in on a Wednesday morning when Arthur Bliss directs the musical studies of several talented advanced pupils.

Walking down Santa Barbara St. for three blocks, the visitor finds himself before the big roomy art studios of the School. Here Frank Morley Fletcher and a group of earnest students clad in smocks are busy with a study from nature. In the large studio, bent over long benches, Charles Paine’s in Design are working. The place has an air of brisk and happy occupation, and also a fine earnestness, for many of those young people are seriously studying for professional art work. As the visitor steps from the dim studios into the sun, he will perhaps meet Colin Campbell Cooper’s landscape class returning from a day’s sketching trip with their easels and canvases, tired and dishevelled, but with faces glowing with the deep satisfaction of hours richly spent.

If the visitor remained in Santa Barbara a month he would be able to attend pupil’s recitals, exhibitions, students’ parties and ensemble work and the projected Atelier of the Beaux-Arts Institute of Design, Department of Architecture. A course in voice training and other dramatic work is also on the eve of its initiation. This makes the schedule of the school a full one, and one which is constantly enlarging its scope.

OUTDOOR ADVERTISING

THE following bulletin of information was issued for January, 1925, at the suggestion of the Plans and Planting Committee, the directors of the Community Arts Association having endorsed the work of the National Committee for the Restriction of Outdoor Advertising.

An annual report of the work of this committee was sent to our membership of 1920. We are certain that the members of the Community Arts Association will appreciate this opportunity to halt the activities of an organization which has done so much throughout the country to prevent the thoughtless defacement of our most delightful roadside vistas.

It will be noted that the policy of the National Committee is not against billboard advertising, except where its use is a detriment to the community. In California, where our scenic highways are so important from an economic point of view, this is important.
ARTS ASSOCIATION, SANTA BARBARA

California has already made great strides along these lines and notable contribution was recently made by the Standard Oil Company of California. This company voluntarily withdrew from roadside advertising of a detrimental sort, and has received widespread commendation.

Certain of our merchants have followed the excellent example of the Standard Oil Company of California.

The City Manager of Santa Barbara is an advocate of the movement and the freedom of city property from obnoxious advertising is a credit to his activities.

An imposing list of prominent advertisers who have agreed to support the policies of the National Committee will be found in the enclosed report.

"If you know of other cities or corporations or individuals who have taken effective action along this line, please send notice of it to the Plans and Planting Committee, Community Arts Association.

*The Community Arts Association has printed a digest of the city, county and state regulations as to advertising which is available on request.

ORENA STUDIOS. A FEATURE OF THE NEW STATE STREET, SANTA BARBARA. BELOW: SANTA FE BUILDING, SOULE, MURPHY AND HASTINGS, ARCH.

STATE STREET
SANTA BARBARA

In sections where the beautiful architecture of J. Osborne Craig designed for the De La Guerra Studios has broken through from the key lots and back alleys where it originated into the main street of Santa Barbara, it is thus destined to be the most beautiful town in California. All the citizens of Santa Barbara are interested in making State Street a famous thoroughfare, but opinions differ and taste is a subtle thing. Is this not a case where an Allied Architects' Association should function? — M. U. S.
The French War Debt

No permanent good can be accomplished in the building up of more rational standards in International Relations until we considerably reduce the number of indiscreet reporters and irresponsible politicians. These two classes of public nuisances, on both sides of the Atlantic, have lately conspired to make the great nations blush with shame.

Since the Dawes Plan has brought an appreciable measure of peace and harmony in the heretofore much agitated camp of Reparations, the outstanding international question has become Inter-allied Indebtedness, and particularly the debt of France to the United States. Suddenly, without the least provocation, a shocking campaign of denunciation and suspicion has been launched by two or three over-zealous correspondents and a great number of our newspapers, even those which are generally accurate and thoughtful, have published comments and editorials of the most offensive character. It seems that the French Press has retaliated in kind. As a result, the question has been brought before the French Chamber of Deputies and the American Senate and in both arenas there has ensued a heated debate quite unworthy of the Franco-American tradition of friendship and of mutual confidence. A sad spectacle, indeed, those would-be heroes of the rostrum and the pen have given to the world when there was absolutely nothing with which to contend and much to commend.

The leading financiers and statesmen of France and America, the masses of the people of both countries always sound at heart, are fully aware of their respective rights and responsibilities. The question is not one to be settled by lay correspondents and amateur politicians. It is entirely a question of national honor, and of practical economics. Our trusted bankers and financiers, international experts as many of them have lately become, and not upstarts and demagogues, are our best council in this perplexing situation.

The entire discussion hinges upon two fundamental points which are quite clear to thoughtful men: the willingness of France to pay the limit of her power without incurring economic ruin and bankruptcy, and the desire of America to make concessions within the limits set by her prevailing situation toward other nations and justice to her own citizens.

These two statements could be proved at great length, but our readers need no such demonstration. The writer prefers to relate here a bit of his own experience, which made the light on the problem greater than pages of argument. After the declaration of war, it became his privilege to visit every state in the Union, on behalf of the National Council of Defense, in order to explain to the American people the views and purposes of the great conflict. Nearly everywhere individuals expressed opinions, and civic bodies passed resolutions to the effect that the war debt of France should be cancelled in view of her sacrifices. The writer was requested repeatedly to convey these sentiments to the French Government and to the French people. This he did from time to time. What was the reply? The reply was invariably that while the French Government appreciated deeply these expressions of friendship and loyalty, still it could not, but hold itself bound to repay its just debts, if for no other reasons at least in order to safeguard the prestige and credit of France.

What is the situation today? It may be conceded in the light of postwar judgments that the American people are no longer in favor of cancellation, but they are, even less, in favor of imposing harsh terms on the ally of yesterday and of the friend of always. Educated Americans know the difference between ordinary commercial debts and the French War Debt. No amount of sophistry or casuistry will blind them to the special character of this indebtedness incurred in a long struggle for a common cause. True Americans are not asking themselves “How much can we get?” but rather “How much can we afford to take?”

“What judgment will our children pass upon us when they read these two great chapters of Franco-American cooperation, that of 1781 and that of 1918?” It is our honor which is at stake, not our pocket book.

Similarly with France. France cannot repudiate her indebtedness, nor can she gracefully seek cancellation. In justice to her impoverished people she should accept and even ask for the easiest terms that the United States can consistently grant, but no more. Her honor, her credit, her prestige in the world are worth to her more than four billions of dollars.

France is willing, nay eager, to be fair and generous. France is willing, anxious to honor her signature. That is all there is to this vexed problem. The terms of this huge transaction must be worked out by financiers, who alone have the competence and the experience. Even they can but offer tentative and temporary solutions; for no one can foretell the eventual consequences, in the field of trade and of finance, of such enormous transfers of goods and money. In any case, let us insist upon international courtesy, so that our well deserved reputation of generosity, fair play and sound sense need not be impaired by inconsiderate journalists or apprentice statesmen.

Our Tournament of Roses

One of the dominant traits of the American people is their individualism. We seek to enlist the cooperation of others only when it is quite evident that we can no longer carry the burden unaided. We are eager to retain the initiative, anxious to preserve exclusive credit for our undertakings even, sometimes, at the cost of greater efficiency and of larger usefulness.

What is true of individuals is likewise true of our cities and states. Indeed we carry that very spirit into our national government and the most striking consequence of the boasted isolation, our unfettered sovereignty for which both we and the world have, during the last six years, paid a huge price.

Pasadena offered in the last New Year’s celebration an interesting illustration of that attempt to continue to do alone something which could by far not be accomplished as great success on a wide basis of inter-city cooperation. The Tournament of Roses has carried far and wide the fame of Pasadena. This year the festivities drew the largest crowd in their history, approximately five hundred thousand people. To anyone who approaches the problem with a tared spirit of investigation, it is quite evident that this festival has grown far beyond the power of a single city of the size of Pasadena to handle successfully and to utilize to the best advantage.

The Pasadena Tournament of Roses is developing into a southern California Tournament of Roses, truly to take place in Pasadena, as of yore, but which in order to remain a distinctive feature of our region must become a cooperative enterprise.

Pasadena has acquired the right to that day, for during 35 years she has by her untiring efforts and unassuming confidence made known beyond the frontiers of the United States the beauty and attractions of the Southland at a time when the largest part of the country is blanketed with snow. No more efficient way could have been found to advertise our skies, our land and our art. Pasadena has served the Southland well.

Now that the Tournament has grown into such metropoli- tan proportions. Pasadena must be broadminded enough to invite outside assistance, and the neighbor cities of the South should be far-sighted enough to offer their enthusiastic and sincere cooperation.

That cooperation can be manifested in many ways,—primarily by avoiding anything which would seriously detract from the character of the occasion, for example, through competitive events of an unusual character, secondly by making such contributions to the floral parade which will reflect the resources, the beauty, the artistic taste and the originality of neighboring communities, thirdly, by insuring the success of the Tournament through an efficient handling of traffic and publicity.
In return, Pasadena should take adequate measures to provide for the comfort and entertainment of her host of visitors, generally through a competent and up-to-date organization, and particularly through the early completion of her stadium so as to make it unquestionably the largest available in the Southwest for inter-university contests.

Here is an institution of great value, firmly established, widely known, its appeal, its attractiveness, its significance, have well nigh reached their limits unless southern California recognizes the opportunity it affords to make, through Pasadena, a genuine contribution to the artistic and aesthetic life of our nation.

**Significance of Our Service Clubs**

**SERVICE** Clubs are these associations of professional and business men who gather weekly at the luncheon hour in a wholesome atmosphere of fellowship and helpfulness. Some of their names are familiar, Rotary, Kiwanis, Optimists, Lions and others. Outsiders frequently wonder what they truly stand for, what they really accomplish. Are they not merely fads, or, at most, organizations for the promotion of selfish interests in the community, and in their larger activities are they not guided by ambitious organizers and unpractical visionaries? In any case, can they be taken seriously by thoughtful and busy men?

A deeper study quickly dispels the critics of the genuine worth of these organizations. If democracy is to be a success, it will be so only through the education of the majorities in the principles of service—service to our fellows, to our community, to our state, to the nation, to the world. That task of educating a whole country is enormous. Education does not stop at high school graduation; it would more fittingly be said to begin there. It is a life-long process. It cannot be carried out except through small groups which will gather, here and there, for the consideration, the adoption and the furtherance of the highest standards of individual and collective action. The Service Clubs are one of the answers to that crying need.

We cannot in a short article do justice to their program; but will follow with some of the principal contributions they make, in a later editorial.

**Noblesse Americaine**

We, too, have our peerage, our noblesse, our aristocracy, a genuine product of our land. A study of social statistics regarding American extravagance, greed, intemperance, general lawlessness tends to render us pessimistic about the quality of our civilization. But how quickly we shall be freed from discouragement and alarm if we but look about us for evidences of genuine goodness, sturid honestv, vigorous manhood and refined womanhood. We read statistics and we grow concerned; we look about us and we are filled with pride at the sight of the virtue, the intelligence, the idealism of some of our fellow citizens.

Truly there is little need of reading the annals of the past in search of inspiration to a higher life. There live in our midst men and women in no way inferior to many of the saintly or heroic characters of the past held up to our imitation. Some of them reach great heights of vision, achievement and altruism. Moreover, these higher peaks of moral excellence are not exceptional departures from a generally lower type, they inevitably rest upon a larger basis of morals and women of high average in intelligence and virtue, of which they are the finer flowering. This last month we have mourned the passing of one of these embodiments of moral excellence, Dr. Norman Bridge.

Much has already been said and written in eulogy of Doctor Bridge. The distinction he attained in the medical profession, his intellectual gifts, his business success, his unfailing courtesy and kindness, his generosity have all been eloquently recalled. Today we would like to emphasize particularly his vision in the field of education.

Doctor Bridge has deserved to live long in the memory of his fellow citizens, but, alas, in our busy existence the best and greatest men can hold our attention but a short time. The fame of Doctor Bridge, however, will endure for generations because his name will remain connected with what promises to become one of the most widely and favorably known centers of scientific research, the California Institute of Technology.

The United States issues readily borrows its culture and scientific thought from Europe. It would be most unfortunate if we were to become reconciled to the wholesale importation of the fundamental elements of our cultural and artistic life as we seemingly are to the importation of Grand Opera. An unlimited supply of talent in all fields of human endeavor lies dormant in the minds and hearts of the American people. That talent must be awakened. It cannot be awakened, however, unless we create an environment which will provide the adequate stimulus. In the scientific sphere that environment consists primarily of appropriate equipment. Then, that equipment must be vitalized by the presence of one or several truly creative men, and these will not fail to engender creative men of a like type. Creative men are produced where creative men exist, as education is primarily a question of association and contact.

The penetrating vision of Dr. George E. Hale, who brought to California the Mount Wilson Observatory of the Carnegie Foundation must be credited with the laying here of a solid foundation for a scientific center of unsurpassed promise. It was soon felt that the great problem of man's appreciation of nature should be attacked by his own forces. The avenue of approach might be different, but a close and loyal cooperation between the investigators in every domain was the best way to obtain rapid and reliable results. To derive therefore the possible profit from the Mount Wilson Observatory, which was anxiously watching the experiments which go on in the "cosmic crucibles" of the laboratories of Nature, it became necessary to establish here other centers of research of equal excellence in physics and chemistry.

Dr. Hale and the Trustees of the Institute made sure of the men first and then concentrated upon the equipment. They brought Doctor Millikan from Chicago and Doctor Yoes from Boston. These outstanding scientists could not fail to be magnets for some far-seeing Moecenas. Doctor Bridge, although already engaged in many enterprises of a philanthropic character, quickly saw the possibilities of the California Institute. His generosity permitted the immediate erection of a laboratory of Physics. He thereby supplied a great scientist with tools worthy of his ability and made possible contributions to scientific research which will not fail to enrich our knowledge and increase our power.

The workmen have hardly left the building, but the Norman Bridge Laboratory is known the world over and shelters teachers and students who come from regions as remote as India and Norway.

Dr. Bridge has created a fine spiritual monument in the hearts of all of us, a monument the stones of which are respect, admiration, gratitude and love, but that monument cannot outlive us. It will pass out with us into the Great Beyond. The monument which will continue to speak the honored name of one of the noblest citizens of southern California will be the Norman Bridge Laboratory of Physics of the California Institute.

**Jewels**

Just a dew drop on grass or leaf; just some rain drops remaining on the leaves and green grass; sun shines through flowers and touch them as the sun's rays gladden by the brilliant colors of the spectrum. They are blue; they are green; they are yellow; they are orange; they are red, as the angle of reflection changes; they are beautiful beyond our power to describe, and flash before our eyes in settings more beautiful than are the moon, or platinum, or of silver.

Evanescence? Yes, but we can have them often—these anybody's and everybody's jewels, fashioned by the greatest of artists—Nature.
CALIFORNIA CHILDREN AT WORK AND PLAY

ON THE VERANDAH AND LAWN OF THE VALLEY HUNT CLUB. SHOWING THE SMALL SONS AND DAUGHTERS ASSEMBLED FOR A CHRISTMAS PARTY AT WHICH RADIO WAS VITALIZED IN THE PERSON OF UNCLE JOHN AND FOUR OF HIS NICE STORY-TELLING CHILDREN.

OUT-DOOR CLASS IN ELEMENTARY DRAWING AT 936 SANTA BARBARA STREET, SANTA BARBARA, TAUGHT BY MRS. JOHN FREDERIC MURPHY. FERNAND LUNGEN, CHAIRMAN OF SCHOOL COMMITTEE, ON LEFT. PHOTOGRAPH TAKEN JANUARY 20, 1925.
TWO types of three-gaited saddle horses are seen in the horse-shows of today, park hacks and road hacks. The park classes are usually won by an American saddle, a type originated in Kentucky and now bred and shown all over the United States. This breed is not well known abroad, and when Englishmen are invited to judge in our shows they do not think so highly of this type as do the Americans. The road classes, both here and abroad, are won by thoroughbreds or horses very nearly thoroughbred.

The conformation desired is the same in both classes, namely, a small and intelligent head, a slender throat, a graceful and proportionate neck, sloping shoulders, high withers, a short back, a well ribbed out barrel, strong roundel quarters, and strong, clean legs. In the legs are two differences in the desired points. The road hack, like the hunter and the polo pony, should have larger joints and shorter pasterns than the show horse. This is because his work is much harder, and long pasterns, while adding softness and elasticity to the gaits, are more liable to strain and inflammation. The pasterns should be sloping and never upright. The park hack is just what his name implies and is rarely asked to work for more than two hours over smooth bridle paths or in a tanbark ring. The road hack, on the other hand, must be able to go long distances over rough country, soft or hard roads, fields or trails. Both should possess light mouths and perfect manners.

The carriage of the park hack must be proud and spirited, and he must go with a great deal of action. These are the greatest points of difference between the two, for the road hack should not have much action nor carry a high head. The up-and-down trot, so popular in the ring, is tiring to both horse and rider if kept up for a long time. The road hack's eyes should be about level with his withers, and his nose should be slightly extended that he may breathe with ease, for the arch of neck cramps the windpipe. He must also be able to look his ground over and avoid rocks and holes, pitfalls which do not enter into the daily life of his more stylish brother. The walk of both types should be fast and springy and show very little body motion. The trot must be regular and true in line, the canter graceful and collected. The road hack should be able to gallop with loose rein without a break to run when asked without undue excitement.

It seems rather a pity there are not more classes for road hacks—for his is the type understood by the riding public. Perhaps if fine specimens of this kind were more often seen in the ring, we amateurs who are eager to show in a small way would buy good road hacks and show them, instead of allowing the dealers to palm off second and third rate park hacks, with the well known phrases "hard to beat," "sure to be in the ribbons," "able to win in any company," (fine prospect), etc.

The man or woman who rides every day and takes pride in possessing a nice horse can

MILADY MINTON, CHAMPION THREE-GAITED MALE WINNER OF FIFTY-SEVEN BLUE RIBBONS, INCLUDING SIX CHAMPIONSHIPS IN TWO YEARS OWNED BY OLD HICKORY MOUNTAIN STABLES.

... rarely compete with the owners of large stables who are able to spend freely year after year, buying the choicest animals and improving their stock. But in the road classes we can compete, for these horses may be bought for moderate sums and their qualities improve with daily use.

In America the trot of the road horse is considered his most important gait, while in England the canter comes first. This difference of opinion is doubtless due to the fact that most American trails and bridle paths are hard, while those in England are soft and springy. Then, too, the English are a hunting nation and are fond of galloping; they ride for recreation and to relax, and it must be admitted that the majority of Englishmen ride for exercise. It is well to remember this point if an Englishman is judging, for the ribbons may go differently from one's expectations. Then there are judges who think there is only one saddle horse in the world—the thoroughbred. They seem to think of other types as ornamental, but not useful, and greatly lacking in quality. Others would breed thoroughbred and think of him as a temerarious beast fitted only to race or hunt, and not possessing the efficient action needed in the trot class. It is all in the game, of course, but these prejudices are held by those in the grandstand who like to anticipate the judge's decisions.

Exhibitors in this country usually find out who is to judge before entering their horses and will not show a Kentucky type before a "thoroughbred man" or a thoroughbred before a man who prefers the American saddler.

It is of interest to note that the requirements of a first class park hack are very little changed since the days of our great grandfathers. I find that Mr. Sargo an eminent dealer of London in 1850 is quoted by S. Sidney in his Book of the Horse, as saying, "The park hack should have, with perfection of graceful form, graceful action, an exquisite mouth, and perfect manners. He must be intelligent—amongst horses senseless brutes are legion—for without intelligence, even with fine form and action, he can never be pleasant to ride. Thoroughbred is to be preferred; and if not quite, as nearly thoroughbred as possible, of any color except mealy or foul marked. White marks often much improve, sometimes quite disfigure a horse."

"The head should be of the finest oriental type; the neck well arched; the shoulders light at the points, long, and grown well into the back. The loins should be accurately arched, and the quarters level and nicely rounded, not drooping abruptly toward the tail (like many capital hunters, famous race horses, and useful road hacks). The mane and tail should be full, straight, without the least suspicion of a curl and every hair as soft as velvet. The four softest and longest pasterns, the well-placed legs, the pasterns rather longer than would be chosen for a hunter. From such a form action pleasant to the rider may be confidently expected, the pages agreeable for even the commonest observer to follow."

"The walk of a park hack should be perfection—fast, springy; the legs moving as it were independently of the body, without apparent exertion with all the certainty of machinery, the head keeping in its right place the neck gracefully arched, the tail carried clear, the whole horse flag gracefully keeping time with the footfalls. From the walk he should be able to be put into any pace for any action, balanced action, that the rider may require."

The grandstand must remember blemishes and unkindness in picking a favorite; for an unsightly fault may not appear to them.

SPORT MODEL, AGE THREE MONTHS. SIRE KINGS SPORT, DAM MOON-GLOW BY MOUNTAIN DARE. A SHOW STABLE, OWNED AND BRED BY MRS. ELIZABETH PECK, AMERICAN HORSE PERSON, OF REDHAN, NEW JERSEY. THIS COLT SHOWS HIS FINE BREEDING IN HIS NATURAL CARRIAGE AND IS READY DEVELOPED ENOUGH TO SHOW COMPOSITION AND QUALITY. SPORT MODEL AT EXTREME RIGHT OF PAGE LOOKS LIKE A TOTTLE CHAP THAN THE COLT ABOVE. NOTE HIS SHORT BACK, LINE AND SLOPING SHOULDERS AND WELL-PLACED LEGS.

ROYAL SPORT, AGE FOUR MONTHS. SIRE KINGS SPORT, DAM FUBINA BELLY BY MRS. C. CLAIRE PECK, AMERICAN HORSE PERSON, OF REDHAN, NEW JERSEY. THIS COLT SHOWS HIS FINE BREEDING IN HIS NATURAL CARRIAGE AND IS READY DEVELOPED ENOUGH TO SHOW COMPOSITION AND QUALITY. SPORT MODEL AT EXTREME RIGHT OF PAGE LOOKS LIKE A TOTTLE CHAP THAN THE COLT ABOVE. NOTE HIS SHORT BACK, LINE AND SLOPING SHOULDERS AND WELL-PLACED LEGS.

CENTER: KING'S SPORT, FINE TYPE OF AMERICAN SADDLE SIRE OWNED BY MRS. ELIZABETH PECK, AMERICAN HORSE PERSON, OF REDHAN, NEW JERSEY. IN LAST MONTH'S ISSUE OF CALIFORNIA SOUTHLAND THE CAPTIONS UNDER KINGS SPORT WERE INTERCHANGED. IN 1929 KINGS SPORT WON THE FAMOUS KENTUCKY STAKE FOR FIVE-GAITED SADDLE HORSES BUT IS NOW BEING USED AS A THREE-GAITED SIRE.
SMALL HOUSE COMPETITION

A MOST interesting letter was received from Theodore Koetzl of the Small House Plan Service of the Architectural Club. We are sorry we haven’t space to print it in full. He is asking that a committee of the club be designated to conduct a competition among club members for a small house. One of the daily newspapers is to be interested in the competition and give it publicity in its Sunday edition. The real estate men are to be approached with a request to furnish a lot upon which to build the house or houses which win the competition. Building material men will also be given an opportunity to contribute toward suitable prizes. Moving pictures will be taken daily during the erection of the house and will be used in an educational film on good and bad designs in domestic architecture.

Mr. Koetzl says, “The idea has been carried out by several newspapers in the East with great interest on the part of the public. A record was published of the progress from day to day in the form of a continued story. All the steps necessary to build a home were covered: the selection of a lot, escrow proceedings, selection of plans, selection of contractor, etc. All this with the moving picture accompanying it, we believe would be fully as interesting, as much of the matter now thrown on the screen.” Prominent men in all the fields affected have already been interviewed and their enthusiasm for the idea constitutes a practically unanimous endorsement. The matter will be taken up by the Executive Committee of the club and there will probably be something of interest to report on it at the February meeting.

Lost or Strayed

Several very valuable drawings, the property of Morgan, Walls, Clements, were taken from the U. S. C. Senior drafting room after the last club meeting. The drawing were the only design record of a building about to go into the working drawing stage. The man who took them has been recognized and, we are certain, did not realize their value when he walked off with them. If he will return them to the Allied Drafting room office, no questions will be asked.

THE January meeting was a joint meeting with the Architectural Society of the University of Southern California as hosts. C. M. Morehead, president of the society, conducted the ceremonies, which, to say the least, started off with a bang. Four of the students gave a hair-raising one-act—we can’t find a name for it—which was announced as a Russian tragedy. The tense human interest and “Seeks a peril” were overwhelming. We found ourselves in a clam-like chill when the villain finally ran off with the highly colored heroine.

A HOUSE, By LLOYD RALLY, Architect

THIS house, on a Hollywood hill top,commanding a view to the south over the entire city and a hill view to the northwest, was influenced by the outlook and the prevailing winds.

The approach is from the south, and the garage in the basement, and a sheltered basement entrance gives easy access for the returning owner while visitors enter through the arched door to the living room level with the study at the left.

The south porch commands the principal view and is sheltered from the cooler winds.

The rest of the house is on a higher level than the lofty vaulted living room, which has open arches to the passage and dining room.

The guest room with its view of the highest hills over Hollywoodland has its separate small porch.

The owners’ room, complete in its appointments, enjoys three exposures and the morning sun.

The owners, whose wise preferences were followed, feel that the orientation and arrangement are perfect.
FROM A BREAKFAST ROOM WINDOW

By C. H. Benjamin

There and there, from our breakfast room, one looking west across the garden to the Verdugo Hills, the view from the other bordered by the tips of the pepper trees across the Place. And just outside each of these windows, some six feet away and on a level with the breakfast room counter. Just a level board surmounting a slender post and bounded as to its outer edges by a low parapet. The menu set forth for the guests is the simplest, but varied. The "piece de resistance" to stand a chunk of suet wound with twine and securely fastened to the board with a single spike. The spike is a necessary precaution, as the birds are singularly fond of suet, and there would be too much of a temptation for the larger birds.

Scattered about the surface of the table is a mixture of ground bread, chick feed and canary seed, the greater the variety the more species of visitors. The little square of rape and bell seed brought three new birds within a day. A shallow suacer of water complete the list. Not far from the breakfast table birds are fastidious, taking their baths in the early morning and drinking only from the saucek which, when half full, is continually replenished.

And now the scene is set, let us watch the play. A long sleep on the prickly pear towards the sunrise reveals a stray Audubon warbler perched gingerly on the edge of the counter, scanning warily from side to side and not stopping to feed. He is a small bird and within a few moments the borders have noticed him and they feed contentedly together, while Audubon gazes wistfully from a telephone wire over the rear of the room. But the White Cap, the white-crowned sparrow, is not to be outdone. There is another flutter of wings and the scene changes again, White Cap, the white-crowned sparrow now makes his appearance on the stage and struts about like the swashbuckler that he is.

His brilliant crest of black and white, his plump gray breast and his showy uniform all bespeak the aristocrat of the sparrow clan. He dinesh around the edges and plants himself in the middle where the grain is thickest and eats complacently. Presently another White Cap joins him, or perhaps Donna, the sparrow. It is a dress of simple gray with lace at throat and sleeves, venturing to stand on one edge and pick a crumb now and then. White Cap tolerates her but encourages no intimacy, perhaps because of the presence of his lady, and now Donna silently strolls away and, perched at the very top of a slender spray, is giving melodious thanks to the Giver of every good and perfect gift. But a new arrival takes her place, a sleek and slender bird with every feather in place, a ruddy brown breast and a stout bill. Redpoll, the house finch is not so gaudy as his brother of the purple, but he is more well looking at all a corner remote from White Cap, he proceeds to fill himself incrementally, bill cracking and his voice loudly that you can almost hear them and all is fish that comes to his net. He moves toward the center of the arena where the food is more plentiful. White Cap notices this and decides to assert his proprietorship, strutting towards Redpoll and warns him off. The finch has no idea of retreating, but simply expands his wide wings and opens his stubby bill, looking up at the bantam fighter.

In another minute the contingency is on and, amid a swirl of white, the birds rise in the air, striking and parrying. A feather or two fly and it is over. A bird settles upon the table and resuming the dish of feathers and reassumes his dignity. But Redpoll has established once for all his standing in the community. And now Antony, the brown towhee, comes quietly to feed and pushes aside any smaller bird that is in his way. He is not pugnacious, but his size and weight command respect, and soon he is left alone to finish his meal. He presently drops to the ground in search of greater variety than is afforded by the lunch counter, and the sparrows return and resume their bickering.

Out of a clear sky comes a tumble of black and white and lavender, as with a characteristic flourish Sir Mocker comes to his late breakfast. The finches disappear as by magic, but Sir Mocker knows that he has an audience in hiding, and before he eats he struts about, tossing his wings and moving his head from side to side. His eating is done with a certain affectation and display which misled me to call him Sir Percie Shaften, that mirror of fantastic courtesy depicted by Walter Scott.

So entwined were we with the thoughts that I failed to notice his disappearance from the scene, but when I looked again the King of Arcadia held the stage in the person of the California thrasher. His size and the truculent curve of his bill were sufficient to intimidate any less formidable individual. As he eats at one table he calls a simple note and her Majesty the Queen appears. He will not sit and eat, he is even more fancifully attired than Sir Mocker, in a costume of silver and black, but his square head is solidly on a slender neck. Like his enemy he is a sol- dier. He flies down to one of the tables and eats slowly and stolidly, noticing no one. He has not driven the others, for he does not need to, they fly on his approach. His repu- tation is bad, but birds doubtless exaggerate as do humans.

Perhaps he encourages the gossip to save himself trouble. Be that as it may, he walks aloofly with the two-tailed tail of the novel. After his departure comes a quiet little gentleman in a sober suit of gray set off with a beautiful embroidery on the front. He is the thrush. He eats daintily, glancing warily about him with a bright, round eye, and at last cocking up his head and tilting up his slender bill, while a gentle quiver stirs his wings. We had mistaken him, for another often inquisitive one was looking down from the edge, but the others thought of him. The thrush was looking into the hedge, we thought him too aristocratic or too timid to eat at our table. No, he was merely unconcerned, for his appetite was not only limited by his lowly habits. When he had by chance discovered the food supply aloft, he became regular and was not at all avers to driving away the sparrows and eating by himself. A well-set-up, dapper little gentleman.

In another another demonstration, the King descended on the scene and Sir Mocker made an ignominious retreat. Whether this was another example of the "eternal triangle" deponent saith not. And now Antony, "The long-flying diehard," the captains and the kings depart. Quietly and unobtrusively Audubon, our first visitor, has returned, and with reddish bill, gleamimg after the others have gone. And there we leave him to get what comfort he may. The prologue and the epilogue are his. What more would one want?

Adaline, California January 1, 1925.
ARTS AND CRAFTS . . . ETCHEINGS BY LOREN BARTON

PRINTS FOR THE SMALL HOUSE
By NELL BROOKER MAYHEW

I LOOKED at the little desert picture above the door in the tiny living-room of two working girls. “Our picture has given joy to so many people,” one of them said. “No one can be sure, in this room even for a moment, who does not say something lovely about it—even the inquisitive, old and the bill collectors. We feel that it is money well invested, for the good it has done.”

“But real pictures are expensive,” some one will say.

Well, perhaps one should not care if they are,—since also a radio, a piano, an automobile,—are expensive, and yet they are likely to last longer in the home as in a city. One buys what one really wants. It is really wanting it that counts. The editor of an art magazine was telling me of a painter who had each month helped to print the magazine. He had looked at the reproductions of real pictures in its pages and read about the artists until he wanted to possess a real picture. He came to the editor for advice as to where to obtain one. Gladly he purchased in monthly installments a picture which becomes the rare possession in that humble home. Two hundred dollars well spent.

Very simple should be the furnishing of a small living-room—a comfortable place to sit and read, a table and books, and a real picture on the walls. The printer purchased a little oil painting, but it is prints for the small home that I should like to talk about a little. In the first place no oil painting can be more exquisite than a beautiful etching or block-print. Anyone who has informed himself at all about pictures, loves an etching, the aristocrat among pictures. The possessor of an etching at once comes into the class of patrons,—those happy folks whom Lewis Hind has so cleverly described in his most readable book, “Art and I.” A real print has an air which a whole room which associates with lovely old mahogany and things rare.

It is beautiful anywhere,—in a bedroom, above the breakfast table, or, if it is a small print, close beside the cherished writing table or desk, where the owner can enjoy its delicate beauty at close range. If it is a larger, bolder type of print, then it is charming alone as the center of interest on a large wall space in the little living-room. Or it is lovely above the table, with a vase of flowers which echo the color in the picture, if it be a color-print.

Such exquisite color prints now in many good art stores! The colors as ethereal as in a pastel,—pastel, the medium that artists have so longed to use, but have been barred because it is so perishable. But the print is a permanent joy with all the beautiful quality of a pastel.

A print, too, is a hand-made thing, made by the artist with all the care and joy with which he makes a far more expensive oil painting. Like the velvet of a Persian rug are the colors. This pastel effect is achieved through the process of etching-pressing. Not anyone but could choose for his little home one or two lovely prints, if only he knew the joy of making friends with real pictures.

ARTS AND CRAFTS
By MAE MARVIN CLARK

We’re sitting in the little gold room of a certain Senior Home. On the walls, above the chairs, the house and garden is like the cover page of a book of legends, living there forever, a riot of bird calls, a pointed roof on which swings a weather-vane bird that only an artist and an etcher could imagine inspiring a picture. Friend, you would love that house and when, in his lecture, the kind owner tells you that physical thing; light, that spiritual thing, you breathe thankfully in that peaceful and happy interior. The little gold room, paneled in Chinese tea box paper, is just off the studio proper.

When I was talking about the words of Ralph Helm Johannot in his talk to the Arts and Crafts Society. Mr. Donaldson said: “Mr. Johannot spoke so rhetorically as Mr. Perin, described very simply what he had experienced in America from the Arts and Crafts viewpoint in the past fifteen years.”

(“Mr. Johannot was a pupil of Dow’s. I believe he succeeded him at Pratt.”

“When we think of Boston,” said Mr. Johannot, “is the same now as it was fifteen years ago. The man who went in as manager then is still at his head.”

“My mind pictured shelves of all the rare in Colonial pattern.”

“Well,” said Mr. Donaldson, “it illustrates the negative quality of the jury system.”

“Yes,” I answered, “your standard is safely housed, in this case where the Society is a one-man affair.”

“Now, contrasted with Boston, we have Deering’s. Mr. Davis,” said Mr. Donaldson, “with the Arts and Crafts one finds the finest collection sponsored by the Society to which you belong.”

“Mr. Johannot was right in saying about this question of art standard. ‘We have had to live down what the Arts and Crafts seemed to stand for, but standards are the result of greater skill and it is necessary to keep it that way in order to hold the better workers.’”

The Architectural Club holds this high standard, I have been told. The client first. The standard of one person, second, and last, the worker, himself.

SERENDIPITY ANTIQUE SHOP
By ELLEN LEECH

IN ANY community an artistic possession, whether it be a studio, a home, a museum, is a point of interest, a rest. A real artist, a museum, to have and live with, is always an enrichment. These combine to give a certain atmosphere, a certain air, a certain style, which maritely remains unappreciated. We pass by such a grant unknowingly while really yearning for beauty and for objects to stimulate the imagination.

At half the homes of the world invariably visit the museums of the countries foreign to our own, travelling, and thus reliving the history of the country, picturing actual occurrences as happening among the supplied surroundings. Any child can develop a fund of interest in history which heretofore has been merely a series of dull, meaningless words, if the child is brought through the consciousness of the realness of the words he has been reading, the portent of the fact that the people of history have lived, their lives set among just the same material surroundings that bedazzled in, living, sleeping, and dining quarters of more or less elaborate as the period demanded. There has always been furnished the best furniture, just as now, and at different periods in English history varying fashions prevailed in furnishing rooms of London, and when this was followed by a taste for Sheraton, most of the homes furnished with the cherished old rosewood and painted pieces and given over to lighter things. If this were not the case we, in this new world, today, would rarely have the opportunity of seeing examples of the work of the different artists and craftsmen of centuries past.

It has been suggested that Pasadena is in need of a museum, and the day may come when it will, but it is hardly here now. Mr. Perin, the curator, and the demand great enough, every citizen would have seen the collection of good and fine things assembled by Bradford Perin and exhibited in the Serendipity Antiques shop on South Los Robles, near Colorado.

Even if things equally as good could not be found in a museum, no museum could give up so much space to the proper display of the collection. In the Serendipity shop the rooms were carefully arranged,—the furniture placed just as it would conform with the house in which it should ultimately rest. This particularly applies to the drawing-rooms and the dining room. Another room is delightfully quaint and is a sumptuously produced of the kind antique shop which would be found now in provincial England. Another two rooms are particularly Spanish in type. The forth room was furnished with the most extraordinarily beautiful tiled ceiling, brought in its entirety from a dismantled house in Spain. Mr. Perin is an artist, a painter, and he likes to talk about these lovely things and especially to show some of the objects in his shop, in having found these old tapestries, furniture not only of artistic but historical value, old made in Italy, France, China and porcelains.

To artists who have delightful things in their studios which the public enjoy seeing, keep open house on Sunday, or some selected day, and ask his friends to come in and share these pleasures with them, and now that Mr. Perin invites us at all times and on all days to come in and browse, study, or merely look and delight, do let us go, and very often make the shop a morning or afternoon objective.
HAVING chosen a lot in the fairest portion of Pasadena, where the lovely liveoaks are waiting to make lace-like shadows on our plastered walls and the view from each window will keep us contented at home, we look for an architect who will be sympathetic with our own ideas and in whom we have confidence.

If we are experts in our own business profession or homecraft, we know the necessity of employing an architect and we seek one whose experience in California has given him a knowledge of what is appropriate in California.

The Southland of California has become famous for the beauty and appropriateness of its home tracts of land, and the best way to make up one’s mind on the vital subjects of situation, architect and design is to drive leisurely around the district to which circumstances may limit us and to study the work of subdivider and architect on the spot.

We have chosen for this article the house built by Mr. Roland E. Coate, architect, for Mr. and Mrs. O. Nicholas Gabriel, in that portion of San Marino where Rosalind Road meets Oak Grove Avenue, and for the benefit of inquiring friends will follow this wise procedure in a specific case.

Slightly lots may still be found on this elevated plateau above the San Gabriel Valley, and here is a house built by one of our younger Californian architects, whose study of the landscape and the outdoor life of this community gives the experience necessary to avoid pitfalls in this climate, and whose acknowledged talent has been shown in the beautiful building he has done as a member of the firm of Johnson, Kaufman and Coate before that partnership reached the end of its term with the close of last year.

Following the architect through the intricacies of building and furnishing a house we find a fascinating excursion awaits us. For the architect has delved deeply into the products of the land and knows how to find what is beautiful and appropriate as well as to build a house that will not disappoint us after it is done.

The first thing to choose after our plans are worked out to suit our individual ideals of comfortable and happy living is a contractor who will carry out with honest and expert knowledge the plans and specifications of the architect.

Peter Hall
General Contractor

The architect chooses the general contractor whose past experience best fits him for the job in hand and upon whom
he can rely implicitly. The general contractor for this house was Peter Hall of Pasadena, who also carried out the contract for St. Paul's Cathedral under Johnson, Kaufmann and Coate with sound construction and satisfaction.

To the contractor belongs the work of choosing among the hundreds of subcontractors and workmen crowding the market, those honest and skilled in the particular work of building a perfect house, and our close examination of this model home will discover no sloppy work from basement to roofing tile.

We will leave to this wise friend of client and architect the building in general and choose our own tile for fountain or floor, our hardware and other decorative units in the house.

On Raymond Avenue, a blue sign above a fascinating display of tile work, introduces the local architects as well as the novice in home building to all of the beautiful tiles obtainable on this coast or in the old world.

The Western Tile Company, Contractors

The West Coast has long needed just such a clearing house for tile as this company of Tile contractors has set up in Pasadena. Much needed, too, is the work which this company does in contracting to set beautiful tile property.

California has boundless stores of tile-making clay and it also has Ernest Batchelder, who has designed the best tile in the country. But it has been hard for such designers to find contractors who would carry out their plans with sympathy and skill. The Western Tile Company were chosen by Mr. Coate to make this beautiful fountain in the court angle which forms the tile are here used in gay colors which seem appropriate in the shadow of the oak on the north side of the house. But if one desires other color schemes we may find samples of all tiles made or imported at the request of the architects and clients who know this firm. Theirs', too, is the panel of wall tiles, seen through the hall door in the dining room picture. The sparkle of Spanish or Byzantine glazed tile in the sunshine on water splashed fountain, or the quiet, restful color scheme of a fireplace can be selected by the client and architect right here in the comprehensive exhibition rooms of the Western Tile Company on South Raymond.

The Van Sittert Hardware

Farther up Raymond Avenue, on the west side near Colorado Street, we find that the architects have preceded us in the selection and designing of wrought iron latches and bronze door knobs. Hitherto this choice has seemed endless, but with the good design and interesting old world touch, to be found on Mr. Van Sittert's display table in his office, we are beguiled into making a selection of hardware that the architects have designed for their own houses, or taking a design from this unusual selection of good stock.

The Judson Glass

Few laymen and not even all architects know of the development of the making of stained glass windows in Los Angeles. For forty years the Judson family, father and sons, have been contributing to art on this coast, and now in choosing the stained glass for All Saints' Church in Pasadena. Mr. Coate after looking over the field in this country and abroad, came back to our own local studios at Garvanza and had their beautiful church windows made for clerestory and aisle.

Will you temper the sunlight of California in your own living room, or have the lovely pattern of a tree on your walls? There are so many designs, and you add a bit of bright color to a north window? Look up the office of Judson Company or visit the studios where European glass workers design and cut the imported glass and put the pieces together with intricate leading as did the glass workers of old cathedrals lost to us in the world war.

The Judsons go at the problem of furnishing the architects of Southern California with stained glass windows in an all-comprehending way which does not consider the window a hole to be filled up, but studies the environment, the outlook, the general style of the house, and the plans and ideas of the architect.
Mr. Hunt’s furniture is made by masters in joining and carving, who work in a little shop near the planing mill on the Arroyo’s northern edge. Here is true craftsmanship and skilled inheritance trained in old world ideals and proud of its work.

The designs are selected by Mr. Hunt for the particular place in the house he is furnishing. The beautiful doors of the Gabriel house, designed by the architect, are finished by Mr. Hunt to show that design and not to cover it up.

The Dante chair in the hall is adapted from the Italian models, but is made more solidly and put together more firmly than any you might pick up yourselves abroad. Be assured that the Italian government has placed safely in museums all that is worth picking up abroad, and content yourselves with securing the beauty of finish and contour, the soft undulating surface of hand planing and the solid workmanship of our own California furniture. It has the quality of an antique, the substance of hand-made, conscientious craftsmanship and the solidity of our native American walnut and birch. Shall I tell you where to find this treasury of antiques to fit your dream of a beautiful house? Make an appointment through your architect or with Mr. Hunt, whose finishing shop and models are to be found at his studio on Parkview Drive. But be sure you really want to furnish a home with things your children will love. After all, for Mr. Hunt does much of this fascinating handwork himself and his time belongs to those who appreciate fine work.

In a series of such articles as this, CALIFORNIA SOUTHLAND will attempt to give, during this year, a resume of all the good and well-designed products of the architects and artists, the craftsmen and contractors who are working in this newest center of arts and crafts.

To California, during the past few decades, have come many thousands of workers who, revolting from factory conditions in other places, are determined to work out in the far west their ideals in workmanship or skilled crafts. Here conditions are such that a skilled workman may own his little home on the hillside or in the fertile valley and ply his craft independently with some hope of fitting into the pleasant life of the land.

Many crafts can here be practiced out of doors for many months in the year. Behind a high hedge or a fence trimmed with vines, one may often find workers enjoying the open air and working with greater efficiency than in a crowded room.

The ring of the hammer on silver spoons is already heard in the shop of Porter Blanchard, President of the Arts and Crafts Society of Southern California. In the rooms of the Society at 2508 West Seventh Street, we find many other beautiful things; chiefly the beautiful Hewson hand-woven home-spuns.

Surely the time will soon come when hand looms, now beginning to be used as in the Hewson Shops, will be carried out of doors in May and we shall hear the singing of California craftsmen and women as they weave or embroider new patterns of orange poppies on a cloth of gold.

THE COVER PLATES
CALIFORNIA SOUTHLAND has through its cover plates in color during the six and a half years of its existence introduced many California artists to the reading public and the non-reading public of this country and abroad. With nothing but the love of the publisher has presented these plates without profit to the magazine, but with much profit to Art in California.

The use of these plates is protected by our copyright and courtesy to the publisher demands that credit be given when they are used by other magazines at a later time.

The plates on this issue were engraved by Bryan and Brandenburg, Los Angeles, from a painting loaned by Cannel & Chaffin.

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The huge drying drum, propelled by electric motors for drying the prints.

The film laboratory is one of the most important links in the chain of artists who create the successful motion picture of today. Yet far too little credit is given to this particular department.

When one stops to consider that negatives representing fortunes are placed in the hands of the laboratory for developing and printing, and if the laboratory, through carelessness or poor equipment, should ruin these negatives, the producer suffers a total loss, the importance of this laboratory work is at once apparent. You realize that the great artists appearing before the camera, the author, director, cameraman, distributor, and finally the exhibitor, fail in their purpose to please the public, if what they have accomplished is not properly presented on the screen.

Good photography, along with good laboratory work cannot make a picture great, but good photography and poor laboratory work can seriously injure the reputation of the star, the investment of the producer and distributor, and the box-office of the exhibitor.

The larger studios maintain their own laboratories, which are housed in a separate building conveniently located on the studio lot, while the smaller independent companies send their negative to one of the several independent laboratories located in the heart of film-dom.

After each scene is taken at the studio, the scene number is photographed and a few extra feet of film is also taken, to be used as a "test" by the laboratory. These few feet of "test" contain the same light values and the relative position of the actors, as the scene. This test system enables the "negative" man at the laboratory to experiment with this test, in determining the exact timing for proper values and quality, for developing the scene itself. These negative tests are rushed back to the cameraman who photographed them, for his inspection and O.K., after which the laboratory proceeds with the developing and printing of the scenes.

The photographing of the number slate after each scene, is of vital importance to the laboratory. Upon this slate is written the name of the company, the director, cameraman, date, the number of the take, the same scene being taken several times, and the number which is taken from the story continuity. This slate system prevents scenes from being lost, and is a great time saver to the film cutters (editors) in "breaking down" or assembling the scenes according to their numbers.

One of the most interesting features of a modern film laboratory, is the fact that all air before entering the building, is washed. The air is thoroughly filtered through water, thus preventing dirt or dust from reaching any of the many departments in the building, through an elaborate ventilating system. Another very necessary feature, is the proper government of temperature and humidity in the various rooms. The building, of course, is of waterproof construction. Aside from the laboratory itself, the building contains a machine shop for the repair of cameras and attachments, also private projection rooms (miniature theaters), cutting rooms, camera changing rooms, film vaults, and a room equipped with a special camera and apparatus for photographing titles. The titles are printed or executed by hand, on cardboard, then placed in a stationary frame and photographed.

At the close of a day's work at the studio, the cameraman and his assistant locate themselves in a darkroom, and unload the camera magazine cases, which contain the exposed negative of the scenes made that day.

This negative is placed in flat circular film cans, the covers tightly pressed down and taped with adhesive, to insure against the negative being light struck or "fogged" when the cans are removed from the dark room. Each can is marked with a sticker label of the company.

The cans are then rushed to the laboratory. The film is placed on racks, and the developing process which is totally dark. These racks are submerged in large tanks of developing fluid for a certain number of minutes, an inspector is constantly keeping check on the time, and watching the negative closely to "come up." The racks are then taken from the tanks and placed under running water in the wash tanks. From here the negative starts on its tour of the building. First, it goes to the drying room, and after it is thoroughly washed is polished by hand on a large padded drum, and then passes into the negative inspection room. From this inspection it enters the printing room, where the test print is made from it upon positive stock (film).

The printing machines are very intricate pieces of machinery, and would require a long technical description which we will not attempt. This test print is for proper light, and is only a short piece. A number system is used by the print expert, which is passed along to the head printer, who prints the entire scene. This print is developed under the same process as the negative, only in a different room. After leaving the wash tanks, it is taken into the drying room and stretched on huge drying drums which are set in motion, and are propelled by electric motors. After drying, it is removed from the big drums, and all of the many scenes are spliced together into one long reel.

(To be continued)

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THE HOSPITALITY COMMITTEE  
OF PASADENA'S LEADING  
WOMEN'S CLUB  
by MRS. C. A. BEATON

The Shakespeare Club of Pasadena moved into its beautiful new Auditorium the first of October, and in November held its first New Members luncheon, for the year.

The New Member luncheon event, which is held every two months, was a plan inaugurated by the Hospitality Committee last year, and has proved a most pleasant and happy way for the new members to be presented to the Club, giving them a special welcome.

With a club as large as the Shakespeare, (over twelve hundred members)—the new comers are apt to become absorbed and lost if there is not some plan adopted by which they can become identified with the club at once and made to feel at home.

This plan also makes it possible to find out the kind of new timber that is being added to the club, their talents and possibilities, and can be once be made use of; it is surprising how much valuable information is acquired in this way during the club year.

At the New Members' luncheon in November we had joining with us writers, poets, artists, musicians, lecturers, former Presidents of eastern clubs, organizers, etc., all of which the club would have had no record of if it had not been for this method of receiving the new members.

The plan is a very simple one. The names of all the new members are given to the chairman of the Hospitality Committee who get in personal touch with each new member over the telephone; finds out where she is from,—what club she has belonged to, if any, what her talents are, and what active part she has taken in club life. This is all recorded and kept for the benefit of the club.

In a country like the Southland of California where we nearly all come from "Somewhere," we have found that this means has made it possible for many strangers to find mutual friends from the same towns or districts and immediately there is a friendly feeling established.

On the day when the luncheon known as "New Members Day" arrives, a special table or tables, are set for the new members at which the Hospitality Committee preside as hostesses. The Chairman of the Committee at the head of the table and her committee seated among the new members, helping them to get acquainted.

The table has had special attention in regard to place cards, flowers, etc., in honor of the occasion; also at each new member's place is placed a small bow of orange ribbon which she is supposed to wear at each successive meeting until the next New Member's Day. This gives the older members an opportunity to show these new members special courtesies during the next two months until they can begin to feel somewhat at home and feel they really belong there.

After the luncheon and just before leaving the table, the Chairman presents each new member to the President and other club members,—each lady's name is called, where she is from and any special notice regarding her and her activities as is deemed best. As each name is called the lady rises and the club greets her.

You see it is all very simple, but it seems to have been the solution of a pretty difficult problem of handling new members in a large club, and I should think would be equally as pleasant and profitable in any club. Also it has become a very valuable means of bringing into early recognition the talents and capabilities of the new members, thus keeping the club work alive and progressive.

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CAPTAIN PERIGORD'S OPINION

Speaking before the Round Table at its annual meeting of the League, February 20, Captain Paul Perigord, American citizen and prominent businessman, gave the women there working in social service sincere encouragement and vital inspiration.

"You have said this brilliant speaker, "the greatest, the secret, the joy of service."

This word, service, which he called the greatest word ever heard the most frequently in our language, is the keynote of today's progress, and the work of the Assistance League exemplifies it in its totality.

Captain Perigord showed his deep knowledge of human nature as well as of modern economic and social movements when he quoted from many sources and applied his conclusions to the individuals there listening to his sympathetic outline of the League's charities.

But his application of the principles there set forth in the daily routine of her work, day nursery and business organization of such a unified charity as the Community House, evoked a response in the hearts of his hearers. "Service is not alone the giving of money. We welcome that, but it is not enough. Give yourself, of your thought, of your time, of your work. Others will do their part. You make it possible for them. Emphasize the verb to be, not to have." By making others try to be responsible for enlarging its membership and inspiring others to give of themselves the League is doing good to the members themselves as well as to the work for which they work.

"Thus," continued the speaker, "you will get while giving. When you suffer, when you are enmeshed, go out of yourself through the many avenues of service opening through this organized plan for helping others. Do good, find someone more unfortunate than yourself; you will see that you find healing words for them and they will help you to meet life bravely and to fill your own time with happiness.

"Service is a temple of service, where the talents of many human beings wishing to serve can be dedicated to the service of the many in making its reality—"All for Service and Service for All.""

HOW YOU CAN SERVE THE LEAGUE

(1) By becoming a member yourself and by encouraging other members.

(2) By reading our serials, old books, discarded articles of every description.

(3) By allowing your home, garden, ranch, hotel, store or business house to be used for film purposes through our Film Location Bureau.

(4) By securing books for our Circulating Library.

(5) By entertaining your friends in the Studio Tea Room.

(6) By attending the Round Table luncheon on the first Tuesday of each month.

(7) By patronizing our Exchange and Thrift Shop.

(8) By referring needy cases to our Good Samaritan Committee or our Shut-in Aid Department.

(9) By enrolling in our Needlework Units.

(10) By volunteering your services as an active member of one of our committees.

ANNUAL REPORT OF THE SECRETARY OF THE ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA FOR 1924

It is with great pleasure that we submit to you a League with a membership of nearly three hundred people, a Board of Directors of sixty members, meeting the first Tuesday in each month, and executive committee meeting the other Tuesdays, also numerous standing committees holding regular meetings.

The year 1924 opened with one paid employee in the office and ended with three, with an increase in volunteer help besides, so you can judge of the volume of routine business. In addition to the fifty-two regular meetings of the Board of Directors or Executive Committee, there has been an average of two hundred luncheons a month to be written by the Secretary. Every inquiry, every gift and every favor must be properly acknowledged, and though a great deal of this is handled by the committee to which it is directly donated, still all these letters must be made and filed in our office to keep the records correct, and the regular notices to members would swell the number of letters much beyond this.

Besides all this routine work the Secretary must be prepared at any time to put practically the whole force of the office at the service of any committee planning for a special event, such as the Community Party of One, the opening of the Day Nursery, or the contest. The cheerful cooperation of all our employees at these times of great effort, deserves special recognition.

The Bulletin which Mrs. Seares has so generously given us in CALIFORNIA SOUTHLAND must be prepared each month, and besides all these things the cheerful handling of the telephone calls alone take a great part of one person's time.

All of this recital is not to complain of work, because that is what we are here for; and wish; but to show you that we need your help—that is the personal support of each one of you.

Briedly, hoping not to take too much of your time, I will outline the outstanding events of the year, leaving out, of course, the names of the marvelous women who did this work, in order to save a few of the precious moments, now because I feel sure you will not be written in the "book of gold."

The first act of the new year was the acceptance by the Board of the splendid gift of Mr. Herman for the building of a Day Nursery, accomplished, and with the help of all its good friends in the state—this was the Pre-Easter sale and Children's Party.

On June 11th the Community House held its birthday party, when we all feasted and made merry. Then, with the warm days, our delightful Round Table Luncheons were held in the Garden, where the beautiful entertaining the Company House shared the honors with chops cooked on our own grill. August, with its beautiful light, brought us a sweet success in Hamp-shure-Jones Gardens—a Fairy Land with many Fairy Princesses.

We either did or not to be' had been troubling the Board for weeks, and about this time came the decision to enter the Com-munity Chest. Never doing things by halves, you will recall how your Division worked and performed. And, with the help of all its good friends in the state—this was the Pre-Easter sale and Children's Party.

The establishment of the Wilmington Unit was the next problem, and today we have a number of buildings which we did not know we could possibly buy for it. And last, but not least, we had a reception to the winner of the Annual Entertainment Contest of Craftsmanship—the benefits of which will be felt for months to come.

The Annual Christmas opening of the Day Nursery with its list of distinguished guests—prelates and men of letters—seems to have made the most for the Independent Community Unit—a proud moment when we trembled a bit over the strength of three supporting beams, but like all good things, they held.

In nearly all of these events our Entertainment Committee functioned with great efficiency. But you must not forget that these are all special events, and that throughout the year all of our departments function in a perfectly regular way.

Our Day Nursery, the most perfect of its kind and the pride of this great Community, the Wilmington Unit, Woman's Exchange, Thrift Shop, Entertainment Committee, Good Samaritan Committee, Location Bureau, Membership Committee, Painting Unit, Sewing Unit, Artistic Fashion Committee, Junior and Senior Circle Unit, Tiny Tim Fund, Circulating Library, Shut-ins' Aid, Motor Corps and Community House Hostesses are all vital parts of this organization needing your support, your help, your work—they all belong to you, and only by the work of us putting our wheel can the carriage of our League be drawn to the lofty position it is fitted to occupy.

We are going to have a short report from each of the work they are doing, and please note that you have a chance today without signifying your desire to become an active worker in one or more of these divisions. We are in a position to put this in name, but with fame for its workers.

Mrs. James Reeds, Auditor.

Ex-Service Men Are Badly In Need Of Acceptable Clothing

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

Comments on the January Meeting of the Southern California Chapter the American Institute of Architects

HAROLD O. SEXSMITH

It was with much regret that Chapter members learned that Heward Johnson would not be a candidate for President of the Chapter to succeed himself. His energy and wisdom have done much in the past year to advance the cause of architecture in southern California. His resourcefulness has unveiled several new and fruitful channels of interest which have done much to maintain a high degree of loyalty to the Institute. We witness his withdrawal from active leadership with genuine regret, but in the same manner we can not but congratulate ourselves upon the leadership we are to have through the new year. David C. Allison will enjoy as loyal support as the Chapter could wish for. He is esteemed as a man and the Chapter is proud to claim him as an architect. His words of acceptance of the office of president of the Chapter were an inspiration to those who heard him at the Annual Chapter Meeting, which was held January 13, at the Mary Louise Tea Room in Los Angeles. It is unfortunate that both his address and the report of the outgoing president could not, at least in part, receive more general publicity; both contained good seed which should be sown broadcast.

The Chapter was honored by the presence of several guests. The first of those who spoke was Mr. Robert DeLongpre, of Los Angeles School Board, who, after giving some data as to the tremendous increases in our school population, said he had accepted the invitation as a guest partly from a selfish reason. He hoped to learn from the architects how to squeeze a great many school children into a very small space. His comparison of the schools of southern California with those of the east in design, cost, and efficiency was a graceful compliment to California architects. He said also that the present system of allotting the design of schools to various architects was most successful and that the architects were giving splendid service.

Mr. Paul Langworthy of the Builders' Exchange confessed that this was the first gathering of architects he had ever attended. His words of appreciation for the efforts of the Institute in upholding a high standard of professional ethics sounded sweet to the ears of those who have perhaps thought that only architects dealt in such things. A Latin phrase we used to drone over in school comes to our mind right here as particularly applicable: We will just show it to help fill the space, "quis custodiet ipsos custodes." Mr. Langworthy surely has the spirit of a true architect. The climax of his speech came in his quotation from Ruskin: "When we build let it not be for the temporary fleeting present. May the time soon come when some miracle may give us the tongues of orators to make our clients see the truth of that quotation.

Mr. Alexander Williams, Secretary of the Award Committee of the American Chemical Society, gave a splendid suggestion in his talk. The American Chemical Society is offering scholarships at Yale and Vassar for non-technical articles on Chemistry written by High School students. Chemistry can be presented in words of any syllable, surely architecture, which has a more popular appeal, would find an equally popular reward. Perhaps the Institution's endowment fund for education might find the germ of an idea here.

Mr. Hoffman of Chicago, three times President of the Illinois Chapter, reminded us that if, as architects, we are to carry on our great professional ideals we must lose our provincial, chapter, small group, idea and think first that we are a small part of a great national organization with common national ideals. He recalled us to the preamble to our A.I. A. Constitution which reads in part, "To be of increasing Service to Society." It was interesting to hear him say that only one other technical society voiced the same aim. And that society exists in Germany!

We could go on for space allowed and tell of spirited messages of helpfulness and cooperation from Mr. C. A. Fultz, General Manager of the Merchants and Manufacturers Association, and Hunter Clark of the Joint Technical Societies, Mr. Godfrey Edwards of the Associated General Contractors, and Mr. Brook Hawkins.

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A great year of activity is before the Chapter with opportunities for "increasing service" on every side. Other organization in the field look to the Chapter to strike the key for the great chorus of concerted effort which will help Southern California toward the national goal. As we close these hastily written remarks we can not but feel that the Chapter's first big job is to help put over the adoption of the Civic Center Plan for the City and County of Los Angeles.

H. O. SEXSMITH.
PASADENA HOMESSEEKER'S REFERENCE PAGE

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SOUTHLAND CALENDAR

Announcements of exhibitions, fairs, concerts, club entertainments, etc., for the calendar are free to our readers and should be received at the office of California Southland, Pasadena, at least four weeks in advance, unless otherwise stated.

California Southland is published monthly at Pasadena, California. One dollar and twenty-five cents a year. In any issue, two cents for ten years. After deducting such fines, the date of issue will be given below the front of the book at 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:
During March the announcements are:
The usual monthly Monday luncheon at 1:00 o'clock, followed by bridge and mah jong. Monday afternoons, tea with bridge and mah jong, 9-06-25-30. Evening bridge and mah jong, Sunday evening suppers at seven o'clock.

ANANDALE GOLF CLUB:
Every Friday is Ladies Day. The afternoon Bridge, Mah Jong and tea parties have been recorded for the season. Tea will be served as requested and tables for four are always available. Until Monday and Saturday afternoons are available.

PINTHORNE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served every Saturday during the month. Luncheon served from 11:00 to 2:00 p.m. on Saturdays.

LITTLE ANGELES COUNTY CLUB:
Ladies' Days, second Monday of each month.
Monday during dinner, followed by dancing every Saturday evening during the month.
Lunch served from 11:00 to 2:00 p.m. on Sundays.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday of each month.
Tea and informal bridge every afternoon.

LOS ANGELES ATHLETIC CLUB:
Dinner dances: Tuesday and Friday night, every week. Tuesday night informal: Friday night semi-formal. First Tuesday and Friday of each week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Tuesday of each month. On Friday evening, a special luncheon is served, with bridge in the afternoon.

MONTICETO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowling and croquet.

NEWPORT HARBOR YACHT CLUB:
Saturday, March 14, St. Patrick's Day Dinner-Dance. The Wofel Birds, Shirley Moore, Woolf and Walker, will be on the stage in search of the eye of the Wofel bird, followed March 16, Signa Maria, and St. Nicholas Island will be visited. The latter is believed, having been the early habitat of this historic bird. The "Vagaries" has been chartered for the expedition.

Fashions of Los Angeles New Skating Season!

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REDLANDS COUNTRY CLUB: Golf tournament for men is held every Saturday. Members of the course are reserved for the women, and a special luncheon served every week. Those who do not play golf or who have had a round in the morning, are asked to pay for entrance fees to bridge or mah jong. Every Saturday afternoon, the men from their golf and the women from their bridge tables join, with one of the women members as hostess, for the cup.

Art

LOS ANGELES Museum of History, Science and Art, Exposition Park, announces for March the Sixth International Print Makers Exhibition, under the auspices of the Print Makers Society of California, March 1st to Ele. The exhibition includes watercolors, lithographs, wood engravings and etchings. Jury of Selection: Benjamin Moore, James Van H. Gearhart, Carl Oser Berg and Arthur H. Miller. The Museum is open daily from 14 to 4, except Wednesday afternoons. Open Sunday, 2 to 5 p.m. Admission free.

CANNELL AND CHAFFIN will show in their Los Angeles offices, 720 West Seventh Street: March 2nd to 4th, Paintings by Robert Vonk and William Carlsen. In the Print Room, water color sketches, etchings and engravings. Jury of Selection: Benjamin Moore, James Van H. Gearhart, Carl Oser Berg and Arthur H. Miller. The Museum is open daily from 14 to 4, except Wednesday afternoon. Open Sunday, 2 to 5 p.m. Admission free.

CARMEITA GARDENS HOUSE, Pasadena, opened to the public during February, as an art gallery, sponsored by the Pasadena Art Association and under the direction of Joseph T. Illings. The gallery features water colors, etchings, wood engravings and oil paintings, and the annual studio sale is held here during February. The gallery is open daily, from 10 to 5, and is closed from 12 to 3. Admission free.

THE Brainard Lemmon Collection of American Silver and rare old Sheffield Plate, which also includes modern lovely hand-made silver, is now on exhibit at the Scenic Art Club, Los Angeles. Other artists represented here are Bruce Crane, Richard Miller, Horatio Walker, John and Enid Copper. The exhibition continues.

F. HODGSON SMART, well-known English portrait painter, who exhibited at the Ebell Club last month, is showing portraits of President Harding, Gen. Foch, Gen. Pershing, Admiral Sims, and Anne Naisani, has announced his intention of opening a studio in Hollywood, to make California her home.

A. T. etching from H. G. Kauffmann, showing the beginning of the new wing of the Museum, is on exhibit at the Los Angeles Museum of History, Science and Art, with 280 Gallery. An interesting print, showing the steamer "White Dawn," making the ex-vocation for the foundation of the first unit of the new Los Angeles Museum.

A. PHILIBERT PROCTOR exhibited the model for his sculpture group, "The Pioneers," which is destined for New York to be enlarged to heroic size and cast in bronze.

STENDAHL-HATFIELD GALLERIES announce an exhibition of paintings by Paul Lauritz in their galleries at the Ambassador Hotel, March 1 through March 31.
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Announcements

PASADENA COMMUNITY PLAYERS announce the following plays in the Community Playhouse, "On the Hohome Line," a comedy by Harvey O'Higgins and Harriet Ford, eleven performances, opening Thursday, March 11th, "Harraria" by Bosworth Crocker (Mrs. Ludwig Lewish), "Red time on any star," March 15th.


M. R. DANNELL SAWYER announces his Interpreting Studies, illustrated, of Great Masters in Art. Four afternoons with great painters, Thursdays, three o'clock, in the Hallroom, the Beverly Hills, Los Angeles, March 19, Rembrandt; March 26, Antoine Watteau, April 2, George Frederick Watts, and April 9, The Distinguished Americans of America.

ALICE BARRETT GREENWOOD will present her current reviews of world events, books, music, art, and plays, at the Shakespeare Clubhouse, Pasadena, 11:00 a.m., March 18.

CHEVALIER FULGIVZIO GUERRIERI, conductor of the Caro Grand Opera Company, was the honor guest of the Art Club at a dinner given February 26, at the Assembly Room in Los Angeles. Chevalier will be a charter member of the International Artists Club, which is composed of the allied arts of all nations. The musical program included Bianca Saenger, the Japanese singer, Pianist Muriel and Alice gentle, also Demidenko, Oliver Gallo, Madama Isabella Bianca and Madam Patricia Roberts.


BRUNING on Sunday, March 1, three concerts, two weeks apart, are to be given at the Coliseum by the entire Philharmonic Orchestra of ninety men, Walter Henry Rothwell directing. These concerts will be given at prices of eight, twenty-five and fifty cents. Those desiring admission are requested to apply to the New England Society, interest, any time before the three concerts, to get their season's ticket, free to public.

THE Ambassador takes pleasure in announcing that the well known English contralto, Miss Maude Elliott, will sing at the Ambrosian Concert in the Great Room, Sunday evening, March 1st. Miss Elliott will sing the Royal College of Music Scholarship for female voices in England in 1923, and has been unanimously praised by music critics since her arrival in America. Josef Kostelny and his concert orchestra.

THE Drama League, Pasadena Center, by request of the Shakespeare Club, will present "The Taming of the Shrew," and "The Merry Wives of Windsor." The two plays are to be given on alternate nights, April 2nd and 4th.

R. DANA MARGARET CARHART will continue her Thursday book talks during the month of March, March 5, Roman Rolland's "Gandhi," March 12, "As the Crows See Us," and March 26th, a group of four recent novels.

THE PLAYBOX, Pasadena, under the direction of Gladys Gillett, will present "The Tragedy of Nan" by John Maciel, beginning March 1.

THE POTHOLDER, 330 S. Grand Ave., Los Angeles; Sigrid Russel, director, March 21-29, inclusive, will present three one-act plays, "Behind the Curtain of the Soul," by Yarresoff, which has run for six years in Russia; "The Blind," by Maurice Maeterlinck, and "A Fantasia," by William Shakespeare.

THE Soroptomist Club of Los Angeles now issue their Club Weekly, which contains the program of their weekly luncheon, an editorial by the president, an interesting sketch of an officer of the club or of an affiliated women's clubs. The program for the first Tuesday in March will include Madam Butterfly, presented by Margaret Gouri, and a popular Japanese girl.

Santa Barbara

SANTA BARBARA ART CLUB held the winter exhibition during February in the galleries in the Panco with marked increase in the attendance. The group comprised thirty-four painters, which included portrait, landscapes, and figures, in oils, pastel, and water colors, Among the artists exhibiting were Fredric Langner, Oscar Coast, Colin Campbell Cooper, Arthur M. Hazard, William Otto, Frank Morley Fletcher, Dudley S. Carpenter, Edward A. Van Doren, Walter, M. F. French, Edward Bocian, A. Bronner and Rosina Amabile Sherlock, A. N. A., a guest exhibitor.

IN the special performance of Chamber Music Works by Henry Few and Arthur Bissel, which included Macfie Moser, it is interesting to know that the first of the performances was given simultaneously with the New York premiere, March 1, 1925, at the Radio Station. Francis E. Livingston won the twenty-five dollar each cash award that was on the program of the Santa Barbara. Mrs. Eugene Hayden received honorable mention for her poem.

Community Arts Association of Santa Barbara Calendar—March, 1925


March 5, 6, 7, Thursday, Friday, and Saturday, 8 o'clock, the Arts, 926 Santa Barbara Street. Exhibition of tapestry weaving by Payfahl and students. Free to public.

March 6, Thursday evening, 8 o'clock, School of the Arts, 926 Santa Barbara Street. Lecture by Frank Morley Fletcher. Subject: Architecture, illustrated by lantern slides. Admission, ticket, free on application to the Secretary.

March 7, Saturday evening, 8 o'clock, School of the Arts, 926 Santa Barbara Street. Recital in the Music Department. Tickets free on application to the Secretary.

March 14, Saturday morning, 11 o'clock, Recreation Center, Easter Day Service. Subject announced later. Moving Picture, Admission, 50 cents.

March 14, Saturday afternoon, 2:30 o'clock, Recreation Center. Public invited to discussion, meeting of Civic Music and Arts Association of Southern California. Subject, Eisteddford-Art Festival.

March 14, Sunday evening, 8 o'clock, School of the Arts, 926 Santa Barbara Street. Lecture by Charles Farwell Edson, Music and dances. Refreshments served. Free admission cards from Community Arts office before 5 o'clock.

March 15, Sunday afternoon, 2:30 o'clock, Lobero Theatre, Eisteddford-Art Festival, under direction of Arthur Bissel, Admission, 50 cents.

March 20, Friday evening, 8 o'clock, School of the Arts, 926 Santa Barbara Street. Lecture by Frank Morley Fletcher. Subject Aimed by lantern slides. Admission by ticket, free on application.

March 21, Saturday afternoon, 3 o'clock, Santa Barbara Museum. Talk on Beethoven by Arthur Bissel, for the pupils of the School. Admission, 25 cents.

March 26, 27, 28, Thursday, Friday and Saturday evenings, 8 o'clock, Santa matinees at 2:30. Lobero Theatre, Community Arts Association. Tickets 50c, $1.00, $1.50, $2.00.

The California League of Architectural Exhibitions and Southern Chapter of the American Institute of Architects will be shown during March, under the auspices of the Plan and Planning Branch. Dates to be announced later.

California League of Architects Exhibit: Corridor 10, E. of La Guerra Street.

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Official Organ of the Architectural Club of Los Angeles, California
Official Organ of the Assistance League of Southern California,
Presents the Interests of the Community Arts Association of Santa Barbara,
and is sent East by many of its eighteen thousand members.

California Southland is published monthly at Pasadena, Cal.
Copyrighted, 1924, by M. Urmy Seares
Advertising: California Southland, Pasadena, Cal. 5270. Subscription price for 1925, $2.50 per year.

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Seventh Floor
ARCHITECTURAL PROBLEMS IN SAN GABRIEL TOWN

by M. Urmy Sears

WHEN a century and a half has rolled over a certain occupied portion of old earth's surface, that spot acquires a mood of respect from civilization, no matter what race has built it. As in Egypt of old, art treasures hidden deep by their owners, are brought forth by any age discovering them and are placed in museums by connoisseurs, that all the world may know what the race still retain for our own delectation the simplicity of life and all the beauty found in that inheritance.

San Gabriel is the loveliest ruin left to the County of Los Angeles. San Fernando, and the church and little plaza in Los Angeles itself, have rival claims; but to San Gabriel must go the palm for picturesque appeal and best preserved old Mission.

In Europe, as we see in Paris, the buildings of the past are so well constructed that hundreds of years of use does not destroy them; and today the democratic life of this most beautiful of cities flows through its old palaces and churches with pride and appreciation of what its fallen kings and princes built.

No architect worthy of the name would even now presume to restore the war-wrecked towns of France without first acquiring a deep sympathy with the history of each place and a knowledge that would defer to the actual makers of each historic little town.

Architecture is the record of all peoples. Domestic or civic it speaks aloud the love of beauty or the lack of it, and tells the world what passions rule a race.

Interest and respect for all that is finest and picturesque in our Californin Colonial remnants are sublime things. The higher the culture of a people, the better the taste of individuals, the more they seem to revel in nature itself and to appreciate the simplicity of an architecture which fits in with its natural environment.

"It takes a high state of civilization," said a wise writer, "to build in a forest without destroying its beauty." We may well add that it takes the highest knowledge and skill to build among the ruins of another race and culture.

Here, too, the Mission Play, that record of the padres, which still holds the interest of newcomers and Californians alike, has found a home, and through its spiritual appeal has held its own against iconoclasts.

"It takes a high state of civilization," said a wise writer, "to build in a forest without destroying its beauty." We may well add that it takes the highest knowledge and skill to build among the ruins of another race and culture.

The Mission itself is well preserved and is used for services. Its bell tower is famous and made familiar on postal card and pamphlet. The church property surrounding it is filling up with schools and other paroch-
THE ADOBES OF SAN GABRIEL ARE AN INSPIRATION TO ALL ARCHITECTS WHO ARE TRYING TO BUILD SMALL HOMES APPROPRIATE TO OUR CLIMATE AND LANDSCAPE.

...}

THE HIPPED ROOF ADORE IS HERE SEEN AT ITS BEST.

his to conjure with before he attempts to build modern houses in Mission style.

Above is a picture showing successful work in fitting the old to the new and progressive. The life of San Gabriel town flows through this street to a modern subdivision east of the new Mission play house. On the left is the adobe wall with mission tile coping, a charming note in the concession side of the Play House business. All business men who are thinking of establishing their business by taking advantage of tourist interest in mission architecture, should consult with Mr. McGuinness, who has studied the subject in order to write his delightful book about that period and is our best authority on its practical application. More accurate than the wall, however, is the little adobe cottage in the center of our picture. This is a genuine California colonial house remodeled by the owner, a descendent of Spanish colonials, and restored by an architect who has placed his skill and training at the service of history and art, rather than of modern expediency. This is the true spirit in which the colonial remnants as well as the devastated sections of Europe must be approached, if the beauty which the race has evolved is to be preserved in this age of hurry and hustle. Harry and hustle are necessary if one is seeking money to live on—but those who have already secured enough to live must buy plenty of time in which to do

"LA CASA VIEJA" REMODELED BY FREDERICK A. EASTMAN OF THE OFFICE OF WITHER AND WATSON UNDER THE DIRECTION OF THE ORIGINAL OWNERS. THE REAR GARDEN IS DELIGHTFUL.

things right if this mad world is to be left worth living in after the money is made.
**RECENT BOOKS—REVIEWS**

**THE BLACK GOLCONDA**

By Zane Grey, Harper & Brothers

The name Shell, which we see frequently on our gasoline stations, like the famous primrose on the river's brink, is the Shell name and nothing more, until after we have read this entertaining volume dealing with the development of the petroleum industry, during the last sixty years. In a vigorous as well as instructive treatise on this vital subject, the author has traced from the beginning the growth of the great oil corporations like the Shell, the Anglo-Persian, the Standard and others.

In the course of this discussion he suggests a plausible motive for the often incomprehensible conduct of statesmen and diplomats. It is oil. When some important conference takes place, and we are made to believe that the leaders of governments are at last becoming altruistic, we will well to hesitate before indulging in too much credulity. Their apparently solicitous regard for the welfare of humanity will very likely be due to their thirst for oil. This is most certain to be true, if they happen to be English.

Oil has come to be a vital necessity in the progress of all the greater nations of the earth, and especially in the case of the English government. Therefore the empire is stretching out greedy hands to clench every region, where there is any possibility of finding this important commodity. From the book we get the impression that the earth is a chess-board, at which British oil-magnates sit, silently and inescapably planning their moves, giving up a pawn here and there, now and then making an apparent sacrifice, all for the purpose of checkmate in the end.

As players in this game, the citizens of the United States have so far made a comparatively poor showing, owing perhaps to lack of the proper support from our government. England's treatment of her nationals differs decidedly from that accorded the people of this country by the United States when it comes to matters of commercial expansion. The British exclusion program, too, is the direct reverse of our policy favoring the open door. England after gaining control of territory, puts a fence around it until the time comes for her to need it, a method of procedure entirely foreign to our custom of thinking in the present only. These points count in this game of oil.

In commercial affairs and trade expansion, England has a close rival in the United States. Within the British Empire belong the far-off tropical islands, Sumatra, Borneo, and Java, among the first regions of the world to furnish petroleum, thus causing the Royal-Dutch corporation which has exploited it to become very powerful in the oil industry. Great Britain met this emergency with her usual astuteness, by effecting a consolidation of the two great companies, Royal Dutch and Shell, whose storage tanks are now to be found always filled at every port in the world.

Brief sketches of the lives of some of the oil-barons in the book are as thrilling after their fashion, as the tales told of knights in armor in days of old. Rockefeller of the Standard is there of course, and it gratifies our local pride to find the name of our own Mr. Doheny high in the list of those bearing international renown. Indeed, while reading the account of his struggle, we cannot help but feel that all the men responsible for this industrial masterpiece, appear to have possessed remarkable force of character, and a prophetic vision of the future, denied to the majority of mankind.

**THE THUNDERING HERD**

By Zane Grey, Harper & Brothers

Some books of fiction may be compared to paintings, since in both, a certain harmony is required in the blending of lines and colors. But the Thundering Herd"is no painting however, but a photograph. Through the medium of its pages we see the stern and rugged men of a mid-west beginning to vanish in the early seventies; the great herds of buffalo roving over the vast unsettled plains; wild life of every sort, wolves, deer, antelope pass before our vision, as well as scattered Indians, savage and eager for the scalps of the white men, so wantonly bent on exterminating the valuable buffaloes. It is a story about the Pan-handle section of Texas, how many, whither mobs of men were thronging; greedy for the wealth to be derived from that section. There are plenty of thrills. The most exciting episode is a graphic account of a lone girl, gone away horses through a herd of traveling buffaloes, for what seems an interminable time. And we all believe it. But that adventure fills the cup: what follows is wasted.

The remarkable feature connected with the publication of this novel is the variety of selection in using it throughout the country, expressed by the literary critics, inclined in the past, to view this phase of the West with more or less disapproval. Now it would appear that he is inspiring them to produce parts of their craft. One example of these, a particularly brilliant analysis of Zane Grey's piece as an author, is printed in the February seventh number of the highly intellectual "Saturday Review," under the title of "American Sagas." It is written by T. K. Whipple whose refrains us with the original viewpoint as disclosed therein, will prove stimulating even to those who have never read a work of this Grey.

**THE SHALLOW END**

By Joe Hox, Doubleday, Page Company

The spectacle of London going after its pleasures is something to major Reith's sense of fun, that he has made a book about it, in which with got good humour, he has described different phases of this important side of London's life, his Londoners, however, and not at them: we smile too when we read, for instance, his droll sketch of Londoners who are particularly given to a new kind of night-life, sprung up since the war. Then we have London at the cinema, and it is not London that gets us we are the people who are interested in the entertainment of the present day, superficially amusing at least. Next this chronicler with mild irony gives us a view of London at its upper class. The theatre, we expect, but auctions come somewhat as a surprise to those who have not realized their increasing popularity as a form of entertainment. In all these jesting tributes, light as a thistle down, Major Reith keeps strictly to the surface. He knows it is but a step from fun to pathos, where he has no intention of landing us. His drollery is harmless; his victims will not be vexed, but like ourselves with these little sallies in spare moments, and temporarily at least, provide themselves with a brighter outlook for meeting the more serious problems of like.

**THE SEA GYPSY**

By Edward A. Salisbury and Heribert C. Gage

One morning about four years ago, Captain Salisbury started forth from Los Angeles harbor in the Wizard, an 88-ton sailing yacht, as nonchalantly as one might set out on a stroll through woods and over fields, hither unexplored. His main equipment was a motion picture camera, for the purpose of recording the adventures which he hoped were in store for him. In these days,
THE SERRA PILGRIMAGE ENTERING CARMEI MISSION, WHERE THE NEW SARCOPHAGUS OF FATHER JUNIPERO SERRA, WAS PLACED.

SERRA PILGRIMAGE, HONORING THE 143 ANNIVERSARY OF THE DEATH OF FRAY JUNIPERO SERRA, LED BY FATHER MESTRES OF THE PARISH.

THE MISSION PAGEANT OF SAN JUAN CAPISTRANO IS DIVIDED INTO SIX EPISODES, GIVING THE MAIN POINTS OF HISTORICAL INTEREST.

EACH EPISODE OF THE MISSION PAGEANT IS HISTORICALLY CORRECT AND THE WHOLE IS WOVEN INTO BEAUTIFUL AND INTERESTING DRAMA.

"BILL," ONE OF THE RIDERS OF THE SERRA PILGRIMAGE, A PICTURESQUE.

MISS HILDETH TAYLOR, OF PASADENA, AS A SENORITA IN THE SERRA PILGRIMAGE LAST OCTOBER.

THE MISSION PAGEANT AT SAN JUAN CAPISTRANO WILL BE REPEATED THROUGHOUT THE SUMMER, BEGINNING IN JUNE.

MISSION PAGEANT DANCER, "MARTITA," FAVORITE OF THE PIRATE, HIPOLITA, 4TH EPISODE.

FIGURE FAMILIAR TO HABITUÉS OF THE MONTEREY PENINSULA.
THE QUEEN AND LADIES OF THE "OLD SPANISH DAYS," SANTA BARBARA

DON CARRILLO IN THE FIESTA, "OLD SPANISH DAYS," AUGUST, 13-16, 1924
THE INTERESTING WORK OF THE COMMUNITY

If you live in a neighborhood where a community theater flourishes,—and they thrive in practically any latitude and are totally impervious to longitude,—you are apt to be suddenly find yourself listening to a most convincing young person who assures you, without the trouble of a preamble, that you must positively be one of the cast of the coming production at the theater as you are absolutely the type for that drama.

It is really quite startling and yet in a way very satisfying to find someone so convinced of your ability to walk out of your identity as you see it and enter that which he holds out for you. It is almost like enjoying reincarnation, though generally the part you are asked to assume is far from what you hope may await you at the next turn of the wheel. However it does whisk you on a magic carpet to the land of make believe.

The suddenness with which this thing overtakes you rather leaves you breathless anyway and thereby more at the mercy of the director. Perhaps you have just plucked your mail from the box, and from the indifferent contemplation of the bills you note a letter from Mary which you know contains scarcely more of interest, bearing all the deadly details of the last family dinner party, wherein the maid burned the chicken, the lettuce was wilted, and why will people have plum pudding after the Christmas holidays are over past, from this, as I started to say you are rescued by a pleasant voice exclaiming, "Oh, good morning, I was in hopes I might find you, as I wanted to say how perfectly you would fit into the play we are casting now with the Community Players, and I want you to do the part of the neglected wife!"

Whatever you may be, shop, studio, street, musical, tea, or church, you can never be quite sure you are safe from the casting director, which forms one great distinction between community work and the professional. In the latter it is always the director who hides and the cast who seeks.

drafted for a part at any moment and, what is more, convinced of your adaptability. The length of time taken for the conviction may depend on the force of the directing genius of the theater in question.

Thus you can readily see that while selecting a cast for a production may present difficulties to the community director, it certainly contains pitfalls for the citizenry. The director, as a rule, has an eye for all kinds of qualities and discerns in your cosmos traits of which you have no cognizance, or if you have, of which you trust the public has no knowledge, and he, without loss of time comes determinedly forward and announces you are just the person for such and such a part. Of course you may not be actually conscripted into the part, but the matter is so cleverly presented, your hidden ability so gracefully brought to the surface and exhibited to you that you are fully convinced you are depriving the world of a real pleasure in refusing to appear either as the policeman, the French maid, the butler, or even madam, the lady of the house, the villain, or the vamp!

Any pleasant afternoon as you proceed about your usual duties or pleasures, or both if you are so extremely fortunate as to have them coincide, a meeting with this aforesaid director may occur; just as likely as not while you are having tea, or in shop perhaps completing your Spring outfit by the addition of nude boudoir, or maybe not so glamorous a purchase—merely the roast for dinner—

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WHAT is the Plans and Planting Committee and what are its activities?

Even in our own Santa Barbara this is frequently asked, and at times I am not quite prepared to answer that question that I am briefly reviewing the inception of the work, its aims and present activities.

In March, 1922, a group of public spirited men and women under the chairmanship of Bernard Hoffmann, formally organized to "maintain the architectural traditions and safeguard the natural beauty" of Santa Barbara. Civic bodies throughout the country have sponsored the "city beautiful" idea, but nowhere has that movement received the impetus that it has here. The work has now become an institution in the life of the community and for a year and a half has maintained an office with full time secretary to carry on the routine of its many activities.

A word of explanation is perhaps necessary as to what is meant by "maintaining the architectural traditions." Santa Barbara is largely populated by people from every section of the United States and those settlers have brought with them as diverse architectural ideals as it is possible to imagine. Little regard was paid to the historical background nor even to the climatic conditions in their new surroundings. Consequently, the simple beauty of the old adobes, the fascinating patios and soft-tiled roofs were fast giving way to commonplace commercial buildings suggestive of the middle-west and a bewildering array of every known residential type. Today a most striking change is manifest everywhere. The over-ornate is being replaced by the simple, and on all sides one hears praise of the Spanish-Colonial Architecture, while the "Jazz" Spanish is as readily denounced as any other ill-designed type.

The following outline of the Committee's present activities speaks for itself of the growth and diverse interests:

1. Plans Branch—1. Continuous exhibitions at the office of the Committee. (Architectural, landscape and allied subjects.) Under this division of the work recognition is taken of the most notable examples of various classes of building in Santa Barbara. 2. Extension work High School Architectural Classes: (a) Lectures; (b) Informal class criticism by prominent architects; (c) Visiting of our exhibitions under their department head during class periods. 3. Student competition for the best design of a small house. Spanish-Colonial style. Open to students of High School and State Teachers' College. 4. Public reference library at office, composed of (a) Photographs; (b) Magazines—architectural and non-technical—related to building; (c) Books and list of related works at Public and State libraries. 5. "Imported" exhibits. (Planned for the near future.) The Bertram C. Goodhue Memorial exhibit; California Landscape Architects' exhibit (courtesy of the Southwest Museum); Southern Chap-
Letters

"Blessed be letters—they are the molitors, they are also the cour-
faters, and they are the only true heart-talkers."

A MONG my most cherished possessions is a sheaf of
letters written by J. Smeaton Chase. They are a
velvets of choosing, sentence artistry, and beautiful
phrasing. Upon every page gleams the kindly and genial per-
sonality of the writer. To me these letters are as much a
masterpiece as a rare painting or sculptured marble.

Like the fine art of walking, the art of letter writing is
fast disappearing. Means of rapid transit are in more and more numbers, and there are other and quicker
ways of communication than by letter. To compose a letter
worthy of the name requires leisure, quiet, and opportunity
for reflection, and these virtues are almost crowded out of
existence by the hurry and confusion of the age.

Like the first instinct of a writer is its ability to survive
a second and a third reading. A letter that can be read
reread, cherished like the fragrance of old gardens, and fin-
ally laid away in the "lavender and old lace of memory" is a
 treasure indeed. This is the kind of a letter that is the
result of careful and sympathetic thought, leisurely re-
fection and the placing of the writer in the presence of the
person addressed,—a missive yielding inward glimpses
of the soul of the writer.

The mission of a letter is not essentially to give news. It
is to cheer and encourage, to give comfort and consola-
tion, to offer sympathy and love, and to reveal glimpses of
our inner selves at their highest and best.

A letter should read exactly as we would talk. It should
be an exalted, glorified counterpart of the conversation
that is impossible when space and distance intervene. The
context should be cheerful, brisk, and stimulating, revealing
the writer's mood like the play of sunshine and shadow across
an April sky.

Most of us write too often, before we have anything really
worthwhile to say. It is a matter of plain duty, we think,
to answer our correspondence promptly even if our replies
are so hurried and sketchy that they fail to survive a first
reading. Thoreau wrote to many of his friends but once a
year, but what letters he did write!

That there are so few masters of the craftsmanship of
letters is clearly evidenced by the joy with which the publish-
ing of their correspondence is acclaimed. Think of the
sheaf of light it contains, the storehouse of Emerson, William
James, Thoreau, Stevenson, or John Muir! These reveal
a spontaneity, a freshness, a charm that the studied and
polished essay entirely lacks. No such intimate glimpses
into the lives of great men, whether they be artists, essay-
ists, or philosophers, are afforded us as are revealed by their
letters. The beauty and worth of these treasures is that
they were written without conscious thought that anyone
except the receiver would read them. Instead of the studied
effort to please a capricious public, the labor of the book-
man, there was warmth and glow and play of mood that
reflect the personality of the writer and delight the
reader, portraying the real self as no other form of writing
can.

What jeweled mosaics of thought are found in letters!
Recently I have had the pleasure of reading the Life and
Letters of John Muir. From th’s storehouse of beauty
and riches I have selected a few pearls of great price:

"Few lives are so beautiful as hers, and few could have
had the glorious satisfaction, in dying, to know that so few
words were ever other than kind, and so few deeds that
did anything more than augment the happiness of others."

"As the shadows lengthen in life’s afternoon, we cling
d all the more fondly to the friends of our youth."

"Never mind—for, anywhere, in the world in immortal
soul sympathy, I’m always with my friends, let time and the
seas and continents spread their years and their miles as
they may."

ERNEST G. BISHOP.

How to Choose a Doctor

I n the January number of this magazine we endeavored
to start a campaign which would place before the lay-
man a view of the whole fraternity of physicians together
with the latest cults and sects in adequate perspective. Two
results followed the effort, and each throws its own helpful
light on the subject. Hardly had the magazine appeared
in Pasadena before we received a letter from the Superin-
tendent of Pasadena’s expert and scientific dispensary asking
that a change made in her article on page 28 be corrected
in our next issue. The first opportunity we have had to comply
with this reasonable request and we pause here to do so. The words “in the East” were not in the
original article signed by Miss Fisher, but were added by
the writer of the editorial on the same subject, a native
Californian extremely jealous of the reputation and good
name of the state.

The second result was a flood of literature in all forms
known to the propagandist, setting forth the virtues of
osteopathy, chiropractics and the endless methods by which
the shrewd and clever earn their living from the presence
of sickness.

Now, it is the province of the publicist to read all that
can be said on each side of a subject and try to view it from
all points available. So we have waded through this
“literature.”

It is true that in the critical act of choosing a physician
for a loved one who is ill, neither of these incidents has
either weight or influence. And yet, for the discussion in
hand, they throw much light on the relation of the public
to the practice of healing.

In the work of any scientific calling, the personal equa-
tion must be ferreted out, its weight determined, and, in
accurate mathematical work, eliminated, before final re-
sults are announced. In many instances, accuracy becomes
an obsession and, between pure science and its application
to human needs and desires, there is “a great gulf fixed
and the scientific or professional man inter-
crated largely in research.

The layman must, therefore, discriminate between
the great contribution which the honorable profession of medi-
cine has made to the progress of humanity and to the health
of society, and that which is self-interest.

He must also estimate a man by three distinct stand-
ards. Only a clear headed, broad minded member of the
profession at its best can be allowed to interpret the atti-
dude of the men who have taught the world what truth it
knows about the art of healing.

Dr. George Dock, now resident in Pasadena, gave, while
Professor of Medicine at Washington University, St. Louis,
an enlightening paper before the Southern Medical Asso-
ciation’s meeting at Memphis. We quote his definition of
Physicians:*

*By physicians we mean those who carry on the various activities
of medicine, viz., the investigation, prevention, healing or alleviation
of disease. Not by accident was the name used. As healing grew
into definite discipline worthy of cultivation, and was no longer merely
the avocation of priests or magicians, those who devoted themselves
to it were obviously students of Nature’s—physic—of life. Nowadays
we call the study biology and we make a distinction between the
biologist and the physician, but this is merely the result of special-
ization, as in an earlier time physiology was separated from physics.
The frontier is vague and the same person may be at one time biolo-
gist, at another time physician, as we see in Pasteur studying yeast
and Pasteur curing rables, or he may be both, once as were John
Hunter and Lister and many others. A healer, according to the
dictionary, is one who heals. More accurately it should be ‘one who
cures oneself.’ The name has been adopted by a certain cult, but it
may be applied to all who claim peculiar curative results from some
special plan of treatment.

The idea of study, of investigation, was early associated with a
recognition of the progressive, i.e., growing, the unfinished, char-
racter of medicine; of the need for the study of the past, of the en-
largement, of the search for improvement. Not less early, perhaps, came the perception of the need of constant
criticism of results. “Life is short and art long, experience fal-
culous, judgment difficult,” was written almost twenty-five centuries
ago.
The Flower of a Race

MR. WILLOUGHBY RODMAN, on her return from an intensive study of social conditions in Europe, gave us a picture of the turn of Fortune's wheel which seemed appalling. Wherever she went she found the flower of Russian aristocracy scattered over Europe, driven from their homes, sold for small prices to the highest bidder, and losing, too, the inestimable value of the ties of family. It was a melancholy sight, this scattering of the flower of a race that had been cultured as well as developed by the new schools of healing and well conducted hospitals. It takes up the old art of salesmanship as developed by the new schools of healing and will perhaps prove that the loss of the old-fashioned family physician has much to do with the rise of the cheap healer.
CHAMPIONS ON CONCRETE, SWARD, SAWDUST AND SEA

AN.


COLLECTORS seem to be on the increase everywhere and now a new type has been discovered—a collector of champions. Of course it isn’t really a case of to have and to hold but he sees them, makes a note of when and where and treasures the memory. And why shouldn’t he, it’s perfectly a good idea, only with the ever increasing participation in sport he must be pretty busy just catching views, and he claims he never misses an opportunity. Unfortunately for him it isn’t a case of once a champion, always a champion, not by any means, the field may change almost over night but at that he has found the proper location in which to add to his store. Several pages of his precious note book must be filled with the results of contests for supremacy in southern California alone in the past few weeks. On the golf courses, tennis courts, polo fields, outdoors and in, the war has waged among the human, and out at the Ambassador all the horses walked, trotted, cantered, and jumped for the ribbons. Judging by the crowds which thronged the auditorium there was more than one collector of champions there but we were all seeking equine, not human supremacy, during the Horse Show.

From the tennis tournament at the Huntington in Pasadena, made especially notable by the playing of Helen Wills, Olympic titleholder, to the annual mid-winter polo tournament at Coronado, March 1 to 20, where several championships will be played for, including the Pacific Coast All-American polo trophy, would be well worth the collector’s while, and would give ample time to add all kinds and conditions of lesser stars to his list before the yachting season establishes itself in history with the San Francisco-Toast race scheduled for July, under the auspices of the Pacific Coast Yachting Association.

Another nice thing about that kind of a collector’s board now as distinguished from the past is the diversity through sex. There are champions among the women in almost all lines of sport; while Helen Wills was gallantly defending her titles in Pasadena, four Pasadena girls set a new record in the quarter mile relay for women at the Los Angeles Coliseum track meet, and two world swimming records were broken at Miami Beach by women.

The two sports in which the honors are divided—perhaps not evenly but still divided—polo and yachting, in one case the man and the pony, the other the skipper and the boat, gives another bit of zest to one featuring champions. He must always take into con-

CALIFORNIA WOMEN’S GOLF TOURNAMENT AT ANNAALDane COUNTRY GOLF CLUB.

TOURNAMENT FOR CHAMPIONSHIP HONORS. ANNAALDane HAS OPENED ANOTHER ATTEMPT TO SPORT IN THE INTRODUCTION OF TRAP SHOOTING. AT PRESENT THIS IS CONFINED TO THE ENTRANCE TO THE PRESIDENT, ROBERT M. SARONET, AND DR. PAUL HUNTER, THEIR GOLF CHAMPION BRINGING AMONG THE CRACK SHOTS

LEFT TO RIGHT: W. S. KESSLER OF JACKSON, MICH. AND WALLACE T. MILLER OF LOS ANGELES ON THE COURSE AT ANNAALDANE GOLF CLUB, PASADENA, IN JANUARY

MRS. HELEN WILLS, NATIONAL AND OLYMPIC TENNIS CHAMPION, MADE HER FIRST APPEARANCE IN SOUTHERN CALIFORNIA AT THE HOTEL HUNTINGTON TOURNAMENT, IN FEBRUARY.

Eric Feddey, of Midwich, and one of the quartet who won national honors last summer by taking the United States Championship (International Polo Substitute)

consideration just how much in each victory is due the pony and how much the rider, particularly if the pony had apparent leanings toward the visiting team as happened at Midwich once this season, the pony kickin the ball thrugh for the first score in the opening chuckker. Elmer Boeke, Jr., of Santa Barbea, a member of the American team in the Olympic, whose field generalship stands out always, will modestly tell you that his success depends largely upon his mounts, nor do the famous four horsemen of Midwich, Carleton Burkh, Teddy Miller, Eric Feddey, and Arthur Perkins, fail to give credit to their ponies. The rule applies equally at sea, a skipper might not capture a record unless speed were built into his craft, yet a good boat may be poorly skippered and an old tub brought up within speaking distance of the winning goal, under the careful and skillful handling of one who knows and loves every inch of the wood and canvas.

After all no matter how many champions we, as a nation, may produce that mark of supremacy is not half as much as to be desired as a reputation for true sportsmanship. We have now and there is no indication that we will ever lose it, nor can we so long as the true strain of American blood dominates.
In commenting on the 1925 Los Angeles National Horse Show, Mr. W. S. Blitz, who came on from New York this year, as he did last, to manage the show said that the quality of horses exceeded the most sanguine expectations. While the entries numbered over a thousand, the quality of the exhibition, as a rule, was of very high standard. The show by comparison, he thought, would hold its own with any prominent similar exhibition held in the East or Middle West, and would, in some instances, far exceed their records for success. Mr. Blitz was particularly struck by the keenness of the competition, the judges having no easy task in selecting the horses for the coveted blue ribbons. The high quality of the horses in the saddle classes particularly makes it doubtful if it could be surpassed in this country, that classification including, as it did, some of the noted equine champions of the United States. This section is making a name for itself in the ownership of good horses, particularly saddle horses, which fact, in the opinion of Mr. Blitz, was one of the most encouraging signs of the renewed interest in the horse as a companion in the pleasures of the day.

Now, that mile after mile of bridal paths are being opened, cleared and provided for, each week will see additions to the riding clubs, and a good saddle horse will be as much a part of the equipment of the present day home as it was before the advent of the motor car. In that not so distant time a horse was a necessity rather than a pleasant luxury, and he took his rider over bad roads as well as good but then he did not have hundreds and hundreds of miles of concrete to cover. This fact has now been recognized by the highway builders everywhere and in every case where it is feasible, a bridal path has been provided along with the boulevards.

Los Angeles has had an active Bridle Path and Trails Association for a long time working in the interests of horse lovers, and now Pasadena has taken up the subject in a municipal way, opening up trails through the Arroyo Seco, which will join those of the Flintridge section, and making additions to old trails into the mountains. The bridal paths of the city of Pasadena were made possible by voluntary subscriptions, and they now line both sides of the Arroyo, joining at the Colorado street bridge, and extend into the upper Arroyo, above Devil's Gate dam.

New paths in Flintridge extend into the hills, and also into Sycamore Canyon; these paths connect with the Pasadena paths at Linda Vista on the south and near the Flintridge Riding Club on the north.

The fourteenth of the month celebrating the opening of the Flintridge Bridle Paths, a general invitation was issued to every one interested in riding to join in the initial can-ters over the new trails, and we will begin to know again the beauties of the upper Arroyo, and some of the mountain districts.

Daugherty Dark, (chestnut mare) Champion Five-Gaited Saddle Horse, owned by Benjamin C. Meyer, Blue Ribbon winner at 1925 Show.
EXHIBIT OF THE AMERICAN INSTITUTE OF ARCHITECTS EXPOSITION PARK, LOS ANGELES, CALIFORNIA

THE EXHIBIT OF ARCHITECTURE FOR 1925 at the Museum of History, Science and Art still remains in our minds although the actual exhibit is like the songs that/recited in the 1923 California. Somewhere, someone may know how many architectural exhibits have been held in Los Angeles but such information is purely statistical and statistics are entirely irrelevant. The point is that a very important and successful architectural exhibit has just been completed. That such an exhibit was shown jointly with a most unique and enlightening display of work by Wisconsin school children is very cheering to everyone interested in architecture in the general public.

From authoritative sources at the museum the word comes that people were unanimous in their appreciation. This was greatly due to the manner in which exhibits were displayed. That an architectural exhibit should be considered as an architectural problem in design and hung accordingly, seemed to be the general opinion of everyone who attended the exhibit.

The traveling exhibit of the Western Chapters of The American Institute of Architects on School Houses and nominating drawings for Honor Awards of the Southern California Chapter of The American Institute of Architects. Wherever strong notes of color were needed to complete the design, either on wall or standing free, pieces of unusual merit from the exhibit of craftsmanship and interior decoration were placed. Such great interest was shown in the model and drawings of the Administration Center, prepared by the Allied Architects Association of Los Angeles, that it was found necessary to have one or two answers questions on this one exhibit alone.

It is out of the question to close without any mention of the children's exhibit and while this was in no way architectural, it was without question one of a very high character. It may be that many of those who came and admired the Institute exhibit were drawn there by the children's work just as at least one architect who came to see architecture, stopped fascinated and had to return another day to see his own work.

The influence of these architectural exhibits must be marked. Fifty thousand persons cannot come into such an atmosphere and not undergo some beneficial change. Each year then an ever increasing number are becoming susceptible to the need of real architecture and when such numbers respond, as did this year, it is a very satisfying and gracious compliment to the profession.
NOTICE of meetings and copies of the Southland Magazine have been returned unclaimed from the last known address of the following club members. Will some kind soul let the secretary know where these strays hide themselves: W. Morely, Alfred A. Conners, George W. Donnell, H. J. Velle, E. A. Rodd, Eugene M. Layman, Harvey Wm. Greene, Irving L. Osgood, O. Rogelmaur, Ralph O. Beat- tio, Robert M. Cissidy.

Several members have informed the new secretary of the club that there are men who have submitted application cards for membership and have never heard from them afterward. We are most anxious to get in touch with these men and see that they are properly taken care of.

Two Beaux Arts Medals

We were button-holed on the street the other day by none other than our good friend and fellow sufferer Gano Chittenden. He had discar-ded the hissant adornment he was wearing the last time we saw him and really looked quite civilized again. He mentioned casually that he was on his way to play hand ball with Harold Lloyd. He also proudly produced two beautiful medals which he had just received for Beaux Arts work done in 1919 and 1921. One medal was for the best work in Class B Esquisse esquisse and the other for a Class A Project "The Entrance to a Church." We congratulated Gano.

Le Brun Traveling Scholarship

Lee Fuller is working on the final drawings for the Le Brun competition. Tiny Crawford tells us that Lee has the winning solution. Let's all hope he is right. What worries us is what Lee will do with his better half when he starts out to see the world.

Notes of the U. S. C. Atelier

The last meeting of the Architectural Society was one of the most interesting of the year. Dean White of the University of Illinois predicted a great future for the department. Mr. Bergstrom and Sumner P. Hunt discussed the proposed Civic Center for the city and county of Los Angeles and explained the grouping of the buildings. Dr. VonKleinsmid, President of the University, expressed his ad- miration of the far-sighted work of the Allied Architects Association in planning a project such as the proposed Civic Center, and spoke of the admirable co-operation of the many members of the Association.

Professor Lawrence, head of the Department of Architecture of the University of Oregon, is now in Southern California, and while here is investigating the work of the Department of Architecture of the University of Southern California with a view to placing it among the recognized schools of architecture.

Negotiations are now being carried on in an endeavor to get a chapter of the Tau Sigma Delta, honorary architectural fraternity, on the campus.

The department is having "La Nuit Bohé-mine" in the form of a dance and entertain- ment on Friday, February 27th. It is to be a regular costume Bohemian affair.

The Seniors are now designing "a Munici-pal Auditorium" for the proposed Civic Center, while the Juniors are "burning the oil" (?) over a good sized high school plan. Mr. Harwood Hewitt and Mr. A. C. Zimmer-man are the critics.

The Civil Center Plan

On Tuesday noon February third the Architectural Club was called together at a special meeting to consider the Civic Center Plan de-signed by the Allied Architects. The meeting was held in the Allied Assembly Room at 420 South Spring where the plan and model were on exhibition. After a discussion of the plan by Mr. Myron Hunt and criticism of it by Mr. Cobh there was general discussion by all the members present. The secretary of the club presented the following resolution for adoption by the meeting.

RESOLVED, that it is the sense of this meeting that the plan of an administration Center for the City of Los Angeles and the County of Los Angeles as prepared by the Allied Architects Association of Southern Cali-fornia, and as submitted to said city and said county, be, and is hereby approved and un-qualifiedly indorsed by the Architectural Club of Los Angeles, and the Executive Committee of this club be, and is hereby authorized and instructed to present this resolution to the City Council and the Mayor of the City of Los Angeles, and to the Board of Supervisors of the County of Los Angeles and to urge upon them the prompt adoption of said plan as a working plan for said Administration Center. The resolution was adopted without a dis-senting vote and was duly presented to the City Fathers by our President, Julian Garnsey.

February 26, 1925.

The Architectural Club of Los Angeles,

Gentlemen:

We want to call your attention to the new Library of Architecture and Allied Arts which has recently been opened at 1101 Citizens National Bank Building.

This Library, which is for the use of the entire public as a reference library, consists of nearly 1900 volumes devoted, as its name implies, to architecture and the allied arts. For all architects and particularly the younger men who have not had the opportunity to collect many books, such material should prove of inestimable value, and it is hoped that its use will be general.

With this in mind, we extend a special invita-tion to the Architectural Club of Los An-geles to use the library at all times.

Yours very truly,

Board of Directors Allied Architect's Association.

By Edwin Bergstrom, Pres. Miss Lilian Burkman, Librarian.
SIXTH INTERNATIONAL PRINT MAKERS EXHIBITION

DURING the month of March there will be shown in the Gallery of the Los Angeles Museum, the Sixth International Exhibition, gathered under the auspices of the Print Makers' Society of California. The three hundred and eighty-three prints on the walls represent the work of one hundred and ninety-eight artists from Australia, Austria, Belgium, Canada, Czechoslovakia, England, France, Germany, Italy, Japan, Sweden, and the United States. As in etching, block-printing, engraving and lithography is eligible, the collection gives a comprehensive view of what is being done in the entire print world. In other cities there are frequent exhibits of etchings, exhibits of block-prints and exhibits of lithographs but nowhere else do all three mediums enter into an equal rating. We feel safe in saying that nowhere can there be found just such an exhibit as this, except from time to time in Expositions like the Panama-Pacific of 1915. It is a real clearing-house where the print makers of the globe may show their work. Naturally the United States has the greatest number of prints, as it is far easier and cheaper for our artists to send their pictures, but England runs a good second, with France not far behind. The Society has always attempted to keep an open mind and judge all work submitted, without reference to nationality or art movement. Even if we do not agree with a movement or school, work by some of its best exponentes is shown. Our only requirement is that each print must show technical ability in its production because we feel the necessity of emphasizing good craftsmanship as well as artistic interest.

The detail work in assembling such an exhibit is beyond the conceiving of anyone not directly connected with it. A list of names and letters of invitation must be mailed and for this the mailing list must be kept up to date. Artists are constantly on the move and this list is one of the problems we must meet. Two or three hundred packages must be received, opened and checked and notices sent of their receipt. Many of the packages must come through the Customs and red-tape has to be unraveled. Then comes the judging. With fifteen hundred to two thousand prints submitted, and room for only three hundred and eighty-three, the Jury must discuss, revise and reconsider for days. The same standard can not be applied to each print as the viewpoints are far different, and this complicates the work. Once selected the prints must be listed and those from abroad matted, and copy prepared for the catalogue. Then each artist must be notified as to whether they are selected or rejected. The Jury action and a catalogue mailed to each exhibitor. This is all a labor of love and the result is only made possible by the wholehearted cooperation of all who have to do with the work. Without these efforts the exhibit could never have been realized. We are grateful to the exhibitors for their patience, without their aid we would not be able to shoulder the entire financial burden.

Somes is limited at the Museum but we hope next year to use the new additions to the gallery and may make a more determined effort to see that ALL the world is represented. We have done our share in preparing this for you and, even if you lived in New York, Paris or London you could not find such an opportunity. We ask only in return that you go out and see it. That is the way you can repay us for what we have brought to California.

HOWELL C. BROWN.
SECRETARY OF THE INTERNATIONAL PRINTMAKER'S EXHIBITION

T HE CIZEK EXHIBITION

The Children's Exhibition is in Vienna and Vienna is a cross road. Refugees from Russia come from the East, the people of northern Europe and the Balkan states to the West goes East and the South goes North, therefore you have a population as varied in nationality as San Francisco or Los Angeles and the public are no more Viennese than all Californians combined. The majority are children of the common people. They range in age from five to twenty-three. Material, which is provided by the state is free and plentiful.

The teacher, Franz Cizek, starts with the premise that the creative faculty is in every human being. Very young children, at the roots of the human endeavor and begin with the child. A child at five may be thousands of years old. He does not belong to any parent but to the entire human race, for in himself he experiences the growth of mankind. He holds in himself enormous ancestor gifts, that only the gentlest of teachers can turn to账 frightening into the background of the subconscious in his contact with his young pupil. Cizek effaces himself. He makes himself unimportant, and makes the pupils almost as much as a partner.

The pictures. They are the lives of your children and mine, put down in exactly and mercilessly. There is no beauty, great sadness, hardness, pity, love, joy. A child saw a little side of houses with roofs of red, grey, blue, and with unerring fingers it is there for you to see. It is a picture for it is like one's own experience. Were you a little boy and did you have a pail and a pump and scattered chickens and ducks, ran after them and then someone threw a stick at him and you heard it still? Or perhaps you were a little girl and had a goat. Did you love flowers and did you peer into face of a daisy and say: "Little flower sister, I am just a little girl and you are just a flower, but aren't we happy on this windy, grassy field?" You put the flower with others in your big straw hat and went for a jump with the wind. These pictures are there. The great sadness of the war come and you see the soldier strains his mother to his boyish heart. The tears of your brother and you the child looking on. You cannot slip up quietly on the Cizek exhibit and lose yourself. This is no ordinary exhibit. The pictures are ordinary, so ordinary that they grip you and tear your heart from its safe mooring. I tell you that the only international beings are children. I am told that this Children's Exhibition has done more for the distressed country of Austria than the League of Nations. It is another Children's

I am reminded by the Editor that Mr. Fred Meyers, director of the California School of Arts and Crafts at Berkeley, conducts a class on Saturday for Children from four to ten years of age. It is a wonderful experience that has much of the freedom of the Vienna school.

MARION HUGUS CLARK.

THE COLOR PLATES

The plates for the cover of this issue are made for Mr. Gordon B. Kaufman, architect, from a charming painting in tempera by Norman Kennedy, known to the local chapter as a mural painter, with an unusually fine sense of color and an expert in interior decoration, who works in keen sympathy with the architect of discrimination.
A GENTLEMAN’S ESTATE ON CALIFORNIAN HILLS

BY M. URMY SEARES

The entrance driveway are the garages, and from this point to the forecourt of the house itself the road is graced by a high wall draped with vines and surmounted by hill shrubs and trees which hide the gallery and casino from a first view.

The location of the residence was determined by the existence of a row of old olive trees and above this row of trees, and encircling each, a wall was constructed which is a distinctive feature of the grounds.

Cutting into the hillside, the grading for the house site left an embankment about thirty feet high. This was successfully treated by three terraces reached by a delightful stair-way along the wall, and through an interesting tunnel and pergola, or by a covered way, a part of the house over the service gateway shown on our cover.

In a canyon opening beyond the garages are the stables and ring, set in the hillside, which is covered with natural growth carefully encouraged.

As we approach the house, which was not begun until the general garden construction was finished and the planting well rooted, we pause to consider the building. Clay is our logical building material, and concrete, a plaything from the time of mud pies up to the building of houses and molding of statuary.

The architects have chosen for this beautiful house in the Mediterranean style this logical successor of adobe, the hollow tile. The Los Angeles Pressed Brick Company has experimented for years and offers the Heath hollow tile as the best, fireproof and quake proof.

Gradually the conviction has grown that hollow tile is especially adapted to the needs of this climate, and through the improvements of the last fifty years it has come to be recognized as a factor with far greater merits than merely fire-proofing, for which it was originally recommended.

Heath hollow tile has stood the test of time.
Hollow tile may now be used in any construction in which brick may be utilized, the three basic points being strength, simplicity and utility. This construction lends itself admirably to every phase of architecture, being equally good in the pretentious homes of palatial proportions or in the clubs, or in the small house, simple in construction but exquisite in line.

To the west and south of the house is a wide expanse of lawn so necessary in any picture. Here are benches and terra-cotta vases at natural points of interest and we realize California's closeness to Italy in spirit when we are told that the Italian Terra Cotta Company furnished certain pieces of decorative terra cotta. A visit to the company's place on Mission Road is fascinating, and proves that this is a terra cotta town indeed. Our sculptors and garden enthusiasts are very fortunate to have these expert potteries here in Los Angeles.

The Architect and the Landscapeist who know where to go have in-

THROUGH THE GARDEN ONE COMES UPON LARGE TERRA COTTA JARS AND GARDEN SEATS FROM THE ITALIAN TERRA COTTA CO.

THIS EXQUISITE DESIGN IN IRON WAS EXECUTED AT THE SHOP OF A. LASZLOFFY, ORNAMENTAL IRON WORKS, 325 NORTH LAFAYETTE PARK PLACE, LOS ANGELES. DESIGNS BY THE ARCHITECT CAREFULLY MADE

A HAPPY FEATURE IS THE BREAKFAST ROOM DECORATED BY JOHN SMERALDI WHOSE DECORATIVE PAINTING AT THE ARCHITECT'S EXHIBITION LAST MONTH RECEIVED THE HONOR AWARDED IN THE ALLIED ARTS. PHOTO, BY GEORGE HIGHT

THE WESTERN TILE AND MARBLE COMPANY OF PASADENA ARE HERE REPRESENTED IN A TILE MEDALLION WITH DAINTRY LITTLE STATUE

CORNERS OF THE HALL SHOWING FINE METAL WORK SCONCES AND FURNISHINGS, ALL CHOSEN BY MR. GORDON B. KAUFMANN, ARCHITECT

A UNIQUE FEATURE OF THIS HANDSOME HOUSE IS THE ARCHED HALL. PLASTER WORK BY NOLAN DUVALL
Dignified and stately is the hall with its warm, deep quality in walls executed by Nolan Duvall in plaster that shows what can be done with surfaces left so cold and cheerless by workers in the old fashioned way.

Each sconce, or candelabra, each lighting fixture designed by the R. B. Bell Company, fits into its place quietly because it is cunningly devised and excellent in pattern. Notable is the manner in which the original designs have been made to express electricity of modern times in beauty equal to that of ancient days when candles were used.

So, too, is the furniture, the designs for which the architect selected and had made at the shop of Marshall Laird, 2861 West Seventh St. What deep satisfaction fills one's soul in finding right here in our own metropolis furniture that is made by a connoisseur to fit any room, no matter how costly or simple in design. When an architect who knows his art can draw upon such craftsmanship as this, there is no need to look to other centers of art and decoration.

But even if we wish to use the touchstone of New York in our furnishings, we can consult with the foremost exponent of all that is best in floor coverings and tapestries in the store of Mr. John Keshishyan on West Seventh.

John Mayer, General Contractor.

In such an extensive development as this, the architect and landscape designer must have the assistance of an experienced contractor who can take the whole plan and carry it through with competent skill. This the Mayer estate had in its general contractor, John Mayer of Pasadena.

Below the stables, where prize horses help to make the name of this house famous, are the greenhouses, potting sheds and lath house, which supply the extensive hill garden, keep cut flowers for the house every day in the year, and renew the orchard trees. Mr. Thiene has demonstrated every type of gardening here. As we descend from the house on a warm March day, we walk along the parapet of the olive trees wall and find a little tea garden under the famous old pepper tree which was preserved by careful grading. If we do not feel like pausing to rest here, we follow down the easy steps set in the hill as though they had been there for ages and enter the level of the belvedere and swimming pool. Rare and beautiful plants surround this pool of reflections which brings the blue sky down into the garden and catches glimpses of all the lovely things of earth surrounding it.

At the rooms of the Western Tile and Marble Co., 386 Raymond avenue, such decorative garden pieces, small and large, are found. All the nurseries and hot-houses of southern California have been drawn on by this wise landscapist in making this strip of hill land exquisitely livable. Below the pool on another level is the rose garden with the wall between them, surmounted by a pergola and decorated with a wall fountain. Its house-like character has been taken advantage of by making here a little theatre in which films may be shown or musicals given. A sundial tells the sunny hours at the opposite end where the formal garden drops away into the orchard.

The general plan from road to upper reservoir is on page 26.
Wall Panels

"A mingling of patterns and echoes and themes.
That swim through his fancy like runaway streams."

Evelyn Hope

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FROM the Burlington Magazine for May A represents a portrait in oil which came to my notice a few weeks ago, shortly after it was acquired by Mr. Bradford Perin himself an artist, who, when he came upon it in an obscure place of sale, was at once attracted to it simply as an example of old painting. At the time of its discovery the background, now unpainted, looked like a fine grain, covered with dark pigment. This, however, came away immediately under the hand of the cleaner, which, of course, indicated its freshness. At the same time a repair in the canvas, not too skillfully done, appeared; it is visible on the photograph over the sitter's right ear.

"There was never any doubt of the picture being English, of the latter part of the eighteenth or the early part of the nineteenth century, and a comparison of it with the work of Lawrence during the early years of the nineteenth century convinces us that it is his work. The method of lighting, the angle of steel-grey hair, the hard, square way in which the structure of the face is indicated, the drawing of the mouth, even in the way it was painted with a brush, are very unusual. It is worth while mentioning also Lawrence's portrait of Thomas Moore, the Irish poet, exhibited at the Victoria and Albert Museum in 1868, of which, however, I have seen only a photograph. It would be superfluous to describe these or to discuss the obvious points of similarity between them and the newly-discovered picture.

"At first glance it might be supposed that the sketch as it stands is an attempt of a larger work, but a certain nicety in the disposition of the brush-marks representing the coat and collar, in the relationship to the rectangle of the canvas, makes it likelier that it is complete. There is a good deal of ground for the suspicion that it represents Lawrence's portrait of his friend Perin; possibly the sitter has that steady, fixed look that all painters, except Madame Lebrun and one or two others, seem to adopt when called in the double task of painting and looking at their own faces. There is sufficient resemblance between this face and that of the self-portrait by Lawrence in the National Portrait Gallery to deepen the suspicion. On the other hand, we have to read Sir Joshua's warning that artists frequently invest their sitters with their own ugliness. Further, we have to notice that we have to except the authenticity of a certain Lawrence self-portrait (exhibited only through a photograph in the Witt Library) which passed through Messrs. Knoth's hands in 1818, showing the subject with a bald head at about thirty-five, approximately the age he would be described (after 1794) he must have painted Mr. Perin's picture, the theory fails to the ground—except, indeed, we suppose that Lawrence, exercising the artist's license, ratified himself and deceived posterity by investing his head with the normal quantity of hair.

(Signed) R. R. Tatlock."
A MOVIE FILM, NO. III CONTINUED  

BY GEORGE DRUMGOLD

THIS positive print of a reel which has been spliced together along like the film thrown on the screen at the theatre. There is another interesting spot, and also one of the most important. This is the film's last step before it leaves the cutter and passes into the hands of the distributor and exhibitor. Good pictures are either ruined or made better in the cutting room, and often an apparently hopeless picture is moulded into a very excellent one by the film editors (cutters).

Many a well known star has been rescued from everlasting shame by the skilful manipulation of a sharp pair of scissors in the cutting room. A godly amount of credit is due the film editor (cutter) of any successful picture. The title writer can also help the film editor, as cleverly written titles also help to put over an otherwise hopeless picture.

A cutting room consists of a well lighted and ventilated room, about 10 by 15 feet. Along one side, running the entire length of the room, is the cutting table. While the actual process of building a story out of short pieces of film, takes place. At various intervals along this table are stationary re-winds, or a geared bracket which can be changed from backward to forward. The standard sized reel of film slides on these brackets, and locks fast with a simple clip arrangement. These brackets are all of the same size, so that reels may be changed from one to another. Between the re-winds, on the surface of the table, is a small piece of opaque glass with an electric light under it. As the cutter winds the film from one reel to another, it passes over this section of glass and enables the cutter to see the change of action in each tiny frame (or picture) on the film. In diffusing the matching of action, a clue is given, by which the cutter can match the scene to the music, fade in and fade out, as it goes along. A patent film splicer, a measuring machine, glue for patching, scissors, metal clips and rubber bands are in their respective places on this table.

Against the wall above the table are long tiers of metal racks, divided up into small slots, and each one is numbered, so that the cutter, in "breaking down" the scenes as they come from the laboratory, reads the scene number on the end of the film, breaks or cuts it at that point, rolls it up and places it in the slot with the corresponding number. When all the slots are filled, the entire story is laid out before them in the racks, from scene number one on. The scenes arranged in this manner are then spliced together. Each scene left sufficiently long to allow for a second and third cutting. The close-ups and inserts (like telegrams, newspapers, money, etc.) are spliced in at proper places. After each small change in the film is taken into the projection room and run. In this way the cutter can see the effect of his changes on the screen.

The third cutting is called the "shaping" or frame cutting. This is the most difficult as it is the last to be done. The titles have been cut down to a proper reading length, and these are also sharpened on the final cutting.

The waste baskets are filled with scraps of film. These are called "trimmings" and are always saved in case a certain piece of action should be changed again. The finished print is the picture you see on the screen at the theater. The negative is then assembled in the reels and cut to match the finished print. From this negative many prints are made, and distributed through the film exchanges to the motion picture theaters of the world.

BOOK REVIEWS—Continued from Page 11

adventure is to be found only in the most remote and unfrequented parts of the world, so that the Wisdom, called the Sea Gypsy for short, bears her way, and the account of her arduous pilgrimage, written by Captain Salisbury, assisted by Mr. Cooper in the part relating to Abyssinia, has made a very creditable volume of entertaining information and description.

The authors, Albert Pitman's The Andaman islands in the Bay of Bengal. Here England keeps her prisoners convicted of murder in India and Burma, and a stay of two years is inevitable where thousands are successfully governed by a handful of men, enabled Captain Salisbury to record for us some interesting facts. The yawl spent months wandering through the various islands and tropical waters where thousands of swallows are stopped occasionally at the larger islands of Samatra, Borneo and Java. In the Red Sea the brave little yacht broke down, and the accident together with unfavorable winds enforced a stay of some length at Jidda the port of Mecca. In his description of this picturesque and unfamilial city, the Captain has done the best writing in the book, especially in relating the events taking place and in telling about the personages he met, he shows some genuine literary ability, which helps to excuse the somewhat sketchy character of the book as a whole.

MEMORIES AND FRIENDS (G. F. Putnam's Sons) by A. C. BENSON

In his book of memories and friends, Mr. Benson views from a college window the many friends who have walked with him along the road. With the sympathetic comprehension which runs like a thread of gold through these appreciations, he writes less as the schoolmaster, and more as though for each of them he is writing the memoirs of a brother; as he describes, he and his friends seem to have dwelt in a veritable house of quiet, from which they wandered at large beside still waters, or paused in the woods, and out of those places he painted the reeds of Pen and, each soul was bared to the altar fire which inflamed and inspired them to high and devoted service. Some of his friends Mr. Benson accompanied even to the gates of death, yet saw that for them it was a place where no fear was, because they had lived by the love and trust that taught them to value alike the rod and the staff; in each clear sentence which reveals their separate individualities so well that it is numbered even as the leaves of the tree. One feels that they have reached the silent isle of perfection and peace, from whence escape the undertakings of life, but with the strength in which the finest souls have laved, even to that last mentioned and latest loved chalice of the day. This book, which prophesied so fearlessly "some white tremendous daybreak" for this sorry, war-spent world.

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Owing to economic conditions existing all over the United States at the present time, our calls on the Good Samaritan Committee of the Assistance League have been unusually heavy, especially during the months of January and February. The Community Chest supplies our Good Samaritan Committee with funds for emergency relief work, but having based our quota on the expenditures of last year we find our resources quite inadequate to meet the present demands upon them. This will require our supplementing these funds from the earnings of the Thrift Shop and the Location Bureau, making it imperative that we put forth still greater effort to build up these departments to meet this need.

The Good Samaritan Committee is carrying on the policy followed by the original Assistance League of Los Angeles established in 1906, which accomplished so much good work during its seven years’ activity. This policy is one of ministering to cases in distress which do not properly come under the jurisdiction of other organizations. Not the least of this work being the securing of positions for those who find it impossible to ask or accept charity. So great are such demands that we are in process of establishing a special committee for this particular work. We feel that we are the greatest humanitarian and useful work lies in our being able to assist the gentle poor in our community—which requires the greatest delicacy and tactfulness on the part of our workers.

We are fortunate in having been able to employ a trained social worker to take charge of investigations and direct case work. This places this department of the League on a more professional level, and close co-operation is maintained with the Social Service Department of the Community Welfare Federation, and all requirements made by them are filled. Through our affiliation with the Federation we have become more familiar with the functions of the one hundred and twenty-five allied agencies and can act more intelligently in our disposition of cases. We still consider our department somewhat of a clearing house for ordinary cases, reserving our limited funds and energy for the more special ones which we feel are peculiarly able to handle. By actual count there have been more appeals for assistance during January and February than there were during the entire year of 1924.

"Southern California" is no small part of our name, for we are proud of the fact that our usefulness is not limited to the immediate vicinity in which our Community House is located. Through our loyal members throughout Southern California we reach forth wherever there is need. In this connection our Wilmington Unit, which has recently been organized, should be mentioned. Through the establishment of a unit there Community Chest funds were made available for a much needed case work for emergency relief department. So far in this new unit we have centered all our attention on Good Samaritan work. Montana Fuller is the chairman of the Wilmington Unit. A trained social worker is in charge of the case work under the direction of our Los Angeles office. In the short time it has been operating some very splendid work has been done.

The pioneers in Los Angeles it is not surprising that in our Social Service Work, we seldom encounter an old resident of California who needs assistance. Practically all of those we help are fairly recent arrivals from other States. It is to the attention of those fortunate ones who have come to the City that we wish to call the attention of many of their fellow townsmen. It is with this in view that we are drawing the following pictures taken from widely different parts of the country and differing entirely in nature.

One rainy day last month there came to our Good Samaritan Committee a man of refined of ejection for non-payment of rent. His little savings had dwindled away. He had had a good clerical position in the East with good pay. For a day and every day since coming to California he had tramped the streets looking for work with which he was familiar and that any kind of work that would be the means of keeping his family. He did not wish charity, simply a chance to earn a living. Food was sent to the family, free medical attention given.

The wife, temporary work was procured for her and although it was not the work he was accustomed to do it would. We later secured him a permanent position on the dock and he is paying the League the money expended for him.

Another case we have a motherless lad of fourteen from Utah who had run away from his home. He was at the age where "working was his only work." No one in the family was interested in all of his father. He fled to the railway station and rode the bumper of a train which brought him to California with empty purse and empty stomach. He fell in with bad company and one dark day was arrested with a little band of law-breakers. Although he had had no previous criminal record there was little chance for the Juvenile Court other than committing him to a state reform school where daily association with embryo criminals might have had sinister effect on an impressionable boy. It was at this point that the Good Samaritan Committee stepped in, secured a half fare ticket and sent the lad back to a sister who faithfully promises to look carefully after him.

A mother with seven little girls was widowed and left penniless in Pennsylvania. Her relatives scraped together the funds to bring her to California, her former home. Her aged father shared his meagre income with her. The State granted an allowance of $29.00 a month for the two oldest girls who were born in California. On this amount food for the children was purchased. In the process of subsiding the father was able to secure a lot for nominal price. Through the husband of one of our most active members a generous response of a number of lumber companies sprung forward, making it possible for the family to have a small home.

These are only three of the many, for whom the aid of your Committee has been needed. How many times during the Community Chest Drive were the workers turned away from the homes of our wealthiest residents with the answer: "We give in our home town." We feel that the answer should be to the homes of the few old residents of California, and especially Los Angeles, is left this note: "Looking out a helping hand for fellow women, who like you have come to rest in our perpetual sunshine. Oh that the boundary line may soon vanish and we may live up to that old doctrine: "All men are our brethren." Then how different our old world will be and, truly, the blessed sun of California would shine more benignly upon us all.

We need your help, "Home Folks." May our asking be not in vain.

The Interlocking of our various departments is brought out very clearly in this review of our cases. The Good Samaritan Committee helps to solve family problems by placing children in the Day Nursery thus enabling the mother to add to the insufficient family income. From the sources of the Thrift Shop come the clothes which make it possible for the man or woman to look presentable when interviewing employers, or for the boy or girl to go to school in clothes which are not called the ridicule of their playmates. The mother who cannot leave the home finds in the Exchange a market for her work. The Studio Tearoom has functioned as the magic table in the wilderness to many who have not been able to afford a restaurant in days or weeks. We can call upon our Location Bureau to relocate our all too frequent clients. Every one of the departments is necessary. There is work for all and so varied in nature that each one can find that she is vitally important to the whole.
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Wilshire Country Club: Ladies' Days, third Monday of each month. Dancing every second and fourth Saturday during the month. A musical is arranged for each Sunday night in the month.

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San Gabriel 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 afternoons. Ladies play every day starting after ten a.m., and not before two p.m.

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Art

Los Angeles Museum of History, Science and Art. Exhibition: Proof, announces the second annual exhibition of Painters and Sculptors of Southern California. The exhibition, which will begin on April 19, will be continued into May. The gallery of the north wing of the building will be occupied by the gallery of English Art. The gallery of the south wing will be occupied by the gallery of New England. The galleries of the main gallery will be occupied by paintings by the leading artists of the world. The exhibition will be continued in the month of May.

Switzerland, Los Angeles: The Swiss Gallery announces the opening of a new exhibition of Swiss paintings and sculpture by the leading artists of Switzerland. The exhibition will be continued into May.

Grace Nicholson opened her new art gallery, situated in the former home of the Pond Gallery, 275 West Seventh Street, Los Angeles, for the opening of the exhibition of modern art. The exhibition will be continued into May.

The annual exhibition of the American Society of Artists, New York, opened on March 14, and will be continued into May. The exhibition will be continued into May.

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

The attractive exhibition of works by modern French Impressionists in the Bilmore Shows was brought to Los Angeles by J. Niles Laurzik, director of the San Francisco Museum of Art, each picture being selected by him, which assured a comprehensive collection.

ALSON C. CLARK is now sketching in France and Mexico, which has been the inspiration for some of the best of his recent work. His itinerary includes Mexico City, Guadalajara, and neighboring cities, and at Cuernavaca.

MISS CAROLINE A. POWELL, member of the American Society of Wood Engravers, and an engraver, has presented to the Pasadena Public Library, a valuable collection of etchings, a thousand specimens. This collection will be stored until the completion of the new library, which will have a Fine Arts department.

GEORGE D. OTSANN announces an exhibit of paintings in the gallery of Barbee Bros., Broadway, between Seventh and King, Los Angeles, March 30 to April 18.

HANSON PLOWTF is exhibiting landscape sketches of California, at the 112 North Larchmont Blvd., for several weeks.

THE WENZEL GALLERY, 9922 Wilshire Boulevard, opened by A. B. Wenzel, will be permanent and is open every afternoon from 2 to 6 o'clock. Portraits, figures, and studies never before exhibited are being shown.

KATHERINE LEIGHTON has added a new feature to her gallery at 1333 West 46th street, Los Angeles. Indian blankets, the floor and the walls are decorated with Indian costumes and weapons, collected by her son Everett. Miss Leighton has made a study of Indian lore. Heavy curtains separate this room from the studio proper when Mrs. Leighton is at work, but they may be thrown together for social affairs.

ELLA HOTELLING TANBERG, President of the Bixby Executive Arts, Inc., made a sketching trip to Laguna Beach recently, the property of Miss Iulian Ferguson.

D. MEADOWS' studio at 1333 West 56th Place, Los Angeles, has been the objective point of many social clubs. During March the Wednesday Morning Club and the Lincoln Studio Club were entertained. Miss Meadows read a group of her own poems on "Old Smith." Her studio is always open, where her paintings may be seen.

THE CURTIS STUDIO, 649 South Figueroa street, Los Angeles, is now the property of Henry B. Meyer and Adolfo di Segni and will be known henceforth as the Meyer and di Segni Gallery.


THE EDDIEWOOD at Oxnard, Ventura County, announces an interesting exhibition of art under the direction of Edwin C. Arnold, April 15th, Los Angeles. Pasadena and Santa Barbara artists are expected to contribute.

ULMER and Marion Kavanagh Wackel are on a sketching trip through the mountains and valleys of southern California.

KATHERINE LEIGHTON, Mrs. Mary J. Everest and Louise Everest have planned a sketching trip to the desert, near Palm Springs, during the Easter vacation.

ANOTHER addition to the art atmosphere of California—At the corner of Biscuit road and Cota Avenue, long beach, is found an interesting home of American Art and Crafts called "Wolp's Hobby House." Mr. and Mrs. Wolp have spent much time in collecting American antiques from the old Dutch homes as well as other interesting objects from old Dutch and Old Mexican homes. These include furniture, pottery, pewter, china, glassware, pewter, silver, rugs, and textiles. They have been chosen with such good taste and appreciation for their beauty as well as their value. Besides the articles and crafts, the walls are well adapted for the showing of pictures.

LILLIAN FREEDSON, of Laguna Beach, held last month an exhibition of her paintings in the gallery of the San Pedro Public Library.

THE members of the Twentieth Century Club of Eagle Rock have been visiting the studio of artists as a means of studying art. Among them were, Mrs. A. S. Anderson, 21, they visited the studio of Neil Broderick.

BESSIE ELLA HAZEN and Mrs. Howard Miller made a quick sketching trip to Red Rock Canyon last month.

LUCILE HINKLE holds an exhibition of water colors at the University of Southern California.

EVELYN NUNN MILLER, Secretary of the West Coast Arts, Inc., gave the art program for the meeting of the Women's City Club of Long Beach, March 27. Mrs.

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Miller has studied and painted in Japan and the Orient.

JESSE N. MILLER held an exhibition of twenty paintings in his new Art Gallery on West 1st Street.

May and Florida are showing etchings and block prints at the Friday Morning Club.

NELL WALKER WARNE, who was recently awarded a Fellowship to study at the California Art Club is to have an exhibit of water colors at the Tuesday Afternoon Club in Glendale for the month of April. Studies of the estuaries are among her best productions.

The Lucerne Traveling Exhibit has reached the Van Grove Studio, 515 North Brand Blvd., the headquarters of the Glendale Art Association.

Music

PHILHARMONIC ORCHESTRA of Los Angeles, Walter Henry Rothwell, conductor, will present Friday afternoon Symphony concert at 3:30, April 16, the Saturday evening benefit at 8:00, April 17, and the popular Sunday afternoon concert at 3:30, April 21, at the Philharmonic Auditorium, Fifth and Olive, Los Angeles. These are the final concerts of the season.

PASADENA Music and Art Association, in the 1925 Artists Series, will present Marie Girard, soprano, with the Metropolitan Opera House, Thursday evening, April 18, at the Pasadena High School Auditorium.

ALICE COLEMAN GILDER, pianist, presents, the two final recitals, April 16 and 17, of the series of eight recitals sponsored by the Los Angeles Philharmonic Orchestra, Walter Henry Rothwell, conductor. It is announced for April 16, at 8:15, Raymond Beadle.

LOS ANGELES Chamber Music Society will give the sixth and final concert of the season, April 17, in the Music Rooms of the Los Angeles Biltmore at 3:30 p. m. These concerts have alternated with the Friday afternoon concerts of the Philharmonic Orchestra.

WOMAN'S SYMPHONY ORCHESTRA of Los Angeles Schoen Wolfe, conductor, will give the second and last concert of the season, April 24, in the Music Rooms of the Biltmore Hotel.

L A S O N G E O R T O R I A SOCIETY, John Smallman, President, and Marie Alrock, Metropolitan artist, as soloist at the third concert, April 25.

ANNOUNCEMENT is made that the Philharmonic Society of San Francisco will appear. These concerts have alternated with the Friday afternoon concerts of the Philharmonic Orchestra.

THE HOLLYWOOD Bowl easter service will be impressive and beautiful. Alice Gensie is to sing the "Inflammatory" from Rosetti's "Stabat Mater," William Tyler is to lead the choral. Miss Gensie, accompanied by Louis B. Mayer, producer of the "Beverly Hills Dancing Girl" and "Joan Van Dyke's, "God of the Open Air, the Balkan March," will enter the chorus and name the coming of the dawn from the rim of the Hollywood Bowl. The Hollywood Bowl Community Orchestra, under Jay Powles' direction, is to be followed by the Sunday singing of Easter hymns by the audience, led by Hugo Koppisch. And there will be presented the Hollywood Children's chorus of the Hollywood Bowl Youth Choir, in "Christ the Lord is Risen Today."

THE SOUTHERN California Morris dancers will close the series with Frieda Hempel's "Morris," April 23, at the Biltmore Ballroom, Hotel Biltmore, at 11 a. m.

PASADENA Light Opera Company will give the learned girl, Tuesday and Wednesday, March 21 and April 7, at the Biltmore Hotel, Pasadena.

MRS. J. J. CAITHER, president of the Hollywood Bowl Association tentatively announces that the summer plans for the bowl have been discussed with the director for the season but several, among them will be Fritz Reiner, Chicago Symphony, Rudolph Ganz of St. Louis, possibly Walter Damrosch, Sie Harron-Wood from London, and Leopold Stokowski from Philadelphia.

CHARLES WAKEFIELD CADMAN and Tiziana, the soprano, will return to California next month and have arranged...
An annual Spring Fashion Show was the last program in March, held in the Biltmore theater. There was a complete display of fashions for women, including uniforms, all kinds of sportswear, ensembles, furs, afternoon and evening gowns modeled in a most fascinating manner by beautiful girls.

Mr. Perin announces in exhibition of his much discussed portrait sketch by Sir Thomas Lawrence, beginning Monday, March 30, 1925, from 10 a. m. to 2:30 p. m., at the Serendipity Antique Shop, 28 and 30 Robertson Ave, Pasadena. Telephone Fair Oaks 2111. Bradford Perin, proprietor.

The Trustees and Faculty of the College of the Pacific hereby invite you to be present on the occasion of the formal dedication of the buildings and the Harry M. Smith Memorial Campus, at Stockton, California, March 20th to April 1st. The preliminary announcement of the Summer Session which the University of California is to conduct this year at Los Angeles shows over 300 courses arranged for internet teachers, social workers, nurses, business and professional men and women, and students. A number of courses, departments have been enlarged by the addition of courses not offered hitherto at the Los Angeles session. This is par-
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Ellen Leech - Managing Editor

NO. 64, VOL. VII
APRIL, 1925

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Official Organ of the Architectural Club of Los Angeles, California
Official Organ of the Assistance League of Southern California.

Presents the Interests of The Community Arts Association of Santa Barbara, and is sent East by many of its one thousand members.

California Southland is published monthly at Pasadena, Calif.
Copyrighted, 1924, by M. Urmy Sears

Advertising: California Southland, Pasadena, Cal. 916. Los Angeles, Metropolitan 5279. Subscription price for 1925, $2.50 per year.

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In the little old city hall of Pasadena there is hung a new map, and it shows not only the extensive plans for the center of the city, but in green ink around its outer edge runs an undulating strip of new Park land. This green printed strip is widest in the northwest section where the Arroyo opens out into a great play-ground, and Flintridge comes down from its heights to skirt the edge of town. Here, in Pasadena's great natural park-way, the Arroyo Seco lands are now being prepared for all the outdoor life which civilization loses in its first pioneer stage. Beyond the civic golf-links and swimming pool, Flintridge has without doubt set the pace in that return to the finest form of real Californian life which the inrush of homeseekers, the building of civic centers, the providing of food, water and clothing for the multitude, and our duties as host to a torrent of tourists have combined to submerge in the daily round of a work-a-day world.

Lost sight of in the pioneering and preparation for living, the true function of California as a place of abode finds its best illustration in the sequestered homes which face the green border around Pasadena's busy shopping center. Paved streets, concrete sidewalks, tall office buildings, have pre-empted the center of town and driven the residence district farther and farther out into the pleasant fields and orchards to the east and south, and lead now to the development of that delightful hill country beyond the Arroyo to the west. Meanwhile, that wise forethought which held the best minds of the community steadily fixed on a green border around Pasadena, has now attained realization on the Arroyo Seco side, and the life of the people who know how to live begins to flow through the green park way. On motor trips up the Arroyo into the mountains and around the sports center of Brookside Park and the Stadium built by the Tournament Associa-
A GOOD BREAKFAST NOOK FOR RUBY-CROWNEDS AND THE CHATTERING BUSH TITS

When earth was finished and fashioned well,
There was never a musical note to tell
How glad God was, save the voice of the rain
And the wind and the wind on the lovely plain
And the rivers among the hills,
And so God made the marvellous birds
For their joyous trans-sounding songs,
That the world might hear and comprehend
How rhythm and harmony can wound
The spirits' harp and lute.
—From "The Choristers" by Bliss Carmen

APRIL mornings are so precious; every one of them holds a thrill. It is the month of warbings, those rain bow colors set to perpetual motion. Some are coming, some are going and some just stopping over. The Audubon Warbler will give you the greatest thrill and he has been here all winter. He has come out in Spring feather, in a style approached only by the Myrtle. Where did he stay when these new clothes were being made? You will not know him. I took him to be a perfect stranger and yet I found my bird books to prove it. I did the same last year. In the Spring a bird's fancy does not turn lightly to love but is performed by it. Watch the rose hedges. Watch the blossoms of the ground and the sky and listen. One can not afford to talk much lest he miss the love lyrics which fill the air these mornings.

The Ruby-crowned Kinglet has set March to music but we have to say good-bye to him right now. His song is one of exalting pitched that one has to be near to hear all of it, and doubtless it is for that reason that so few know it. The uplift and gladness of spring is in that song and whenever I hear it there's always something sings in me. The quality of the tone is so rare that once it is identified there is no mistaking it. I attributed the song to the Warbling Vireo when I first heard it in the East. One morning he came singing into the dewy bushes before me and showed me his ruby crown. That settled it. He keeps his jewel covered much of the time, but the sight of it never fails to thrill me. One morning after making war on the scale in the pepper tree a Kinglet flew into the grape fruit tree where he hovered over one of its golden balls like a humming bird, showing his ruby and singing with satisfied feet. (Unusual.) He has all the virtues of fine voice, fine feathers, graceful manner and useful life. He is always busy destroying insects (for his nation's sake is admitted.) May all the Kinglets have a pleasant summer in the high Sierra and bring the children safely home with them in September.

The Mocking bird does not migrate. He likes Southern California for the year around and disappears only for moulting or some short trips. The absence of my Mockers up to January fifteenth was cause for alarm. For many years he has staged his dramatic concerts and interpretative dancing on a certain telephone pole. I was away for some weeks and returned full of fear that I would not find my old friend. But he was first morning with the rising of the sun he mounted the cross-piece, and then with one jubilant outburst of song he took his old station on top of the pole. On Friday, March the thirteenth, he began tossing himself and his song in air, then dancing over the cross-piece all without taking breath. With Scrouge he was "light as feather, happy as an angel."

The following morning his singing was more jubilant and rapturous as he shuffled from pole to cypress hedge scarcely pausing at either point. His excitement was fascinating. Ah! A lady Mockery flew into the hedge. Her eye was shy, her body motionless. My Mockery perched modestly near her and sang his whole repertoire. Then he sang great circles of joy round and round her. Still singing, he came with a straw in his mouth and presented it to her. Did he bring it as sort of a cornerstone for the home he hoped she would share? I think it was his way of telling her how he would love her and help her in building. It was a drama in real life and tragic too, for another Mockery dashed in and my Mockery was left over the suddenness of the Lady's departure.

We have had a regular Robin feast this winter. They swooped down on Pasadena early in the fall and made themselves perfectly at home. The old Robin-World was headquarters where they used the tips of the tallest trees for lookouts, or receiving stations by which they could take their old Robin-World. Any way they refused the statement so often made that Robins here are not friendly like Eastern Robins. There wasn't a lawn in Pasadena that they did not visit individually or in companies. And as for bird baths they filled them so full there was no room to spatter. With heads cocked on one side, they listened for hours, feeling this is a place where they can hit his game without seeing it. It has been a happy sight seeing our dear Robin-red-breasts eating and song in our eaves, this friend-ly fashion and singing with all the sweetness.

The world of the Eastern ones I worship in the top of an oak, his breast illumined by the sunlight, as his song sweet and liquid flowed like a benediction on the day. Then he chuckled, chirped with one high and three lower ones, much as they do when coaxing the young ones from the nest, and finally hopped up and was off.

Any one needs to live in the East.

WHERE THE YELLOW WARBLER SWINGS HIS CHAIRLE AND TING-HIS-MERRY-THROAT?

After being deluged all winter with Robins it seemed impossible that any one could ask if we have them here or make the bold statement that we have not. Each has happened. One lady telephoned "My lawn is covered with birds which look like Robins. Could they be robins?" They have liked to tell this year that some may try an all-year residence. But they will probably go on thinking they can't brave the after the middle of April at less than 5000 feet. They nest as far south as the San Bernardino mountains. It is hard to break one of nature's habits.

If birds are to save themselves these radio days, they will have to develop a wire sense. I found two Waxwings victims of a new aerial. Looking at them I knew with Hudson that all living things, birds were made most beautiful.

I saw a Cherokee rose bobbing in the hedge where there was no wind. In the shadow of the foliage I spied a Gambel Sparrow eating the petals—fancily it sort of a field lettuce and having as much difficulty as some humans do with salad. These White-crows sing with all the contentment of a babbling brook. Beside color and perfume and song, our hedge has two secrets. The Towhees are keeping one of the Song Sparrows who will stay with their secrets, but the White-crows are singing "Good-bye."

Even before this goes to press a P. S. must be added. The secret is out, in the hedge the baby birds have spread their wings. I don't know whether providing for a family has woken on father, or whether he thinks silence is golden after hearing the continuous performance of a radio in the neighborhood, but he is mute.


RECENT BOOKS—REVIEWS

LATER POEMS
by BLISS CARMAN.
SMALL MAYNARD AND COMPANY.

In our present world of free verse, distracted politics, futurist art, liberal standards, communist and socialist doctrines, this volume of poems comes as a voice from the quiet and peaceful past. Like the flowers in an old-fashioned garden, the verses seem to bring a delicate perfume upon the passing breezes. They remind us of pastel shades in a Maynooth poet writes because he must and he has accomplished a part of the mission thrust upon him by an inescapable Providence, if through his poetry, he awakes in the reader a sense of the inexplicable longings, or stirs up memories often had, it is true, but still "dear as remembered kiwi". The admirable spirit of these poems Mr. Carman has attained this ideal. He has an unusual gift for interpreting nature's moods and shows himself strongly influenced by that mysticism, which is the very essence of the poet's art. Occasionally, in certain poems, occurs a slight roughness, interrupting a stately marching cadence, just as we find ourselves swinging along to its rhythm. Perhaps this enhances all the more, the sheer loveliness of lyrics, such as those on the seasons, and spring in particular. Altogether we admire, and we feel that we may well look forward to the poems promised us by Mr. Carman, since we know we will find them written by the natural beauties of California.

A YEAR OF PROPHESYING,
by H. G. WELLS. THE MACMILLAN COMPANY.

Up to the present time, Wells has to his credit, nineteen novels, four volumes of fantastic and romantic tales, four books of short stories, and twelve books on questions of the day including the famous History of Mr. Polly. Readers of any one, or several or all of these, know what to anticipate when they buy the latest. Unfortunately, they do not expect graces of style, else they would be doomed to disappointment. Invigorating and radical opinions, surprising and startling parallels, astonishingly varied personalities; all these however they look forward to finding, and in this latest volume their expectations will be realized to the fullest extent. Never has Wells been more enlivening. He is passionately concerned with the relations between men and governments, and individual conduct, and within the range of these subjects has discovered many phases. Could Tocqueville have projected his vision two thousand years into the future, he surely would have had H. G. Wells in mind when he wrote that famous line: "Homonoia nihilo a me alienum puto."

"A Year of Prophesying" deals almost entirely with European affairs. Wells is out of all patience with a world gone wrong. He ridicule a place as well as he has occasion about mentioning the names of those he considers culpably responsible for these distressing conditions. But he is not the man to be content with uttering platitudes; in uncovering all the sore spots of Europe, he is ready to apply a trick case, his particular brand of healing ointment, in the shape of suggestions, which if followed would bring drastic changes in European life. Among other things, he would abolish tariffs, passports, small nations, Parliaments, the classics and kings, although he goes easily with kings. Having upset nearly every human institution, he is convinced he could bring the millennium to a suffering world.

Doubtless many of his readers will entertain a sense of injury at the sight of this juggler tossing their pet theories up in the air like so many colored balls. But they may receive compensation and forget their own annoyance in the amusement derived from viewing the feats he performs with the other fellow's theories. And he is never perpetuating, nor does he violate the rules of good taste in his personal remarks. At least we see it that way; however we are not Mr. Winston Churchill.

TALES OF HEARSEY
by JOSEPH CONRAD. FULLER PAGE & COMPANY.

Without doubt many persons at Conrad's death had read every book he had published, and were sorrowful because there would be no more. Especially welcome would be this short volume of four stories, issued posthumously, under a title previously chosen by him and indicating the form of presentation, a favorite one with Conrad. Since the first title dates from '84, and the last was written just before his death, we might naturally anticipate a marked difference in style between the two, as well as a gradual development in the two intervening, of that distinctive manner which has made so famous. On the contrary there is no evidence of it; each narrative is a polished gem of style and art. All alike appear the same possibilities for discovering new and unsuspected qualities upon re-reading. A sincere admirer, R. B. Cunningham-Graham in the preface has paid Conrad an appreciative tribute, phrased so gracefully that it has a value all its own, and does credit to the work to which it is the introduction.

A STUDY OF MODERN DRAMA
by HARRETT H. CLARK.
APPLETON & CO.

The publishers describe this as a "Handbook for the study and appreciation of the best plays of the last half century European, English, and American." Within certain limits, it is comprehensive and should prove of value to students of the drama, or those desiring a good reference book on the subject. Represented are established playwrights in each country of Europe and in America, have been selected for discussion with an analysis of the most important plays written by each. There are short biographical sketches, lists of plays, and lists of reference books in every case. At the end the remarkable books on the subject, which have been written in English, are listed and there is a comprehensive table of the subject of the stage and his studious observations enable him to speak with authority.

OLD ENGLISH
by JOHN GALSWORTHY, CHARLES SCRIBNER'S SONS.

This is a perfect jewel in the way of dramatic achievement. More talent may accomplish much with youthful characteristics; genius alone is able to select tottering old age as a focus upon which to direct the rays shed by the constantly shining sun. This is what Galsworthy has done with his masterly conception of an aged man, who up to his very last days, makes his own niche of our modern world. The play is written in the inimitable Galsworthy style, apparently so easy and simple, but wrought with meaning deeply sympathetic, enriches its individual quota to the revelation of the speaker's character as a whole, which in turn takes its subordinating place with reference to the superb protagonist.

We may consider ourselves most fortunate that this drama has been brought to America, for it is a work of genius, and has given us a diversity of appreciation as to its quality. For a reader there can be no question about it; the play is written by a master of brilliant examples of dramatic literature.

HURRICANE
by OLGA PETROVA, THE FOUR SEAS COMPANY.

The authors of this part undoubtedly have talent; but she is not a successful dramatist, because she is first of all a reformer. No reformer can make good plays, unless we except a genius like Ibsen. Apparently not the feeling for artistic craftsmanship and development, but only the thought of the message he is burning to deliver, has been the impelling motive for Petrova in writing the drama, "Hurricane." This is the reason as we read, we are merely interested, without being further impressed or convinced.

THE IMPACT AS A PROCESS
by JEAN COCTEAU, D. APPLETON & COMPANY.

This book reminds us of Carlyle's French Revolution, not so much because of a similarity of style, but because the French characteristics are essential for a better comprehension of the story. This narrative proceeds with a series of flashlights, in it were, presenting to the reader who has a sufficiently quick and receptive mind, the very illuminating scenes. Always in these, the light hovers about the figure of the hero, the Gauntian, in translating this adroit and artistic bit from the French, has retained the original flavor most successfully, so that we feel its impact.

The flashlights, we might mention incidentally give some remarkable photographs of scenes in France, during the war. Altogether this is a book of such distinctive quality, that we do not hesitate to recommend it most enthusiastically to the discriminating readers, who do not wish to waste precious time over worthless stuff.
THE INTERESTING WORK OF THE COMMUNITY

The Santa Barbara Art Club is a youthful but flourishing institution which has yet to reach its first anniversary. On June ninth of last year a group of men representing the various pictorial crafts met to consider the matter of affiliating for the promotion of Art in Santa Barbara. This was the genesis of the present Art Club, whose object is to give artists a chance to show their work, to form a link between artists and art lovers, and to further the development of pictorial art as a personal and civic responsibility. The Club has about fifty Active members as well as many Affiliated and Honorary members and its ranks are constantly increasing.

In July three rooms were rented in the de la Guerra studios for exhibition purposes. Members' exhibits, non-members' showings, and the work of individual members have filled the calendar of the year to date. The members' winter exhibition comprised thirty-four paintings, including portraits, landscapes and figures in oils, pastels and water colors.

Special exhibits of the work of Arthur Hazard, Cleveland Cox, Edward Borein, Thomas Moran, John Gamble, Clarence Matei, Colin Campbell Cooper, Douglas Parshall and Oscar Coast have been held. Two weeks showings of the work of the following are scheduled for the spring: Dan Sayre Groesbeck, William Otte, Adolph Broguier, Fernand Lungren, Carl Borg, and E. T. Jewett. Officers of the Club are W. F. Kelly, President, Arthur M. Hazard, Vice President, and John Gamble, Secretary.

Represented on this page is the work of several of the most eminent of the Santa Barbara group who are also prominetly connected with the School of the Arts.

The Spring Flower Festival of the Planting Committee of the Community Arts Association will be held this year in connection with the Santa Barbara Horticultural Exhibit to take place in El Paseo de la Guerra on April 24, 25 and 26. Professional and non-professional exhibits will be shown, together with the children's Garden Exhibition which each year attracts widespread interest. Prizes are being arranged for the showings and it is expected that the cooperation of these two organizations will result in a flower spectacle of unusual beauty. The Music Branch of the Community Arts Association will also cooperate with the committee by two band concerts to be given in City Hall Plaza. These will take place on the Saturday afternoon and evening of the Festival under the direction of Arthur Bliss. Strolling musicians will play in the patio of the de la Guerra studios, and there will be singing and dancing by groups of children.

On April 23 at 4 P.M., a Tree Planting ceremony will take place at 108 W. Yanonali Street, on the grounds of the Demonstration House which is being erected by the Better Homes Committee of Santa Barbara for exhibition during the National Better Homes Week, May 11-17. The ceremony will be an expression of interest in small home gardens. Organizations cooperating in the Planting are the Children's Garden Section, Plans and Planting Committee of the Community Arts Association, Woman's Club, Garden Club, Horticultural Society, and Little Gardens Club.

A book which has come to the library of the Plans and Planting Committee is of unusual interest to all who are interested in city building. It is Lewis Mumford's 'Sticks and Stones', published by Boni and Liveright, New York.

Mr. Mumford begins his history of American architecture with the time "when good building was almost universal." He strikes a brave, clear note when he speaks of our Colonial ancestors as prolonging for a little while the crumbling traditions of the dignified community life of the medieval village, whose architectural remains we are now sending out our young architects to Europe to copy.

Later in his chronological review, the author dwells upon the effect of our World's Fair upon our architecture and says: "It seemed for a while as if the architect might take the place of the engineer as city planner, and that the mangled regularity of the engineer's gridiron plan, laid down without respect to topographic advantage or to use, might be definitely supplanted in the remodeled central districts and in the new extensions and suburbs of the American city."
A N event which merits an asterisk in the Community Arts calendar was the concert of original compositions given by two Santa Barbara composers in the Lobero theatre on the afternoon of March 3. This was a special performance of Chamber Music works written by Henry Eichheim and Arthur Bliss and played by solo artists from the Los Angeles Philharmonic Orchestra. Henry Eichheim is an American violinist and composer who has made his home in Santa Barbara for several years. He is well known in Eastern musical circles as he was for twenty-five years first violin of the Boston Symphony Orchestra, and his compositions have been played by the leading symphony orchestras in the East as well as in London. Mr. Eichheim contributed to the afternoon program his Quartet for Stringed Instruments, written in 1895, and his “Malay Mosaic,” just recently completed. The former has had many hearings in the East, and is full of rich and reminiscent passages of a singular beauty. It was delightfully played by the Los Angeles Quartet.

The “Malay Mosaic” is a composite of Burmese, Javanese and Hindu motives which Mr. Eichheim discovered and developed during his frequent trips to the Orient. The work displays a most interesting harmonic play and interplay of themes. The sad, exotic and strange colors of the Orient are merged into a composition of a thousand lights and shades. It is interesting to hear that the “Malay Mosaic” had its New York premiere two days previous to the first hearing in Santa Barbara. It was there played at the International Composers’ Guild by the Philadelphia ensemble under the baton of Stokowski.

The contribution of Arthur Bliss to the program was a little suite of musical sketches called “Conversations.” This young English composer has won a name for himself in England and America by the brilliancy and originality of his orchestral compositions, among which are “Melee Fantasque,” “Colour Symphony and Piano Concerto.” He was at one time Professor of Music and Conducting at the Royal College of London, and has led his compositions with the most eminent English and American orchestras. He recently conducted the Los Angeles Philharmonic Orchestra in the performance of “Melee Fantasque,” which was given both in Los Angeles and Santa Barbara. Mr. Bliss is director of the Music Branch of the Community Arts Association.

The group of short pictorial pieces entitled “Conversations” contains “Committee Meeting,” “In the Wood,” “In the Ballroom,” “Solidloop” and “Subway at Times Square.” These were originally written to fill in a quarter of an hour of witty conversation at a smart London reception. Everything from the brain of Mr. Bliss has a sparkle, a rush and a quick flare of color. “Conversations” are no exception. They are brisk and brilliant with imagery, full of vigor and originality. The first note is like a fuse which touches off the themes and they spurt, whiz and flash to a rocket-like finish.

The following players from the Los Angeles Philharmonic Orchestra interpreted the music: Violins, Sylvain Noask, Henry Svedrofsky, Morris Stoloff; Viola, Emile Ferré; Cellos, Hyla Bronson; Bass, Ernest Huber; Flutes, Andre Maquaire, Jay Flower; Oboes, Henry De Buscher; Cor Anglais, O. W. Hoffman; Harp, Alfred Kastner. Ethel Roe Eichheim played the piano score for the “Malay Mosaic” with Henry Eichheim conducting.

In August, a long distance from Broadway, a theatre was opened, and a production made which excited no comment from the New York press, but which were possibly of great significance in the history of our stage. The theatre was the old Lobero Theatre in Santa Barbara, rebuilt and restored in the Spanish mission style, with a stage mechanically equipped in every modern detail, and owned by the people of Santa Barbara, through their Community Arts Association. The play, mounted and acted by the amateurs of the city, was Beggar on Horseback, which was still a success on Broadway. Nor was this a mere single performance. The play ran for two weeks to crowded houses. It was offered to the people of the city, not as an amateur stunt, but as regular theatrical entertainment. For the first time, something approximating simultaneous production has been achieved in America.
THE SECOND INSTALMENT OF OUR NEW YORK LETTER

BY S. BARTLEY CANNELL

A FEW days ago I had the pleasure of an hour's visit with MacMonnies. Not MacMonnies in his old studio, surrounded by hundreds of casts and numerous figures in all states of completion or just starts, as the case may be, but MacMonnies in a new studio, evidently made of an old stable. Just the four brick walls, with especially built roof of glass, and in that one group fourteen feet high, probably three-quarters completed, representing three continuous years of work. Think of it. Not another thing has that great sculptor done during that time but his work on that group. One of his brother sculptors told me a few days ago that he was doing it as a matter of love and affection for France, and of his country, Old France. Whatever the reason, which after all does not concern us, he has produced another world's masterpiece. It is four feet high, and when completed, which I believe is to be next June—it will be taken to Paris by himself, and there, under his own supervision, the final great statue, fifty feet high, is to be cut out of stone. The subject of the group is to represent America's appreciation and feeling for the sufferings of France and her people during the late war and particularly the great battle of the Marne. This statue is to be given by the people of the United States—picturesque, for which has already been completed—in memory also of that great gift which France made to us of Bartholdi's Statue of Liberty.

I must not forget another fine sculptor, some of whose work I am going to have the good fortune to show in both Pasadena and Los Angeles galleries. I am speaking of Edith Parsons. You will remember her, I know, or at least her work—the famous duck babies which created such a stir at the Panama-Pacific Exposition in San Francisco in 1915.
alone as she has done many things equally as fine, and in this part of the country equally as well known. Her work will, I feel sure, be greatly enjoyed by lovers of sculpture in our city.

I have just come from a visit to my old friend Chauncey P. Ryder and I am going to enclose for you a little booklet about him which was written by one of his greatest living friends as an appreciation of his work. Really as a foreword to his first man show to be held in Boston. Think of this—his greatest living work is in such demand that it has never found its way into a single one-man exhibition in the "Hub of America" before. Although we in Los Angeles have had two exhibitions of his work both in our galleries. You see, I am taking a little flattery to myself, and to add to this I want to tell you that he could not even then supply enough pictures for the Boston show without calling on his New York dealer for the majority of them. I think I am somewhat to blame for this, as he had agreed a year ago to save enough of his latest paintings to make another exhibition in Los Angeles, and he would not let them have the pictures which were mine. They are now on the way to California and you are going to have a treat when you see them, for they truly represent some of his greatest and last work. His brother painters consider him one of the very finest if not the finest of the living landscape painters.

The Metropolitan has just finished a new wing to house a fine collection of Colonial furniture, paintings, silver, glass and other arts of the period which is of great historical and artistic interest. You must see this and thoroughly enjoy it.

I have seen the work of many other painters—and ultra modern, fairly modern, and academic—from Hassam to Arthur B. Davies. The exhibition of the Allied Artists at the Academy—a fairly representative cross-section of living men. The annual 250 show at the Selma- gundi Club and the exhibit of the last work of our late friend George Bellow, which was assembled by Mrs. Sterner and shown at the Grand Central Galleries.

Prints old and new, from Rembrandt to the living men, and one exhibition of that great master Whistler. The finest exhibit of etchings that I have ever seen.
TALKING together, an American, said to an Australian, "I'd like to see Australia break away from England." "Why? queried the Australian." "Oh, I don't know," was the reply. "Ah! that it," rejoined the Australian, "you have been fed up with yellow stuff that has clogged your mind with worthless matter."

No Australian, except unusually crude specimens, would ever harbor such addled ideas. Australians stand now in their great island continent, free to work out their own destiny, with no barriers but dim vision or neglected opportunities.

Australia is one of a complete inseparable Brotherhood of Nations—a sovereign democracy, having a splendid system of national education for inspiration. They have every chance to develop superb standards of virile citizenship, all material, unlimited space, to make a glorious land of model homes, resting upon the imperishable principles of Truth, Justice, and Humanity. Britannia, in bestowing Australia to the Australians, made the most peerless gift in history, with all its magnificent possibilities, added the crowning feature of her life—the Britannic Constitution. This most flexible model, adapted for every contingency, was wrought by unfailing energy, fought for with undaunted courage by their ancestors of all degrees.

Loyal Australia embodied in her star-embazoned flag—the Union Jack—a true symbol, proudly proclaiming the ties of blood, language, and due expression of eternal gratitude.

The mighty arms of the old motherland protect Australia from outside interference or aggression. Even those who shut the mind's eye, and refuse to see the great traditions, the success of the people; the most dissatisfied; the grossly materialistic, know this great and indisputable fact. Breaking away from the brotherhood of nations would be like a terrible leap into the dark—towards the unknown horrors of anarchy—a destructive wish only existing in the bemuddled brains.

Australians have the commanding power of the ballot in their hands, to uphold all good, to redress all evil, and they would not tolerate any supreme court of judges ruling laws passed by intelligent elected representatives in their Parliament, as unconstitutional.

The laws are the work of their legislators and after the advice of the British Parliament is given (a formality), it is up to the judges to administer the law as it stands—at the people's wish. Advanced laws have been registered in Australia long before similar ones were passed in Great Britain. Every Australian worthy of the name upholds the law, and respects the highly educated judgment of its cultivated exponents, yet as a true democracy the people stand supreme. No rigid constitution blocks the path of progress. The titles of the governor general and governor are out of date misnomers. They act as British consuls, connecting links between the old land and the new. The social sets revere them as ornamental heads to their castles, much as the old mariners were taken with the gilt figures on the ships' prows in bygone times; they play their parts with much aplomb, but otherwise are entirely outside the actual hurly-burly of everyday life.

Australia is a land looking to all countries past and present for her ideals; comparing all, assimilating the best. She views with admiring eyes many American standards, and has always maintained a friendly, brotherly feeling toward the people of the United States, the citizen of the States can land in Australia without changing his language—free to follow his pursuits, within the law, and enjoy social life with people akin to himself, as freely and easily as an Australian can adapt himself to the life of America.

Let us cherish this wonderful medium of communication, this supreme language of ours, that Shakespeare crowned with his genius, and preserve it as a classic, free from trash and accumulated vulgarity, that it may become the key to unlock all minds and bring about universal understanding.

Can anyone in his senses find a reason why nations striving to follow Christ's teachings, speaking the same language, having similar ideals and standards, seeking their own well being and trying to keep apart from fulfilling their greater destinies, by the wicked propaganda of hidden scheming associations, or crafty, vain individuals?

The world is looking eagerly towards those who speak the master tongue, for leadership—not for breaking up great combinations of nations, or for fighting greater ones, under humane conditions, holding in subjection commercial greed, insane racial hatreds, all evils that retard humanity and prevent it from rising through a true education to a life of Peace and Prosperity.

Choosing a Doctor, II

BEFORE discussing the third vital factor which may guide us in the choice of a physician, we here continue the quotations from Doctor George Dock's papers, begun in the March number.

In "Physicians and Healers," a pamphlet written during the war and still extant, this eminent physician and teacher records his personal observation and investigation of those schools which were ignored when the Carnegie Foundation for the Advancement of Teaching appealed to our leading universities to raise their standards of medical schools or cut off the schools altogether.

Schools outside the university under the wholesome scrutiny of The American Medical Association have since been studied by Doctor Dock to estimate the extent to which their students have taken the place of those eliminated from the collegiate medical schools. He says: The figures for 1916-17 give 458 men and 80 women students in the 9 homoeopathic schools—a total of 538. The four eclectic schools show 243 and 20, respectively; total, 263. But whereas these schools are growing in importance, some newer schools with fewer than taking their places. Three osteopathic schools alone, out of nine, report a total of 598 matriculants. Two chiropractic schools out of twenty claim 40 and 2500 respectively. One such school claims 1,000 graduates. "In 1905, there was only one chiropractor. In 1916, there were not less than 8,000." Osteopathy, about 35 years old as a college industry, claims about 6,000 graduates, and a student body second in size only to that of the "allopaths."

Have these thousands of healers taken upon their work as the result of the reasons that attract young men and women to medical schools or are they other compelling forces? One can not go far in a study of the catalogs of irregular schools without coming to the conclusion that certain unusual stimuli are at work.

Some catalogs of regular institutions have rightly been criticized for exaggeration, but the worst of them are models of restraint compared with the lurid "literature" of the healers of all kinds, reminding one of the promises in the popular magazines to prepare any one for all sorts of callings up to traffic manager or captain of industry. For years, not only in America, but in other countries, youths have been discouraged from crowding into the medical profession. The small income has been pointed out, and the fact that the chief reward of the calling is the service that can be rendered. In contrast to this, we find emphasized in the catalogs of healers the "ease and enjoyment," the high social position, the large incomes.

"Be your own boss and not a servant for others." "Applaud (?) Way to health and knowledge—wealth and honor."

There is an extensive system of lures for students, such as intimate follow-up letters, fac-simile letters from graduates telling of their practice, a list of the names of large patrons, offering to register the student, to give rebates for early registration, or for man and wife. One of the most extraordinary offers is that of regaining a good part of the tuition on (for) informal practice.

But it may be said that the new schools, at least the osteopathic, are Pauloide and all the other schools of a similar nature, in the last quarter century, must use novel methods because they are new and different. Or it may be said that style in publicity matter is a question of taste. Whatever explanation may be accepted, one should not fail to recognize what kinds of minds are likely to be attracted by such methods.

A more important fact is that all these new schools base their right
Society a Unit, Hands Off

THE Brotherhood of Man has been preached since Christianity first swept over the civilized portions of the earth and made them a unit in progress. During the whole of the Christian era the advancement of the race has dragged along its lowest types with it and it has rapidly reached out to "Greenland's icy mountains and India's coral strand," to call the world better unless all nations and tribes are embraced in that universal word.

Like leaven in a lump of paste, this fundamental thought of the Founder of Christianity has worked in little groups, implanting the idea of brotherhood, raising the mass it lay buried in until that mass touched other masses and the whole might be leavened.

Nations have concentrated upon their own self-development; individuals have followed this progressive method; yet always the spirit of betterment has been the Christian spirit which teaches mankind to attain God and love one's neighbor as one's self at the same time.

The tribal instinct in man is so strong that no doubt can remain in the mind of the serious student of man's progress as to its fundamental use in that progress. Called together by mutual interests, likes and dislikes, the faternities and clubs, the nations and confederations, are but nuclei for unity of the whole mass.

Every individual learns brotherly love from having brothers, and then, as his power for loving is fed, he realizes, through those closest to him, the fact that all mankind contains the capacity for brotherhood. In the parable by which the Great Founder of Christianity taught His own first group this ideal, the housewife "hid the leaven in the lump." No doubt she kneaded it vigorously at first, and surely vigor is needed by the missionaries who "go into every tribe and nation to spread the gospel of brotherhood and love. But after the batter is mixed; after the loaf is raised, it takes careful handling on the part of the baker to keep it light and full of hope.

The active force of Christianity is constantly on duty to keep brothers really brother and no stirring up of democratic demonstrations will do any good. Tender ties will be broken. The deepest affection can only be cultivated between congenial spirits, and any attempt on the part of officials to break up this in the name of "Democracy" seems to me to be a disastrous thing instead of building up the Kingdom of God in all hearts.

This fundamental teaching is embodied in the basic commandment to fill the heart, the mind and the soul with love to God and to divide the result with our neighbors.

But "who is my neighbor" is a thing I must myself decide before that love will flow out to the rest of mankind. My neighbor is not the person whom I have been taught to call on trolley or at desk. There is a subtle magnetic force in heaven that seeks "that which has need of it." Thus does the brotherhood of man become a reality—not by might or by power, but by my spirit, said the Lord.
WOOFEL BIRDS HUNT IVORY EGGS

By CLAUDE G. PUTNAM

SCIENCE tells us that many years ago, when the great dinosaur was a papery and cavorted over our vast plains, there lived on the Channel Islands, off the coast of California, a strange and powerful bird. This bird was known to be found on the ivory nut of the Woof Poof tree, now extinct as well as the bird. There is every reason to believe that some of the eggs of this early bird are still to be found hidden by the action of time in the rocky crevices of the islands where they were in the habit of nesting.

In this case a few scientific yachtmen who love the “big open places” and are interested in research work, banded together, calling ourselves “Woofel Birds” after this great bird of the islands and sea, and have visited San Clemente Island, Santa Catalina, and the coast of Lower California in search of eggs without discovering even a hint; but, like all men of the sea, we still live in hope—and hopes. Working on the theory that the winter rains might have washed the sand away, possibly revealing a nesting place, we decided to try our luck on San Miguel.

Spring Street was awash from the over-due spring rain the night of Friday, the 6th of March, 1925, but the faithful ones of the tribe answered the call of two notes in spite of Old Man Fluvius and a falling glass.

Shirley, Doc, Bob Paulsen, Tim, Commy Bill, Richard Art, Paulsen and myself constituted the bunch of birdies, and the Vaquero, a two-masted, Diesel-driven yacht, was to take us on the cruise and true to sea-going form, was all ready to cast off when we clambered aboard at two bells of the first watch at San Pedro.

After the Captain gave us the once over and the damage was piled on deck the lines were cast off and we slipped out into the night, facing a fair sou’wester and a lumpy sea. Doc put in, “When you can see San Miguel so plainly after dark you can count on a real blow there to-morrow.” The dope was correct in lots of ways, but as far as we were concerned, it was all cock-eyed for Saturday broke as clear as a bell and fair winds running. Smugglers were astir of us by 6 a.m. Plenty of pelicans, but no Woofel Bird sight.

Not having our burgoo on board and color time soon coming, Paulsen, the Captain and myself set about making one out of an old Doc was chosen to hoist it and he did—upside down at first, which caused a riot among us. But she did look pretty when finally she floated proudly out, right side up, from the fore truck.

Our first stop was to be at Santa Rosa Island wharf which was made on schedule at 9 a.m. The mayor and the population were all out on the dock to welcome us, nine people in all and one goat.

Doc, Robbie, Shirley, Art, Paulsen and I started out over the hill to hunt mushrooms and, believe me, we got ‘em. They were as big as pie plates and as thick as barnacles on the bottom of a seagoing bucket. We soon filled a grain sack with them. Shirley worried herself sick thinking they were toadstools, but later we noticed him pass his plate three times for helpings.

All hands had a hankering for mussels and abalones, so the skipper took us down on the ship to Mussel Shoals and anchored. Hunting abalones is a lot of fun, the poor creatures are stuck to the rocks and can’t dodge. All you have to do is stick an iron under them and give them a twist, and off they tumble. A minus tide had uncovered their hiding places within thirty minutes we had our bags filled and in the Dinghy.

We filled away for San Miguel and a sheltered cove, arriving long before dark, stirring up millions of birds when the hook went down. While the boys fished, Bob and the chef shook out the meanest dinner you could imagine. Here’s the menu: Shrimp salad, fried chicken, fried mushrooms, steamed mussels, fried abalone, oven-baked spuds, canned pears, loud cheese and blue blackberry pie.

Sunday morning was clear and bright and after hot cakes all hands went ashore to initiate our new clubhouse, presented by Bobbie Brooke. Two of us painted her up proper while the bunch sat on the sand and criticized; there are lots of people like them in the world. After ceremonies, exploring the island, we set our order, so over the hills we puffed and sweated to meet the inhabitants, which consisted of a man and his wife and baby. They said they had lived on the island for twenty years, but were ignorant of Woofel Birds or eggs.

Paulsen and I borrowed the two saddle nags and galloped over the rolling sands to round up the game for the boys on foot to shoot. Nine-tenths of the island is drifting sand and the balance is cactus and even a bush. Pinky shot two red foxes and the other boys used up a lot of ammunition without registering any hits, like the Mexican navy, but to hear them tell it the island is strewn with carcasses of wild boar and sheep.

There was plenty of evidence of early Indian inhabitants; we found broken stone grinders, kitchen middens and one skeleton, but nothing we could take away as a relic. We all had a wonderful experience, except if we discovered no Woofel Bird eggs. But what if we didn’t find them? We seemed doubly content that we still have the game in prospect. Now on the tedious evenings that must be spent sitting around the fire to the entertainment a profitable discussion as to the advantages of anticipation over production.

We left San Miguel at the first dog watch Sunday, and ran as close to Santa Cruz as safety would permit. It was generally agreed that Santa Cruz was by far the most beautiful of all the Channel Islands and we talked of coming there on our next migration.

At 4 a.m. Monday the Vaquero was snugly moored at her slip at Pedro and after a fine go at the hot cakes we all departed back to the great city of noise, jam, confusion, joy walkers and traffic rules.

Thank God, some of us can get away from it all once in a while and enjoy the greatest thing we have—Nature.

NEW CLUB HOUSE, GIFT OF BOBBIE BROOKS, AND DEDICATED TO THE FABLED BIRD AND HER ADHERENTS.
GOOD SPORTSMANSHIP THE GOAL OF TODAY

ONE engaging show has followed another, of every sort, kind and condition throughout the Spring months; when it isn’t animals it is clothes, and when it isn’t fashion it is motors. And besides these exhibitions which were frankly and openly shows, we have had displays of prowess in tournaments on the golf course, tennis courts, and polo fields. To all this was added a kite flying contest—flying from Elysian Park to Elysian fields—and offering another reason for upward gazing when it becomes more necessary every day to watch your step.

While the golf and tennis clubs were staging their tournaments polo was in full swing, first at Coronado then at Pebble Beach, the riding clubs were still talking of the success of the fourth annual horse show and not being willing to settle down to following the trails, even if a number of new ones were provided, without some celebration, a gomkarna was arranged and thoroughly enjoyed by members and visitors alike at Flintridge.

All the stunts were clever but none so vividly brought the old-world charm into our present day life as the entrance of the incomparable Nola Patrix in her imported Viennese carriage, drawn by the noble charger, “Rabbit,” and accompanied by her small friend, Jean Marbie, who after encircling the ring twice, throwing kisses to her enraptured audience, gracefully alighted and congratulated Mr. Robert Leonard on his skill in a previous event, at the same time encircling his neck with a beautiful wreath of cabbages, emplanted, with verve yet restrained passion, a chaste salute on the top of his shining head, before floating away again leaving us bereft. Only to a select few was it vouchsafed to know the lovely Nola as our own “Monte.”

But now in April after all the pampered pets of the equine, dog, and cat world have had their entrances and borne proudly off the coveted ribbons of cerulean hue, comes the real, genuine show of the year, the Pet Animal Show. In this show any breed of fish, flesh or fowl may be entered, provided only it be a pet and bear evidence of being the object of love and affection. It may readily be seen that this easily ranks first in sporting events as no entrant is judged for conformation or performance but as its appearance indicates care and attention, which puts the prize winning possibilities straight up to the owner and imposes a life of cleanliness on the pets.

These shows are always interesting because of the diversity of the classes of pets and the keen rivalry in every class. As no pet is barred a prominent place may be given that bit of banality, the guinea pig, cherished by only two classes, the small boy and the prying, probing surgeon, while nearly may be a patient burro,—one creature in which patience long ago ceased to be a virtue. Dogs rank first in point of numbers, which is as it should be, closely followed by cats but the hare and the tortoise may be noted, as lots of youngsters are interested in rabbits and those small turtles, about as big as a dime, make engaging pets. The squawks of Polly may completely drown the notes of a beloved canary—the combined efforts recalling the story of the child who thought she was being taught to kind to all God’s creatures.

A group of fond mothers discussing the cleverness of their various offspring is far surpassed by the small boys when allowed to explain how much sense Duke, Laddie, or Pal has shown on many and sundry occasions. And numberless little girls will argue for hours on the superior claims to intelligence shown by the cats. So it seems the most logical thing in the world to have all these pets collected in a show at least once a year and watch the outcome. As the Dodo said to Alice in regard to the caucus-race, “the best way to explain it is to do it.”

CARLTON BURKE, CAPTAIN OF THE MIDWICK TEAM, SAVING THE GOAL AFTER COMING FROM THE OPPOSITE END OF THE FIELD JUST AS THE BALL WAS ON LINE.

MR. WIGMORE ON BALL, ELMER BORSEKE, JR., OF SANTA BARBARA, WHO PLAYED SO BRILLIANTLY DURING THE RECENT TOURNAMENT AT CORONADO AND PEBBLE BEACH, ON THE RIGHT.

LITTLE BILLY,” OWNED BY JANE AND MARTHA WOODIN, GUY WOODIN UP.

MRS. W. P. ROTH, OF SAN FRANCISCO, WHOSE LIGHT GIG PONIES WON BLUE RIBBONS AT THE FOURTH ANNUAL LOS ANGELES NATIONAL SHOW.

MRS. LOULA LONG COMBS, OF KANSAS CITY, WHOSE ENTRIES IN THE LOS ANGELES NATIONAL HORSE SHOW WERE INvariably IN THE RIBBONS.
MANY of us have had opportunity to travel abroad and many of us, thanks to bygone ages, have brought back much of architectural value from which our clients are now benefitting. Few of us, however, can give out in the form of speech the things we have seen and learned in our travels. It is the good fortune of the Southern California Chapter that a few, at least, of its membership do not come in this category. Windsor Soule of Santa Barbara is one of these elect ones who have had choice experiences abroad and can tell of them in a most fascinating manner. There were perhaps seventy-five members of the Chapter who gathered at the March meeting to hear him tell of his experiences in traveling overland through Spain. His talk was an informal one interspersed with anecdotes of an amusing nature. He also brought along many new lantern slides which were rich in architectural inspiration. His trip covered about six thousand miles of Italian, Spanish, and French territory. The entire journey was made in an Italian Fiat car purchased in Turin. His remarks about the sturdy Fiat and the great factory where it is made recalled war time experiences to the writer who spent several days in that same factory making arrangements for the purchase of chassis for United States Army ambulance bodies. The Fiat well merit ed its praise by Mr. Soule. Those who contemplate a trip in Italy, France, or Spain could do little better than follow his suggestion of purchasing a car with the idea of returning to the starting point to sell it after the journey. The overland route is the only real way for an architect to travel. He is such an eccentric critter that he can never be satisfied with the ordinary methods of European locomotion. Entrancing views from train windows become an aggravation to him when he has no opportunity to stop and sketch and chin in pigeon English with wondering natives. We are certain that Mrs. Soule, who accompanied her husband on the journey, must be most patient and indulgent to have endured Spanish hotels, six thousand miles of stopping, climbing in and out, and filling kodaks.

The lantern slides were quite as inspiring as the talk and brought to those who saw them many refreshing suggestions for the treatment of detail in the design of Latin buildings. Several Chapter members voiced the hope that Mr. Soule would find it possible to produce some of his pictures in book form for most of it is of hitherto unpublished work and is particularly applicable to Southern California work. The Chapter is most grateful to Mr. Soule for his valuable contribution to the better understanding of Spanish domestic architecture. We hope also to have the privilege of publishing on the Bulletin page some cuts of the slides which were shown during his talk.

HAROLD O. SEXSMITH A.I.A. Editor

It will be the desire of the editor of this page to include each month material which will be informational as to the architect's duties and obligations to his client. The following is an extract from the Ethical Documents of the American Institute of Architects.

The Canon of Ethics

The following canons are adopted by the American Institute of Architects as a general guide, yet the enumeration of particular duties should not be construed as a denial of the existence of others equally important although not specially mentioned. It should also be noted that the several sections indicate offenses of greatly varying degrees of gravity. It is unprofessional for an architect:

1. To engage directly or indirectly in any of the building or decorative trades.

2. To guarantee an estimate or contract by bond or otherwise.

3. To accept any commission or substantial service from a contractor or from any interested party other than the owner.

4. To take part in any competition which has not received the approval of the Institute or to continue to act as professional advisor after it has been determined that the program cannot be so drawn as to receive such approval.

5. To attempt in any way, except as a duly authorized competitor, to secure work for which a competition is in progress.

6. To attempt to influence, either directly or indirectly, the award of a competition in which he is competitor.

7. To accept the commission to do the work for which a competition has been instituted if he has acted in an advisory capacity, either in drawing the program or making the award.

8. To injure falsely or maliciously, directly or indirectly, the professional reputation, prospects or business of a fellow architect.

9. To undertake a commission while the claim for compensation, or damages, or both, of an architect previously employed and whose employment has been terminated, remains un-
GRACE NICHOLSON'S TREASURE HOUSE OF ART
MARSTON, VAN PELT AND MAYBURY, Architects. CLARENCE P. DAY CORPORATION, Construction Engineers

It is with great hesitancy that I approach the subject of Chinese Art as expressed in an American building. As the English writer, Laurence Binyon, says in his fascinating book, *Painting in The Far East,* "I write with diffidence on the subject [architecture of the Orient] but so far as I understand it, I would say that it was conceived in a different spirit from our own; that a building was regarded less in itself than as a fusion of man's handiwork into Nature, the whole surroundings of the scene making part, and perhaps the chief part, of the architect's conception."

Yet in California we breathe the same air of the Pacific, and it may be that the spirit of the Orient has had its effect upon us; for assuredly the true Californian architect, unlike the Englishman, has conceived of his handiwork as fused into the landscape around it.

Further delving in Mr. Binyon's delightful book gives us the key to the question why Chinese art and architecture fit in with our own in a satisfying way not true of either the Buddhist or the Mohammedan. For "Chinese Art," he tells us he "believes was fully developed before Buddhism brought in its new store of motive and imagery." And again—"To China, then, rather than to India, we must turn to find if not the parent Art of Asia, its earliest mature flower in painting, and from this earliest epoch onward, while the other countries of Asia yielded but scattered evidence of their schools of painting, China has left a continuous record of famous artists.

**Photograph showing the roof lines and balustrade, Pekin.**

**Photograph from Miss Nicholson's collection. Showing grotesques copied by the builders in sheet metal.**

The great original Art tradition of Europe has its home in Greece; the great original art tradition of Asia has its home in China. Each race is pre-eminent in its feeling for harmony and richness, the foundation of all art. Even a closer comparison between Greek art and this earliest Art of China is set forth in an account of Dr. Sven Hedin's investigations in the sand covered cities of Khotan where police notices written in Chinese are found sealed with a Greek seal, the image of an Athena or a Heracles. Alexander the Great had been in Turkestan before his death, in 323 B. C., and "had carried the arts and civilization of Hellas far into the East."

The bamboo and the lotus flower form motives of Chinese detail in architecture, and we have not yet used them as motives in California. But we understand them as a language, and the dragons and

Chinese architect's design for corners. An inspiration for architects.

Scores of photographs, taken under Miss Nicholson's direction in China and sent to her carefully listed and numbered, have been used by the architects in their conception of this Chinese temple structure set down in an American city to make its skyline more cosmopolitan and infinitely more beautiful.

Infinite pains and careful, patient application have mastered the cumulative difficulties, until American architects and constructors and craftsmen have put into local materials the applied art of old China as indicated by the four photographs here reproduced.

Here then we show also a few of the designs made by the Architects, Marston, Van Pelt and Maybury, in their latest and most architecturally interesting business structure so different from their residences, which have set the pace in decorative plastic, Spanish and Italian houses in appropriate environment of California.
When the plans and general design of a building are decided upon, the details must, to be consistent, grow out of these inner ideals and fundamentals of the edifice. No more enlightening scheme of discussion of the relation between the architect and the ideas within the mind of the client could be found than that illustrated in this article. To gather together her ideas in tangible form and present them to the chosen architects was the great task of the originator, and this task was performed with striking force and originality. To express these ideas in drawings and working plans was the work of the architects, Marston, Van Pelt and Maybury, whose record in handsome mercantile buildings has taken the name of Pasadena far and wide and made it famous for unique small stores.

Enquiries have come from remote towns to this magazine on the subject of this work by this firm.

So the practical work of building an American store in the form of a Chinese architectural model was entrusted to Marston, Van Pelt and Maybury with confidence that the traditions of American building would be embodied in unison with the structure. As a source, the ancient Chinese art and architecture are much more fitted for our streets than the Mohammedan or the Buddhist. These latter Oriental forms have had little effect up to the original Chinese architecture which through centuries has maintained its own chief characteristics. In construction, the one-story Chinese houses and temples are as sound as the Gothic or the modern American steel frame building. The roof is, with the Chinese, the chief thing. It is held up by short, wooden columns and the walls are but filling between the uprights. On the roof are the main ornaments and under the eaves are found delightful grilles.

Ornament is used as it was by the craftsmen of medieval times. The Chinese, Miss Nicholson tells us, made their grotesques originally to frighten away evil spirits and if they succeeded in making something uglier than that which they fear they are satisfied. For us who feel doubly grateful to this student-collector for all the joy she has given us in objects of art and now in this beautiful building, this appropriate expression of her long study of Chinese art is a constant source of pleasure.

Many of the ornaments used on this building are parts of Miss Nicholson's collection; the porcelain figures, the perforated tiles in the grilles, the carved wood, and of course the designs are taken from the dragons, the jull and the lotus leaves and buds which fascinate the shopper as well as the school children who pass Miss Nicholson's treasure house each morning and absorb from the fascinating genre she puts in her windows more of the art and history of China than their elders ever dreamed of in their philosophy.

The dragon guards the gate, but the Ji-i offers a welcome to all of good will, and its meaning conveys even more in its wishes of good fortune and long life. With delightful restraint, and yet adequately the architects have expressed in their design for the wrought iron door these two symbols and have bound the whole together with the same simple bars that make up the screens and window frames. This restraint is the chief characteristic which strikes one who seriously studies this building.

It is far and away the most interesting and beautiful commercial building Pasadena can boast. No skyscraper, no ordinary office building can compare with it. That is the amazing thing about it—its appropriateness to its use and its place.

Pasadena is an unusual town, chosen by thousands of tourists and Eastern people for their winter home. It should have planned a beautiful shopping street like the Marina of the Panama-Pacific Exposition at San Francisco, instead of putting up ordinary skyscrapers that would do just as well in any other town. Imagine what a distinctive hard-some street Colorado street might have been if restrictions had kept the stores to six or seven stories and each building had been designed to express its purpose as this building on Los Robles avenue does. However, let us be happy that this tremendous task of collecting and interpreting Chinese building into American building has been done by a Pasadena resident using Pasadena architects, contractors, and craftsmen.

The difficult problems arising from the adaptation of these designs to American building have been met superbly by the Clarence P. Day Corporation, the General Contractors. Ohmmond Brothers, known in Pasadena as partners in the Pasadena Gas Appliance Company have done an amazing piece of work in the facings of the roof—of coped red sandstone in other decorative ornaments which grew out of this unusual piece of architecture. They have executed these designs in a way that gives deep satisfaction not only to those concerned in the house personally, but to every passerby and lover of good art well executed.

The unique designs for the hardware in Chinese symbolism, carefully applied to American doors and windows, were made in Pasadena by West and Company, South Raymond Avenue. How simply and effectively the great iron hinges of the fireproof doors carry out the motive of the whole house! Latch and escutcheon designed and executed especially for this building emphasize what has been said of the reserve and beauty expressed in all of these interesting designs. They show in detail that beauty in art, of whatever nationality, is universal when interpreted and carried out by capable contractors.

Concrete, that plastic material so devoid of character unless used by an artist, has under the expert direction of these leading engineers and constructors been made into a thing of beauty.

On the floor of the court which will be just double the size it is in the present stage, there are the famous flagstones of the William Smith Company, 515 South Fair Oak Avenue. These flag stones were invented by this company after months of hard research and trouble to reproduce in stone the softly colored flags of the Atlantic border. Flagstones from this company were used by Mr. Kaufmann in the fore-court of the Ben Meyer house in Beverly, and reproduced with appreciation by the artist of our cover for March, Mr. Norman Kennedy. They are truly an inspiration to the
This photograph, taken before the building is finished, shows how successfully the builder, C. P. Day Corporation and the sheet metal workers, Ohrmund Bros., have carried out the Chinese roof.

Architectural Stone Company of Pasadena. This court will be made the subject of a future article when gold and lacquer have added color to the beauty of this most beautiful of Pasadena's treasure houses.

CLARENCE P. DAY CORPORATION

Engineers and Constructors

Architects may plan and owners approve, but unless we have good construction and skilful execution of the drawings the work will not be lasting or satisfactory. Those who have watched this interesting building take shape during the past months have been struck by the thoroughness and solidity of construction. The Clarence P. Day Corporation, Engineering Constructors for the Nicholson building, have been known in Pasadena as leading engineering contractors for many years, and this handsome structure is a monument to them as builders of sound masonry and reinforced steel work. In its solid construction this building re-

These drawings are from the office of Marston, Van Pelt and Maybury

1. The finials, executed by Ohrmund Bros., Pasadena

2. The wrought iron door, made at the City Ornamental Iron Works, Los Angeles


5. Concrete flags and balustrades made by Wm. Smith, Architectural Concrete, Pasadena.
minds old San Franciscans of one which was built of huge blocks of stone brought from China as ballast in the early sixties. It stood the shock of earthquake, and fire, which rushed over it on the corner of Pine and Montgomery streets, and still stands, useful to this day. So will this well built treasure house, whose spirit is also "out of China" cross the sea, stand when the transient and poorly built structures now cluttering our towns have passed in the reconstruc-
tion which is sure to come as taste improves and experts only are allowed to plan, design and build our cities.

One of Pasadena's long felt wants has been an art gallery down town where one man exhibitions can be given. This Miss Nicholson has seen and has met this need in an art gallery where J. H. Sharp is now showing his fine Indian paintings.

When the new Chinese temple treasure house is made complete and balanced by the second unit, when the gold and lacquered trim-
ings are set in place and the color applied, the glow and beauty of ensemble will perhaps make us forget the work of all who have contributed to this remarkable building. So we here record the skill and craftsmanship and sound construction embodied in it.—M. U. S.

BRIDLE TRAILS AND HOMES IN THE FLINTRIDGE COUNTRY
(Continued from Page 11)

I t cannot be said too often that "it takes a high state of civiliza-
tion to live with Nature and not despoil it." Man in his conquest of natural country is often ruthless, and leaves a trail of destruction behind him. Long study and careful planning are necessary if the natural beauty of California's southland is to be retained in the rush of homebuilding.

The cities are now being remodelled to suit more perfectly the environment they grow up in. Los Angeles has the best possible guidance in that direction. All of her citizens who are best fitted by education and training to build a beautiful city have joined together to see that the best plans are used. It is the Allied Architects Asso-
ciation which has called the attention of all citizens to this matter. One hesitates to think what our administration center might have been if these public spirited men had not entered the tournay and given the city the benefit of their combined knowledge and experience. To these men, who fortunately are citizens of Los Angeles County themselves, should be entrusted the entire situation of evolving archi-
tectural beauty out of chaos.

There is, for our residences, schools and country life, as well as town life, much pleasant, rolling land still available. Taught by experience with California's sliding soil our landscape architects and city planners now prove themselves equal to the problems that always arise when man disturbs the face of nature. In Flintridge, the

necessary roads curve around the highest hills and much thought has been put on this phase of the matter. Nevertheless scars and cuts occur and building on the most feasible sites will bring its need of change in soil foundation.

At this point comes in the necessity of finding a landscape archi-
tect who has the necessary knowledge of engineering as well as one who can adapt the smallest garden to California's trying conditions. Residents in Flintridge have chosen Mr. Stuart Chisholm, and entrusted to him the responsibility of making the immediate environ-
ment of their handsome homes livable.

Mr. Chisholm has had a wide training in this country and in Europe. He has visited the older countries and studied the results of this homebuilding which the race has been doing for centuries.

Architects and owners who work with one thus trained can safely leave the matter in his hands.

Around the Flintridge homes which this landscape artist has treated will grow up that necessary formal garden which unites the hard lines of a house with the softness of nature. The native oaks and sycamores, the native shrubs and trees, the meadows and lawns, will make a picture that is pleasing to the eye and deeply satisfying to the mind.

All the knowledge that the race has garnered in the past in older countries will of necessity be called upon to save this beautiful green strip around Pasadena from the destruction which is going on in other sections of the Southland. The only way that homebuilders can help as individuals is to follow the example of the founder of Flintridge and find the best experts available and entrust each problem to some one who knows how to solve it here and now.

CLARENCE P. DAY CORPORATION AT WORK ON THE REINFORCED CONCRETE OF THE NICHOLSON HOUSE, ON LOS ROLES AVE., PASADENA

Angelus Lighting Fixture
Co., Inc.
Designers and Craftsmen of
Lighting Fixtures, Lamps, Fire
Tools, Console-Tables
and Mirrors
746 So. Figueroa St., Los Angeles
VA ndike 2296

SKETCH FOR A GARDEN IN FLINTRIDGE. STUART CHISHOLM, LANDSCAPE ARCHITECT, 830 SOUTH FIGUEROA STREET, LOS ANGELES.
ARCHITECTURAL CLUB BULLETIN

An Invitation

The office of the Club Secretary has received an invitation from the Board of Governors of the Los Angeles Museum of History Science and Art. The Board has very kindly invited all Club members to meet the painters and sculptors of Southern California on the occasion of their sixth exhibition. Unfortunately the bulletin will be published too late for this announcement to reach members in time, for the reception is to occur on Friday, April third. However, all club members will be glad to learn that the exhibition of painting and sculpture will be on view during April. All should avail themselves of the opportunity of seeing this delightful exhibit.

The Small House Plan Service

Mr. Koetzli of the Small House Plan Service writes us asking that members of the club who have perspective drawings and plans of small houses, send them in for reproduction in the Sunday Times. Such drawings should be put in Mr. Koetzli's hands for approval by the Small House Committee of the Club. A written statement should accompany drawings stating whether designer would be willing to complete working drawings for the house. A short description of the important features to be stressed in a write-up should also be included.

Boue Arts Institute of Design Prize

The two best designs in Class "A" Project number five will each receive a prize of five hundred dollars this year. The prize is to be used as a scholarship in the Pomona College School of Fine Arts. Detailed description of the conditions of the competition are posted on the bulletin board at the Atelier, Allied Architects' Drafting Room, 420 South Spring. All draftsmen eligible for Class "A" work should be interested in this program.

Small House Plan Service

The amount of small home building is enlarging daily, and there is a great opportunity for the small home designer to increase his fame by submitting sketches to the Small House Plan Service. His design will be published in the real estate section of the Los Angeles Times. Two types of homes are wanted. One to cost about $3000 and consisting of a living room, kitchen, breakfast nook, two bedrooms and bath. Another type of house which is most popular is one of two bedrooms and bath, a den which can be used as a bedroom if necessary, living room, dining room, and kitchen.

The Small House Plan Service is located at

THE ARCHITECTURAL CLUB OF LOS ANGELES

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for 1925

J. E. Garnsey, President
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600 Metropolitan Building, Broadway at Fifth. Club members please respond.

UNIVERSITY OF SOUTHERN CALIFORNIA AND ATELIER

NEWS ITEMS

The Administration of the student work in the Department of Architecture at U. S. C. is controlled by the Allied Architects Association, whose members give freely of their time to assist young men studying the architectural profession.

SENIOR DESIGN PROBLEM

Much interest in the Civic Center plan has been shown among the students of the department. They have followed the scheme closely as it developed and have become its ardent boosters. Therefore, there was no lack of enthusiasm when it was announced that the Seniors in architecture were to be given as a class problem, the design of a great building for the Civic Center.

CO-OPERATION PAR EXCELLENCE

The Allied Architects' Association has fathered the Atelier of the Students' Architectural Club and provided a comfortable drafting room where the men may work. The members of the Association have likewise helped as critics and patrons. Such a spirit is contagious. Consequently, when the Seniors of the department of architecture needed help, the Atelier members came to the rescue on the last project and "niggled" for them like good fellows. The unwritten law among all architectural students is that such favors are to be reciprocated. If this spirit is perpetuated it will be difficult at "charette" times to distinguish the University and Architectural Club Atelier from one another. Long live the spirit. The last Senior project was "A Municipal Auditorium for the City of Los Angeles, to be located in the proposed Administration Center." Mr. Harwood Hewitt acted as patron. During the next five weeks the garden under Mr. Koetzli's guidance as patron, will design "A Country Villa." The Juniors, under the guidance of Mr. A. C. Zimmerman, have just completed the design of a Junior High School. The results were excellent. The new Junior problem is to be "A Salt Water Pumping Station at Santa Monica." This interesting and unusual problem is to be given by Mr. Lloyd Baly.

During the month Mr. Myron Hunt spoke to the student body at the university. His subject was "The Development of the Garden." The lecture was profusely illustrated by colored slides.

JESSE STANTON JOINS THE MOVIES

It was announced at the last meeting of the American Institute of Architects that Jesse Stanton has joined the staff of Gladding-McBean. All we have to say is that terra cotta will soon begin to look up. We are sorry to see Mr. Stanton leave the Legitimate and take to the movies, so to speak. However, we know his abilities and we know he will strengthen an already splendid organization.

Later rumors have reached us as we go to press. Mr. Stanton has stepped into a very strong position where his abundant talent carries the architectural terra cotta designed by one best firms straight through the garden to completion. He will shortly go to Europe for the Tropica Pottery Branch of The Gladding-McBean Company.

To the Members of the Architectural Club:

California Southland is running in its Home and Garden Department, plans and garden designs made by members of the Architectural Club of Los Angeles. Beginning with the March number we combined the Garden Department with the Home and Garden page. We are making this change because it is on the latter page that our six to ten thousand readers look for plans when they are building.

It is our intention soon to enlarge the Home and Garden Department with something eventually from every member of the Club. As you are the first to receive the publication in its present form. By this means the Department will be made most effective in presenting good domestic architecture to the community, personally, month by month.
A WROUGHT IRON GATE, EXQUISITE IN DESIGN AND WORKMANSHIP, FROM THE WROUGHT-IRON STUDIOS.

On Tuesday evening, February 17, a group of perhaps one hundred and fifty persons were seated at dinner in the banquet room of a tea shop in Los Angeles. Two-thirds of those present represented the great building industry, the architects and contractors. The remaining third were the owners or representatives of owners of buildings which had received "Honor Awards" as being outstanding examples of last year's quota of Southern California architecture. Every year a jury of distinguished architects is called in by the Southern California Chapter of American Institute of Architects, to select the Honor Awards in all classes of construction. One building is chosen by them in each class.

The Chapter has very wisely decided that the three factors to the completion of any truly fine piece of architecture, must all be recognized. Certificates of merit were therefore awarded to Owner, Architect and Contractor. The building designed by John and Donald Parkinson for the Los Angeles Gas and Electric Corporation was selected by the jury as being the outstanding example in class for the year 1924.

The president of the Chapter, in presenting the certificates, expressed a hope that those receiving them would respond with a few remarks. From the first few words of Mr. Barbyte, who represented the Los Angeles Gas and Electric Corporation, it was evident that that great organization is justly proud of its new possession and the honor bestowed upon it. His word revealed the very great spirit de corps which brought about the necessity for larger accommodations for public service. He was the personification of the spirit which is evident the moment one steps through the portal of their new building on Flower street. Every employee one meets seems to have a sense of ownership in the new home and unconsciously drops into use of the first person plural when speaking to the stranger.

This spirit of pride in work well done has actuaded all those whose efforts and abilities have made the building possible. The architects who designed it and the craftsmen whose skill is manifested therein rightfully claim an equal share with the owner whose wisdom gave them freedom to create a useful and beautiful building.

The great stone arches of the front entrance are a striking feature of the design. The great wrought-iron bracket lamps at either side of the entrance arches were designed by Mr. H. C. Frost of the Roberts Manufacturing Company of 827 South Hill street. His creation was inspired by sketches made by the architect in Italy. They are of the finest Italian Renaissance iron work. The Roberts Manufacturing Company are responsible for work of this high type on many of Southern California's most distinguished buildings, and Mr. Frost's genius has added much to their success.

The vigorous bold scale of the lamps by the Roberts Company finds a pleasing contrast, as we enter the portals of the lobby, in the work of Frank Weingartner of the Wrought Iron Studios, 120 Bernard street. In the exquisitely designed and wrought gates, Mr. Weingartner has revived the spirit of the medieval craftsmen. Close examination shows every minute piece as carefully formed as if it alone were the chief element of the design. The revival of the use of wrought iron, especially in Southern California, has made it possible for craftsmen such as Mr. Weingartner to produce work which compares in merit with the cherished iron work of Latin Europe. It is always a pleasure to talk to craftsmen in iron, for they invariably are completely absorbed in the tradition of their craft and have high hopes for its future.

Another craftsman whose work has added its charm to the building is Emile Maloof of the E. A. Maloof company, 307 South Vermont. His consummate skill and sensitiveness in the design and execution of lighting fixtures has brought him many clients among those who are seeking for the best that can be produced in this difficult craft. Examples of his work are found in the elevator lobby, the ante rooms at the front of the lobby and in the executive rooms on the ninth floor. No adequate conception of his great versatility can be had from the accompanying illustrations. A visit to Mr. Maloof's studio will prove a delight and a surprise to one interested in beautiful craftsmanship.

The interior of the lobby, the executive rooms and many portions of the special decorations were executed by two young artists whose unusual abilities in all forms of decoration have set them apart as craftsmen of the highest order. The work of Herman Sachs and Joseph Konde is sought by many architects, for it is known that their basic knowledge of design and color theory will bring the beautiful and dignified effects that every architect seeks. Mr. Konde, a graduate of the New York Art Academy and Art Students' League, was formerly a pupil and worker with the famous Hugo Ballan. Mr. Sachs, the son of an artist father whose name is a byword in European art, is a graduate in art of several European schools, and organizer of successful arts and crafts movements in Munich. His studies have carried him through most of the Mediterranean countries and he has executed work in Germany, Russia, Bulgaria, and other countries. The versatility of both men is indicated by the fact that their work includes the design and execution of fabrics and embroideries, batik and printing of textiles, jewelry, ceramics and glass mosaics. They are co-authors of a book on anatomy for artists. Their studio at 6048 Washington Boulevard in Culver City contains a wealth of decorative materials from their skillful hands.

H. S. McClelland, one of Los Angeles' foremost and experienced heating and ventilating contractors, was selected by the architects to

ONE OF THE BEAUTIFUL BRACKET LAMPS, WHICH ADORN THE EXTERIOR ARCHES OF THE ENTRANCE. DESIGNED BY H. C. FROST OF THE ROBERTS MANUFACTURING COMPANY.
install the most modern equipment that has been devised. The heating is both by direct and indirect, steam being supplied by five gas-fired boilers. The lobby floor and three floor levels are heated in cool weather by clean, humidified, warm air, which not only obtains very healthful conditions, but makes possible lower room temperatures with the same degree of comfort, and brings about a considerable saving in fuel. This system is so arranged that in warm weather cool, fresh air is supplied to these floors. The garage is so ventilated that all gases are removed and the air kept fresh. Mr. McClelland was responsible for the successful operation of the entire system.

Some writer on building construction has compared the mechanical equipment of a building to the nerves of the human body. It is a happy comparison for surely neither body nor building will function properly unless its "nerves" are of the best. In a great organization such as is housed in this great building there is constant need for instant inter-communication. This has been provided by the installation of the most modern type of inter-communicating telephone known as the "Dictograph." Batteries of these efficient little instruments may be seen on the counters in one of the lobby illustration accompanying this article. There's no operator, no busy wire. The man who sits at his desk, and yet is "all over his plant," keeping every man at his best, through the Dictograph.

He gets one or half a dozen men at once—holds conferences, gives orders, gets information—all without calling a single man from his department.

And not only does the Dictograph keep the Executive in touch with his men, but it gives every department instant, automatic communication with every other department. The Dictograph is represented in Los Angeles by Mr. Leroy C. Bishop, Pacific Mutual Building.

A story of this great building would be incomplete without mention of the painstaking work of the Commercial Fixture Company whose shop at 6000 South Park Avenue is one of the best equipped and busiest in Los Angeles. Their craft is quite as venerable as that of the architects were skillfully interpreted by the painting contractor, Robert P. Tuttle, 2827 West Pico. Mr. Tuttle's craftsmanship has brought out the satiny beauty of grain in oak paneling and trim. Throughout the building there is evidence of his intimate practical knowledge and thoroughness.

The visitor to the building should not fail to visit the basement lobby where, through plate glass windows, one can view the great electrical switchboard. This board is part of the electrical work performed by the firm of George L. Patterson, 646 Maple Avenue. The board is considered by electrical engineers as a model of efficient and economical design. Mr. Patterson's organization laid thousands of feet of conduit and miles of wire all controlled from this great board. This firm was also responsible for the fabrication of the flood lighting fixture which may be seen running across the building at the third floor line. On this building the flood lighting fixture has been made a decorative feature. The lights are in a metal and glass trough behind the fixture and are made to reflect both up and down.

By featuring the work and the abilities of local craftsmen, the Southland hopes to draw its readers to the work shops of Southern California where products of every description are being manufactured at our door enriching our community. We have taken the "trade schemes selected by the architects were skillfully interpreted by the painting contractor, Robert P. Tuttle, 2827 West Pico. Mr. Tuttle's craftsmanship has brought out the satiny beauty of grain in oak paneling and trim. Throughout the building there is evidence of his intimate practical knowledge and thoroughness.

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INTERIOR OF MAIN LOBBY, A STRIKINGLY HANDSOME AND IMPRESSIVE FEATURE OF THIS SPLENDID BUILDING, SHOWING ON COUNTER, THE BATTERIES OF THE DICTOGRAPH, THAT MOST WONDERFUL OF WONDERFUL INVENTIONS, INSTALLED BY MR. LEROY C. BISHOP.

at home" slogan to heart and hope to do our bit for the upbuilding of this great commonwealth.

IN THIS CORNER OF THE LOBBY CAN BE SEEN A VENTILATOR AND TWO HEATERS, PART OF THE CLEVER HEATING SYSTEM INSTALLED BY H. S. McCLELLAND.

VIEW OF THE LOBBY, SHOWING THE SKILLED WORKMANSHIP OF ROBERT P. TUTTLE IN PRESERVING AND EMPHASIZING THE BEAUTY OF THE WOODWORK THROUGH THE MEDIUM OF HIS PAINT.

PHOTOGRAPHS ILLUSTRATING THIS ARTICLE BY Virogue BAKER.
31

**ARTS AND CRAFTS OF CALIFORNIA**

**TERRA COTTA AND THE WORK OF MAUD DAGGETT, SCULPTOR**

NEW YORK is far away and the casting of statuary is an onerous piece of work, so it befits us to investigate the means near at hand whereby the work of our talented sculptors may be put into permanent form.

For several years Miss Daggett has taken her garden pieces, fountains and portraits in clay to the Italian Terra Cotta Company of Los Angeles where she has worked directly with the men who are there.

Results have now been tested for a length of time which gives confidence in this medium. Its softness and color, its adaptability to the garden conditions and its delicate human feeling are largely the result of this sculptor's superb talent; but all lovers of art are interested to encourage this art in California.

The accompanying portrait bust of Mrs. Harrison Riley has been exhibited lately in the house of the artist and her sister in Pasadena where the gifted founder of the Drama League was reading to the delight of her friends of Chicago and California.

In the gardens of the Southland terra cotta is most appropriate. Miss Daggett's fountain in the garden of Mrs. Finkbeiner Oak Knoll, has weathered beautifully, and become a distinct feature of the place.

In the hill-set garden of Mrs. Harry Gray on Orange Grove Avenue, the goose girl fountain which appeared in the Salon when Miss Daggett's first exhibition was held, has found a permanent place between wall and lily pool and seems as much at home as though it had been there always.

---

**PORTRAIT HEAD OF MRS. HARRISON R. RILEY, MAUD DAGGETT, SCULPTOR**

after the decorator had finished and the family had moved in. They might even choose velour curtains. It was a desperate thought and I straightway sought the owner, whom I found sitting out by the garage. Probably the garage held more peace than the house for an owner that has yet to think of point, curtains and furniture. He was a courteous young man, willing to listen to any suggestions I might make but tired. He said that if the ones I recommended would be quick about it and send in their bids, he would consider them. It was sad. Beauty cannot be ordered over the telephone. You don't say, I want fifty dollars worth of chair beauty. Most fifty dollar chairs are hideous. There is a beautiful one that costs less than three dollars. Neither can a decorator be hurried. He must consider his page and the people who are to live with it.

It is here that well organized Arts and Crafts societies should help. The architect, the tile maker, the interior decorator, the curtain and lamp-shade maker, the silversmith, the sculptor, the weaver, the bookbinder, workers in wood and iron. Each for the good of his own art, considering his art first, his client second, himself last and finally with sympathy for the other arts, working all for each and each for all.

Mrs. Willoughby Rodman addressed the Arts and Crafts Society at a special meeting held in their rooms at 2508 West Seventh Street on March 31. The subject was Arts and Crafts in the Balkans. Miss Anita Delano, the chairman of the Entertainment Committee, also secured musicians who played Balkan music. Miss Marguerita Brunswig has charge of the Social Committee, which served coffee.

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**THE COLOR PLATES**

ON our cover for April is a three-color reproduction of a water color by Bessie Ella Hazen, a member of the Faculty of the Art Department of the University of California at Los Angeles.

She was born in Canada and studied for some time at Columbia University, New York. She belongs to the California Art Club and the Printmakers' Society of California, and has received several honors, namely: Second Prize for Water Colors, Arizona State Fair, 1917; Prize for Monotypes, Arizona State Fair, 1917; Honorable Mention for Black and White, Arizona State Fair, 1920.

A Southland painter, she belongs also to the California Water Color Society, the Artists' Wynol Dow Association and the Art Teachers' Association, and is president of the West Coast Arts, Inc.

Water color is a most difficult medium in which to record the beauties seen by a true artist, yet it is decidedly appropriate for California landscape. Miss Hazen handles her brushes with great skill and interprets the color and delicacy of the desert with feeling and sympathy. Some of her recent work, on exhibition at the Los Angeles Museum of History, Science and Art is listed as follows:

- Rock Castles of Mexico
- In Mexico.
- Evening Sunset in Imperial Valley
- Laguna Headland
- Sunrise at Boulder Park
- At Mountain Springs
- Sunlight and Shadow
- Mount Kendrick, Arizona
- Santa Cruz Island
- Magic of the Desert
- Laguna
- At Pebble Beach
- Point Lobes
- San Francisco Peaks, Arizona
- In San Diego
- The Shipyard
- Near Carriso Gorge
- The Castle of Macbeth
- Spring
- In Redondo
- Carmel Pine
- Portuguese Bend
- Rocks and Ocean
- Summer at San Simeon
- The Pines of Ashland

---

**FAIRYLAND**

FAIRYLAND is not in story-books alone, when there is a green-decked pavilion set in readiness for Titania's train. Here, where the trees wave their green branches and the pale moon looks from her lily throne, the magic setting is ready, and Puck creeps forth from the woodland with his regal Oberon, Titania's fairies pass in gorgeous splendor, and innocent mortals fall victims to the trap of magic set to catch up fairy plans. Peter Pan did not ask too much when he made the children pledge belief in fairies, for on the outdoor stage it has been proved that fairyland exists.

---

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FROM MILLS COLLEGE ANNUAL
EL CAMANIL
V I E L E D in the morning mist, half hidden
among the protecting trees, the clock-
tower seems to withhold its clear-toned
message and the hours, quarters, and halves, ring
out merrily and with unsung clarity. But when the sun has warmed away the mist,
and the trees have shrunk back to their nat-
ural green reserve, the Campanil raises its
voice in richer, warmer friendliness. Its voice
rings with a mellow fluency, and the whole
campus is aware of its urgent, pulsing person-

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antelope as it sounds the morning into afternoon,
and the afternoon into evening. And at last,
when the day's work is finished and weary
mortals have slipped away in dreams, the
tower stands tall in the silver moonlight, faith-
fully tolled the changeless cycle of hours.

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EACH spring a vast supply of liquid emer-
daids is stored carelessly in a hollow of the
hills, where all who will may see the mass
of jewels sparkling in the sun or lying cold
and green under the sheltering sky. So call
this pool of loveliness an ordinary lake, but
those who know it better prefer to think of it
as an enchanted mirror where lofty trees may
look down quietly into their clear reflections.
Upon its jewelled surface, small boats may
glide serenely, and at times the magic waters
will cast a spell over unwary being and make
them plunge exuberantly into the refreshing
waters. All this is April at Lake Aliso.

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ORDINARILY, things do not just start, as did Minerva, our first feminist, who sprang so adroitly from her August parent's massive head. Even a rule are preceded by a sequence of events. Our Assistance League and Film Location Bureau are no exceptions to this.

During our recent war, when every avenue for securing funds was largely closed, the Great Cause was being evolved in the Los Angeles Red Cross Shop, use was made of the homes of some of our well-known, big film companies, the money accruing going into the great fund for Red Cross. Many of our overseas veterans, since returned, have mentioned the thrill of joy they experienced, when worn, tired and homesick, sometimes ill in hospitals, or far away in Poland, that Sea with their fleet, they would attend a cinema and there see their beloved California homes, gardens—in some instances the lads' own homes—ranches, orange groves, or an average of hills, flash before them on the screen. And nothing all the kind, thoughtful ones at home could have done to alleviate the dreariness of their lives could have been more effective than this one thing, though we did not realize that we were doing other than acquiring funds for the Red Cross work and that in reality the blessing would be twofold in its benefit to our lads across the sea.

After the war, when our local charities so needed resuscitating, our President of the Assistance League decided to revive the old Assistance Play and incorporate the plan for relief work which has formerly been used, under the name of the Good Samaritan Committee, and she conceived the idea that what had been done in a small way regarding the use of homes for film by the cinema companies, could be done in a more comprehensive manner and made into a remunerative source of income to finance our Good Samaritan work and aid toward assisting our various charities, most particularly the children's charities. She knew that the Los Angeles and environs there are splendid opportunities for revenue which have been untouched; that these opportunities might be used to help finance charities already organized, as well as cases of individuals, and develop an organization which would meet the broader demands of an enlarged community.

Centering the plan, advice was sought from some of our most influential film directors and celebrities, including Cecil De Mille, W. S. van Dyke, Jesse Lasky, David Wark Griffith, Harry Lehr, Douglas Fairbanks, Dustin Farnum, Wm. Farnum, Lois Weber, Winifred Sherwood, John de Mille, Fairfax, and many others, men and women who have been ever ready in our community to aid in all good work.

When the film industry in Los Angeles first started, inhabitants of the city in permitting the use of their homes for the filming, but unfortunately the privilege had been abused by some of the comedy companies and in consequence the majority of homes had been withdrawn. So the plan presented by the Location Bureau met with a warm response, this being an excellent way to solve their difficulty in securing locations, and the cinema companies promised to cooperate in every way with the Assistance League to safeguard the property of their clients.

Plan of Film Location Bureau—Locations, the term used by the film companies for the various business houses; ranches; driveways; old barns; gates, etc., for filming pictures. When the house, estate, etc., is listed with our Film Location Bureau the owner may state to what purpose the proceeds accruing from the use of same is to be designated, with the understanding that 50 per cent shall go to the Assistance League to carry on overhead charges and aid in various welfare works of the League, viz; aiding shut-ins and cripples and giving them work; in carrying on the work of the Woman's Exchange; the Tiny Tim Fund (this means endowing a bed for a crippled child in perpetuity) and the Building Fund for our Children's Day Nursery. It must here be stated that the Community Chest gives us funds for the operating expenses of the Day Nursery and also the Good Samaritan Bureau. When the owner does not designate a particular charity he or she desires to aid, the entire amount goes toward the welfare work of the League as specified.

To safeguard our patrons, a contract is signed by the film companies when using properties through our Film Location Bureau, which definitely prescribes number of days property may be used, sum of money to be paid, and responsibility for all damage, if any should follow the use of property.

Through the funds accruing from the Location Bureau, supplemented by various entertainments, the League distributed to worthy charities in 1922, $2,781 which brings the total distribution of funds to charities during the first two years and ten months' existence of the Assistance League, ending December 31, 1922, to $17,098.67, or over $1,000.01 per month distributed to charities.

We have demonstrated that not only will the Assistance League be aided by securing all locations possible and listing same with the Location Bureau of the League, but that this plan is the easiest way of raising the largest amount of funds for the purpose of helping the many needy poor who are in the home or welfare clubs, and that the happiness derived in sharing something beautiful one may possess with others not so fortunate. God has been good to you and given you a home, a beautiful garden, and perhaps a picturesque cottage, a quaint barn, a factory, a ranch, and among all of these can do their bit in the community to help those who need assisting. Then still another angle: through the desolate, lonely ones, whose home is a back hall bedroom, where the sun never shines. The evening of the children then can have their little hour of joy, living in their imagination in your sun-kissed garden, wander through your shady grove, and rest beside your cool fountain.

Do not your possessions seem much more precious in the thought that you are sharing your joys and bringing happiness into so many gray lives, and with so little trouble on your part. On the contrary it will be a most interesting experience as we have found it so delightful giving our homes and gardens to be filmed. We doubt our feelings when we give away the fruit of our labor, but neglect the booster's angle and state that the cinema has penetrated to the farthest confines of earth and through this medium, more than any other, will the charms of our southland be revealed to the world.

The personnel and the organizers of our League consist largely of the women who organized and carried on the Red Cross Shop. Our efficient chairman of the Location Bureau, Mrs. Edwards Laughlin, who accomplished such brilliant war work as head of the Jewelry Department of the Red Cross Shop, the department alone turning in to Red Cross, some $12,900, is also Vice-President of the Assistance League, and aided in organizing this work in its early beginnings. Assisting her is Mrs. Wm. B. McLaure, who, with leading energies have done much toward the readjusting of this department, and with a splendid committee behind them, we are looking for big things from the Film Location Bureau.

Our needs are great and our avenues for securing funds of funds in our film property, or securing locations from your friends, by sending to the Community House at 200 de Longpre Avenue, the jewelry, clothing and jewelry, you are aiding us feed the hungry, care for the sick, or in other words do for the discouraged workers, help the little children, and spread blessings far and wide. Only that little moment of thoughtfulness on your part, will mean so much, to so many. Will you do your part?
UP THE VALLEY

I

answer to inquiries regarding a trip north, California Southland
which was my last trip to California. I was looking for places to motor up the valley and down the Coast, as it was my first trip to California. I was more interested in the Southland of California than the North. The South is a beautiful place to visit, and it is much different from the North, where the winter is long and cold.

The country as host to the town has always been taken for granted among city dwellers; but nowhere in the country has the idea developed more fully than it has in the United States. The Southland of California has the most of the charm of that much subdivided territory; and the clever ingenuity has found means to attract out onto the newly developed land and a multitude which spends its time upon the highway and which looks upon "home" as "a place to park the family while the car is being painted."

In that part of the state which was settled by home-loving people long before the automobile revolutionized country life, however, the countryside has attained two distinct functions; that of sheltering delightful country estates for established families, and that of offering resorts for people to visit and to rest in the mountains before it can be judged as unusual scenic attractiveness, has made the district down the San Francisco peninsula, into Santa Clara and Santa Cruz Counties, of unusual interest to those Californians who know how to use the country to the best advantage; and the mountains of Santa Cruz hide hundreds of bakings, who respect that delightful retreat and work always to preserve it from fire and careless usage.

The many or more people who have come to southern California during the past three decades have been so dazzled by the sunshine and so confused by the substitution of two seasons for the four opportunities for factory sites and new towns like Torrance in the South. On the right pleasant home-sites and villa tracts stretch away in a long line of green hills to the Pacific Ocean. Down the peninsula as San Mateo one may go by bus or trolley for a ten-cent fare and many are the homes small and large now being built there.

At Palo Alto, seat of Leland Stanford Jr. University, transportation for the peninsula hinges. Trains go on to San Jose or to Los Gatos and Santa Cruz and down south. The Coast line, to San Luis Obispo, has made its summer rates to suit the weekend tripper and empty the city on vacation days.

From Palo Alto the stages and trolley lines take up the refrain and ferry commuters and visitors to clean little cross-road towns or more

A map of the Santa Clara Valley shows all roads radiating from San Jose, the County seat, situated about half way between the Mt. Hamilton Range with its mighty cliffs, the large city, and the coast of the peninsula. The Santa Cruz Mountains along whose foothills run the roads and trolley lines, to Los Gatos, and in the same direction the County seat runs an electric interurban making a loop to include both towns and a wealth of orchard and garden. On the direct route to Los Gatos, one passes through Campbell, a valley town where fruit is packed and shipped. The Campbell Country Women's Club sors concerts for the community and lately gave an Urry memorial program of songs and verse. The Urry papers of the genial life of the people. Notable in this way is the annual pageant play at Los Gatos. A visit to that town during preparation for the event is more enlightening than a mere seat in the audience on the night of the pageant. Mrs. Kathleen Norris lives in Los Gatos and appeared in the winding street with a bevy of small children for whom she was hunting costumes in the local department store. Mrs. Young (Ruth Comfort Mitchell), champion always for the American Indian, and now especially indignant over the religious persecution our Indian Commissioner is forcing upon the United States Government, always dresses as an Indian in the yearly pageant. An interview with Wilbur Hall, author, producer, and leading man in the play, brought out his opinion that the pageant is California's natural form of expression and his firm conviction that this big art will find a place in every town and village. Starting with the first little community pageant in Hollywood, Mr. Hall has seen twenty towns take up the production of pageant. In the new affairs, a summer school course in Pageantry at the University of California would combine playground work with art, and teaching the essentials of pageantry production would develop native talent in every little town. That the University Extension work in rural districts will soon consider this idea of Wilbur Hall's is assured, and its aid to contentment for country communities is endless.

From Los Gatos the trolley files past many a charming countryside. The new site for the Los Gatos-Saratoga Golf Club, now opening its new rolls to much pleasure, is on the right, its rolling hills overlooking the whole valley and promising much to future residents. Nippon Map Hotel in delightful Japanese architecture is set near Austin Corners, and is well worth investigating by home seekers. It makes a fine point of entry to the best life of the place.

We cannot begin too early to ask strangers in this two season climate always to break their matches before throwing them away in California.
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Art

LOS ANGELES Museum of History, Science and Art, Exposition Park, announces the prize winners of the Sixth Exhibition of Painters and Sculptors of Southern California held in the Art Gallery during April, as follows: Mr. S. B. McDonald Wright won the Mr. and Mrs. William Preston Harrison Prize with his composition "In Synchrony." This prize was open to all artists, regardless of the medium used. Miss Margaret Buxton, with her painting, "The Bairmaid," won the Hotel Felix offered for the best single future composition. Mr. Henry deKrafft was awarded the Hughes Prize given for the best landscape. This subject was "Inspiration" and won by J. Conard Bix, with his painting "Desert Morn." The Huntinton Foundation first prize of $250 was awarded to painters or sculptors who have previously never received a prize in the galleries. Honorary mention was given to Miss Madele Dacquet for her still of oil and sculpture. "Portrout of George Jr. Miss Gertrude Little, with her miniature, also received a honorable mention. These prize winning paintings and pieces of sculpture, as well as one hundred and two other art subjects, will remain on display at the Museum until April 30.

May 1 to June 25, Russian art exhibition.

Three recent lithographs by George Boulou were purchased by the Los Angeles Museum for its permanent collection a short time ago.

STENDAHH, Gallery, Ambassadors Hotel, Los Angeles, announces: In the first gallery—An exhibition of Painters of the East and West. This group of painters, Horatio Walker, W. R. W. Young, A. N. Cooper, J. H. aluminium, Bruce Crane, Gardner Symes, Armin Hase, W. M. Wintrow, Gay R. Rose, and Harriett P. Davis man are represented with the typical fine example of each work.

In the second gallery—A group of European Artists including Rosa Huheyear, J. H. Henker, Julien Dupre, Bernard de Hove, and Hugo Körner.

In the third gallery—a collection of recent works by various artists.

Coming important shows: William Wintrow, Edgar Payne, Gardner Symes.

PAINTER'S and Sculptors' Club, which is now held at the Clarendon and Wilshire Avenue streets, Los Angeles, announces that these afternoon meetings by members of the club are offered the public at a small fee. The club rooms are open until ten o'clock in the evening.

PRINTMAKERS' Society of California will continue its exhibition of prints in the Art Gallery of Barker Bros., Los Angeles, to May 9th.

FRIDAY Morning Club will have the exhibition of French Impressionists on their walls, beginning May 1, through the courtesy of the Lithmore Palace.

BRADFOED PERIN, of the Serendipity Antique Shop, Pasadena, announces that his much discussed painting by Sir Thomas Lawrence may be seen any day by appointment.

DAVID ANTHONY TAUSKY is again in Pasadena as a profitable and pleasant stay in New York.

MAURICE BRAUN and Hazel Buyer Braun shared a program with Lida Harro in the Floral Wreath Women's Club last month, showing a group of Mr. Braun's paintings and Miss Buyer's "Witchery of Winter," the painting which was purchased by the combined Women's clubs.

A MEETING of "Allied Arts," Art, Music and Drama, has been inaugurated in Glendale under the auspices of the Glendale Art Association and is held the last Sunday night of each month in the Van Groen studio, 117 North Brand boulevard. At the April meeting, Mrs. Max Lynn Green, presented her cat etching "Marina," and Burt Green, also presented his work in the contest held by the Los Angeles Art Association. The Federation of Women's clubs, Music selections were made by Milkad C. Jackson, baritone; and Edith, Sarah Lemaire, soprano; Barbara Ortolani, sopranos, Glendale Club.

JNABE FAZEL, Persian Poet and philosopher, will speak before the Glendale Art Association, Friday afternoon May 3 at the Van Groen studio. The annual election of officers of the association will be held on this date.

J. A. STUART, Los Angeles. The annual meeting of the Glendale Art Association has returned from a week's trip to Millard, Utah, where she enjoyed sketching and painting, bringing him letters from the club.

CANNELL and Chaffin will show their pictures at the Los Angeles Art Association, Seventh Street, during May, exhibitions as follows: Paintings, decorative panels and ceramics by Virginia T. Chaffin; Paintings, decorative panels and ceramics by Levi Morgan, gallery. The last half of the month the gallery will be given up to an exhibition of carefully selected examples of the work of the foremost artists of California.
Music

The Philharmonic Orchestra, Walter H. Bennett, conductor, closed the sixth season with the Philharmonic Orchestra of Beverly Hills. This orchestra, founded and financially sponsored by William A. Clark, is considered as one of the foremost orchestral bodies in the country. During Mr. Roethlisber's visit to the musical centers of Europe during the past season, the orchestra was highly praised. The Philharmonic Orchestra has given several concerts in Los Angeles, and it is interesting to note that during the past season the orchestra performed 15 concerts entirely new to Los Angeles and eight other compositions were heard here for the first time under Mr. Roethlisber's direction.
Announcements

Lena S. Curtis will hold his first one-man show of paintings in the galleries of Barker Bros., Los Angeles, May 11 to 30.

The Free Lance Art League will give its third annual exhibit from May 1 to May 31 at the MacDowell Club, 412 North Western Avenue. There will be an opening reception at the exhibit on Sunday, May 3, from 3 to 5 p.m.

Pasadena Community Players announces the opening of the new Pasadena Community Playhouse on May 15, with the first production on any stage of Victor Moore's modern American comedy, "The Amendment." This is said to be as amusing as the author's famous "The Noose," "The Hottentot" and "The New Henrietta.

Potholer Theatre, 209 South Grand Avenue, Los Angeles, beginning May 4, will give Andreyev's "The Life of Man" for two weeks.

Douglas Donalson announces there will be for one year this year in his summer school, including both beginning and advanced students, with separate problems designed for each. The school opens July 6th, ends August 7th. The Donaldson Studio, 4009 Melrose Hill, Hollywood.

Soroptimist Club meetings at the Biltmore, each Tuesday throughout the month, have been more than usual interest. April 7, Isabel S. Cannell, Analyst, gave a talk on "Paralysis." April 4, Harold J. Stanker, of the U. of N. C., spoke on "Public Speaking." April 21, Henry Hutchins addressed the club on the "Making and Unmaking of Personalities." April 28 was a "Surprise Meeting" for members only.

Friday Morning Club, Los Angeles, announces that Mrs. G. P. Clarke will be the next president of the Friday Morning Club to succeed Mrs. Florence Moore Kessinger. As there was no contest for any office the board decided at a meeting in April to continue with the formality of an election.

Women's Athletic Club of Los Angeles was formally opened April 29. Mrs. A. D. Pardeis is president of the club.

Junior Charity Ball will be given May 2, at the Vista del Arroyo, Pasadena, for the benefit of the Pasadena Children's Training Society building and repair fund, items not included in the budget allowed by the Community Chest.

The Williams School, 449 North Madison Avenue, Pasadena, California, announces a series of Lectures, to mothers and others interested in the subject of Character Building Through Speech Education, by Mrs. Edward W. Scripps, President of the Board. Five dollars each, four o'clock in the afternoon. Ten dollars, for information address Mrs. Edward H. Williams, 449 North Madison Avenue, Pasadena, Calif. Phone F. O. 5243.

Santa Barbara

The two art club exhibitions to be held during May are May 1-16, Adolph Broussard; May 11-23, Fernando Lagunas.

Community Arts Association of Santa Barbara

May 1, 2, Friday evening, 8-30 o'clock, Saturday night, 8-30 o'clock, Special Festival Performances of Mendelssohn's Elijah under direction of Arthur Bliss, Lebore Theatre. Tickets 50c to $1.50.

May 7, 8, 9, Thursday, Friday, Saturday evening, 8-30 o'clock, Saturday matinee, 2-30 o'clock. Community Arts Players in "Outward Bound," a play by Sutton Vane, at Lebore Theatre. Tickets 50c-1.50.

May 9, Saturday morning, 11 o'clock, Recreation Center, Children's Story Hour, under auspices of Plays and Planning Committee. Stories told by Maude Morley Fletcher, Moving Pictures.

May 9, Saturday morning, 11 o'clock, School of the Arts, Audition of Scholarship Pupils in Music.

May 10-17, Better Homes Work-Plans and Planning Committee cooperating with many other clubs.

May 16, Saturday afternoon, 3 o'clock, School of the Arts, "Outward Bound," a play by Sutton Vane.

May 23, Student's exhibition in Graphic, Decorative and Plastic Arts, 130 E. Ortega St., from 1-5 daily.

May 24, Tuesday evening, 8-30 o'clock, Lebore Theatre, Member's Meeting. Members are asked to secure free admission cards from Community Arts office by 5 o'clock, May 19.

May 23, Saturday afternoon, Plaza del Mercado, Spring Flower Festival. Dancing by children from School of the Arts, Selections by Central Junior Conservatory. School Children's Chorus.

Lebore Theatre Office

May 4, Modern Entertainment, Dwight Fiske and Paul Leyssac, 8-o'clock. Management, Glen Morley.

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NO. 65, VOL. VII
MAY, 1925

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Official Organ of the Architectural Club of Los Angeles, California
Official Organ of the Assistance League of Southern California.

Presents the interests of The Community Arts Association of Santa Barbara,
and the West End by many of its eighteen hundred members.

CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.
Copyrighted, 1924, by M. Urmey Seares

Advertising: CALIFORNIA SOUTHLAND, Pasadena, Col. 916, Los Angeles, Metropolitan 5270. Subscription price for 1925, $2.50 per year.

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Seventh Floor
THE GROWTH OF A COMMUNITY PLAYHOUSE IDEA

By ELLEN LEECH

“What things we have seen done at the Mermaid; heard words that have been so nimble and so full of subtle flame.”

It has now become so much the rule to expect every project to burst forth fully panoplied—not from the head of Jove, but from the purse of capital, that we are inclined to forget that the majority of our prized possessions, particularly community or municipal blessings are the result of the slow growth of years, and of the efforts, usually, of a group who recognize the needs of the people long before the majority realize there will be such a necessity.

Life of the drama on this coast has always been a precarious one; for many years stock companies occupied the theaters, with occasional visits of some well known star, though rarely supported by the Eastern cast in its entirety. Therefore, to avoid stagnation along these lines a Tuesday Morning Drama Club was organized in Pasadena in 1912, with Mrs. J. B. Durand as Chairman, for the avowed purpose of studying and reading the best plays of each year. It was later found desirable to join the Los Angeles Center of the Drama League of America, which necessitated augmenting the number by fifty, as one hundred members were required, and finally in 1916 the Pasadena Center was formed. Miss Sybil Jones was the first president, with Dr. Robert Freeman, Mrs. H. I. Stuart and Mrs. Myron Hunt as vice-presidents, and Miss Louise Congor as secretary.

To this Drama Class, however, Pasadena owes its Community Players and the new Community Playhouse, as the Drama Class was still functioning as an independent body when Gilmor Brown came to Pasadena with his Savoy Players to present such plays as were usually given in stock theaters at that time. Although the entertainments were desirable the patronage was not sufficient to allow a continuance without definite support and realizing this the Class decided to back the project with their entire approval and in order to assist financially suggested the sale of subscriptions, in the amounts of five and ten dollars, these to apply on admissions, and in this way the first impetus was given towards a community theater.

With the organization of the Pasadena Center in 1916 a Play Contest section was installed and it was announced that the play winning first place would be presented by the Savoy Players. The first prize gained the coveted award was “The Snake Gap” by Mrs. Walton Wood of South Pasadena. With every year since the contest has grown and has included a number of dramatic successes. The prize for the best play is now $100.

In 1917 an Amateur Players Section was formed, under the direction of Mrs. Arthur Palmer, and all members of the League interested in the study and production of plays invited to join. From this nucleus it was then possible for Gilmor Brown to recruit amateurs to replace his Savoy players and thus gradually eliminate all professional players from the cast.

During the moving years of the war both the Drama League and the Community Players carried on along their educational lines but with modified strength as other interests claimed the time of the organizations; the players did their utmost, however, to offer entertainment and relaxation to the home workers during the moments of leisure vouchsafed them.

These naturally lean years brought a deficit to the Player and in order to attempt to wipe this out by the introduction of more business-like methods the Community Playhouse Association was formed and articles of incorporation filed in 1918, under which title the Players continue to function.

Through the succeeding years the Drama League has held and shown an unceasing interest in the Community Players, aiding and abetting in every way possible the theater might hold to its ideal of the presentation of drama, rather than the mere functioning of a shop where amusement is produced and sold. This protectorate, however, has never been more than that; the two bodies functioning entirely separately; the Community Playhouse Association under a Governing Board, with revenue-producing memberships, and with nine standing committees, named by the president, to handle various phases of the playhouse work.

When the lot on South El Molino was purchased and a building program discussed it was evident that a separate corporation must be organized in order that, under the requirements of the law, the property could be vested in a legal ownership. Thus the Pasadena Community Guild was incorporated in 1924, as a stock corporation with preferred and common stock. A provision was made, as is usual, that the common stock could retire the preferred stock and thus in the ownership of the common stock rested the potential control if not the immediate ownership of the building. This common stock, however, can not be purchased by private individuals but all donations received by the Playhouse are used for the purchase of common stock on the condition that the common stock so purchased shall be issued to a trustee for the benefit of the Playhouse corporation; the subscription blank used for this purpose carrying its own explanation: “For the purpose of maintaining an ownership of the property for public good and not for individual gain.”

Under the limitations of Cali-
CALIFORNIA

Sabbath me unfortunately, this W. with "little have some had its their PLAYWRIGHT majority must do have WHOSE calibre,前端01-

on their Editor may The Theater of the Golden Bough at Carmel-by-the-Sea, California. Editor of Southland, Pasadena, California: A week or two ago you asked me if I would put into the form of a letter some of the things I had said to you in conversation about the work of the Pasadena Community Players, and Mr. Gilmor Brown. I have delayed doing this until I had seen the production of their Annual Frolics.

During the last two or three weeks I have been present at Playhouse performances of "Heritage," and the Frolics and at a Playbox performance of "The Tragedy of Nan." In brief, the impression made on me by these three productions of drama, and burlesque mixed with fantasy—is that no "little theatre" group known to me in this country is doing better work and singularly few as good. American Little Theatres for the most part have suffered from two curses: They have lacked vitality, and, when they have done good plays, they have too often done them inadequately. The three productions of Gilmor Brown named above—put on as I say within a period of two or three weeks—show extraordinary variety not only in the choice of material but in its handling; and the handling shows mastery. I do not mean that the three productions were perfect; they were far from it; in each of them there were blank and sometimes bad moments; but that very fact showed by contrast how good their good moments and their general average were.

Gilmor Brown's production of "The Tragedy of Nan" was, without qualification, the best production of that exceedingly difficult and beautiful play that I have seen (this opinion was shared by Miss Van Volkenburg and Mr. Robert Nichols, the English poet, who attended it with me).

"Heritage," with a not very good first act and a markedly poor fourth act, showed in the second act, on the part of author, director and players, admirable team-work, and in the third act reached heights that I have only seen surpassed in this country by the New York Yiddish Theatre in its best days when Ben-Aron was at its head. The Pasadena Community Players have shown me so much good acting in the past few years that it is invidious to mention anyone by name, but I feel I must pay special tribute to Miss Belle Mitchell for her bewilderingly brilliant and character work in "Heritage;" Miss Ada Gleason, too, and one or two of the others were hardly less remarkable, and of such a calibre, is, unfortunately, not usually associated with "little theatres."

The Players' Frolic showed that they could laugh at themselves—and at the public and, miraculous dieta, at their backers—without strain, bitterness, or self-consciousness. It was spontaneous fun and it was good fun, with, as the best burlesques always has, moments of beauty in it.

Presumably these three productions are more or less typical of the work of the Community Players. If that is so, especially now that they will shortly have moved into their new theatre, to which there is none superior that I know of in the United States, they can challenge comparison—and pretty light-heartedly at that—with any similar American organization, let alone with any on the Pacific Coast. In New York, any theatre-lover, as a matter of course, regularly makes a Sabbath day's journey to the wilds of Grand Street to see the new show at the Neighborhood; as often as not he doesn't know what he is going to see, but he knows he is going to see a good show; similarly in Los Angeles I find myself making a similar journey to the Pasadena Playhouse, with the same feeling, and as a matter of course.

Very sincerely yours,

MAURICE BROWNE.

P. S. Following the growth of an experience and trial we find invariably that the tangible thing, the thing which is change and growth, lodges year by year, month by month, day and night, through the shadow, in the heart of some individual. Growth means change and sustenance from new sources; and as the Community Playhouse has be-
come a vortex for community interests in the arts of human expression, and takes on tangible form it has reached out through the community and has found here and there rich stores of experience in the multidutinous talent, latent, quiescent and retired, existing in this cosmopolitan, but decidedly American population of Pasadena. It follows, therefore, that Pasadena is a prolific and unusually fine field for the working out of this democratic American ideal. These results now become apparent in the actual building of the Community Playhouse. One cannot take a photograph of an idea as it exists in the mind of its possessor, but if one who loves his fellow men and wishes to give to his community from out his store of talent training, wealth, or skill in any line, will build a Community Playhouse, not only can a photograph be taken of his idea but it can be presented to the waiting world which just now is eagerly asking: "What is democracy and is it worth saving?"

The Playhouse has been called the laboratory of community life as well as the land of heart's desire for the individual home. The combination is dynamic; new ideas of home are developing; new forces in community effort are being released.

The very fact that our population is mobile and, as the chemist would say, "in solution," has left it free to crystallize around that which most interests the individual with brains and talent. Every citizen and every newcomer is welcomed to work.

The atmosphere of the community is that which is breathed most generously by the amateur and the connoisseur, but the core of the whole thing is highly professional in its art and training.

The test of the quality lies in the quality of the people who have finally brought about the realization of these ideals. Foremost in the actual business of building the playhouse and bringing it to its present perfection as an up-to-date theatre is Mr. Frank H. Sellers, whose tireless attention to contracts and details has the gratitude of the whole community.

At the little cupboard of an office, 83 North Fair Oaks Ave., where the playhouse interests have centered during most of these years of growth, and where during each day discussions of advancement of the work proceeded, one finds a list of the present governing board for 1924-1925.

The Governing Board of the Community Playhouse Association: Paul Perigord, president; Mrs. Robert A. Milikan, vice president; Joseph C. Sioane, secretary; Guy R. McComb, treasurer; Miss Eleanor M. Bissell, Clinton C. Clarke, Mrs. Philip Schuyler Doane, Mrs. George E. Hale, James W. Morin, George A. Mortimer, Mrs. Frank H. Sellers.

Others have served on this board in previous years, but upon this year's members has fallen the brunt of securing the funds for the new playhouse and building it.

The volunteer workers and players have come from every section and from every class. The players occasionally have stage aspirations but more frequently volunteer simply as a community duty but emerge, through the skillful coaching of Gilmor Brown, with an enviable record.

The community co-operation extends beyond the players and the footlights as it encompasses the working committees, the play readers, the property and wardrobe committees, and, when the building plans were announced, artisans from every part of Pasadena offered their services.

Due to the fact that many of the leading experts, engineers, architects and specialists donated their services wholly without compensation, and many of the contractors supplied material and labor at actual or almost actual cost, the Guild has been able to erect and furnish the building so cheaply that those who have criticized the cost will probably be in the minority. The funds have been collected in private and public meetings and have been spent as skillfully as possible.

The interior of the stage tower and the stage of the new Community Playhouse. Near the right light at back is the model switchboard, two workmen give the scale.

CAPTAIN PAUL PERIGORD, OF CALIFORNIA INSTITUTE OF TECHNOLOGY, IS PRESIDENT OF THE COMMUNITY PLAYHOUSE ASSOCIATION AND ALSO PRESIDENT OF THE COMMUNITY GUILD.

MRS. ELEANOR BISSELL IS NOW, AND HAS BEEN FOR THE PAST EIGHT YEARS, PRESIDENT OF THE PASADENA CENTER OF THE DRAMA LEAGUE.
RECENT BOOKS—REVIEWS

CHRONICLES OF THE GARDEN.
by MRS. FRANCIS KING,
CHARLES SCRIBNER'S SONS.

The possibility of making gardens an artistically well-organized and one
of the ways of gaining open sesame to the regions of aesthetic en-
joyment, will draw inspiration from this. Mrs. King's talks about garden-
ning. While her book is most certainly not an instruction manual
for beginners, even they may profit by its suggestions, and
the person who is gifted and possessed of some practical experience, will
read and use it with en-
thusiastic ap-
plication.

Mrs. King is more than a mere garden de-
votee; every-
page of her book reflects the gra-
icity of a woman of culture, able to
hend her points by con-
stant allusion to other and
kindred sub-
jects. It is true that she dwells
in a far colder clime than this
but being a cos-
politan, she has written for
the pleasure and
profit of garden-
lovers in all
parts of the
United States,
as well as the
countries of Eu-
rope. She shows
her breadth of
view by her
method of dis-
cussing the cul-
ture of differ-
ent blooms in widely varying environments, with other interesting matter
regarding them.

In the chapter on daffodils, we learn that a cele-
bra-
Notes on this beautiful flower in England, demands, and
what is more, receives a hundred guineas a bulb; another horticultural
is now well on the way toward producing a red daffodil. The
same chapter contains a discussion of the recent action of the
Federal Horticultural Board at Washington, forbidding the unlimited
importation of narcissus bulbs after January, 1926, the results
of which Mrs. King thinks will be more serious than garden lovers
realize. In still another chapter and one of the most delightful, she gives a charm-
ing description of Santa Barbara gar-
dens, and every Californian reading it
must surely become more awake to the
possibilities for the creation of beautiful
surroundings in his own state.

A chapter which should be of value,
takes for its subject, the arrangement of
garden accessories, paths, seats, and the
placing of seats and statutory, in combi-
nation with shrubbery and flowers, again
adapted to a wide range of locality. The
appendix contains a number of reproductions
of small houses with suggestions for
a garden plant to suit each one, the
plans for which may be obtained on
application to the editors of McCall's Maga-
azine. Throughout the book are illustra-
tions of lovely gardens, taken from many
parts of our own and foreign countries.

THE LONG GREEN EYE.
by VICTOR FULMER, E. W. HUETSCII, INC.

This claims to be a novel novel, and
we are rather claims merited. Given
a murder done with poison, the theft of
a priceless emerald, ten persons to
suspect, and we are to decide the case? While like a hound with
his nose to the ground, the
reader is in hot pursuit of the solution,
now and then, in fact eight times, a create-
word puzzle is tossed at him as a check to throw him off the scent. What the cross
word puzzle fan does under such a strain, we
do not know. We looked at once to
the end of the book for the answer. On
the fly-leaf, the author acknowledges the assistance rendered him
by friends. We know what they did; they gave him physical support,
wherever spasm of mirth overcame him, while writing this yarn.

TEMESCAL.
by HENRY HERBERT KNIBBS, HOUGHTON MIFFLIN COMPANY.

The turbulent and opera bouffe Mexico of recent years has lacked
nothing that the swashbuckling age of Louis XIII of France had
to offer, a gaybon, debaron and self-respecting hero, in the way of
opportunity for a picturesque career. But it takes the eye of a re-
carnated Dumas to recognize that truth, and Mr. Knibbs appar-
ently has it, since he has used this country with rare success as a
setting for the riotous adventures of an irresistible person called
Temescal. Temescal is a composite character, uniting the sub-
tle wits of an Aramis, the physical cour-
gage of a Porthos, the charmed life of a D'Artagnan, a faint soupcon
of Miss Hull's Sheik, the shrived Yankee humor of any 'r ummer and
New England, with a few ex-
tra qualities thrown in by
the obliging au-
thor. We must also state
that this re-
markable hero
matches a Sir
Galahad in vir-
tue, a personal
purity. There is a heroine, too, almost as un-
usual, but she
being herself
alone, can be
compared to no
character in fic-
tion.

This paragon
Temescal goes
adven-
turing over the vast
spaces of a
Mexico which
the author's
richly colored
and impression-
istic pen rend-
ers into a land
of glamorous
enchantment; a
land presented
so alluringly
that we wonder
no longer at the nul-
ity of Temescal
Americans, to all appearances same, who allowed themselves to be
drawn, unsuspecting, as if by a powerful magnet, into its rocky-
recessed mountains and deserts, finally disappearing in the dim
pursuit of the shadowy beyond. This view of Mexico may be true
or false; we do not know, nor do we care, since it is alluring.

However, we are sure that Temescal is no book for the stern realist;
but the reader with a dash of poetry in his soul, will forget for a
delightful hours that romance belongs only to a dim and dis-
tant past.

25 SHORT PLAYS,
EDITED BY FRANK SHAY.
D. APPLETON & COMPANY.

One method of improving the intellectual
and artistic taste of a community, and
also of promoting social fellowship, is the
production of plays, in which young and
old alike may join forces. No educational
influence is more helpful to the clas-
sic pursuit of culture, especially in the case
of the younger generation, whose powers of apprecia-
tion of good drama will be fostered by the study necessary for getting
parts in the best plays. Perhaps this is why so many authorities on the subject
have taken to compiling anthologies. In this particular one, Mr. Shay has
included plays only that are short and unusual, since he has garnered them from the
corners of the earth we think of as queer. Some names such as Schnitzler, Maeter-
linek and Chekhov are of course, familiar, but few know Ghose, a playwright of
Burma, or Hsiung of China or Biro of Hungary. Each country is represent-
ed by one play on the list, and brief information concerning its writer is con-
tained in notes at the end of the book, in addition to others.

EVERYDAY ART.
by AMI MALI HICKS.
E. P. DUTTON & COMPANY.

A book like this, setting out to discuss the ap-
plication of artistic principles to
everyday life, in what may appear to be
its less important aspects, takes such a
variety of subjects that it can do little more than make suggestions
regarding each one. As far as they go, these are sensible and valu-
able since they may inspire many who hitherto have not thought at all
along this line, to start doing it now and so discover unsuspected ways
of making their surroundings more enjoyable. This book will appeal
epecially to those having hindered resources and so obliged to depend
on their own ideas for home decoration. Mrs. Hicks chats easily and
pleasantly on many phases of our daily life.

Turn to Page 28
NOT all garden-magic in Santa Barbara is hidden away in the friar's garden at the old Franciscan Mission, where, as if it were not full enough of mysticism and mementos of tawny Spanish days, fogs steal in and put mantillas over the pomegranate trees. There has been other wonder-working in gardens on the slopes of Montecito (Little Wood), oak-clad land, going up from the Channel surf to the magnificent Santa Ynez mountains.

The beaky nature of Montecito, its delightful sloping ways, downward to the western sea and upward to significant peaks, makes it alluring for jardinance. And, having many qualities of the Italian hills, where Lucullus created the first lavish garden, it gives itself easily to terrace-making and the enchantment of vistas.

Here, Mr. Henry Dater of New York has a garden without encircling walls, which still gives so complete a sense of seclusion, that it is hard to believe in neighboring estates and highways close at hand. For once beckoned inside by the coves of palms, bowing along the entrance with the sensuous grace of Andalusians, there is no sign of homes or highways. Dim olive groves, lustrous oaks and sycamores make a luxuriant landscape through which a mountain peak or luminous bit of sea breaks with unexpected beauty.

Knowing that Paradise is but another word for enclosure and that garden signifies seclusion, one is captured by this garden-paradise. Its good green garden, a place of marble and water and hedges and peace, drops off terraces brilliant with Hibiscus, those strangely seductive flowers from tropical islands.

The closeness of the mountains, the mellowness of the country, the exotic fragrance of the garden and the distinguished Spanish house with its pools of Moorish tiles, raise again the magic of Az-Zahra, that incomparable place near Cordova, built by a Moorish Calif for the fairest and most capricious of his concubines. Any lover of diversity and provocative contrast will turn with pleasure to the shaggy hill-side, belonging to Mr. David Gray, which was converted into a primeval garden by Charles Gibbs Adams in collaboration with that large-handed, wholly unaccountable woman,—Mother Nature. Eve might wander back into this garden without being unduly astonished:

"Picture that orchard sprite, Eve, with her body white, Supple and smooth to her Slim finger tips, Wondering, listening, Listening, wondering, Eve with a berry Half-way to her lips."

Mr. David Gray spent all the years he has had dreaming and planning for his house and garden. When it became possible, he opened a great Hope Chest and took out one idea after another. The house seems to be still growing up out of the ground. Part of it is well below the level of the garden, the windows climbing up nearly to the roof to look out on the tufty, shadow-dappled courtyard. Ferns and simple mountain flowers crowd curiously about the windows.

The hill-side is broken by boulders and cooled by oak and bay and eucalyptus trees. The eucalyptus stirred by the ocean air look like slim, nude dancers in dark droopies. There are also a number of slender young madderons, their trunks startlingly carmine among the soft sagebrush brush, wild lilacs and tree lupins. But at night one leaves the trees, which tell as craftily as Schernezade, stories of the great mountains and sea which they partly hide, for the cactus garden with its sorcery of red deserts. Here Adonis, conjurer plants and aloes add a grotesque fascination to the Southern nights and make the sea with its exuberant slopes seem a mirror of mad splendor.

So successful is the garden craft on this great hill-side, that it is almost impossible to tell where the woman in the vast slopes and the landscape-architect begins. If asked how he came to manage Mother Nature so adroitly, the garden-master would probably repeat:

"She planted things but not in rows,
Just where her errant fancy led;
I laughed at her with loud 'ho, ho's'
Until she flushed a rosy red."

If, as it has been said, the real beauty of a garden is symmetry, falling of sunlight and shade, contrast of straight building lines with undulating foliage and the welding of house and landscape, then Mrs. Henry Stephens' winter garden at Montecito is a thing of fine craftsmanship. Devotees of patios and approaches, especially when leading to charming houses, will respond to her foot-path, hidden by hedges of Pittosporum (Vicotian Box) making the air a thing of wonder with its fragrance, which seldom clings to the rippling leaves, preferring travel on any breeze promising adventure. From this reluctant pathway, one comes suddenly upon the Italian farm-house, facing on either side voluptuous and diverse landscape; on one hand, simple hills, climbing down like brown, brightly clad peasant girls to a friendly sea, and on the other, lush verdure of the Santa Ynez range.

The house opens from a great porch-room on to a terrace, looking across the Pacific to the Channel Islands, captivating in their wild beauty, where the audacious Juan Rodriguez Cabrillo went ashore just fifty years after Columbus came to America.
HISTORIC SANTA BARBARA AND THE WORK OF

THE FIRST NATIONAL GOLD BANK" OF SANTA BARBARA, AS IT WAS FIRST KNOWN WHEN CALIFORNIA WAS ON A GOLD BASIS, SHOWN IN BUILDING IT OCCUPIED FROM 1876 UNTIL 1913

HOW much, in what endless ways, we are indebted to the adventurous soul of the universe, and yet how prone the world has always been to view them with scorn, and how many proverbs have been evolved to prove their lack of virtue. From earliest childhood not one of us has escaped being reminded that a “rolling stone gathers no moss”—though in infancy we rarely had the temerity, if the action, to ask why the desirability of amassing moss. Even yet its commercial value is not evident to most of us, and the career of many a keen young discoverer has been blighted by the repetition of that and similar proverbs.

To those souls born with the spirit of adventure has been entrusted much of the growth of the world, and when this adventuring body is endowed with a constructive mind and a love of the beautiful its contemporaries and posterity are the gainers thereby.

The story of the growth and advance of the entire Pacific Coast is of compelling interest, no less from the commercial than the artistic and social side. Santa Barbara offers, perhaps, the most vivid example, as naturally any mention of Santa Barbara brings to mind soft languorous days, perfumed with flowers, gay with laughter and tinkling music, to be closely followed by hardier days, no less romantic but of a far different type.

A portion at least of the commercial advantage of Santa Barbara was due to the interest of one Mortimer Cook, a soldier of fortune, who at the close of the war with Mexico took his discharge from the army and worked his way up the Pacific Coast. Enthralled by the beauty and charm of Santa Barbara he resolved to make it his future home and return at the first opportunity. The chance came to him, rather he made the opportunity, returned and opened a private bank, which became, two years later, the First National Bank of Santa Barbara.

This bank, which grew out of the dream of a lover of adventure, has always been closely identified with the growth and development of Santa Barbara and was the first bank in the State, south of San Francisco, to take out a national charter. At the time this charter was obtained California was on a gold basis and the name of the bank was "The First National Gold Bank", the distinction being known as "Gold Notes", which commanded a premium until the resumption of specie payments. The original charter was dated March 23, 1873, and has been extended to the present time, and as in its incorporation the assets of the private bank
ITS MODEL THE COMMUNITY ARTS ASSOCIATION

THE PRESENT HOME OF THE FIRST NATIONAL BANK OF SANTA BARBARA, ON THE SAME CORNER, BUT IN ITS LATEST BUILDING OF ROMAN DORIC ARCHITECTURE, THE EXTERIOR IS OF GRANITCEMENT STONE, WITH THE VAULTS AND BASEMENT OF REINFORCED CONCRETE.

In the block just south and east of this historic point on State Street and Canon Perdido lies the most interesting section of Santa Barbara as an historic, Californian town. Here is situated the old Spanish plaza always the heart of any town which has a heart as its chief function, and continues to serve backbone with radiating streets.

Santa Barbara is fortunate in having both a backbone of sound finance and business, and a heart with circulatory system reaching out to her fingers in spreading her trees and gardened homes.

Warm and sunny is the heart of this old Californian town and well preserved today her spirit of genuine hospitality reaching back into the storied past and the “splendid idle forties” for inspiration and romantic charm.

For six months past these pages have been devoted to the setting forth of the structure and spirit of this remarkable revival of the nearly submerged beauty of a precious Californian town.

With the completion of the Lobero Theatre, a part of the building program of the Community Arts Association and the home of Santa Barbara’s Community Players, there came an opportunity for a genuine Spanish Fiesta such as only Santa Barbara could give. To quote from the September, 1924, Southland in its description of this glorious week of merry making:

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 caps and trousers, historically correct and very beautiful. * * *

The senors and caballeros with their long floating capes in red, white or gray were most intriguing, while the gypsies with their gay bandannas worn skin tight around the head, the loose curls falling with such insouciance from behind an ear, seemed to prove a latent spark of the old pirate in every man whether at sea or ashore. Nor is it an indication of an un-shared lawlessness for equally evident were the feminine followers of the open road; here was to be found the gypsy who wore her dagger one moment as an ornament in her abundant hair, the next concealed in her shoe. * * *
American Ideals

THOMAS JEFFERSON, statesman and exemplar of democracy in the United States, is to be honored by America on July 4, 1926, the one hundredth anniversary of his death. It is planned to dedicate his home, Monticello, as a national monument. This anniversary comes at a time when the newly acquired masses of population in the United States find themselves bereft of the national ideals with which they came to America and still unable to determine what are the democratic ideals America so boastfully claims as her own.

Actions speak louder than words, and the noise made by the acts of politicians and ward-heelers drowned out completely the words of wisdom poured into the ears of new citizens and their children by overburdened, undertaught teachers who have themselves picked up an inspiration where they could and are teaching primarily to further improve their own station in life. Thus does our public school system, founded by statesmen who aimed at an educated democracy, endeavor to pull itself up by its own bootstraps and so continually level down our citizenry to a de-based mediocrity.

It is difficult to make, out of this mass of seventy million free citizens from every nation under heaven an educated republic such as formed the ideal of the few people who made up the nation one hundred years ago. Yet it must be done. It is a harder job now than it was in Jefferson’s day and can only be accomplished as Jefferson accomplished his own century’s work.

What Jefferson did for the United States is embodied in the epitaph which he wrote for his own tombstone.

President Alderman of the University of Virginia writing in the New York Times, calls this epitaph a great epic poem:

“Here was buried Thomas Jefferson,
Author of the Declaration of American Independence,
Of the Statute of Virginia for Religious Freedom; And the Father of the University of Virginia.”

The Father of Free Education from the primary school to the university in America; the author of a bill in his own state to prohibit the souls of men from intolerance and the originator of the Declaration of Independence, that tremendous piece of “copy” which has been repeated over and over during the past century and has passed from mouth to mouth through “Greenland’s icy mountains and India’s coral strand” until the oppressed and enslaved of all nations have answered its summons and are here waiting to be formed into the kind of a republic which Jefferson foresaw.

Time, indeed, that this nation lifted up Thomas Jefferson on its shoulders and carried him triumphant through the streets of every city from coast to coast. Time, indeed, that his tenets of democracy were studied and made the ideals of every citizen.

For the democratic ideals of Jefferson are fundamentals and will fit into every age. Dr. Alderman calls him “a glorious, intelligent radical” who knew where he was going all the time, and “the greatest liberal who has ever appeared in American history.”

Quoting Pasteur’s definition of democracy: “Democracy is that order in the state in which every man (and now he would say ‘every woman’) has a chance to make the most of himself, or of herself, and knows that he has the chance,” President Alderman calls Jefferson “the first great American statesman” and adds “he would have gone to the stake to insure liberty and freedom to all men.”

“Abraham Lincoln,” to quote Dr. Alderman again, “that lonely, patient genius of democracy, the present titular saint of the Republican party, into whose homely face Sadness has carved the struggle of the past; Higher things, had the habit of quoting Thomas Jefferson more often, perhaps, than any other statesman.” And he closes his paper with the closing words of Lincoln’s letter written in honor of Jefferson’s birthday celebration, April 13, 1859: “All honor to Jefferson—to the man who, in the concrete pressure of a struggle for national independence by a single people, had the coolness, forecast and capacity to introduce into a merely revolutionary document an abstract truth, applicable to all men and all times, and so to embalm it there that today, in all coming days it shall be a rebuke and a stumbling block to the very harbingers of reappearance tyranny and oppression.”

The Windows of Westminster

IN subtle contrast to these outspoken ideals of democracy as “a government of the people, for the people, by the people,” one reads with keen interest the exposition of English Conservatism set forth in the sketches of British statesmen drawn by “The Gentleman With a Duster” in “The Windows of Westminster.”

Passing before us in review, these prominent leaders are compared with exponents of socialism in England. Their sweet reasonableness, wanting to keep the British Empire intact and to maintain “that robust starchiness, that genial good nature and lovable tenderness which characterized the old Tory, who in politics expressed himself or themselves in doing things for the people, are lauded.

But if, as so often said, England is more democratic in its government than the United States, it must be that ideals are fundamentally different; for “government by the people” has no room in it for leaders who want to do things for the people and will not trust the people to govern themselves. “You can trust the people if you train them,” was Jefferson’s thesis. And if Britain can train her forward colonies so splendidly she can certainly train and trust her own.

There is in our own land an element who would “do things for the people.” This attitude is fatal to progress; and yet nobleness oblige—those who know how are under obligation to lead. Wise indeed is the statesman who can lead without letting it be known.

Contributions of Science

BEFORE a Valley Hunt Club audience which listened intently to connect every new thought with something already learned and thus to grasp some inkling of the structure of the universe, Professor Russell, head of the Department of Astronomy at the University, gave a superb resume of the recent knowledge gained by physicists and astronomers on this subject.

Delightfully he led his hearers through the Grand Canyon of the Colorado River to place in their hands a measuring rod with which to sound the depths of time and space. The age of the earth as shown in the time it took to lay the rocks at the bottom of the sea, sand-grain by sand-grain; the time that it took to wear down these uplifted rocks as mountains into a level plain; the time it took to erode, sand-grain by sand-grain, the great canyon of the Colorado out of a solid level plain; all these ages were set before us in correct geological order, and the millions of years thus used to form the earth’s surface led the listener out into the eons of eternity and space.

Having thus established the age of the earth, according to the geologists’ estimate of the millions of years it took to create a planet fit for human life, and noted the fact that the rocks show only a record of animal life as written in shells and not of the probable shellless precursors, the astronomer launched his audience into space to study the life history of the solar system and the myriads of blazing stars that make up our known universe.

Here he dived into the work of the astronomer in studying the numbers and the constitution of the individual stars. Professor Russell has much to do with the latter problem, and with the English astronomers Eddington and Jeans, has made valuable additions to our information in regard to this fascinating subject.

Sketching merely the subject of number to give us a glimpse of the extent of the known universe, the speaker
informed his audience on the work of the Mt. Wilson Observatory at Pasadena, where a catalogue of the stars is being compiled and the results of long years of study, recorded and measured, will show the light of stars give results on the structure of the stellar system.

To gain an idea of the age of our solar system an estimate is made of the time it would take to round up the sun's orbit after a possible passing of another star which could have raised so great a tide that the piece of rock formed the planets may have been drawn off from the sun's original mass.

The existence or age of the sun before this occurrence took us into the question of why the stars continue to shine. Here the physicist functions in the field of radio energy. Rapidly and brilliantly Dr. Russell described the general theory of contraction and expansion in the life history of a star, dealing with forces so tremendous "that only the nuclei of the atoms are small enough to hold so much energy."

Turned on the Einstein theory of relativity in its accepted meaning, the speaker mentioned the turning of mass into energy and measured the life of a star by the period in which it might consume its own mass, setting free the stupendous energy with which it continued to shine.

Bringing us back to earth by a comparison of our petty lives with the ages of years, the speaker closed one of the most lucid scientific addresses heard here and illustrated in his command and presentation of his subject the broad and yet intensive way in which true men of science think and work.

The Universal Use of Hospitals

FOLLOWING the line of thought we have been pursuing in these pages, we turn for the time from the practice of healing the sick as a personal vocation to consider what the community has to offer its citizens.

In the little village of the past where everybody knew everyone else and cared when neighbors were ill, certain women, motherly and self-sacrificing, developed skill in nursing, and aided the village doctor. The old type family physician, who is now so much regretted by the families if not by the profession is, on returns of years, the speaker closed one of the most lucid scientific addresses heard here and illustrated in his command and presentation of his subject the broad and yet intensive way in which true men of science think and work.

But this age of specialization has certainly worked out some definite problems pertaining to the organization of the profession as a whole, if not as satisfactory as was the village doctor when he functioned as guide, philosopher and friend.

In answer to a question put to the Red Cross office in our town, we were sent to the Dispensary with its municipal character on one hand and its nearness to the experts at the hospital on the other, just as we might have been directed to the postoffice or the public library.

Surely this is a great advance in community efficiency when the best that the age affords in knowledge of the human frame and the cure of its ills is put at the service of rich and poor alike through the functioning of the Red Cross, the municipal health department and the non-profit hospital through the devoted work of unselfish public-spirited and kindly women who establish dispensaries, preventoriums, and every thing else they can devise to serve their neighbors as the kindly women of the old village life served theirs.

In the modern age of specialization, the expert care of the trained nurse and the establishment of great, finely functioning hospitals in our cities have come to take the place of the family physician just as the public schools take the place of the tutor or family governess.

The efforts of Los Angeles to catch up with its own growth and supply its citizens with this modern service is aptly set forth in this timely statement received as we go to press:

Shortage in hospital facilities in Los Angeles hits the workers hardest, because they are the great majorities in number and consequently require the largest amount of accommodation.

Therefore, those who earn their living in trades, shops, offices, clothing houses and the like, people who work for wages and salaries—are particularly interested in the success of the Non-Profit Hospitals campaign which is now under way. The object of the appeal is to raise $2,500,000 by public subscription and donation, beginning May 18, for the erection of the Woman's Hospital and the new Children's Hospital. The campaign is to be conducted on the non-profit and non-sectarian plan. That means that the cost of hospital care in them will be without profit—at a rate according to the ability of the patient to pay. To those who make from $100 to $200 per month, these institutions with a total of five hundred beds will be a special boon.

Los Angeles is short over three thousand beds. Nearly one thousand people needing hospital attention are turned away from the local non-municipal institutions every month. The lack of beds has become a menace. The shortage has placed Los Angeles the lowest in hospital facilities of any city of its rank in the United States. For instance, the average number of beds in ten of the largest cities is four beds to every thousand inhabitants. This figure includes Los Angeles, which has only 1.7 beds to every thousand. There should be at least five thousand non-municipal beds here and we have less than two thousand.

The campaign for the two hospitals has been ameliorated to save the system of two drives. The organization for the appeal is to be done by volunteers and one hundred per cent of the money raised during the campaign will go to the Combined Hospital Fund.

The new hospital is protected by a network of gas, water supply and splendid fire-fighting equipment. The city is also fortified against criminals by an efficient police department. Nor has the city's population been stinted in its educational system and parks and recreation spots. In fact, in this regard, no city in the country can boast of better, and few of equal, advantages.

As a result of this, Los Angeles has permitted its hospitalization to fall to a point where the shortage has become a real menace to the welfare of the city. The city will continue to be the city where you should take the statements of leading physicians and surgeons who are conversant with conditions which they see every day in their practice in and outside the hospitals. The lack of accommodations at the non-municipal hospitals is such now that it is impossible to take care of the city's sick. Twenty-seven are turned away every day according to authenticated statistics. This is about eight hundred a month and ten thousand a year.

This situation is partly explained by the remarkable growth of Los Angeles in the past few years. The expansion has outdistanced the hospital facilities. Development of the hospitalization, therefore depends now upon speedy and efficient action.

The Adventure of Prayer

PRAYER is being with God. You can't choose at all about it, except just in choosing to be with Him. Perhaps He will take you up on the mountain with Him. Perhaps He will take you at the sunset in the morning and, because you will not be able to see Him. Perhaps you will be with Him in pain, or in exultation, or in happiness, or in tiredness. He just says: "Come to Me"; and you say: "I will," or "I will not."

You make no stipulations, that is not your part: you know that He wants you, and you know what kind of wanting that is by the Manger and the Cross.

You know that if you say you will not come He does not leave off wanting you, so you imagine what that means. You know that if you come to Him He will ask you to help Him about the Kingdom, that He will in the end give you what you want, but only if you ask for it that no else can do. You will find that He will ask you to do things which you can do if you forget about yourself and the sort of person you thought you were, or He may ask you to face death or complete shame as He does Himself. And all the time you will fail Him so often that by and by you will have no self-confidence left, only a greater confidence in Him instead, because He does not fail you.

And prayer must be fearfully difficult, because it isn't easy to be with God, although it is simple. It means that some things must go, like pride, unkindness, and self-indulgence, and self-importance. But all the same it is a choice which the best part of you wants to make, so that the most glorious hour in all the ages do choose the Adventure of Prayer.
MAY BASKETS

ALL the birds in the April list of arrivals may be found nesting in May. Nature has put color into the plumage, and joy into the heart which expresses its self in rapturous, exhuberent music, filling the air with gladness. He that hath ears to hear let him hear. And he that hath eyes let him find birds' nests—not to disturb but to admire and marvel over. There is something about a nest and its eggs which make us feel very tender and sensitive to the beauty and wonder of creation. The way the nest is woven, or carved, and curved and moulded and padded and ornamented and harmonized with its surroundings furnishes happy diversions and study for our walks. There are many types: the log cabins laid up with sticks, the adobe, the grass and fibre baskets and the pine needles, the original pine needle baskets; the Verdin's but of briars with the thorns all pointing toward the entrance; the cave dwellers home, the woodpeckers excavation, rock crannies, the simple depression in the sand and many more. The padded nest always suggests more tender parents—the luxurious softness of moss, feathers, plant-felt, hair, spider webs, and thistle down. The eggs are pearly white; Robin's blue, earth tinted, and sky blue, speckled and spotted and shaded, and those of marvelous traceries like the Bullock Oriole's which with all their fanciful decoration lie at the bottom of a deep covered, swinging nest where even the mother cannot see them unless her eyes are sharp as Robin's ears. Surely it is to find Gods' own handwriting on the wall of the empyrean Oriole's home! Who will find the Rosetta stone which will be the key to its translation.

There was a deal of leafy gossip in a flowering shrub and I decided the Bush-tits must have some of the Hummer's taste for honey, and, I might add, of the Lintel's for they have been pulling out those tiny white currant-ropias and nipping off the honey end. One day to my unbounded astonishment I saw the Bush-tit basket swinging in the shrub just high enough to miss the auto top. In using my ears instead of my eyes I had missed the joy of seeing the weaving right under my window. A bird-lover can not be reconciled for such a loss. Then I knew the chatter had been no idle gossip but happy planning—"Isn't it beautiful," "Ah don't you just love it," "Where shall I place this dearie?" I am sure it was only the camouflage that kept me from seeing the nest sooner. It was built in a mossy shrub, completely covered with green moss little vegetable fibres, fine as hair, and strings and threads binding it all together. No other bird so delights in decorating her home with such a variety of beautiful bits, a flower, a moths wing, a spider web, and in this case they had caught in some of the white flowers which formed a plum-like canopy over the home of the artist. The heavy wind storm, tossing the long willowy branches to which it was stayed, had crumpled the nest, and I was rejoicing that the little birds had flown, which was a conclusion with little foundation. I took the nest down some days later to see if it contained the feather bed which these busy mites like to provide for their babies. It took me some time to find the opening and to separate the tunnel-like entrance. My finger-tip touched feathers but not of a feather bed. It was the poor little mother herself trapped by the storm in her own nest when she entered to lay the first egg. This dear little friend of mine perish- ing right at my door! I felt guilty of murder not only of the mother but of the half dozen little ones which would have swelled the band of workers so valuable in this land of black scale, and so cheery and interesting in our gardens. They must have called for help but I did not understand. In the bottom of this deep pencil nest lay the one white egg on a cushion of moss and down so fine that it might have been from the coat of a Persian puppy. No, the little birds had not flown as I had thought—it had cost the mother her life when she went in to lay the first pearl in the jewel case.

Hudson writes of finding three little girls in a park feeding the birds, the eldest showing such evident pleasure in casting the bread about so that all might share. She chatted about the different birds to her little companions and when Hudson drew near and questioned, she told him the names—the real ones if she knew them, otherwise the names which she thought fitted them, as the golden duck because its feathers shone like gold in the sun. Then he told her of birds she had never seen. After listening intently she pressed her hands together and said "Oh, I do so love the birds." This picture remained with him for days for he too loved the birds. "It seemed to me that life was not life without them; that I was growing sick and all my senses dim; that only the wished sight of wild birds could medicize my vision; that only by drenching it in their wild melody could my tired brain recover its lost vision."

A baby nine months old is succeeding very well with her first word, which is "bird." She is delighted with bird pictures, her eyes follow the birds in their flight and she listens to their songs. She will be wiser at four than the little girls who said "Those are Juncos," repeating it after a lady and placing the emphasis on the "are." The lady asked her how she knew and her reply was "What could they be but Juncos?" If what we know best we love best we can be sure these children will be conservationists of this important trinity of birds, wild flowers and trees.

I heard the danger signal of the Song Sparrow and looked out just in time to see the Mocking bird himself at a Cow-bird which was sneaking along the hedge to see if there was a nest where she could deposit an egg. If they knew this bird to be a villain why don't they know her egg, or at least the young bird and thrust it from the nest before it crowds out the rightful family. The Cow-bird usually selects genteel and petite foster parents for her children such as the Phololated Warbler, but I have seen the Song Sparrow on tip toe feeding the young monster which she had hatched. They pick on the Least Vireo habitually and Dawson tells of seeing one iate mother drag the Cow-bird from the nest. Her anger must have given her strength

BIBBY PARK, LONG BEACH, CALIFORNIA, WHERE STATE REUNIONS AND SCHOOL PICNICS ARE HELD.

By THERESA HOMET PATTERTSON

THE SUNRISE SERVICE AT CATALINA

O F all the thousands of citizens who in this modern, Christian country arose on Easter morning to take part in some service, none chose a more impressive spot than Catalina. Surrounded by Pacific waters, touched by the morning light as the sun performed his daily miracle from out the eastern, level horizon, the jeweled island thronged with people who had come to worship, to adore, or merely to be there in diffidence and awe.

On the main land, thousands more were in attendance at the churches, on Mt. Rubidoux, in the Bowl at Hollywood where broadcasting stations sent the main music to hundreds of shut-ins who could not bow the knee before a risen Lord.

Hope for the future of the race is in that wide flung service. Few of those who climbed the mountains Easter morning may have observed Good Friday, yet each had had his own dark day; and the Man of Sorrows knows no fine, hair-splitting creed, but understands.

Through their own suffering leaders of this great throng have risen to heights of leadership. What will they do with all this mass of eager listeners who look to the church, to science, to philosophy, to answer questions which arise in every soul?

At Catalina Bishop Stevens held a service and the wisdom of the ages carefully preserved and made available to modern life flowed from his lips in the beautiful ceremonial of the Protestant Episcopal Church in America.

Over this land, lead in days ago by Spanish padres, the Indians from tribes below our borders fill the churches of the Roman Catholic faith; and mingling on the air all songs and prayers rise in glad unison as the dawn breaks on each new, Christian, Easter morn.

THE PROCESSION OF CHILDREN LED BY "UNCLE JOHN" DAGGETT OF THE TIMES RADIO STATION, IN THE GROUNDS OF THE ST. CATHERINE HOTEL ON CATALINA ISLAND, EASTERN MORNING 1925.
THE PLAYHOUSE
Continued from Page 11

...dresses; Wm. L. Haven, acoustical treatment; J. Hokom Company, sprinkler system; W. E. Langstaff, general electrical contractor; E. O. Nav Company, heating, ventilating and plumbing; Era Petersen, decorator; Roberts Manufacturing Company, hand wrought lighting fixtures; Safety Electrical Products Company, stage switchboard; Watkins Plaster Company, staff ornaments; C. F. Weber Company, theatrical chairs; West & Company, finished hardware.

The best minds of the community have been months and still are interested in the actual building of the Community Playhouse. Begun as a vital necessity, realized by those nearest to the weekly round of management, the project has been accumulating momentum and material until the talent of the town is concentrated in the social and artistic center now nearing completion on El Molino Avenue.

That the project is on a firm financial basis is vouched for in the personnel of the building committee of the holding corporation. Mr. Frank A. Sellers, as chairman, has so crystallized the various forces and so utilized the talent volunteered that not only have large funds been adequately handled, but money saved by volunteer work has been economically used for needed changes and improvements. Mr. T. W. Smith of the First National Bank of Pasadena has supervised also in the details of contracts, both of these public-spirited men acting for the Community Guild, of which the general board is Captain Paul Perigord, Mr. Hiram Wadsworth, C. J. Hall of the Pacific Southwest Bank, W. D. Lacey, T. W. Smith, Dr. James McBride and Frank H. Sellers, with Mr. Morin as consulting attorney.

With great interest we penetrated the mysteries of the theatre tower and basement, sharing with Mr. Sellers an eager pleasure in the perfection of appliance and modern equipment. Never before had we realized why a stage tower is necessary in a two-story building used as a theatre, or why theatre buildings in commercial centers are only partly available for offices.

Here the tower has become the main architectural feature, sharing only with George Washington Smith's beautiful white tower of the Loberta Theatre in Santa Barbara the distinction which is its due. Growing out of the internal use and necessity of its structure, criticized by the best architectural acumen, and carried to completion by Mr. Dwight Gibbs, architect, and Mr. Alson Clark, artist, whose study of decoration and architectural skyline has been at the service of the Playhouse for months, this tower stands for much in the community, the value of which will develop year after year.

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BULLETIN OF SOUTHERN CALIFORNIA CHAPTER A.I.A.

April Meeting of the Southern California Chapter A.I.A.

HAROLD O. SEXSMITH, Editor

The profession of architecture has suffered several grievous losses in a comparatively short time. Henry Bacon, designer of the Lincoln Memorial, Louis Sullivan, Bertram Goodhue, have passed away in the midst of busy lives. These men and their ideals are a living force in the lives of hundreds of Institute members who have felt their influence. The Southern California Chapter can be distinguished in having as members several architects who knew Mr. Goodhue intimately. Of these men, Mr. C. A. Sumner, one of the leaders in the construction of the new Los Angeles Public Library at the time of Mr. Goodhue's death, is now supervising the construction of this great building for Mr. Goodhue's successors.

The Need for Increasing the Appreciation of Fine Architecture

The few influence the multitude. Those artists who have the knowledge and the skill bear the responsibility of arousing others to a fuller appreciation of the beautiful.

In our midst we have exceptional talent among our architects. If they were allowed free rein for even six months, they could transform our city into one of rarest beauty. Examples of their skill are, unfortunately, becoming more numerous, but how can a city be pictorially intriguing, when there are two thousand commonplace buildings to one that is wonderful.

The majority of people, when they observe an architectural creation look but cannot see. They see a door or a window in the structure that they would like to imitate, but they have not the ability to analyze from the standpoint of the great principles of art, for instance the rhythm as manifested in the colonnades, the subtle chiaroscuro as shown in the roof tile shadows, or the fine regard for well spaced fenestration. Consequently, the popular taste for the best in architecture, and in all arts that accompany it, cannot be expected, until the discriminating taste on the part of the public is cultivated.

People can be awakened to the realization that each architect has a particular style and individual as that of great painters. When we take the trouble to interest the people in architecture or in the methods that go to the selection of the best thing for their owners' interest, then we can expect them to have marvelous skylines to our cities, and our streets that great artists will want to use as subjects for their great paintings.

The Canon of Ethics of the A. I. A., Article 3: "It is unprofessional for an architect to accept any commission or substantial service from any interested party other than from the owner."

Many years ago, before the A.I.A. was organized and had been adopted for the profession, it was more or less common practice for manufacturers of building materials to offer architects a certain percentage of the cost of such building materials to specify their use in certain buildings. It is a regrettable fact that such offers were generally accepted and, as a rule, the man who offered the most had his product specified without regard to the selection of the best thing for the owner's interest. This was one of the abuses that led the high-minded men of the profession to form the A.I.A.

Unfortunately for the profession, there are today architects who do accept commissions and favors from manufacturers and material men.

It is the endeavor of the A.I.A. to include all architects worthy of the name in its membership and to set up a standard of practice through its code of ethics that will enable any one desiring to erect a building to select any architect with the feeling that this architect is not only capable but absolutely honest. An owner wants to feel that his architect can and will advise him to the owner's best interest in every way and that the architect will be absolutely impartial in making decisions all the way through the work.

If a professional man does not inspire confidence, how can he expect to secure clients? Imagine the state of mind of a client who finds that the architect, whom he has selected and in whom he has the greatest trust and confidence, is receiving commissions from the metal lath manufacturers or from the architects and material, or material men.

Of course the manufacturer's agent and the architect do not have the opinion of such architects and the profession is bound to feel the effect of these opinions.

There are architects who, while they will not accept monetary commissions for material men or manufacturer's agents, and who feel themselves perfectly ethical, yet are willing to expect and ask real services and substantial favors from such men. They cannot see and will not admit that such services and favors are one with money commissions.

It is a sad commentary that most people will allow themselves to think that they can get something for nothing, and particularly in the case of architectural services. They will let a designer and builder tell them that their building plans will cost them nothing or that the building plans will amount to 1% or 2% of the cost of the building. Again, they will employ a certain architect because he charges only a very small fee. It is just such designers, builders and architects who have commissions and favors from material men, and the owners pay these commissions in every case in the increased cost of the material and the lower quality of the workmanship secured.

The Architectural Architect is doing more and more each year in educating the public to use the services of architects. We, the people will only consult architects and demand evidence of integrity as well as ability, we will not employ unprofessional and unethical for architects to accept commissions from contractors and other interested parties other than the owner, but it will be impossible for such architects to remain in business.

ASSOCIATED GENERAL CONTRACTORS
OF AMERICA
SOUTHERN CALIFORNIA CHAPTER
Los Angeles, Calif., April 21, 1925
To the Architects of Southern California.

Gentlemen: We are sure you will respond with your hearty cooperation when a reasonable request is made for standardization of some of the practices in the contracting and building business. Our immediate problem is to obtain building plans in time properly to prevent the contractors to get something for nothing. Some architects have assured us that they consider the accompanying schedule of time required for preparation of bids as being not only reasonable but a minimum for careful work. We will appreciate your assistance in establishing this better practice.

Yours very truly,
E. EARL GLASS, Exec. Sec.

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An interesting house by Pierpont Davis. Photographed by Margaret Craig, Architectural Photographer.
TWO BUILDINGS, MORGAN, WALLS & CLEMENTS, ARCHITECTS

A VIEW OF THE FEDERAL BANK IN WHICH MAY BE SEEN THE CEILING DONE IN CELOTEX, SUPPLIED BY GEORGE L. EASTMAN COMPANY AND ARTISTICALLY DECORATED BY AENZ-WARDEN COMPANY. ALSO THE BEAUTIFUL WINDOW GRIFFS IN WROUGHT IRON, THE WORK OF J. C. KUBIS

SOUTHLAND Magazine has on several occasions brought to the attention of its readers the many architecturally beautiful commercial buildings to be found in and around Los Angeles. Some of these buildings through publication in eastern magazines have received nationwide publicity after Southland had called attention to their merits. Many of the finest of these have been designed in the office of Morgan, Walls, and Clements, architects.

The building for the Gotfredson Truck Corporation, here illustrated, is a further example of their skill and ability in the design of commercial structures. Southland was especially desirous of an opportunity to "write up" this fine piece of work because it exemplifies the results that may reasonably be expected when Owner, Architect, and Contractor are in hearty cooperation.

The Southern California Chapter of the American Institute of Architects have long recognized this need for cooperation among these three important factors in every successful building. Every year the Chapter brings in a Jury of noted architects from other cities. This Jury selects the best building in each class of structure. The Owner, Architect, and Contractor are each given "Honor Awards" by the Jury.

The Gotfredson Truck Corporation is the happy possessor of this year's award to owners of buildings in its class. H. M. Baruch was the contractor to whom went the award for excellence and integrity in constructing the building.

Carrying out a previously announced policy of fostering and encouraging home industries, Southland desires to call attention to the excellent workmanship and efficient service rendered in the erection of this building by several concerns. Their service it will be seen was quite diversified, but its very diversity will evidence the solution of a problem which has concerned our Chamber of Commerce for some time; namely, the securing for Los Angeles of a great variety of industries. The first firm whose material found a place in the building is the Hammond Lumber Company of 2010 South Alameda Street. Their hurrying trucks are seen so frequently in these days of building activity that the words Hammond and lumber are almost interchangeable. One seldom thinks of lumber without the word Hammond in front of it. There is a reason for such an association of ideas. Perhaps it is their courteous and efficient service and the consistent excellence of their product.

There is one craftsman whose work deserves much consideration for he has made possible the more general use of cement as a floor material. Robert B. Lammens, 3716 Arlington Street, has developed a process of staining cement floors which is finding ever widening use. Chemicals are used which react upon the cement and upon each other to produce the desired colors. These colors range from light...
creased and buffed to deep rich reds, feather browns and purples. The effect of the chromatic qualities of the differing surficial colors are absolutely fast and penetrate the surface of the floor for some distance. One of the first large floors to be installed by this process was the floor of the Pilgrimage Museum in Los Angeles. In the hardest usage this floor is even more beautiful than when first put down and absolutely shows no signs of wear. Since that time its process has been very greatly improved. All the sales room floors in the Pilgrimage building were stained by this process. The cost is only a few cents per square foot.

Another interesting industry which has developed in Los Angeles is shown in the illustration of the Gotfredson Garage. All the roof trusses were designed and fabricated by a specialist. Mr. William J. Summerrbel of 7311 Easone Street has charge of this work. The clean cut and well studied form of the trusses are evidence of high mechanical and engineering skill. Many architects have availed themselves of this specialist's services and they have found Summerrbelie thoroughly competent, and anxious to cooperate, and able to save money for both owner and architect through economies in design.

Further illustration of the varied abilities of the architects, Morgan and Smith, is another Honor Award building, the Federal Trust and Savings Bank in Hollywood. Here craftsmen whose work on this building we are anxious to commend.

The interior plaster work as designed by the Architectural Trowel Company Incorporated, 3121 West Pico. An evident pride in work well done and an apparent basic knowledge of their craft, as can be seen in the highly skilled work of the Melrose Color Americans.

However, our sugar coated lining in the wall is not the only detail of the building executed by the Los Angeles craftsmen. Further experience in the theory of design, modeling and painting are responsible for the high excellence of its creations. We strongly urge our readers to visit both of these buildings, if for no other reason than to examine the work of this one man.

And last but not least—the Tropic Pottery Co. of Glendale which plays such an important part in most of our finest buildings—has lent themselves to add 'to the durability and beauty of construction in this our Southwest.'

BULLETIN OF THE ARTS AND CRAFTS

AND now comes summer. At least two of the active and many of the inactive Arts and Crafts meetings to which California artists are going. Paris to visit the International Exposition of Modern Decorative and Industrial Arts and Architecture, and Los Angeles to visit the Annual Exposition of the Arts and Crafts Society of Southern California.

The making of this Exposition is the result of the ruling that raw materials and copies be excluded. Perhaps many of our manufacturers have been afraid to take a chance in using original designs executed by Americans. Then, too, it is the curse of our art schools in a period that they have taught historic instead of original design. Without doubt there is more tradition in the East and that makes it harder for the Eastern teacher to accept principles which are in reality the very foundation of design.
CAPTURING SOME OF CALIFORNIA'S ROMANCE

By ROLAND E. COATE

Isn't it still possible for us to capture some of the romance of the early days in California? To reclaim something of the days of the ranches with their low adobes surrounded by old pepper trees, showing glimpses of whitewashed walls, broad, cool verandas and roofs of brick-red tile or hand split shingles? I believe that it can be done by looking back and studying the characteristics of these old houses of this southern country and gaining an appreciation of the manner in which the people lived who occupied them. Houses of straightforward, simple lines, showing unerring adaptability to the climate, were made of the materials at hand and furnished with the odds and ends from different sources, from Mexico and from around the Horn.

Such a house was above all else a place in which to live, a house to enjoy, a hospitable place, a house well fitted to its surroundings. Moreover, there is a connecting link between the early California ranch-house and our present day. It belongs to this country and its associations have been inherited directly. Transplanted architecture is interesting and often satisfying enough, depending upon the many factors that write themselves into every building program and the skill with which they are met, but how many Spanish houses, as they are commonly interpreted today, no matter how great their appeal, could stand up under the test which I saw applied last summer?

While driving inland we came quite unexpectedly upon an old adobe, several miles north of San Diego. We stopped and were very graciously invited in to see the house by the occupant, who was a newcomer from the east. He had brought with him a splendid collection of Colonial furniture and brasses. These pieces he had placed in the old house and although I did not see a single piece of Spanish furniture the result was one of perfect harmony. In trying to account for this I decided that the old ranch house was probably as closely akin to that furniture as to anything from Mexico or Spain. After all, the windows looked as though they might have been brought around the Horn in the early days, as was much of the material used in those old houses, I have been told.

Realizing that a ranch house cannot be built with great promise of success upon a fifty foot lot I have waited for the opportunity which has recently come my way to build such a house in its proper setting. In the plan which is shown the problem has been to try to capture some of the romance of the early days without sacrificing the modern demands of comfort.

The patio is the outdoor Living Room, small compared with those of the old houses but providing the possibilities for outdoor color with the use of potted flowers and vines and with the tile pool or fountain in the center. A dome of fine copper screen forms the roof over the center of the patio, thus permitting all of the doors into the house to be left unscreened and affording unhampered circulation and view into the patio from the various rooms. Thus it becomes the hallway of the house, as well as the outdoor room and makes possible a house plan of considerable economy. The imagination responds to such a house in this climate.

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COACHELLA DATE GARDENS

THE longer one lives in California and the more one ponders about the more it shows its infinite variety. It is a far cry from the snow-capped summits of California where the frost-loving apple flourishes, to the valley of Coachella where enormous clusters of Old-world dates ripen under the hot autumn sun. From Banning one can either reach the valley through forty miles of arid desert or around Palm Springs, within a few miles of the only species of native American palms, whose dry small fruits nourished the Taquitz Indians.

Indio, Mecca, Thermal and Coachella, these are the valley towns that have set their hearts on the date industry and bent all their energies towards its success. To the casual visitor is the tremendous romance that is apparent of industry still in its youth and one transported from the oases of Persia, Algeria and Egypt. But if one stays only a week on a date-orchard, something more than the romance makes itself felt. That is the patience, perseverance, experimentation, cheerful willingness to accept the defeat of tried methods and enthusiastic search for better ones. Californian ways cannot be the ways of the old world. For the pioneers it has been a constant trying and discarding of methods and it will be to their early struggles and hardships that future growers will owe their success.

The oldest ranch in the valley, a wonderfully picturesque old place, has seventeen year-old palms, with the black-faced piglets running about the ground. Here I saw the Palm Springs hermit, naked to the waist and bronzed from head to toe. He was the picture of a nature figure. While the other pickers used ladders, he was climbing from leaf-base to leaf-base. The young bachelor palms are carefully climbed. In the younger bearing orchards, the palms are low and picking can be done from the ground. The young orchard of palms is left to the freshly planted off-shoots. Dates are propagated in two ways, one by seeds, the result known as seedlings, though they can attain their maximum age of two centuries, or by off-shoots cut from the palm itself. The first method is a gamble, producing surprises pleasant and otherwise, sometimes tremendous improvements on old strains. The off-shoot method enables one to reproduce known and approved varieties. The off-shoots may be imported from the regions of the Mediterranean or from Arizona and California gardens.

Unlike the south-eastern states, California realizes the menace of a one-crop industry, so one finds acres of cotton and grapes associated with the dates. These additional crops are especially valuable during the years of the palms before they are ready to pay back in fruit the money expended for cultivation. Water of course is the most essential factor and upon the wise and regular method of irrigation depends the success of the fruit. Fertilizers, cover-crops, pruning, protection of fruit from weather and birds, insect pests are some of the other problems to be grappled with. Pollination is perhaps one of the most interesting phases of the industry. Like the pepper tree, our eastern holly and many others, the date-palm is a pollinator, the male tree furnishes pollen only and the female tree the ovules that develop into fruit. In the normal wild state the trees are equal in number and wind carries the pollen from male to female. In the cultivated state an equal number of males takes up an unnecessary and extravagant amount of acreage. Therefore the proportion of males is kept exceedingly small.

To insure pollination, however, spring-bearing pollinate flowers are broken from the male palms and tied among the bunches of female blossoms. This insures large and perfect clusters of fruit.

As "pigs in pigs" so "dates in dates" until we have had the luxury of California produce. It is singular to note how travelers return from the date-growing regions of the Old World tasting the fruit and yet no longer strange after they have explained the adulterated process of picking and concentrating the bare feet of the natives.

In America the different types demand different methods of picking and packing. Dates are divided into three main groups: dry, semi-dry and soft. Bread-dates illustrate the first group, exceedingly dry and edible in larger quantities than the softer types; of the semi-dry, Deglet Noor is the variety one hears most about. It can be picked with less care and aside from fumigation, needs less care in the packing-house than the juicer and softer varieties.

Of the latter there are innumerable strains and varieties with fascinating Persian and North African names, luscious flavors and soft colors. In contrast to the frumpy brown date of doubtful past, one is given an infinite variety of colors and shapes to sample, purple, black, fawn, color, small, large, each with its own distinct individuality. It is fatal to wander through a seedling orchard of palms, bearing their huge and heavy bunches and long drooping stalks.

The packing of the soft dates which comes in the early fall, is a delicate job. Women are more valuable than men, their touch is so fine they must not be bruised. To avoid bruising, flat trays with small shallow berry-boxes are used. The dates are placed in them carefully, only one layer deep. Trays are wired together and rushed to the packing-house. Some ranches pack their own, while a group of three are trying things out on a co-operative basis, with their packing-house in Murrietta. There the dates are taken into the receiving-room, checked off and placed in a huge cylinder where a pressure of gas brings about complete fumigation. After entering the main room, they are washed in a fine spray of water, then dried in warm air. The next step is grading. Then they can either be packed and sterilized in glass jars or put in cartons. If destined for cartons, they are sterilized and dehydrated, then packed in air-tight sealed packages. The keeping quality is assured, and they can be shipped to all parts of the country.

One other interesting aspect of the date-growing is the way in which the growers regulate their lives to tropical heat which has been known to reach a hundred and twenty-nine degrees. Water that fills a swimming-pool is equally valuable afterwards for irrigation purposes, and almost any heat is endurable with a cool swim every few hours. The sight of pith helmets gives one the romantic feeling of being somewhere near the equator but utility justifies their existence more than romance. A low house, wide spacious rooms, screened-in-verandas, green lawns with the dense shade of umbrella trees, makes desert life very different from what one imagines it.

Clever devices like sun-heated hot water from coils on the roof, fruit and vegetable coolers under glass with pipes of ice-water running through, show how easily one can adapt modern conveniences to extreme climatic conditions. A few things of course they must go without; horses cannot breathe there on account of the heat, a mule's morning is over at ten; there is very little rain. Great winds come suddenly, that break the long rows of graceful palm trees, and leave the air as clear as a spring shower leaves ours.

It is strange and wonderful to think that in a few hours from the metropolitan turmoil of a vast city like Los Angeles, one can travel in the shade of golden-fruited, grey green palms, with the blaze of a tropic sun above, and a distant view of deep blue mountains in their naked primitive moulding, and find desert peace.
THE ARCHITECTURAL CLUB OF LOS ANGELES

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proached by a local architect who is in need of a designer. The man to fill the position must be of the very best training and experience as the work involved is to be under the supervision of, and is to be designed by, the man selected. The salary will be commensurate with the obligation and ability involved. There will be an opportunity for an associateship for the right man. Any communication on the subject will be considered confidential.

Allied Architects’ Library
Club members are again reminded that the Allied Architects Library on the eleventh floor of the Citizens’ National Bank Building is open to club members. A few wise and studious fellows have formed the habit of dropping in at the library and browsing during the noon hour. It is surprising how much inspiration one can pick up by a few minutes spent in such manner each day. The library is soon to receive an accession of eighty-four new volumes from the house of Monnaie in Paris. This new material will be mostly on French and Italian architecture. Here is an opportunity. Let’s make it good.

Illustrated by a Complete House
By Bennett and Haskell. Cyril Bennett and Fitch Haskell, Architects.

A HANDSOME HOUSE OF EXCELLENT PROPORTIONS AND A CALIFORNIA LIVE OAK FOR BACKGROUND AND SHADE.

Etching Class
Several members of the production department of the Allied Architects’ Association have formed an etching class under the instruction of Mr. Millier. It has been intimated that Mr. Millier might be willing to conduct another class in this most fascinating subject. Any club members who are interested should get in touch with Mr. Adams at the Allied Architects’ drafting room, Pacific Desk Company Building.

Small House Plan Service
The Small House Plan Service bureau conducted under supervision of the club is still calling for small house designs which may be published in the Small House Plans Service Bureau. Members who have material of this nature should make it available for publication. Many plans have been sold as a result of this type of publicity.

Plans From All Over the Land On Display At The Small House Plan Service
The Small House Plan Service of the Architectural Club has recently made arrangements with the national office of the Architects’ Small House Service Bureau at Minneapolis, to offer the plans and publications of the latter to the building public here, in addition to the small house plans of California architects.

The national organization acts through Regional Bureaus in various districts of the country, so that the designs of each bureau are primarily intended to solve the problems of its particular section. Much of the work, however, is adaptable to other fields, and it is with more purpose of making the Plan Service of the Architectural Club of the widest possible scope and usefulness that all available material of approved standards dealing with small house problems is being gathered together, displayed and offered to the building public.

The Small House Plan Service is located in the Building Material Exhibit in the Metropolitan Building.

THE HOUSE AND ITS COST IN CALIFORNIA

HAPPY is the man who owns a tree around which to build his home. Happier still is he who knows how to build a house around a tree, or in any other position and still keep it within bounds and habitable in all kinds of weather.

As the old nursery rhyme has it, “This is the house built, round a tree, and this is the builder who did it.”

Of course the recipe reads, “First find your city lot with a tree on it,” this is no easy task, for our first families were from the Middle West, where it rains all summer and, being brought up to think of trees in terms of firewood, they cut down California’s beautiful oaks and sycamores and burned them. Then, when the summers grew drier and drier, they hurried to plant trees. And, while some were enamored of the palm, the more sensible ones planted our fast growing live oaks, or let them grow where the acorns dropped.

But this is the house built around an oak tree and now tea is served beneath its kindly branches on the terrace just outside the sitting room. Harold W. Herlhy is the owner and Fitch Haskell the architect. To Mr. Haskell the owner gives the credit for making possible a home that is hospitable, conveniently arranged and thoroughly livable.

Under the influence of a little tree and having found an architect who was sympathetic and understanding, it was inevitable that the owner should find himself in a home that met his needs at every turn.

A large degree of Mr. Haskell’s success has been due to his penetrating intuition of an individual case, but it has also been due to another happy factor—his ability to select decorative features that add distinction without over-ornamentation.

No one who enters the house can resist the charm of good proportions and useful spacing. The front door opens to the north, a most economical conservation of the sunny sides of the house for other purposes, where sunshine is useful.

Set in the door itself is a little grill that opens through which those inside may see the street or speak to a night visitor. On the opposite side is a side entrance into the front hall and to the owner’s or man’s in town’s room. A little door also connects the service part
of the house with the front hall.

In a house such as this, which is an orderly arrangement of the owner's needs, the architect and the contractors get their best results from working not directly to specifications but by getting together and visualizing the house as a whole. Therefore, when the architect's specifications call for bids on the job of covering the wood and plaster with paint, the contractors chosen must be trustworthy and competent, and have in their employ workers who will carry out the spirit of the thing. An artist unusually conscientious in this respect was selected by Mr. Haskell for the Herlihy house, W. S. Pesenecker of 34 North Broadway, whose ability to perfect the architect's plans proceeds from his ability to visualize first the owner's feeling.

The gray-green sashes and screens, and the little wooden grill which have contributed in a subtle fashion to the quiet beauty of the house where the products of the Crown Manufacturing Company, which, in its plant covering three acres at Green and Vernon streets, has under the supervision of W. L. Leishman been working for twenty-one years the millwork needs of architects who appreciate the advantages of well-dried lumber and the facilities of a large well-equipped factory. (The heating system was selected from the Pasadena Gas Appliance Company at 501 Colorado street.

Carefully worked out in its proportions, its moldings and window frames, its simply paneled doors and interesting wooden grills, this house is a liberal education to the whole community. Its example is worthy of imitation although to copy it would be a crime. It proves that by a careful selection of the best materials and most reliable contractors much more can be secured for the same money, and satisfaction be lasting as long as the home stands.

Working with the architect and the painter, and more especially with the chatelaine of this delightful house, was Mrs. Nellie Kerns Mansfield, sister of Fannie M. Kerns, who has been supervisor of art in the public schools of Pasadena for many useful years.

Mrs. Mansfield has rapidly developed her business of assistant to the architect in the decorating of homes. She goes shopping with the chatelaine and makes the draperies, curtains, embroideries used in the whole plan of decoration.

Fascinating indeed are her beautiful curtains, designed under Miss Kerns' direction, and embroidered in the Mansfield shops on their own embroidery machines under their personal supervision. Original, sparkling, suitable, are the adjectives that come to one as Mrs. Mans-

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RECENT BOOKS—REVIEWS

OBEDIENCE by Michael Farley, 
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This is an attempt to portray the 1800 period in England, but the appropriate “temps autre, autre moeurs” atmosphere seems to be entirely absent. Its situations and sentiments might be just as easily encountered in our own day. The story, presented with average merit, deals with a high spirited heroine and an equally high spirited father. Since there is a lover in the case, the girl comes out victorious, according to the “Hoyde” of this class of fiction.

THE CAROLINI AN by Rafael Saratini, 
HOUGHTON MIFFLIN COMPANY

If we have this prolific author in a new role, exploring fresh fields for material for his romantic fiction, and the result is rather above his average novel. He has chosen for his scene, Charleston in South Carolina, during the Revolutionary War, with a patriot as hero, a wandering hero, and something unusual in the way of villains, an important element of the formula which he always follows very faithfully. However, here, he has made a painstaking and praiseworthy attempt to reproduce the background of time and place, and has succeeded admirably in spite of an ungraceful style. The main plot and all the little plots are intimately involved in a succession of events closely connected with the progress of the war in that section. Certainly the viewpoint of an author who is at least half English is noteworthy because of its apparent sympathy with the revolting cause.

MOCK BEGGAR by Lawrence Meynell, 
APPLETON & COMPANY

The author of this first novel has either deliberately chosen or had thrust upon him a style somewhat reminiscent of the “Dolly Dialogues,” written in the now famous 1800’s, a style demanding wit on every page, and if Meynell is witty only on some pages. There is no plot to speak of, and little action until rather late in the progress of a somewhat erratic tale, which mostly by means of conversation, portrays the life of a group of young English people, during the last ten years. While the outlines of these youthful figures are delineated, some baflling readers in their way they assume a tangible shape, so that we gradually become conscious of the personality of each. On the whole, this is an improving book, not because it improves the reader, but it improves itself; when presently the author forgets to pose and go to writing in earnest.

John Carter has made this novel the subject of a review in the March 12 number of the “Saturday Review,” a publication whose contributors are literary critics able to present the trend of modern literature, with notable distinction and sincerity.

THE MOMENT OF BEAUTY by Samuel Merwin, 
HOUGHTON MIFFLIN COMPANY

While there is no distinctive quality of style or substance in this novel, it presents an interesting and valuable view of a world about which most of us know very little, the theatre and theatrical people. The heroine is a youthful actress, who has become a man and is now famous. Of course they both have that temperament so closely connected with talent. Evidently actors and actresses have to solve the same problems of life that Bob up to interfere with the happiness of less spectacular individuals, and the exigencies of a career on the stage, make a fortunate solution far more hopeless. The book contains many discussions of well-known players and recent plays, which presumably represent the viewpoint of theatrical people themselves.

SHAKEN DOWN by Alice MacKown and Perry Newberry, 
FREDERICK A. STOKES COMPANY

This story might be likened to a bare tree in winter when we may see clearly the parent trunk with the limbs branching off, one occasionally seeming to have no apparent connection with it. However we are interested in tracing the pattern against the sky. In other words this is a mystery tale without, dealing with murder, but more especially kidnapping, and involving a corrupt political ring and graft in the police force of the San Francisco of April, 1906. The details of the plot are already wound into a hard knot, just “at the dawn of the earthquake day”, to quote a famous poem, and the action takes on additional momentum. The catastrophe, fatal alike to the city and the villains of the tale, completely saves and even regenerates the others.

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DAY NURSERY

The Children’s Day Nursery, under the leadership of its chairman and wonderful committee, is now in its twenty-second year, is doing its work intensively and remarkably efficiently.

The members are on the Board because of their real interest and a belief that Day Nursery work has actual value in community play garden with adequate play material is provided.

Parents are helped in changing undesirable home conditions and developing possibilities for fuller home life, and are advised in the character training of their children. Come to us, dear parents, let us know your heart will rejoice when you see what we are doing. Have a part in this great work of building Destinies—making the men and women of tomorrow.

THE SHUT-IN DEPARTMENT

We are planning, through co-operation with the National Shut-In Society, to make the work of this branch of the League one of its most important. The “shut-ins” are invalids who are skilled in the various hand-crafts and can be made entirely self-supporting if we provide a market for their products. Teachers may be needed for those who are not skilled and happiness be brought into the lives of all, even those who have never hope to be self-supporting.

We are more than fortunate in having with us former active members of the National Shut-In Society, who can direct the work of the committee which is now being enlarged. Members who can give time to this work, in the selling, visiting or teaching surely are asked to signify their willingness to serve.

GIFT SHOP

The Exchange and Gift Shop at the Assistance League on Delongre, is to be enlarged by opening an additional shop at 1003 Rancho Santa Fe Ave., and to be known as "Extra's," in Hollywood.

There is found many like himself, ex-doctors, ex-lawyers, distinguished and titled foreigners, men and women of every age, nation, and variety, a pot pourri of humanity, where many are called but few are chosen, where fortunes are made but few and hopes blasted and reputations ruined.

Be it known that the gray-haired woman, “but he is proud and will never tell,” is finding the year from her test eyes, she said: “Please hurry, have you my black dress? I have the rest of the money that I must hurry, can I dress at the studio.”

And so the little woman went on her way, and one of them sawed the large gum in her throat and hastened herself sorting the slippers, darning them and arranging for her comfort.

It is not strange that returning home that evening she spent some two hours at the telephone begging for the house keys for silk hats, dress suits, men’s and women’s and children’s wearing apparel—everything and anything to fill the needs of her spinster of men, women and children that daily to the Assistance League Thrift Shop for wearing apparel, every kind that the Motor Corps were subject to calls for the bundles and boxes—possibly containing a silk hat and a silk belt for her Country Doctor. His case is one of the many needy souls that your old silk hat or dress suit or business suit might be the cause of furnishing a bread ticket.

TO OLD MEMBERS:

The Assistance League of Southern California is planning many interesting activities for this year and we are particularly desirous that you continue your membership in the organization.

Membership in the League carries with it the privilege of participating in the work of its splendidly equipped Day Nursery, Woman’s Exchange, Thrift Shop, and Location Bureau, as well as the privilege of attending and inviting guests to the Round Table Lectures, and using our Tea Room for receptions, tea card parties and other entertainments.

Each Member is also given without cost a year’s subscription to “Southland,” the official organ of the League, and a highly-creditable monthly magazine of general interest, which for a single year is $2.50 a year.

The Membership Fee, including the Magazine, is only $5.00 per annum.

The Day Nursery and Good Samaritan Departments are supported and maintained by the Community Chest. The various other Departments of the League, however, are not affiliated with the Community Chest, and the money realized from Membership fees is used for the upkeep and maintenance of the Community House and grounds at 5604 De Longray Avenue, and for expenses incidental to the management and operation of our Woman’s Exchange and Thrift Shop related activities.

We are confident that you will enjoy association with and participation in the various humanitarian endeavors of the League, and trust that we may receive your acceptance of the Membership that has been assigned to you.

Donations to our Building Fund, Thrift Shop, Woman’s Exchange and related activities will be gratefully accepted.

The following letter is being sent to all members. If you have not received one, call LIFE occupied 5153 and application blanks will be sent to you at once.
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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. Urmyn Seares, who, having been duly sworn according to law, deposes and says that she is the editor and manager of California Southland, and that the following is a true statement of the ownership, management, circulation, etc., of the aforesaid publication, for the date shown in the above caption:

that the name and address of the publisher, editor and manager is M. Urmyn Seares, Pasadena; that the owner of said publication is M. Urmyn Seares; that there are no mortgages, bondholders, or other security holders, owning or holding one per cent of the bonds, mortgages or other securities of California Southland. Sworn to and subscribed before me this first day of April, 1926.

JOHN R. BRAGDON, Notary Public.

My commission expires November 7, 1925.

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No. 66  
JUNE, 1925  
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Announcements of exhibitions, sales, concerts, and other events are free of charge and should be sent to the Southland Calendar, Pasadena, at least two weeks previous to date of issue. Full correction can be guaranteed if they are received later than that date. California Stampede is published monthly at Pasadena, California. One dollar and twenty-five cents for the series, two cents per copy. Advertisers will be charged as many times as desired if notice is given before the first of the month for which the change is made.

Of special note, Sunday, July 21, 1919, at the Post office at Pasadena, California, under act of March 3, 1879.

**SOUTHLAND CALENDAR**

**Clubs**

**VALLEY HUNT CLUB, PASADENA:** The formal season at the Valley Hunt Club closed May 31, after which time no programs are arranged. The tennis court and swimming pool are open for the outdoor attractions during the summer, and individual parties, both afternoon and evening, are arranged for by the members.

**ANNANDALE GOLF CLUB, PASADENA:** The afternoon bridge, Mah Jong, and ten game parties have been discontinued for the season; but tea will be served as requested, in ladies cards for all members. Each Friday is Ladies' Day. The usual Wednesday and Saturday luncheons are continued each month through the summer.

**FRANCISCAN COUNTRY CLUB:** 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' Days, second Monday of each month.

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

**MICHIGAN COUNTRY CLUB:** Ladies' Days, fourth Monday in each month.

**LOS ANGELES ATHLETIC CLUB:** Dinner dances are arranged for the third Thursday of each month.

**SAN GABRIEL COUNTRY CLUB:** A dinner dance is arranged for each Thursday of each month. On Friday or each week, a special luncheon is served, in the afternoon.

**MONTICELLO COUNTRY CLUB:** Provides an 18 hole golf course, two courses of squares courts for tennis, bowls and croquet. Ten professional and informal bridge parties are arranged.

**LACROSSE GOLF AND COUNTRY CLUB, SANTA BARBARA:** Offers a range of eighteen holes, rivaling any in the world, and beauty. A regular program of additional social events will be provided, and even more informal social events are in the making.

**BEDLAM COUNTRY CLUB:** Golf tournaments are held every Saturday, Monday or each week. The members are served a special luncheon. Those who do not play golf or who have had a round in the afternoon, are served a bridge or Mah Jong party. Every Saturday afternoon tea is served.

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**Art**

LOS ANGELES Museum of History, Science and Art, Exposition Park. The Russian Art Exhibition will continue through June 25 and is attracting many art students as well as other interested patrons of the fine arts through its colorful programme. The decorative works of Russian art depicted on the canvas. The exhibit is a group of the recent works of one hundred master artists of the old and new schools and one set to Los Angeles through the direction of the Russian Art Exhibition. The group is unique in that it has been arranged to depict the various phases of Russian national life in the expositions. These exhibitions are one of the series of expositions in Los Angeles which will be continued throughout the year under the supervision of the committee.
during the month of May, gathered much of his material for desert vines and snow-covered mountains on a recent trip to Bishop, in the Inyo mountains. He is planning to go to the high Sierra for more paintings about the first of July.

PAINTER"S West announce their eagerly anticipated early summer show at the Acacias opening June first and running three weeks.

THE ART DEPARTMENT of the University of California at Los Angeles is holding an exhibition in the gallery of the year's work of its students. It includes some of the best work in imaginative and commercial illustration, as well as in water color, poster design, craft, sculpture, and woodcut. The work will be on exhibition up to the 15th of June.

LILLA HOBSON, of the Chair- man of Women's Club, is teaching art at the Los Angeles Art School, and is doing some very promising work in color design.

MISS NELLIE HUNTINGTON GEREE, in charge of the art department at the University of California, Los Angeles, has been very successful in her efforts to establish and furnish the small home on the campus of the university. Her work, which is illustrated in the summer edition, was given as a part of the Better Home Week program.

COTTON CADORIN, the prominent Italian sculptor, has just returned to Los Angeles. His exhibit, a large and distinguished addition to the Santa Barbara art colony, has made arrangements to take the Colino Campbell studio for the summer. Mr. Cadorin comes on a line of famous Venetian sculptors and artists, and has done monuments in many parts of Europe and this country. He has worked in many eastern cities and in Los Angeles, and has done continual shows in New York, where he has a studio on Riverside Drive.

Mr. Cadorin's more celebrated works in this country include a beautiful marble group called 'Death and Resurrection' in Woodland Cemetery, New York, and a war memorial at Edgewater, N. J., which was dedicated on May 30th. Mr. Cadorin was for two years professor of design at Columbia University. He is famous for his small bronzes and marbles and the ivory bas-reliefs of which he is the unique exponent.

MISS ESTHER CRAWFORD will leave on June 7th for a trip to Alaska where the experts do so much painting as possible in between sight-seeing expeditions.

DAUL LAURITZ, a native of Norway, left Friday, May 22nd, for his home, and before he expects to spend several months painting the northern summer landscapes. Mr. Lauritz has located painting spots and sea in California, and last year he brought home a collection of paintings from the Columbia River country.

DOUGLAS DONALDSON, the decorator-philosopher of Melrose Hill in Hollywood, will hold card class in color design and interior decoration. It has been said that Mr. Donaldson has a liberal education as well as an artistic one.

HANS DIETER KREUZ, winner of the Harrison Gray Otis prize at the Sixth Annual Exhibition of the Los Angeles Art Museum, has exhibited during the latter half of April, sixteen water colors and about twenty etchings at the Little Gallery in San Diego. Mr. Kreuz gave up etching for a number of years, but that he has gone back into it with renewed interest and vigor, is shown by the quality of his latest work.

THE COVER PLATES

MRS. KATHRYN LEWIS LEIGHTON shows us to present this month her third cover for Southland. In a year ago, her painting of the desert in its spring-time beauty, was bought as a part of California's Southwest display at the Chicago World's Fair. It is a startling, mountainous view of the Californian Rockies, the kind of work which has been accorded by a high official of the Canadian railway.

MR. RALPH MEYER holds a crimson rose for this payment of the vigorous brush. Pennsylvania, has taken one of the cottages in the park for the summer's stamp and signature.

For the Pan American Exhibition to be held in Los Angeles in 1933, Miss Leight on is one of six local painters to be invited to send paintings for sale, and her place in California Art is established and growing steadily year by year. Through the interest of the Biltmore Salon and the group of western artists there exhibiting, California Southland is planning a series of covers, setting forth the work of those artists in a series which will show how beautifully art can be made to appeal the same of any picturesque country. Now that this magazine is to be placed on the Limited and Rock Island trains, we must live up to our reputation.

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Music

WOMAN'S CHORAL CLUB of PASA DE NENA, Los Angeles, will give the last concert of this, the eighteenth season, at the Shakespeare Club house, June 2nd.

THE PASADENA concerts by the Los Angeles Philharmonic Orchestra, Walter H. Rothwell, conductor, will be held at the Raymond Theater, where the last season's subscription was held. The dates for the 1933-24 season are December 13th, January 23rd, February 19th, March 15th, April 1st, and April 5th. The entire Philharmonic Orchestra will be heard in its entirety.

THE FINAL and eighth Colonel Chamber Concert of the season was given April 30th, with the Classical Music Society of Los Angeles furnishing the, assisting artists, Mrs. M. C. Ebell, Mrs. B. H. Cadorin, Mrs. L. J. Dean, secretary; Grace Eaton, treasurer, Mrs. John Donaldson, manager, Mrs. F. H. Tolkin, assistant business manager, Mrs. Sherman Harwood, Mrs. Burke Saxe, directors.

JOHN SMALLMAN will present his Apollo Male Quartet in a recital at Chincoteague Hall, Los Angeles, as part of Woman's Club of June 5th.

MRS. J. J. CARTER, who is in the East in the interest of the Hollywood Bowl concerts, returned in this month to Leopold Stokowski of the Philadelphia Orchestra to conduct as a guest conductor at a benefit concert.

ADOLPH TANDLER'S Little Symphony, of thirty players, is giving a series of concerts at the community Playhouse in Pasadena, Sunday afternoon.

THE LOS ANGELES OPERA ASSOCIATION, and the California Grand Opera Company have announced dates on which there will be no conflict but instead one company giving an opera of moderate length. The Los Angeles Association in its presentation of Madame Butterfly, is announced to open with "Libera," September 29th, and concluding with "Cavalleria Rusticana" and "Navarre," October 25th. The California Grand Opera Company's season is to follow immediately, at the Olympic Auditorium, October 27th.

THE MUSIC TEACHER'S ASSOCIATION holds its annual convention in San Francisco, July 6th-9th, with the St. Lawrence Hotel as host. CALMENLOUVEST is the concert hall conductor for Adolp. Tandler's Little Symphony Orchestra.

MRS. EDWARD MACDOWELL, widow of the famous American composer, announces that Roy Harris, a young composer and critic in a period of attention, has formed a MacDowell Fellowship, which admits Mr. Harris to all the privileges of the MacDowell colony in Peterborough.

LISTET's orchestra, "St. Elisabeth," received in its first Los Angeles presentation last month, premiere Russian and American composers. Mr. Harris, has composed a new work, sung by Ballock's large mixed chorus, under the direction of Mr. Tandler, conductor.

Announcements

THE PAGEANT OF SAN JUAN CAPISTRANO, the history of the Mission told in episodes adapted to stage, by Rev. St. John O'Sullivan, and produced by Garnet Holme, will be given all through the summer, opening June 14. The following dates are the 21st and 23rd, with a special performance Saturday, July 9th.

THE PILGRIM'S PROGRESS, THE Life of the Christ, announces the sixth annual season with a new play. The leading roles will be filled by former players, including Florence Reardon who created the role of Mary Magdalene during the initial presentation.

COMMUNITY DANCES, in Pasadena, under the auspice of the Drama League, and given in the auditorium at Tournament Park, will be resumed this summer opening June 15th.

PASADENA HIGH SCHOOL COMMEMORATIVE PAGEANT will be held in the Rose Bowl, Friday, June 19, in the afternoon and evening. The pageant program is arranged with a more than a thousand hour's work to meet the interest of beauty and color and flowers, and includes the Kil's Band, E. W. Harrison, Director,
June 23 to September 15; Marion Boulette, soprano (Riveride); June Tunison, mezzo-soprano; Allen, soprano; Winifred Smoot, Hurbey, pianist, and Violet Consack, pianist (San Bernardino).

University of Redlands announces the ground was broken, May 1st, for the eleventh permanent building on the campus when convocations for the library building was started.

The lunch hour programs of the Soroptomist Club, held Tuesday of each week at the Biltmore, Los Angeles, included, May 6, a talk by John R. Gage, President Los Angeles chapter of the Biltmore Woman's Club; May 9, the whistling violinist; May 12, a five-story program was given, written and directed by H. G. Gillett, City Mother, gave a reading, and Henry Hotchener, world traveler, addressed the club; May 15, the program consisted of readings by Clinton Holt, accompanied by Anita Arias and songs by Alice Lobe, accompanied by Frances Roeder Collins. May 20, a business meeting for members, with a rehearsal of club songs, made up the program. Mrs. Lena R. Pepper, vice-president, presided in the absence of the club president, Mrs. Gertrude C. Mayo, who was in the East, visiting Philadelphia, Washington, New York and Boston.

Pomona College, Claremont

An exhibition of paintings from the Laguna Beach Art Association has recently been shown at Stanford University and is now open to the public in Kemper Hall, Pomona College, every afternoon from 3:30 until 5:00. The collection shows typical landscapes by a number of well-known painters and is supplemented by an additional exhibit of pictures by William Griffith and Mrs. Ann Hill.

The Pomona College commencement exercises began with the Senior music recital in Bridges Hall of Music, Thursday evening, June 13, the Friday after the art department will hold its annual exhibition and reception. Professor Kaminsko will give a gallery talk in connection with an exhibition of the Laguna Beach Art Association. On Friday evening, June 12, the Senior opera, "The Gondoliers," will be produced in the open air theater in place of the usual Senior play. The opera is directed by Dr. Garnett Hole of New York City.

Saturday, June 13, is alumni day, beginning with the alumni parade, continuing through program, lunch, musical, alumni banquet and alumni dance to a final view of the stars from the Frank F. Backett Observatory.

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President Blaiddell will preach the baccalaureate sermon in the open air theater at 8:30 Sunday evening, June 14. The Pomona College graduation exercises will be held in the open air theater at 6:30 p.m. Monday, June 15, Professor William E. Morey of Harvard and Pomona giving the Commencement address.

June 22 is registration day for the Pomona College summer session.

At a feature of the opening of the Pomona College Recital Hall, session, Edward Dale, prima donna soprano and soloist for the annual baccalaureate of the Federated Women's Clubs, will give a recital at Bridges Hall of Music on June 24 or 25. The popular price of $1 will open the concert to all the music lovers of Pomona Valley.

All the social service clubs and agencies in Claremont have combined in a Community Council, which is sponsoring as the first event of community-wide interest a Fourth of July picnic, program and celebration in the open air theater.

Santa Barbara

The Community Arts of Santa Barbara do not offer a regular program through June and the only announcements are June 14 Chamber of Commerce, 10 to 6 of every day. Exhibition of California material which was recently displayed in the Architectural and Allied Arts exhibition in New York City. A symposium of Plans and Planning Committee of Community Arts Association.

June 13, School of the Arts, 506 Santa Barbara St., 8:30 p.m. Recital by pupils of the school.

PUBLISHER'S NOTICE

The recognition which California Southland has received in the East is announced this month in the following letter to Mrs. Dan Seaborn, secretary and efficient member of Southland's staff.

This magazine will be placed also on the observation cars in the Golden State Limited service of the Chicago, Rock Island and Pacific Railway Co. The letter to be published in July discussing the advertisements and announcements will follow this, and a continued policy of placing the California Southland representative of all the best interest of this Southern gateway to California's homes and gardens and community life will show our appreciation.

This recognition by experts and business men high in office and representing the most efficient public service in the country is an honor for Southland's inspiration for coming issues of this general readers' magazine.

Mrs. Sebastian will represent California Southland in Santa Barbara this summer. She has taken a cottage at Montecito and is authorized as assistant to the publisher in that district as well as in Los Angeles.
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NO. 66, VOL. VII
JUNE, 1925

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CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal. Copyrighted, 1924, by M. Urmy Sares. Advertising: California Southland, Pasadena, Col. 916. Los Angeles, TRinity 1501; Subscription price for 1925, $2.50 per year.

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LOEW'S TOWER
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IN A CALIFORNIA GARDEN  by THERESA HOMET PATTERSON

It is a thoughtful hostess who has a palm holding up a jasmine umbrella waiting at the curb! One lingers under the spell of its perfume and looks about expectantly. A lacy screen of flowering shrubs runs behind an ivied wall along the street. A walk banked on the right by shrubbery leads by groups of steps up the lawn to the vine covered home of Eleanor Bissell. Wild Flower, one of the beloved children of the San Francisco Exposition awaits part way up with her smile, and in exchange for her welcome has many a bunch of violets laid at her feet or on her poppy hat. Do not tarry for the baby song sparrows are there and mother is circling, a delirium of fear! Potted plants and hanging baskets loiter around the doorway where a gay awning shelters inviting chairs—Mother Quail brings her family out—not so much to entertain you as, apparently to satisfy her own curiosity, one of the babies had a sorry rebuff when he tried to fly into the house through a closed window.

In the foreground the lawn flows down to a perfect specimen of deodar which forms a part of the street screen. Its wee branchlets overlap like feathers, completely covering the midrib on its long plum-eke branches. The lower ones rest upon the ground, rising again at the tip. The weighted look is that of one "Upon whose bosom snow has lain." From the very tip of this tree a mocking bird has flooded the garden with music for many years. To be in keeping with the place he knows he must have variety. He imitates six birds perfectly, and loves to contrast the raucous call of the Jay with the sweet notes of the Goldfinch. A second and third doolar bear about the same relation as the three bears and behind them a pink single rose and myrtle run wild and make safe cover for the birds that feed upon the lawn. Rosy green camphor trees lead off to vistas of red roofs, the far bank of the Arroyo, and the hills scarred by new drives where homes cling by some new process of anchorage. The sky line scallops and dips clean cut or cloud draped where "the forges of the sunset flare up in golden fire."

Since the death of the beautiful pines the drive is visible from the house, swinging in between its golden borders of euonymous, and the garden beyond. Formerly the drive was like plunging into the deep woods, a marvelous achievement in deception for so small a place.
While the pines were duly mourned a new beauty has been revealed which is more than comforting.

An ivied terrace runs back of the house, topped by red-gold lantana with a background of brown acacia and goldenglow against the line of dark cedars. A yellow rose trails from this gold into an apple tree. Figs may not grow on thistles but things as strange happen in our gardens! Cecil Brunner roses bloom on the next apple tree. The wistaria on the pergola climbs from there to the roof, screening a large porch on its way. Wistaria is a great traveler always looking for a new place to go. This pergola leads back to the drive across which the steps descend into the lower garden. Shall we go by this violet-bordered path or shall we take the rocky road around the oak with the "hen and chickens" whose families are growing so large we must watch our step! It is difficult to decide which routes to take, what course to choose, what chairs to sit in, which shade to enjoy or which sunlit spots to bask in. This garden has such a variety without being cut up, such restful spaces, it swings together with such harmony. There are flowers for all moods. It is both natural and formal, it is finished without seeming laboried. It is remote, not walled in.

The visitor instinctively pauses, lest on entering the spell be broken, the vision of loveliness fade, and the rainbow riches be unattainable. No wonder some of the children think this is the home of the fairies. I'm sure that on moonlight nights they dance on the garden stage where real plays are given. Bird lovers would ask for nothing more fairy-like than the Quill trotting around the brick walks, the shower-baths of the feathered folks, the humming birds among the flowers, the gay warblers in the trees, the night bird that shuttles over head—and that funny little fellow who says "Who Who."

The stage wings are draped with Japanese elms, its timbers greened with ficus repens, while high at the back ribbons of brown bark festoon the gray-blue trunks of the eucalyptus. The rose of a thousand wonders (truthfully a million) banks the west side of the garden with pink from March until June. Standing out against which are two Indian eucalyps, a pomegranate with its light green foliage turning to red in autumn to harmonize with its striking fruit; purple leafed prune, acacia, an orange tree, bridgman peach, flowering crab, cynothis, pine, guava and two white birches, larkspur, canterbury-bell and amaryllis appear but the lower undulating band of color changes with the season and the mind of the gardener. Lepto-spernum fairly flows around the little gateway, whose posts are etched with the ivy that joins them to the street wall. By fenestyre jasmine yellow and sweet! bird of paradise, white genista (bridal veil), we come back to the fourth side of the garden where hydrangea and snowball bank against the woody drive. Many other plants scamper along, leaping out over the walls as if to be first to see who is coming.

All the plants and shrubs face the centre, the tallest ones standing poetically at the back, paying due reverence to the sky above their heads, which is the soul of the garden. Ivy lies lovingly upon its great branches. Long, willowy stems sway to the slightest breath from heaven, and moonlight traces her lacy shadows upon the ground. This spirit of youth she spreads a Christmas feast for the birds and finds the Cedar Waxings among her crowned and royal guests. In the Lord Baltimore garden I saw a circle of box with no opening—that was where they put the children to play. So the rose children are all boxed in in this garden and it takes ten little pens to enclose them all. They have very grown up names! Lady Hillingdon, Win. F. Green, Duchess of Wellington are the yellow roses; General McArthur and Hadley are red, and Mme du Pain, Radiance, Mme Rockefeller, Cheery, La Detroit and Los Angeles make up the pink family.

If there is anything in a name listen to these, they are all at home in this garden—Raphiolepis, cotoneaster microphyll, pittosporum-undulatum, viburnum, chysia, feijoa canavus, acacia floribunda and Baileyana, crataegus yunnanensis, and genista monasperma.

(Continued on Page 28)
his; the 1925 Pulitzer prize, for the "American play performed in New York, which shall best represent the educational value and power of the stage in raising the standard of good morals, good taste, and good manners has been awarded to one written by him, called "They Knew What They Wanted."

A HOUSE WITHOUT A KEY
By EARL DEER BIGGERS, The Bobbs Merrill Co.

We are not going to spoil this lively mystery story for the presumably few remaining in this community who have not read it hitherto. It is enough to say that here is the murder mystery dealt with by a competent hand, in a splendidly constructed tale where in there is plenty of opportunity for the lover of this type of fiction to exercise every atom of acumen he possesses. And there is no limit to the feeling of respectable awe, that we shall have for this person, discerning enough to guess the identity of the culprit, before the proper time. We may advise amateurs not to be too pleased with themselves over the clue they think they have on page 112, nor yet again with that on page 208.

SINDEY HOWARD, A CALIFORNIAAN, AND WINNER OF ONE OF THE LITERARY PRIZES
BY NICHOLAS MURRAY, COURTESY OF SCRIBNER'S.

THREE FLIGHTS UP
By Sidney Howard, Charles Scribner's Sons

Here is a new voice, sounding loud and clear above the others in the literary chorus. It belongs to a young man, with almost clairvoyant power, who puts his finger on the pulse of life and clothes it in the form of a psychological realism, what its throbbing beats teach him is going on in the hidden recesses of its unseen depths. His latest book, "Three Flights Up," a title having little connection with the contents, includes four long short stories, each dealing with an entirely different phase of life, and each treated in an equally different manner; for although the author writes with remarkable ease and flexibility, he invariably adapts his style to the substance of his tale.

The first narrative concerns two artists, married to each other, wherein is created a situation involving a delicate question of ethics, and solved by Mr. Howard according to the latest code. Somehow here we doubt his honesty, and find ourselves wondering if his artistic conscience gives him a twinge, when he thinks of "A Likeness of Elizabeth." The story itself is entitled, "A Transatlantic and bit of life on a steamer returning from Europe to America, in which we find trivial incidents of fifty interwoven with subtle characterizations, all in a style, suave, sophisticated and lightly ironical. It is not well-rounded form, nor is the next "Mrs. Vietek: A Segment of Biography," which is easily the masterpiece of the book. Herein this eavesdropping young man has listened shamelessly to the secrets of the human heart and then gone away and told. Very reprehensible indeed, and we willingly shar his dishonesty by drinking in every word of his truthful revelations.

The events in this story take place with California as a background, which the style reproduces chameleon-like as characteristically as it reflects the atmosphere of New England in the last tale, called "The God They Left Behind Them." This ambitious attempt is a study of the puritanical spirit and forces, contrasted with those of the present, using psychic influences as a medium. He has done so well with it that we feel no disparagement to note his ineficiency in this particular form of literary effort. The reader's mind dwells continually on his excellent methods, and that attitude, however flattering, spells failure, yet it is to be borne that herein he is taking a short ramble along a path, on which some day he is destined to go for a long walk and afterwards give a noteworthy account of what he has seen while strolling.

Providence provides young men remembers Emerson's "hitch your wagon to a star," and pays no undue heed to the loud applause of his enthusiastic spectators, he may rest assured of a rewarding future. A present is already write sometimes crudely, sometimes stupidly, sometimes well; Mr. Lehman has done it superbly. He uses both clear and focused prose, in a style sparkling with intellectual prophecies, and reads easily, to boot, revealing not one heart throb from cover to cover. He displays a deep psychological insight into the human mind and its unlimited motives, he understands the reactions of certain traits of character, but intuitive knowledge of the blind forces of fate seems entirely lacking. In fact "Wild Marriage" is not wholly literature; it is a remarkable exposition, every word of which deserves thoughtful consideration, irrespective of the reader's state of mind. Not often has the author treated with any famous events, presented the case so discreetly, so thoughtfully, with such a measure of restraint at good taste, and in the end proved nothing.

The story of this novel is of such slight importance compared with the issues involved, that we almost forget to mention the details. Yet it is an extremely entertaining narrative, which the superficial reader, with the vague idea of its meaning, may enjoy. Its cerebral hero, the youthful son of a Harvard professor, is a vastly interesting conception; so is the account of what pedagogical Cambridge does to his precocious gifts. And the delusive situation in the end is evolved and managed with a marvelous felicity, so enlivening as to repel any the most cautious reader for the purchase of the book, and the possible repercussions, and read on, too, but revealing disagreeing with its conclusions. And at any rate, regardless of the effect upon his readers of the expression of the author's dreams, probably they will unite in a petition to fate to spare the old and established college community of Cambridge, as a fitting climax, formed by students fancying themselves in the role of Mr. Lehman's enticing hero.

CONFESSIONS OF A DEALER
By THOMAS ROHAN, FREDERICK A. STOKES CO.

The collector of antiques has his happy hunting grounds in England. There, generations of one family often occupied the same mansion, and each having its own favorites in the way of pieces of furniture, and household articles, frequently relegated to convenient attics, during the declining period. Thus, when the hobby of collecting came to be universal, dealers found a rich harvest of valuable examples of the cabinet maker's art in these store houses. How every nook and corner of the remote parts of Eng-
BETTER HOMES THROUGH BETTER SUBDIVISIONS

BY RALPH D. CORNELL, OF THE FIRM OF COOK AND HALL, LANDSCAPE ARCHITECTS

In 1924, more than thirteen hundred subdivisions were recorded in the county of Los Angeles. In 1923, well over fourteen hundred subdivisions were entered on the county records, making a total of some twenty-six thousand. We are in the midst of what is possibly the most tremendous and momentous period of rapid and uncontrolled growth in the history of modern man. This growth is unprecedented in any annals of the past, and has placed a tremendous burden of responsibility upon the community that must meet the physical facts and assume the moral obligation to its citizens for such untold expansion.

Such growth, of itself, is nothing to be proud of unless we can say that those near-by subdivisions have added to the possibilities for happy, comfortable homes, wholesome surroundings and better living conditions in general. Each tract must fit into the plan massed of greater Los Angeles as did each colored patch on the old-fashioned quilts that our grandmothers made; complete in itself, a distinct unit that functions efficiently to the uses to which it will be put, and yet combines with the many other small patches to make a united organism of tremendous proportions.

One subdivision may be for residential purposes, another for industrial, still another for business development. The man wishing large subdivisions were recorded within the County of Los Angeles; and each one of these subdivisions equally must consideration be given to the small home owner. Regardless of this purpose, every subdividing should be required to meet the best needs of its intended use and, as far as possible, must maintain its own independent function at the same time that it fits into and contributes to the greater plan.

One piece of land, planned as a single unit, may be so large and complete that it provides sufficient and adequate uses for all the types of development—residential, industrial and business. But only as a subdivision is conceived and carried out in its planning can it be developed, for it is impossible to conceal the defects and errors of an awkward and unyielding skeleton by draping it with gaudy clothes.

At a recent public gathering, one of our officials, high in the esteem of the community, and in qualifications for his position, made the statement that of two thousand and all of the subdivisions recently recorded within the County of Los Angeles, not more than six bore any evidence of particular merit as outstanding examples of scientific study in design and city planning. Such a statement of course, makes no allowances for the many small plats of land so hemmed in and circumscribed by surrounding development that it is an inditement against the city-planning methods, to which all communities are heirs, that attempt to foist upon the public development projects that are backed by unseasoned judgment in matters of city planning and proper housing.

This article is chiefly concerned with subdivisions as a means to better homes, and anyone who has given the matter a thought will concede that the way to better homes is through the building of better neighborhoods. Since, in the close congestion of modern urban life, it is impossible to escape the results of our neighbors' acts. Better homes mean plenty of fresh air and sunlight, through a liberal allotment of park area; the sight of green and growing things, comfortable quarters and the opportunity for healthful recreation.

One man of international prominence in rehabilitation work in the chicken ruin district has aptly stated that man is engaged in three occupations: 1. housing, 2. health and 3. recreation. "But how," he asks, "can the recreation of man take place in the congestion point of our great cities, where not even grass can live?" We of California, because we are young, because we have been surrounded by the endless miles of a virgin country, have not felt the same lack of choice communities, the particular need to set aside recreation grounds and parks. But we of the Southland, where the population has practically doubled within the past fourteen years, and Los Angeles County alone holds some two million people, today face to face with this very definite need of space for recreation. We of California, because we are young, because we have been surrounded by the endless miles of a virgin country, have not felt the same lack of choice communities, the particular need to set aside recreation grounds and parks.

A heavy responsibility lies upon the shoulders of subdividers of land and an even greater duty of trust upon those officials who must pass upon the acceptance into the community of these tracts which lie bit by bit, build our cities from the stuff of which they are made. It is the duty of every man charged with the planning of subdivisions to so study the need and co-operate in the development of a community that adequate schools, playgrounds, parks, tree-lined streets and other factors expressing charm of neighborhood shall be included as integral parts of every sizable land addition.

As a nation, we have passed the stage where we may question the desirability of recreation as an active diversion from every-day life. The need is no longer than as a passive submission to entertainment. Reconstruction has placed its proper life in the man of the modern city, and recreation has been adopted by man, probably as no other nation on record. It is an age of specialization and we pay hard cash for the privilege of watching our young people play in games to which they devote much of their specialized time, while we sit on hard seats, in our homes, and our musings are of no use. Too much of our "recreation" is sedentary and passive.

This condition has arisen largely as a result of our centripetal gravitation towards the centers of population where human congestion makes it impossible for the masses to indulge in active sports and where daily habits of life until men for the strenuous conflicts of muscle and body that such activity demands. The need for active, outdoor, human recreation has occupied the rapid growth of golf and riding clubs so numerous in the vicinity of our cities, particularly here in California; but it has never considered to provide either means of active recreation for the thousands of children at school and to less ready means for the enjoyment of exclusive types of recreation.

Vacant lands, parks and open spaces are not a dreamer's myth when submitted to practice tests of hard business, as has been said frequently in this article, as a real asset and they hold each value for the subdivisions, of the standing that a far-sighted enough to meet such needs of the new subdivisions designs his plan. This fact is attested to in a present-day test of land subdivision, a street way within the county, a tract of some four hundred fifty acres that was originally laid out as a residential and industrial area by extending all adjoining streets into and through the property at their points of connection to its periphery, and with the commonplace method, the subdividers employed professional landscape architects to study and plan the subdivision of this property. The final result, in addition to a very different street plan, was the dedication of thirty acres of land to park and playground uses, a sizable contribution when the value of the land realized at cost and fifty dollars per acre. In addition to this, the use of some twenty odd acres of right-of-way, held by a public service corporation and running through the property, was obtained for similar recreation purposes. Far from feeling that this dedication of land to public use was an item of expense to the organization, they were looking through them to the fact that the new street plan and park areas have added $300,000 to the total sales value of the acreage. Their plan is a model of its kind.

This same plan is designed to provide homes for the working man, and is situated within the center of an industrial district. It is not to be a rich man's colony. It has survived the scrutiny and won the judicial approval of men keeping abreast of business, and will raise by one the roster of those subdivisions whose design shows merit in planning. It has done this, not in spite of its areas devoted to park and playground purposes, but because of them, and because of the fact that they bear good functional relation to the rest of the plan.

In the filing of subdivision plans, it has been the tendency to dedicate all frontage on through thoroughfares to a business zoning, probably because of the evident fact that business frontage traditionally brings. The result has been the establishment of attenuated strips of business property all out of proportion to the potential areas of residential property and often very inconveniently located in relation to these areas which they must serve. This is not in accord with the slogan, "better homes through better subdivisions."

Aside from the undesirable appearance of endless, one-story, store fronts along our important thoroughfares, it has never yet been satisfactorily demonstrated that business and interurban traffic conflict with the former.

(Continued on Page 27)
OBSERVATIONS IN COMMUNITY PHILOSOPHY

By J. W. Morin

FOUR PHOTOGRAPHS BY ALBERT HILLER, PASADENA

Wherever two or more persons are in contact, there are community problems and a community philosophy must develop. The simplest form of association is the family, and from remote times the association grouping, depending on instinct and blood relationship in the individual, has been the irreducible unit which in the primary form of society has supplied the individual with his support, protection, education and amusement.

In general, however, elaborate various systems may become in various periods, the greatest problem has been to build an orderly structure in society beyond the circle of the mere family or tribe. There has always been a difficult hiatus to bridge—an absence of sustaining foundation on which to rest—there has always been a lack of permanent and satisfactory stability somewhere in the structure of society, and there has always been a nebulous twilight zone somewhere, which the light seems never to quite penetrate, and it has always been just beyond the home gate.

In general, the harmony, efficiency and cohesion of the family has been characteristic, because it rested on a mere natural instinctive feeling in the individual towards his parents, his mate, and his offspring. Until, however, we have developed relationships and institutions out of human contacts which are stable and are beyond the mere instinctive impulses, we do not make even a beginning in civilization, which has well been defined as the Art of Living Together; not living together with one's children, sisters, aunts and cousins, but living in a little crowded world and yet in peace, in an attitude of mutual respect and co-operation with such persons of various races, attainments and deficiencies as are entitled on their merits, to our respect.

Until we can find a formula for this program, we do not begin to build for permanency any structure in society depending on an organization greater than the family.

In earlier times we used to read that there was a patriarch; such he was because he was older, perhaps, and wiser, but particularly because he was stronger than the rest, and he was the father of the tribe. With little change, except in details, this type has persisted to quite recent centuries. When finally in the mother country, whence came our ideals, an especially powerful conqueror fought a lucky battle and his family has ruled for nearly nine centuries. A dynasty was founded. The assumption of a few convenient fictions has given this system a very orderly structure, and the English nation has emerged.

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THE recent purchase by the Community Arts Association of the site of the Presidio, at the corner of Santa Barbara and Canon Perdido streets, has revealed the fact that, contrary to popular opinion, the Mission, founded by Fray Francisco de Lasuen in 1772, four years before the Mission was begun, was erected and examined one of the most useful factors in the cultural progress of Santa Barbara. It has been inhabited in music, drama, and all forms of graphic art, including landscape painting, sketching, and life classes. Departments of sculpture and architecture have recently been added; through the latter the School will be linked intimately with the Plans and Planting Branch of the Community Arts Association, as it is already linked with the Drama and Music Branches. It is, in fact, a sort of forcing bed for the garden of the city's artistic activities. Some idea of the size of the school may be gained by an examination of the registration book. The annual enrollment averages at least 200, including adults and children.

Much of the growing success of the movement must be attributed to the director of the School, Frank Morley Fletcher, an English artist with an international reputation. A pupil of the Atelier Cormont in Paris, he has taken medals with his paintings at Chicago in 1893 and Milan in 1908. He has held many important positions before coming to Santa Barbara, notably that of director of the Edinburgh College of Art, where he was in command for 13 years. As director of the old adobe art school he has distinguished himself for his enthusiasm, perseverance, and aptitude for leadership. He is instructor in chief of classes in sculpture, drawing, painting, and woodblock printing, and some of his pupils have made remarkable progress.

The original home of the School, the Dominguez Adobe on Santa Barbara street, was outgrown some time ago, although it still houses the office, music, drama, and dancing classes. Another rented building on Ortega street is being used as a temporary home for the art classes. But it is certainly a well deserved reward of merit to give the school this new and delightful dwelling place. The plans drawn up by Mesers. Soule, Murphy and Hastings, include the rehabilitation of the commandante's house, which will be used as the nucleus for a maile of Spanish buildings and courts, which will parallel the much admired De la Guerra street group. Development will be on the unit system, so that buildings can be added whenever need arises. It is planned to begin with Unit I, the old adobe, which is to house school offices; and Unit II, which will take care of the art classes and will provide a splendid lecture hall with a stage that can also be used for concerts and theatricals. Later additions call for two houses, and an inner court, one for music, one for drama, and finally, the farthest piece of the property, which runs down a natural slope with a beautiful view of the mountains in the back ground, will be converted into an outdoor theater after the Greek model.

With everything in its favor, the School of Arts will inevitably become a center of artistic progress on the Pacific coast, a new Parnassus, whose influence will not be limited to Santa Barbara alone, but will spread far and wide the valuable and discreet gospel of good taste.

ARTHUR MEKIS, JR.

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IN CALIFORNIA’S MOST ROMANTIC SETTING

CALIFORNIA SOUTHLAND

SANTA BARBARA AS A SKETCHING GROUND

One of the tangible assets accruing to Santa Barbara as a result of her attention to the beauty of building is the fame she receives from her artists.

The rehabilitation of the old adobes, which was started by the Plans and Planting Committee of the Community Arts Association, has cultivated so high an appreciation of their value to the community that the amateurish imitations, so common in the Southland of California twenty years ago, began to appear at once and the usual extortion of unscrupulous speculators accompanied it.

Imitation, abhorred by all true artists and the stumbling block of American architecture today is, nevertheless, a very valuable point in community education and can be made to work wonders in the appearance of a city if properly handled. Led by artists who know what is good in the landscape, given good examples of original work by our best architects, and made familiar with the beauty of hill towns in Europe through the energetic work of this efficient section of Community Arts expression, the people of the city have gained a new value and a new perspective which, once established, will make the banal impossible in Santa Barbara.

The work of man cannot ruin the picturesque ness of a country where this perspective and this knowledge of what is good prevails. Rather do houses become a part of the beautiful landscape as soon as they are finished, if they are created by architects who have been trained to adapt the lines and masses of a building to the contour of hills which form its background and to express the life of the people.

Looked at from its heights or from the placid sea at its feet, Santa Barbara is extremely picturesque and becomes more so as white houses and tiled roofs add their combined beauty to the distant view. The painting of these picturesque houses should not be left to amateurs. Painters who have hitherto gone to Europe to find sketchable country inhabited by man, will find it now in Santa Barbara. The setting is superb. It is not being desecrated by subdividers, but its beauty is knowingly conserved and the houses are, in groups and singly, being built to add to the beauty of the setting and not to detract from it. Let me repeat it, this beauty should not be allowed the disgrace of poor painting.

In Our Days of Ignorance and Gridiron Streets, Santa Barbara Cut a Street Through This, Her Oldest Historic Monument, the House of the Commandante (1782).

In our days of ignorance, and gridiron streets, Santa Barbara, cut a street through this, her oldest historic monument, the house of the commandante (1782). Exhibited nor offered for sale. The work of students should be kept in the studio to serve as stepping stones to better things.

Santa Barbara has more than its share of excellent artists. It has a fine art school. It should satisfy its taste with these and the best work from abroad. Then, when the genius awakes and paints Santa Barbara itself, beautiful beside its opalescent sea, the world will applaud the work of the Plans and Planting Committee.

Arthur Hazard, whose beautiful portrait “The Girl in the Lebhorn Hat” was on our cover for May, is doing much for California Art in his personal attention to its proper presentation in Los Angeles.

One of the most active of the Society of Western Artists, which is the motive force in exhibitions at the Biltmore Salon, Mr. Hazard has helped mightily to place painting on a pedestal downtown where all may see and learn. His one man exhibition at the Biltmore in April showed remarkable versatility and interesting new phases of his work. Portrait painters are few in California. The human figure is too difficult for most of our painters who have launched themselves as landscapists before graduating from the life class.

Mr. Hazard’s work shows careful attention to the characteristics of his sitter and in the painting used on our cover last month, a delightful daintiness and delicacy appropriate to the subject and reminding one of Romney and Gainsborough.
The University of California in Los Angeles

Los Angeles has arrived as a college town now that the University of California has received recognition from its inhabitants in a bond issue for its enlargement in our midst. Time only can show the immense benefit to our youth and our teaching profession which will result from this more vital connection between the southern part of the State and our State university.

The thousands who have been coming to southern California for the past forty years have few of them felt the University as a vital necessity in their lives, nor have they known its thorough and painstaking attention to all the various educational interests of the whole State. But the native Californians who have been born in the South during the last fifty years realize what the University of their State is doing and they are responding by the hundreds to its splendid training and influence.

Thousands of newcomers are also taking advantage of a faculty of experts and will attend the fine summer school arranged for the teaching fraternity in California schools.

Loyalty to the State will be fostered and the splendid record which the University has made in its long and honorable career in the United States has become an asset for southern California to boast about.

Significance of Our Service Clubs

Service Clubs are these associations of professional and business men who gather weekly at the luncheon hour in a wholesome atmosphere of fellowship and belongings. Some of their names are familiar, Rotary, Kiwanis, Optimists, Lions and others. Outsiders frequently wonder what they truly stand for, what they really accomplish. Are they not merely fads, or, at most, organizations for the promition of selfish interests in the community, and in their larger activities are they not guided by ambitious organizers and unpractical visionaries? In any case, can they be taken seriously by thoughtful and busy men?

A closer study would quickly convince the critics of the genuine worth of these organizations. If democracy is to be preserved, it will be so only and genuine through the majority in the principles of service—service to our fellows, to our community, to our state, to the nation, to the world.

That task of educating a whole country is enormous. Education does not stop at high school graduation. It would more fittingly be said to begin there. It is a life-long process. It cannot be carried out except through small groups which will gather, here and there, for the consideration, the adoption and the furtherance of the highest standards of individual and collective action. The Service Clubs are one of the answers to that crying need.

We cannot in a short article do justice to their program. But the following are some of the principal contributions they make, at least as these contributions appear to one of their members.

The first thing a Service Club does is to supply friendly, sincere, open-hearted contracts for busy men, who, absorbed by professional or business cares may grow narrow in their vision, morose in their humour, selfish in their purposes. At the noon hour, once a week, the physician, the grocer, the banker, the lawyer, the merchant, the city official sit around the same luncheon table without formality or constraint. There are no artificial barriers. You find yourself ushered from the cold arena of competition and of the struggle for life into an atmosphere of good will, of friendship, unquenchably sincere and genuine. The warmth of that friendship goes to the heart, and releases instantly latent energies, which translate themselves into renewed optimism, confidence, determination to do. The service club provides friends, unfailingly devoted and loyal. It supplies a civic family which binds you to your town with ever growing ties.

A Service Club will not only give one from fifty to two hundred friends in its own town, but it makes these men a solid working unit, which will function successfully whether the task to be accomplished is large or small. As Bishop Stevens of Los Angeles wrote recently, speaking of Kiwanis, they are "organized helpfulness, organized patriotism, organized clean thinking, organized optimism." A good cause that might be months before getting a hearing in the crowded marts of our city, finds at once sympathetic listeners in these clubs. They rather sin by excess of credulity, of interest, of sympathy, than by indifference or skepticism. They stand for the larger life of the community, for a more intelligent understanding of our civic obligations, for a better and more beautiful city, for education, for broad religious sentiment.

In these small groups, the latent talent or ability of men is more easily detected. That ability finds readily a field for expression and thereby leaders are created which, in a less friendly and sympathetic environment, could have never risen from the ranks.

Our Service Clubs are in our country a leaven of generous, open-hearted, unprejudiced, broad-minded democracy. They are neither partisan nor fanatical, scattered throughout the land they are our modern forts for the defense of American institutions, and, as they grow international by gradually reaching out to Mexico, Canada and the entire British Empire, they become the outposts of international good will.

The Service Clubs deserve to be better known and appreciated, but the Clubs in turn must not forget that the value of their service depends upon the quality of their membership and upon the amount of time and devotion their members are willing to allot to the general welfare.

Paul Perigord

The Child Guidance Clinic

Human behavior has been of interest to students since the earliest times. Viewpoints have changed, and in the last few years important scientific light has been thrown on the problem of human behavior. Great progress has been made, particularly in the fields of biology, psychiatry and the social sciences. Discoveries in these fields assist materially in the understanding of human conduct.

When the scientific views the human being objectively, he is apt to see him as a biological unit struggling with his environment. Sociology is interested in this contest, while others fail dismally and are buffeted about as derelicts. Society is commencing to show interest in these failures; we call them insane, criminals, paupers, vagabonds or "ne'er do wells." We classify the individuals of this heterogeneous mass, label them and remove them from sight by pigeon-holing them in various institutions.

When the history of these unhappy individuals is traced back to their childhood we find that they are the logical result of the forces which were brought to bear upon them. Many of these forces were undesirable, but could have been corrected. Most of these individuals were conduct problems as children and mental hygiene could have assisted them, preventing many of the later catastrophes.

With the idea of meeting such conditions in an effective manner, the Southern California Society for Mental Hygiene has placed in Los Angeles the Child Guidance Clinic.

It is the purpose of this clinic to study and treat problem children, assisting them to adjust socially. The child is studied from as many angles as possible and all appropriate resources of science are brought to bear upon him and his environment for the correction of his difficulties.

In the Child Guidance Clinic a complete social history of each child is obtained by a social worker whose special training in nervous and mental conditions assists her to discover hereditary or environmental factors which may have influenced the development of the child and his personality traits. It may have been his social contacts that
Pledge of Peace. International

We stand for:—The Right against the Wrong; for the Oppressed, against the Oppressor;

For our Birthright, Opportunity, for the Wisdom of System, the Nobility of Justice, the Grandeur of Law, the Glory of Peace, for Supreme Education, full, complete, free; so that each and all, to their utmost capacity, in their spheres, may become true men and women, free of disease of mind or body, skilled in the Arts and Industries of a sane, peaceful, harmonious Life, trained to love the Creator and the marvellous beauty of his Creation, with affectionate reverence and profound appreciation.

We declare this World a priceless, precious heritage, to be preserved by all the Arts known to Humanity, each striving to perfection the sections they find themselves custodians of, to hand over to their descendants—in every way fair better, and in no sense worse, for having lived on it.

We solemnly swear, by the High Honor of our Humanity, by the Sacred light of our Souls, by every Thought, and United Action, to protect and maintain the Peace of the World, as we aspire to be worthy of the Life Eternal.

Claude H. Simon.
MAY MASQUES AND COLLEGE COMMENCEMENTS

Commencement Week characters of history and literature live again, swaying and dancing in the shadows of the great oaks; down the paths of the fern covered hillside they come to add more color and life to the waters of the lake, with its wealth of emerald hues, borrowed from the copper sulphate of the old quarry in the hills.

The trees, the rambling little paths, the singing streams are not valued merely as scenery, however, but are loved as friends and every girl makes haste to call the attention of a visitor to the age-old oaks, with their gnarled, yet stately trunks, and to the double row of tall, gray-green eucalypti, guarding the paths and offering sanctuary to the birds.

The gates of Pomona College at Claremont also bear a tablet and possibly because the college is a bit younger, the admonition is a trifle more severe, bidding one enter only if imbued with eagerness, reverence and sincerity. But here, too, the trees beckon and call, and if at Mills you love the old traditions and never tire of hearing stories of other days, here at Pomona the very youthfulness intrigues and a desire grows to help make tradition, to live to the full now and leave a bit of color and beauty in the weaving tapestry of her history.

In the south also the flower of pageantry blooms, and each year there is a masque and usually a play given in the beautiful outdoor theater by the senior class, frequently written by the class as well.

A visit to either college is a delightful experience and also a discovery, inasmuch as you can ever afterward refute the statement that only "dippers" exist among the younger feminines. These students are thinkers, and if their thoughts are long, long thoughts, they are to some advantage and lead somewhere, not merely along a meandering path of poetic fancy.

"SNOW WHITE" AND THE DWARFS IN THE MAY MASQUE, POMONA COLLEGE, CLAREMONT.

"STARS" IN THE PAGANT, "ASTRA," OF THE MILLS COLLEGE MAY FETE.

"Nobody knows his name today, But far greater than soldier or king was he; As in this land of bleeding sun, For the future he planted a tree, a tree!"

As it can scarcely be due to accident, it must be the result of design that both Mills College in the north and Pomona in the south are so rich in a setting of trees, and to this background it seems only fair to credit some of the more apparent advantages accruing to study within their gates.

Mills is quite the pioneer college for women on this Coast, growing from a foundation laid in Benicia when a Young Ladies' Seminary was opened in 1852, under the direction of Mary Atkins, from whom it was purchased by Rev. and Mrs. Cyrus T. Mills in 1865. Through the development of this school it was necessary to secure larger holdings and the present site in the foothills near Oakland was purchased, and Mills Hall was opened in 1871.

Growing with the State from those early pioneer days, Mills has a background of history and tradition, cherished by all her students as zealously as any of those of Vassar, Wellesley or Bryn Mawr, and is one of the few colleges in the West recognized and admitted to all the privileges of the Association of American Universities. Also of particular interest now, since every woman is seeking more than one outlet for her energies, is the fact that Mills offers two distinct courses, the academic and the vocational. But to the students of either course the meaning of the Latin motto on the portal of the new Beulah Gate, "One goal, many paths," is a promise of opportunity granted and a vision fulfilled.

Whether due to the background of tradition or to the ideally beautiful location of the college, Mills offers a perfect setting for pageantry and each year during
SUCCESSFUL AMATEURS IN SPORTS AND PHILANTHROPY

For some reason, or no reason, we are so apt to look for good sportsmanship only in the field of sports, forgetting it is back of so many things in our everyday life—not does this necessarily apply to the chances taken every time Broadway is crossed. But now in June, that month of discoveries, when the newly come graduate discovers the world which the newly made bride has forgotten, we have two examples of thoroughly good sportsmanship. The Flintridge Riding Club sponsors a horse show, strictly for amateurs, and the body of young women who organized the Children's Convalescent League opened their Home in Los Angeles, where they had been told over and over again by older and presumably wiser heads that it simply could not be done. Probably nobody told the Flintridge Club that it could not stage the show, but certainly a few short years ago the entries would have been very limited to a show, the first rule of which reads, "An Amateur is one who rides for the love of the sport, not for remuneration and shall not be professionally interested in the purchase, sale or training of horses."

Both bodies were really taking a sporting chance, you see, and as, following the old rule of the birds, good sports will find each other, they did, and combined forces to the extent that the entire proceeds of the show go to increase the fund for the maintenance of the Home. The revenue from the sale of the boxes, as well as that from the al fresco luncheon will help bring again roses and smiles to little faces. This home offers the greatest advantage to children just released from the hospital in giving them adequate care until they are entirely well.

It would not have been considered advisable, from a financial standpoint a few years ago to have selected a horse show as a "benefit" from which to derive a revenue for a beloved charity and particularly an amateur show, because of the dearth of horses privately owned, but now with all the renewed interest in riding, with good stables the rule rather than the exception, and with bridle trails showing us more of America every day the horse show has become an attraction for which we gladly pay.

One peculiarly nice thing about this show is the opportunity afforded the children of the club, whose portion of the show is scheduled for the morning hours, to do something, some really tangible thing for the other children, who for the present can enjoy indoor sports only, and must depend largely on stories which are read them for amusement. To this end the mounts of the junior members were cantered, trotted, and put over the hurdles, then groomed and polished with exceeding care that they might enter the ring in full fettle on June 13.

The League which opened the Home, on the corner of Lucus and Ingraham streets, Los Angeles, only organized in January, with thirty members, to which a few others have since been added, has accomplished a great deal in such a short time. The home is well equipped throughout for the care of the twelve children to be admitted at one time, and with such pleasant big bedrooms, flooded with light and sunshine, a sleeping porch, and a play room for the "almost well" small ones. The whole house evidences care and love in the preparations, the furniture being literally hand-painted by the members of the League, and in the dining room the windows are hung with a cretonne the tones of which bring the outside inside, showering the room with sunbeams and flowers.

The attainment to this home emphasizes again the vital need, to most natures of a personal, intimate relation in philanthropy, the desire to plan and execute as well as give. The ability to write a liberal check is needful but it does not carry the thrill of purposeful accomplishment.
CLOTHES IN THE FIELD OF SPORT--RIDING

By P. M. F.

In the field of sports, clothes play an important part for women. For those who are most skilled there is the most comfortable and efficient garb; and this in turn, if properly made, is usually the smartest, for it will invariably be simple in line, whether golf skirts, riding coats, or bathing suits. Just as one feels sure that the girl wearing a bathing hat with a brim, is no swimmer, equally convinced is one that a woman in buggy breeches, a belted coat, or boots with high heels, can not ride. In giving advice about riding clothes, I am tempted to make a list of "nevers," and I shall head it with never follow the information given in the ordinary advertisements. "Chic" and "all the rage" never apply to riding clothes. There are no sudden changes in fashion, or new fads, but plain and sensible conventions, adhered to very strictly, by those who ride the best, because these conventions are based on comfort and upon those lines which please the eye.

Advertisements are very often written by people who never ride. They gave pictures of pretty models posing. Sometimes the models have never seen a horse except from the ground. Naturally such pictures are very unsatisfactory for practical purposes.

And now to business. Never wear red or green coats. A woman does not wear a red coat, unless she be M. F. H., and there are not more than two or three in the United States who hold that honor. Never wear sleeveless coats. "It just isn’t being done," the obvious reason being that white shirt sleeves break up the simple lines of the body and distract the eye.

Never wear boots with pointed toes or high heels. Never wear flat or odd-shaped derbies, and above everything else, never wear sports hats, no matter how simple. A man’s soft felt is comfortable and always looks well for informal riding. And now comes a very important never; it refers to white breeches. Again, as in the case of red coats, there is but one occasion when it is correct for a woman to wear white breeches. If she is showing in a hunt team with two men and riding astride, she must dress as they do, and regulations demand the breeches be white. It might be well to speak here of the silk hat, for as a result of the hunt team situation, which has arisen in the last few years since women have been riding astride, it has gradually become correct for them to wear top hats on this occasion. I warn those that wear "correct" with hesitation, for there is still an old guard that looks with horror upon a woman in a high hat astride. It must be admitted that it looks not quite right. Fortunately however, occasions for it are rare.

Breeches should be cut in one way only. The buttons must come on the inside of the shin bone. This is very important, for the material is then so cut that the bias of the goods while fitting the knee snugly, still will give when it is bent. On ready-made breeches, usually the buttons are on the outside for some reason not to be understood. It is placed they rub off easily, and more often rub into the wearer; and the breeches, if fitted tightly enough not to wrinkle, have no give and are uncomfortable. This illustrates the fact that comfort is the foundation of what may seem to be petty conventions, although perhaps this axiom applies only to riding clothes.

Coats should be simple and cut in at the hip only slightly, and never belted. I have said there are no fads in riding clothes, but for the past five years there has been one which is now almost a convention. This is the coat that does not match the boots, although they are supposed to blend; a dark brown coat goes with tan breeches, or a dark-grey coat with light breeches.

Boots should be high and the line at the back of the leg straight. It is almost impossible to find a ready-made boot that is well-cut and high enough in the leg. Several London bootmakers send every year representatives to this coast, to take orders and measurements; if not convenient to get in touch with them, it is best to be fitted to an ordinary boot at a local shop, and then order the like it from the factory, insisting on a higher leg, which generally adds only $5 to the cost, and much to the good appearance of the boots. They should come long enough to leave room to wear the woman's shoes between the top and the bend of the knee at the back when the knee is bent only slightly, in the saddle.

One last never. Never go to your family tailor for a coat and breeches, but patronize a good and reputable habit maker. My own experience is a sad tale. Several years ago, I intended to crash my friends by appearing in a magnificent formal coat. I went to a large city, where there was a very expensive ladies’ tailor, whose name I mentioned with awe. He made me the coat. It was dreadful. If I had worn it, standing perfectly still in a room, I should have been the center of an admiring circle, but unfortunately I had to ride in it. When I mounted, the coat became a mass of bunches. The tailor did not have a saddle in his establishment and therefore could not fit a coat for riding. Only a high price perhaps at a habit-maker’s, but gets comfort and appearance for the money expended. If one is willing to wait, it is possible to order from English firms at low prices, but these are of such a cut that the ordering of them is difficult.

Men’s or boy’s shirts are far nicer than women’s because they are longer and do not pull out; likewise men’s socks are preferable to long boots, which are likely to be much longer than the wearer’s legs, and the handles and leather loops at the ends are proper only for hunting. The bone handle is intended for opening gates. For park or country riding, a stick or stout whip is best.

ARLINGTON HOTEL, SANTA BARBARA, WHERE MANY OF THE "UP THE VALLEY AND DOWN THE COAST" TRAVELLERS STOP

The Builders
(Continued from Page 13)

THE BUILDERS

INTERIOR DECORATIONS

MATERIALS

Exclusive Furniture Designing

3217 WEST SIXTH STREET
WASHINGTON 1453

Photo by Val

CHRISTINE SQUIRES

CLOTHING

It is the name which would express itself in actual architectural presence. Here the friends of the building gathered, trying out designs and new improvements and molding in plasticene every curve of the satisfying interior, every relief of the walls, now so brilliantly colored and lighted.

Just as ancient Greece gave her artists freedom to study the end uses, the proportions, the details and decorations of her classic orders until they have come down to us in a refinement of beauty and usefulness today; so this age and generation has given time and money into the hands of its artists to study out perfection of detail and beauty of line and color that every artist known to modern architecture, is at the command of the artists developed here to express in perfection the beauty of the human relationships and individual or social ideals.

In the congrual atmosphere of Mr. and Mrs. studio set so lovingly in a garden on the edge of our arroyo, there has for many months been growing up this subtle thing which the people of Pasadena call a garden. The atmosphere which greeted the curtain meant more than any casual observer might know. When before a painter listened to applause for his great canvases as it unfolded and sympathetic audience and color, it is seldom that such an experience comes to living men.

For it is the gift of their love for the work which made this little theater something more than ordinary. It is determination to have everything done well.

When the work became too cumbersome for a painter’s private studio, Mr. A. Dwight Gibbs, who was appointed to execute the plans, opened an office down town, where he will continue to practice the profession in which he has proved himself so excellent.

Before he left for a much needed rest of time in Glocestor, Mr. F. H. Sellers gave to us a complete list of contractors and workers which appeared in the souvenir programs, and requested that the city give credit to all who have contributed in time and thought as well as in funds.

The beauty of the combined work appeals to all who understand,
A VIEW OF THE PASADENA COMMUNITY PLAYHOUSE. WINTER CONSTRUCTION COMPANY GENERAL CONTRACTORS, 2601 WEST SEVENTH STREET, LOS ANGELES. TWO OF THE MANY HANDSOME WROUGHT IRON LANTERNS DESIGNED ESPECIALLY FOR THIS THEATRE BY ROBERTS MANUFACTURING COMPANY, 50 SOUTH HILL STREET, LOS ANGELES. THE ANCIANO STONE COMPANY FURNISHED THE BEAUTIFUL FLAGSTONES OF THE PATIO.

but we put on record here some of the main contributions as examples of the thoroughness with which the work was done. For this is an advertisement for them.

The Winter Construction Company is the general contractor. Experienced in the building of theaters, and sound experts in carrying out architects' plans and specifications, this company proved itself a tower of strength to the Guild in its execution of every construction detail. It is one thing to plan carefully, it is quite another thing to find efficient help in the execution of those plans. The Winter Construction Company has done the actual job of building the playhouse for the people and the gratitude of the people of Pasadena will not diminish but will grow greater as the thoroughness with which they have done their work is more and more evidenced.

This handsome building is a monument to the efficiency of this Construction Company. Mr. Frank Sellers, who as chairman of the building committee of the Guild sacrificed personal plans to the demands of the Playhouse in his constant attention to its business, tells of their conscientious helpfulness, and gives a glimpse of the numerous trials made to find lighting fixtures that would conform to the massive yet pleasing and livable architectural scheme.

The Roberts Company, discarding all its standard products for the occasion, sent out from Los Angeles Mr. H. C. Frost, designer, and set him to work on the spot. The result is a most happy outcome of true artistic application to first principles. The heavy wrought iron lamps at the entrance show the skill with which the thing was done. Their appropriateness as well as their historical and artistic interest makes them a striking addition to the patio where the people of Pasadena and their friends and guests will congregate daily and revel in their new possession—an actual community meeting place for all.

The Roberts Manufacturing Company put in all the lanterns and brackets designed by Mr. Frost to harmonize with the unique architecture of the building. It was a very happy idea of the first planners of the theater to have this outdoor foyer to a California theater and very happily was it designed by Elmer Grey, the architect.

On either side of this patio, which opens toward the east, are shops where the artists and craftsmen of the town will display their products and those who cannot find room there are crowding this eastern section of Colorado Street and El Molino for store rooms. It is to be hoped that builders on nearby lots will keep to a two-story height and leave the distinctive tower of Mr. Clark's and Mr. Gibb's decorative skyline to dominate. Pasadena can have this her own original shopping district in the Pasadena style instead of attempting to fake a Spanish town, which she never was and never can be. Our beautiful mission is down at San Gabriel; we have nothing in Pasadena of the Spanish occupation to revive as has Santa Barbara—to her everlasting glory and renown.

Just as our citizens are from every part of the United States, so the materials are from far and near. The use of flagstones we brought with us as our forebears had used them in New England; but flagging cannot conscientiously be brought so far, and we must look to our mountains nearby to furnish them or make them ourselves.

It is fortunate that the Anciano Company had already begun to bring in their beautiful flagstones, which are now laid on the floor of this patio. Colorful and easy to the tread, they give great interest to the court so that even the ground we walk on is here a thing of beauty. Interest and varying sizes give relief from the stereotyped square concrete of our too universal sidewalks.

Set around the court and on the wide upper balustrade or planted in the open spaces left in the flagging are interesting plants native to this or other semi-tropical and semi-arid climate. These are from the extensive nursery of Edwin Rust, with offices and bath houses on Bank street, South Pasadena. Mr. Rust made his contribution to the Community Playhouse by selecting plants and shrubs appropriate to the architecture and in line with the ideals of the Building Committee. Who knows what interest these fascinating desert growths may inaugurate in carrying out the ideas of Professor Houghton, who in speaking to the Garden Club at the home of Mrs. Albert Sherman Hoyt last month deplored the fact that California has noFew Gardens and suggested the establishment of a public place where all the interesting plants of Southern California will be available for study by the Community and its winter and summer guests.

Standing one day with Mr. Sellers and Mr. Gibb across the street from the rapidly rising building, we noted with interest the way they worked to accomplish this satisfying result which makes everyone call the playhouse "lovely," an appropriate word, notwithstanding its frequent misuse. Every sharp edge of the concrete walls was curved or rounded as though Father Time himself had worked on it for centuries. So while it is new, it has the soft contours of ancient walls.

Inside one meets again the loving care which attended every detail of the building. A blaze of color and gold leaf, the decorations of the false boxes and the garlanded proscenium arch and handsome drop curtain combine to make the interior something for the Community Players to live up to whenever the curtain rises on a new play.
It is, perhaps, the ceiling which is the crowning work of the Interior Decorator, Einar Peterson. Blue as the heavens on a still, starry night, it adds height to the dome-like hall and enables us to enjoy its delightful pattern and charm of color scheme. Surely the Spirit of the Age works through the hands of many artists, and it is to them we owe much of the richness of interiors. Mr. Peterson has developed a large and faithful following among his clients and is much sought after for his work. He worked on some murals for the University Club, and his work has been admired by many. His work is marked by a great deal of ingenuity and is always of the highest quality.

Einar Peterson, the interior decorator, has a long list of clients and friends in Los Angeles, and some of them come from out of town. He is a man with a wonderful sense of humor and is always ready to play a practical joke on his friends. Perhaps this is why he has so many clients and friends. Einar Peterson is a well-known figure in the city, and his work is highly acclaimed by all who have seen it.

But back to the ceiling. The colors are warm, earthy hues of earth and sky, and the design is a series of abstract shapes that are suggestive of the qualities of the room. The lighting is soft and diffuse, creating a feeling of warmth and comfort. The ceiling is painted with a series of horizontal bands, each one a different color, and this creates a sense of depth and dimension. The colors are rich and deep, and they glow in the light of the electric lamps. The effect is magical, and it is hard to believe that such a beautiful room could exist in Los Angeles.

The ceiling is the crowning glory of the room, and it deserves all the attention it gets. It is a masterpiece of design, and it is a testament to the skill and ingenuity of Einar Peterson. It is a room that is both beautiful and functional, and it is a room that is enjoyed by all who enter it. The Spirit of the Age is alive and well in Los Angeles, and the work of Einar Peterson is a prime example of this.

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**Staff Ornamentals, Watkins Plaster Company**

**Pasadena Community Safety Control Stage Switchboard**

Safeguard the Electric Products Company, 2280 E. Sixteenth Street, Los Angeles.

**Mr. Cheesewright's**

Theatrical effects are a part of the entertainment industry, and they are essential for creating a sense of atmosphere and mood. The lighting designer is one of the key figures in the creation of these effects, and they are responsible for creating the mood of the performance. The lighting designer is a master of the light, and they use it to create a sense of drama and excitement. The lighting designer is a master of the light, and they use it to create a sense of drama and excitement. The lighting designer is a master of the light, and they use it to create a sense of drama and excitement.
Seldom does an architect have an opportunity to design a house under such ideal conditions as those afforded by Mr. Kirk White, whose home is now under construction in Altadena.

The architect was instructed to design a home. To the architect, such a building must express primarily the character of a home. A hospitable retreat wherein the owner might welcome his friends and yet maintain that intimacy of a home which ofttimes is lost in the more formal buildings. Permanency and stability, characteristics of a well-established home, have been interpreted in walls of concrete and the roofs; truthfulness in construction, by leaving exposed the structural parts of the building, not in their crude state, but refined with slight detail in a craftsmanlike manner.

The orientation and general arrangement was designed to meet existing conditions of prevailing winds and sunshine. The forecourt was placed to the north, leaving the southern exposures for the living rooms and the deep verandah overlooking the gardens and the delightful greens of a golf course which extends along the highway.

Slight differences in contour of the land have been recognized by a change of levels in the two wings. And where floors are on grade tile has been used. In the main stairway heavy oak planks have been designed with colored tile risers in the steps, to give life and brilliancy to the entrance hall. Walls are to be left in a subdued white to form a background for the hangings and pictures. The exterior will be simply treated with whitewash to give color contrast to the red tile of the roof. The trim around windows will be painted an olive green to pick up the color of the foliage and make the building an harmonious part of its natural setting.
CALIFORNIA SOUTHLAND
ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

MONTHLY BULLETIN
"All for Service—and Service for All!"

WILMINGTON UNIT

In the five months since its establishment the Wilmington Unit has handled 238 cases. For 124 of these either employment or material relief was furnished. The employers of labor in Wilmington as well as the social agencies of the Harbor District have given us full cooperation. We have reason to be very proud of the results and hopeful of a future of extended usefulness in that community.

The story of Juan and Angela will be of interest to all. It is just one of the many cases which is justifying the efforts being put forth here.

Juan, like most mortals, started life with high ideals. But the thrust upon the world at three weeks without mother or father. Belonging to that genial, warm-blooded, and sympathetic race to the south of us, she was fed at the breast of someone else’s mother in the days of her infancy.

The home of the orphaned mother was Angela’s home until she was four. But as that rock was added to year by year that food became scarcer. The food too scarce, so Angela was placed in an orphan asylum.

Until she was fourteen the good sisters trained her in the way she should go—taught her cleanliness and tidiness, simplicity and sweetness. During all this time she never quite lost contact with the kind foster mother or little sister or little brother. She was observed as the orphanage was placed with a good family German family of wholesome and simple standards and here she lived happily as one of the family for three years.

On one of her trips to visit her foster-mother she met a young Mexican, of that unusual type, fair-skinned, blue-eyed, and handsome. He was born in the United States, spoke no Spanish and Juan, just over from Mexico, spoke no English. It seems, however, they spoke some universal language, for in three months they were married.

What a change for Angela! Juan of the peasant class—the poorest of the poor—led his dusky and beautiful young Mexican-American to a comfortable abode. The family was spotless cleanliness of the sisters and the wellordered household of the German family. Angela came to a life shadowed by fear from lack of windows, dimly from overuse, unkempt from overcrowding. The bare board walls were the same smoke of the wood above and kerosene lamp. There were two rooms and two beds and the house was occupied by Juan’s mother, her two sons and their wives, and several children. There was no place for them to sleep—no place but on the floor—no running water—no conveniences—just a partial shelter from sunshine and rain. And to add to the sense of desolation that table of a strange language about her—not one word of which she understood. What a situation! When Angela went to live with her husband and it was through an interpreter and naturally before the end of two weeks their romance was shattered and doubtless.

Angela was seventeen, Juan nineteen—two children, neither having a background and different standards of life, trying to solve the problem of living together harmoniously and happily. What chance had they?

With every child arrived and with each child more trouble. Juan was jealous—jealous of his brothers—jealous of his cousins—and each child was on the way he tormented himself and Angela less and less. Whether he was or his belongs to someone else. And Angela felt, whether real or imagined, the hostility of her in-laws. She was not Mexican but American born, full of foreign ideas, foolishly proud, and independent. She felt herself pushed. Finding no way out and never taken into the family circle. She felt they resented her and also resented them.

Angela was in her best time at this hour her best friend. She was the mediator, the peacemaker.

With more or less friction and misunderstanding Angela and Juan hung together on this slender thread of the mother’s affection for her son and daughter-in-law.

Just about this time Juan was making very good wages as a longshoreman and under the guidance and advice of his mother he bought a lot and put up a little shack. But just about the time the house was finished Juan’s mother died, and the slender thread for that so long held together was broken.

Shortly after this work became scarce and Juan discouraged, jealous and disheartened—Juan was a target for a number of influences on the part of his wife from his brothers and friends, and Angela, now the mother of a young girl. Her friends, Juan’s mother, gone, felt abused and neglected by her husband. Juan could not or would not find work and by the same token was his wife and then on the advice of someone she had her husband arrested for non-support. He was put into jail and on his release was ordered by the court to pay his wife twenty dollars per month. Finding no work and turning to theft, he went to Mexico. Angela placed a mortgage on the little property they had so laboriously accumulated and struggled along. Then she found herself pregnant again and with despair in her heart tried to rid herself of her burdens. She was rushed to the hospital and her life saved.

This was the story of Angela and Juan when the Assistance League found them. At twenty-seven Angela is still pretty and more worldly for one of her race, young looking after years of child-bearing, hard work and worry. Juan has returned from Mexico, roused up, and taken care of his children when he heard of Angela’s illness.

Slowly and carefully working with the good padre of the Church, we are re-establishing the little home—a new roof to keep out the weather, clothes for the children, work for Juan, visits, little chats, friendship. In every way we know encouraging Angela to an interest in the life of her six lovely children, a pride in her house with attention to prettiness here and there, trying to make life seen worthwhile and wholesome. And Angela, responding—planting flowers in her garden, keeping her children clean and in school, her house neat and clean as she was taught to do in her youth.

We wonder if a turning point has come for Angela and Juan. We hope it has.

THE Community House is the central headquarters, where the Exchange, Gift Shop, Thrift Shop, Film Location Bureau, and Executive office of the League are located. Here through the splendid efforts of a representative volunteer corps, the various business activities of the League are conducted. Every effort is made to carry on the business activities of the League at a minimum cost, and to devote the proceeds thereof to the benefit of the members who volunteer their services.

The Thrift Shop represents a worthy achievement toward rendering assistance. The receipts from this department defray its overhead expenses and make it possible to maintain a "little spot" where men and women, as well as children, can store wearing apparel, which is donated to the Assistance League by members and friends.

HAVE you found in the tea room of the Community House of the Assistance League? If not, make a reservation for one of the round table luncheons. These luncheons are set each Tuesday of each month with Mrs. William de Mille, chairwoman. You are served with a delicious home-cooked lunch, and you are entertained by some world-famous personage. But the reservations are limited, so make a reservation early.

We all like to see the make-believe world in real life—the great stars of the film world. Here at lunch time you will see many of the great celebrities in costume, lunching. They like the homey atmosphere and refinement of the tea room and are also interested to help the Assistance League Committee develop and broaden their work. Some of the loveliest parties are given in the community tea room by the celebrities. Alma Rubens entertained a party of twenty; Marion Davies another party. The Duchess of Sutherland was the guest of the Fox Studio at a luncheon of twenty. The smart set of Los Angeles entertain constantly with luncheons, often followed with bridge and mah jongg. Mrs. Cosmo Morgan entertained a group of friends following Miss Van Kuk’s lectures. Mrs. E. Benedict gave a luncheon of six. Mrs. Hancock Benning had a party of five. The Countess of Caro linia had a party. The great charm of the matter due to the members interested in the work. One is so cordially received and made to feel that individually she is helping in the work—by just patronizing the shop and tea room.
BOOK REVIEWS

ish country, has been searched for antiques, by dealers, is described by one of them in this very interesting book of the subject. Here in this country there is little opportunity for such discoveries, owing to our ineru-

cent custom of moving on, but many of us have the lure of collecting in our blood and like reading about it, even if we are able to go no farther.

Mr. Rohan has given a simple and naive account of his experiences in an occupation, which he regards very seriously. The true artistic dealer according to him, like the poet, is horn to understand that. And also like the poet, will consider no other calling. This was the case with Mr. Rohan and having once settled on this profession, made it a matter of pride to conduct it with integrity and to acquire the reputation of an expert authority in which ambition, he appears to have attained success. He came in close contact with many notable Englishmen, and we can not help feeling that our English cousins know far better than we, how to make life happy, by filling it with resources. Collecting antiques is only another method of expressing one's artistic aspirations, and one of the ways of helping one over the rough places in the passage of human beings through the world.

The book itself is an example of the book maker's craft; the paper is most excellent, the printing attractive, and nothing but the title page, and the preface which first American publishers might profitably take notice.

SO YOU'RE GOING TO ITALY

By Clara E. Laughlin, Houghton Mifflin Co.

Occasionally the complimentary blurs printed by ambitious publishers on the jackets of new books are misleading, and we feel that "better than a guidebook" is one of them. It is too modest a statement to states the case. We might say "all who enter here, leave dull care behind," only we know the "all" alas will not be truth. Many readers exist who, due to lack of youthful training, will feel no responsive thrill to the charm of these "emphatically" foreign books, beyond the pride of pearls and rubies, is that foundation laid in early youth which enables one to read this volume with appreciation, to dream and dream, to see visions eye to eye with the Circe writing it. It is a power that fills equally the cottage of the poor and the palace of the rich with a radiant delight. Like the song of the siren, in the early days of spring, it must be caught in childhood to exercise to the utmost its potent charms. Here's about the Italy of so many centuries, all unconsciously no doubt, Miss Laughlin has made an elegant plea for that enjoyment, which must be anticipated by hours of youthful study.

This pleasing author writes with delightful ease, in a manner peculiarly her own, implying intimate acquaintance with her fascination readers. Easy guidance, and we are Italy over the leading lady on the stage of Eu-

rope, performing dramatic parts in her own productions, and changing them whenever the interest of her audience begins to wane. She held the world spellbound, first with her Rome, next with her Church, and surpassed even herself with her Renaissance; and now who knows what worlds lie before she is preparing to regain her supremacy over the minds and hearts of men, to run its course through still another cycle of ages-long years.

The appeal of this book is so strongly aes-

\[...\]
SOUTHERN CALIFORNIA CHAPTER A. I. A.

MONTHLY BULLETIN

Through unfortunate error the name of Loyal F. Watson of the firm of Witmer and Watson was omitted from the article recently published in the California Southland Bulletin. The Committee of Editors of the American Institute of Architects was published in last month's bulletin. The following synopsis of the series given herewith was written by Mr. Arthur Hutchinson.

**Annual Meeting with the Students of the Department of Architecture, University of Southern California**

We were not among those present, but from what we heard and there written for the past series of editorials written for the past series of editorials written was that the student was most royally "wined and dined" and diverted for one solid evening by the students of the University of Southern California. A prominent feature of the meeting was the fact that the faculty made us of the fact that there had been little school work done in the department for the past year. We will not attempt to summarize all the speeches, as the Club appreciates the labor of those who went to the financial success of the students hospitality.

**Use Home Products**

Along in June there will be available a number of architectural students who are now standing next in the management of architecture of the University of Southern California. All of them are very hard-working students, and in need of our help this summer. They will find places somewhere. Whether it is in the construction of the house or in that of a "Jerry" builder is for us to decide. A place can easily be found for every one of these students, only for his training and the time that they are still willing to seek out that find the right environment. Let's find places for them.

**The Canons of Ethics of the American Institute of Architects**

The Canons of Ethics of the American Institute of Architects has been written for the purpose of maintaining a high standard of professional practice among architects and to afford the public by our boards valuable proper relations between architects and the building trades.

The public has ten Canons of Ethics states, "It is unprofessional for an architect to engage directly or indirectly in any of the building or decorative trades." To most architects and professional men such a rule is most obvious. However, many laymen have questioned such a statement. Even some architects have looked covetously upon the profits that might be theirs if they entered the building trades.

Could not the public be better served through an arrangement whereby the architect would contract to build the structure he has designed? The answer might be the affirmative if those individuals who would agree that in the case of an illness a patient might better be sent to a well trained physician or a doctor financially interested in such remedies, than by seeking the services of a reputable doctor who might be influenced by any personal material or interest might he have in the award of the contract.

The conditions are analogous with that of an owner contemplating the construction of a home or any other building. Should the owner contract with an architect actually engaged in the building trades, an architect whose associations and aspirations are such that he would be financially interested in the award of the contract? Or should the owner employ a man who would be and does employ professional adviser and obtain from him the advice and formula to meet the requirements of his plan, and to build a formula written by one who had no thought of profit in the materials to be specified or the award of the contract? The architect has a trained man who sells his services in the form of plans upon the products of his labors to the patient or the patient's physician, by whom one who had no profit of thought in the materials to be specified or the award of the contract.

The following dialogue ensues.

**The Architect: What was that you said about a bonus?**

Salesman: "We are offering a bonus of fifteen percent to the architect or contractor who will construct the building, or use the equipment on his work."

The Architect: "Do you mean that if I specify a hundred dollars worth of this article in my next job you will send me a check for twenty dollars."

The Salesman: "Exactly sir. There are dozens of architects who have accepted this proposition."

The Architect: "Stop! Don't call it a bonus. Call it a bribe. Such a proposition is just plain crooked. Such offers as this one you are making have made it possible for crooks in my profession to offer their services to a client on promises that would perhaps be as well received if I even inquire into the status of the accounts. Could such architects be unbiased? What assurance has the owner that the work has been properly executed? What protection would such a character have?"

**What the Office Clerk Heard Between Ten and Twelve O'clock**

Mrs. H. (The Client): Why is it that you charge so much for the design and supervision of my house? Your fee seems quite out of proportion to the services you are rendering. It was only yesterday that a contractor offered to furnish the plans for my house for three percent of the contract. Another has offered to furnish them free of charge if I would allow him to build for me. I realize that I can't get something for nothing but three percent seems quite enough.

The Architect: It is true that there are men who will agree to do this work for you at the price you have mentioned. It would be a long tedious story for me to tell you why I think it would be uneconomical if you were to engage one of them. Here comes a letter from one of mine who is now building a house for a contractor, and I have enclosed a letter from one of mine who is now building a house for a contractor for the protection of the owner, the contractors working under his instructions and in fairness and honesty to himself the architect cannot assume a dual role.**

ARTHUR R. HUTCHINSON, A. I. A.

**What the Salesman Said at the Meeting**

Salesman: Do not think, Mr. Architect, that by accepting this proposition you are doing anything wrong.

**The Editor's Note**

The above incidents actually happened in the office of the architect on the morning of May 15th.

ETTORE CADORIN

To the coterie of distinguished artists and writers who year by year seek the serenity and inspiration of the west coast may now be added the name of Ettore Cadorin, famous Venetian sculptor, who has lately arrived in Santa Barbara for an indefinite period of work and play. Mr. Cadorin is of an old family, his father was a well known sculptor, and his brother is one of the foremost painters of Italy.

In the square of St. Mark's, Venice, stand two beautiful Grecian statues modeled by Mr. Cadorin to replace those destroyed by the fall of Campanile. On the Grand Canal is his memorial to Wagner, with the inscription written in Latin. The present country are that there are three marble statues of a standing statue of "Death and Resurrection" stands in the Woodlawn cemetery, and
noted for his ivory bas-reliefs, of which he is the unique exponent. He carved the heads of many of the social beauties of Paris, as well as the queen of the princes of Italy.

Mr. Cadorin's first visit to America was in response to a call from Columbia University, where he became professor in the Italian department. Recalled to Italy during the war, he returned to America on a special mission for his government, lecturing throughout the country on the preservation of art treasures in Italy.

Exhibitions of the sculptor's work have been held in many of the large cities of the east, and he has continual showings in New York, where he maintains a studio on Riverside drive. During his recent visit to Los Angeles he exhibited at the Canneilli-Chaffin galleries and gave several lectures.

His work is distinguished by a fine fluent line, with modeling that is plastic and supremely sensitive. His small bronzes and marble have inimitable grace, together with an elusive and delicate spirituality. In his ivory bas-reliefs he has been able to carve in the translucent cream and amber, curves and contours that have a lustrous clarity. In the features of his women, particularly, he has caught the sweet and dreaming quality of inner vision. Mr. Cadorin is everywhere the apostle of the fine, rare, intimate and expressive.

SUBDIVISIONS—(Continued from Page 12) news spoils the highway for through travel, and hurrying machines are demoralizing to

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BIRDS IN GARDENS—Continued from Page 10

When the birds get back from the north this fall to Vermont Canyon in Griffith Park they will have a great surprise. If their bird instinct for locality were not unerring they would be sure they had not arrived at home. Not being able to read and possibly not knowing what “sanctuary” means or even that they are “birds” the inscription on the boulder would not enlighten them. Where it was all dry they will find a stream of water singing around the rocks, dripping over minature falls, again so placid as to mirror the fens along its banks, making pool after pool for bathing sunlit or shaded to the bird’s taste. They will see nature’s preparations for spreading the banquet table with fruit—and berries especially—flowers and seeds. All will not be ready to serve this fall but the shrubs and plants will make a wonderful growth even in one summer. The thing that will seem too good to be true is the tight wire fence keeping out cats and other animals even humans will be allowed to enter only on occasions. This was brought about by one who came to live near this spot many years ago and whose homesick eyes looked out upon these burned and barren hills. She said then if it were even in her power she would give the little plants in this canyon a drink.

Through the influence of Mrs. George H. Snyder, president of the California Audubon Society and Van M. Griffith whose father gave this wealth of acres for a park, the park commissioners were led to see that it was a kindly, beautiful and beneficial thing to set apart this canyon for the birds. The unveiling of the boulder brought together some twenty organizations of nature lovers, and beside our own nature writers and lecturers, Mr. Arthur Newton Pack of Washington, D. C., associate editor of Nature Magazine and William D. Finley of Portland, whose pictures of wild life are not surpassed if equaled. The antics of chipmunks and fawn, the cubs pressing their friend for more food, the turtles that might have been laying eggs for Agassiz, the pet porcupine caressing the dog who endured but did not return the affection—these intimate close-ups are never to be forgotten. In his lectures we are so close to bird colonies that we are fanned by their wings, and we go home to pack up the old kit bag and go into the woods for the summer. Raising the Audubon flag we read this inscription, “Bird Sanctuary, April 13, 1905.” This is a good example for other cities to follow and private gardens could be miniature sanctuaries with walls or close-mesh wire fences with mulberry trees and berry bearing shrubs, tubular flowers for the hummers and bird baths. Mr. Benjamin’s article on his feeding table must have made every one feel that breakfast is not appetizing without one.

Mercersburgh Academy has erected an unusual memorial to Calvin Coolidge, Jr. It is a sunshine corner shut off from the campus by flowers and shrubbery containing a series of bird baths, a sun dial and seats where the boys may gather to enjoy the birds. There is another beautiful testimonial of man’s friendship for the birds in Rock Creek Park, Washington, D. C. During the sad days of the war an Ambassador and his wife went frequently to Piney Branch in the park where they were cheered and comforted by the birds’ songs. On returning to France they sent a bird bath of stone designed by M. Cret having this inscription, “To the Birds of Piney Branch from Their Friends, Elsie and Jews Jusserand.”

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LOS ANGELES, CALIFORNIA
BULLETIN OF THE ARTS AND CRAFTS

LAST month we announced a Pilgrimage Tour of Saint John’s Church under the guidance of its rector, Doctor George Davidson. To those who were unable to attend that meeting, we are able to say that Doctor Davidson will conduct another group through Saint John’s on the second of July.

Saint John’s Church is at West Adams Street, Los Angeles, and the architects were Davis and Davis. Miss Ann Chalmers, who made a special study of church architecture while in Europe, has reported the building.

NOT far from busy streets and close to one of the best residential districts in Los Angeles, there has arisen, blossomed out, under the direction of its rector, a beautiful church—and it has been called Saint John, named for and dedicated to the Holy Apostle, Saint John, the Divine.

In architecture, it is Italian-Romanesque of the basilica type, an exact reproduction of a sixth century church in Toscarn, thirty miles out of Rome. The construction of this old-world church is interesting. There was used one hundred and fifty tons of steel and the walls, which are two and one-half feet thick of solid concrete, rest upon a foundation of from sixteen to eighteen feet thick.

The facade is made of California stone carved and chiseled by Italian workers under the direction of Carrino Scarpitti. Over the central door is the Angel of Strength and the invitation: “Whosoever will, let him come.” Above in either corner are the Angels of Prayer and below are emblems significant of the apostles, Andrew, Peter, James and John.

Directly opposite the central door, taking the place of a reeredos which forms a part of the wall above and back of the altar is a very lovely tri-tich. Pendent from the ceiling in front of the altar are the Seven Lamps of the Holy Spirit. These lamps are lighted day and night and signify the presence of God in the church and the seven-fold gifts of the Holy Ghost. The Baptistery of marble mosaic is of Byzantine feeling. The Liberty Service Chapel, a tribute to the soldiers of the world war, was an inspiration of Doctor Davidson’s. In time it is planned to have symbols of the thirteen original states and the portraits of the four war presidents, Washington, Lincoln, McKinley and Wilson, placed in the walls in mosaic.

Directly the most striking feature of the building is the ceiling, an exact reproduction of an eleventh century church in the town of San Miniato, three miles out of Florence. The four colors used in design are of divine significance. While, the emblem of Christ, Blue, symbolic of the penitential season. Red, typifying the martyr and green significant of the Trinity. The beams carved from solid oak were the work of Swenki, a pupil of Anton Lang of the Ober Ambergue.

An interesting addition to the church is an outside pulpit to be used for street preaching. Magdalen Chapel of Oxford has such a pulpit. Grace Church in New York is the only other American church to have one.

ANN CHALMERS.

FOLOWING the visit to Saint John’s Church, which was at four on the afternoon of April the thirtieth, came the banquet at seven. Miss Distante had provided an entertainment for a small banquet; Yvonne Pelletier, Mr. Martin Justice, the well-known illustrator and formerly art editor of the Saturday Evening Post, talked to us about the New York Art Centre.

It is an instinct with us all to own a home. If the instinct for belonging is strong, we want to have a home for our favorite club, society or pastime. So it is with various art associations. The Arts and Crafts Society is no exception. Mr. Justice and others who followed him thought that several amicable associations might join hands and erect a building with studios to rent.

On May the fifth, I opened the door of my husband’s roadster and stepped out on the Main Street of Carmel by the Sea.

One hears about Monterey pines and one is prepared to go into raptures over them. But I saw Carmel first and my interest in what they have achieved in the way of an Art Centre left me an admirer of the pine but rapturless. I do not know who owns the buildings. That does not seem to matter so long as there is a spirit of cooperation—a unity of endeavor—doing the thing because you like doing it.

First there is the Theatre of the Golden Bough. I hope that we can have a theatre in our Art Centre. The Community Playhouse is inspirational. We need it. In Miss Ellen Leech’s fine article last month I felt that Pasadena’s Community Playhouse had need of us too. We are remembering Norman Edward’s present employment by The Eastman Kodak Company in the Rochester Theatre.

The shop called The Seven Arts Book Shop is next to the passage leading back to the theatre entrance. You stand outside of a bay-window and buy your tickets from a young woman standing in Seven Arts. It reminds me of the pupil outside of Saint John’s Church. Seven Arts has magazines, books and door-knockers, and there was a nice young man planning another quintet shop, so it supposes Architecture is one of the seven arts. I hope so, for I want Architecture in our Art Centre.

Of course there was the Weaver’s Shop with all the nice woven things, such as our Mr. Hewson makes. Cubbages and Kings has everything Tilly Polak has and not and Tilly Potts and bless her name, has everything but anything—and they are in the Blooming Basement. Mrs. Harry Leon Wilson plies her blooming trade with flowers that she raises in her own garden on Carmel Highlands. She also has lovely old tiles and modern block prints.

The whole group of theatre and shops could be built upon a lot 200x100 feet. The theatre occupies the shops back yard with a jolly little entrance of its own and the shops all present a smiling face to the street.

THE regular yearly election of officers will take place on June the tenth at the Shop, 2508 West Seventh Street, Los Angeles.

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Clubs

VALLEY HUNT CLUB, PASADENA:
The formal season at the Valley Hunt Club closed with May, after which time no programs are arranged. The tennis court and swimming pool after the outdoor attractions during the summer, and individual parties, both afternoon and evening, are arranged as desired.

ANNADALE GOLF CLUB, PASADENA:
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.

Every Friday is Ladies' Day. The usual Wednesday and Saturday afternoons are occupied each month through the summer.

PINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month. Music during dinner, followed by dancing, every Saturday evening during the month.

Lunches served from 11:30 to 2 p.m. on Saturdays.
Sunday night concerts during month. Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday of each month.
Theatres and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match play 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. Plunge open to the ladies Tuesday and Friday of every week.

SAN GABRIEL 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 afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.
Southern California Golf Tournament, July 8, in the holes, medal play. Three classes. Tournament is open to 100 members of clubs affiliated with the Southern California Golf Association, plus 12 to 18 years. Trophy donated by Mr. William M. Orr.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowling and croquet.
Tea is served and informal bridge parties are arranged as desired.
A buffet supper is served every Sunday night.
Tennis Tournament opened June 11, the finals were played the 16th. Men's singles was won by Wm. M. Johnston, who defeated C. J. Griffin. Ladies' singles by Charlotte Homer who defeated May Sutton Bundy, Men's doubles by Johnston and Griffin, who defeated Ferrin and Goddall, Ladies' doubles won by Mrs. Bundy and Miss Williamson who de-

**SOUTHLAND CALENDAR**

Announcements of exhibitions, lectures, 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 10th. No corrections can be guaranteed if they are received later than that date.

California Soutland is published weekly at Pasadena. California. One dollar and twenty-five cents for six issues, two fifteen per year. Subscriptions will be changed at any time as desired, if written to office at the start of the month for which the change is made.

Entered as second class matter, July 23, 1919, at the Post office at Pasadena, California, under Act of March 3, 1879.

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**SUMMER EXCURSION FARES**

Substantial reductions in roundtrip fares. In effect through the summer season.
feated Miss Hsomer and Miss Swarts. This is the fourth year of the Tournament, herefore it has been an open affair but owing to the heavy entry of last year it was necessary to make it entirely invitational.

LA QUARTE GOLF AND COUNTRY CLUB, SANTA BARBARA: Offers a course of eighteen holes, riv- 20 ing any in hazard and beauty. A recent purchase of additional acreage will provide an extended and even more interesting course.

LUNCH At the Golf Clubhouse is served every day, and tea may be arranged as desired.

REDONDO COUNTRY CLUB: Golf tournament for men is held every Monday. The course is re- served for the women and a special luncheon will be served. These who do not play golf or those who have had a round in the morning may continue the afternoon to bridge or mah jong. Every Saturday a special luncheon will be served.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, sea- side course delightful for summer play. Lunch and dinner served every day.

NEWPORT HARBOR YACHT CLUB: June 26—Dine on house for all yacht clubs.


July 19. Snow blast! (junior) final heat, 15,000 m. Star class (junior) final heat, 10:30 a.m.

July 24—One design power runabout class sprint race, one mile. Star class race, bay course, third heat. Catboat races for boys and girls. 10 years or under (junior). Bowheath races for boys, girls. Model yacht races, second heat. Stendahl Galleries announces an exhibition of the works of Retain Massier in the Frieha Artist's Hotel to continue to July 9. An admission fee is asked as the fund thus collected will be donated by Earl Stendahl to the Los Angeles Museum purchase fund of $12,000 for the Pan-American Exhition.

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Baltimore Salon will not be open in the evening during July and August except by appointment. Some display gallery- es during those months will open at 4 P.M. and close at 8 P.M.

Charles W. Bartlett will hold his delayed exhibition of block prints from the Orient at Bartlett's Art Gallery to July 1.

Cannell and Chaffee announce that begin- ning July 1 the large gallery will be hung with water colors and foreign artists. The two foreigners represented will be James Gillmor, a sketch painter, and E. S. Holdcs, an English artist. In addition there will be a group of well-known American water colorists, Frank Reppink, Smith and Mary Brown, together with two local artists, Loren Barton and Dana Bartlett. The gallery will remain open for the duration of the Exhibition. In the smaller gallery will hang further, including primitives and examples of the 16th Century German School, the 12th Century Spanish School, a fine example by De Hooge, the famous Dutch artist, and examples by Boucher.

Arthur Hill Gilbert and Hablame House exhibited a joint exhibition at the Bilmore Salon during the last half of June.

The Pasadena Art Institute held several exhibitions in the house in Car- melita Gardens during the month of July. One show was made up of engravings by Pasadena printers and included John Fount, Verity White, Benjamin Brown, Frank Bichoff, A. Lawrence, W. F. Masching, F. C. Carl Smith, Louis Hoagy Sharp, Frederick Zimmerman, Ada Elsa Chaplin, Frances Clark, Wallace De Wolfe, and Herbert Stendahl. In other rooms fifty pictures were shown by the Boston Crane Club. The remaining sections were a group of desert pictures by F. Murray Thomas, German landscapes by Victor Virden Anderson. In the upper hall were hanging pictures by the Studio of Names, Michael Campbell Cooper, Berthold Genter and Gay Wring. Katherine W. Lighthoon with her exhibition June 28 to July 15, where they have taken a cot- ton and fruit. Plein air exhibition. Lighthoon expects to paint throughout July and August and will return to Brownfield in September in order to prepare for the Pan-America show to which she has been asked to contribute. The Walls section of Mrs. Lighthoon as it gives for the other side of the country, practically opposite from where they lived in Glacier.

F. TENNLEY Johnson is again in Cal- ifornia and has opened his Alhambra studio, preparing to do interesting California pictures.

Aron Kilpatrick and Rams Put- tner have gone down to Mexico—the city and vicinity—on a sketching trip of several months.
enue Henly, Mrs. H. C. Burling, Mrs. Stan- 
ley Huyck, C. C. Rettig, Miss Milt- 
edge, Mr. Howard Wright, Mrs. 
Donald Myers, Mrs. Aileen Clark, Mrs. J. C. 
Grigley.

PASADENA BROWNING CLUB held the 
annual business meeting in June and 
decided to hold the meetings for the next 
year in the Shakespeare Clubhouse. An 
election of officers was held, resulting in 
the choice of Mrs. Stuart W. French, pres- 
dent; Mrs. Edward B. Anaf, first vice- 
president; Mrs. Eldis Knowles, second vice- 
president; Miss Lillian Hau, recording 
secretary; Miss Helen Arline Hamovil, 
corresponding secretary; Miss Winfield 
Farmer, treasurer; Miss Catherine Power, 
auditor; Mrs. Henry Geoffrey, librarian; 
Miss Myrtle Harris and Mrs. Paul Loew- 
lund, press reporters.

COMMUNITY dances, under the auspices 
of the Pasadena Drama League, will con- 
tinue throughout July and August every 
Friday evening at Tournament Park, Pas- 
dena.

SOPHISTICUT CLUB brochured programs 
for June included Minnie Adkens' Flats 
at cost of loom; June 5, when Walter F. 
Baxter, president of Whittier College, 
adressed the Club. The installation 
banquet for members and guests was 
held Monday evening, June 22, at the Hilt- 
more, followed by a special program and 
dancing. Officers elected are as follows: 
President, Mrs. Gertrude C. Maulden 
(icer-secretary); vice-president, Mrs. Max 
Cardell; treasurer, Mrs. C. W. Duna; Di- 
rectors: Miss Elizabeth L. Kavan, Mrs. 
Cora E. Smith, Mrs. Fern-Dell Hunt, 
Miss Margaret Brennan, Mrs. Amelia F. 
Johnston, Mrs. Addie L. Marks. The club 
held the final meeting of June 30th until 
the first Tuesday in September, as the Club is 
to be closed during July and August.

POMONA COLLEGE Summer Session 
Calendar.

The sixth annual conference of the 
Conventions group people of Southern Cali- 
nia was held at Pomona College during 
the week of June 20.

On Thursday evening, July 3, the 
faculty of the Department of Music will 
give a recital at 7:45 in Webb Hall of Music. 
Will C. Wood, superintendant of public 
instruction, will give an address on educa- 
tion at the summer session assembly on 
Thursday, July 9.

At the assembly on Monday, July 13, 
William L. Griffith, distinguished artist of 
Laguna Beach and formerly head of the 
Art Department of the University of Kan- 
as, will give an address on "The Appreci- 
ation of Art in the School and the Com- 
munity." President E. Harold Geer, organist 
of Vassar College, will give an organ recital 
Monday evening, July 20.

On Thursday, July 23, Mrs. Hallie E. 
Flumean, director of dramatics at Vassar, 
will present an evening of concert plays.

DR. AURELIA HENRY REINHARDT, 
President of Mills College, California, 
left Oakland July 12, to attend inter- 
national meetings during July. She will 
first go to Edinburgh, Scotland, as a dele- 
gate to the meeting of the World Federa- 
tion of National Education Associations, 
held July 26-28. Then as president of the 
American Association of University Women, 
she will attend the Council Meeting of the 
International Federation of University 
Women held in Brussels, Belgium, July 27- 
30. She will serve officially for the first 
time as president of the American Association.

ERRATA: In the June number of this 
magazine, on page 21, for Edwin Rust 
please read E. H. Rust Nursery Company.

Rachel Baker

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Los Angeles

712-423

And in the Assembly Tea Rooms

but she will also represent Miss Ellen Pre- 
dleton, President of Wellesley College, who 
is charged with International Relotions. President Reinhart will 
return to California Sunday for the opening 
of Mills College, Tuesday, August 18.

WALTER HELFER, SANTA BARBARA, 
MUSICIAN, CALIFORNIA, RECENTLY 
AWARDED THE AMERICAN PRIX DE 
RONE

COMMUNITY MUSIC association of 
Burlington, Mrs. George Mallory presi- 
dent, announces twelve concerts for the 
summer months, all in the community 
surroundings since such were started last summer and which proved to be of great 
worth to the community. An average attendance was 
reached last summer of 3,000. Esther Dale, 
superintend, Manager Moses Morris, superintend; 
Charles Wakerl, Program Director, 
planner and compos, is among the artists already 
engaged for the summer series.

PUBLISHER'S NOTICE

THE accompanying letter to Mrs. Don 
Schebler from the Vice-President, and 
Passenger Traffic Manager of the Chicago, 
Rock Island and Pacific Railway Company, 
written in Chicago on May 16, 1926, con- 
firms the statement made in our June issue 
that the "Golden State Limited," operated 
by Chicago and Los Angeles over the 
Rock Island and Southern Pacific, the 
trains remaining sold without change 
to through to Los Angeles. All passengers 
therefore, arriving at Los Angeles or de- 
parting via Southern Pacific "Golden State 
Limited" will find California Southland in 
the observation cars. The same applies at 
Chicago, the eastern terminal of the Rock 
Island Railroad.

Fourteen of the twenty-five copies sub- 
scribed for by the Assistant General Ad- 
vertising Manager of the Southern Pacific 
and Santa Fe Railway System, these copies 
of California Southland will each make six 
trips a month across the country in the 
company of an average of three hundred 
passengers per train to whom the observa- 
tion car is accessible.

In its completion of a service to this 
large group of people interested in Cali- 
fornia, California Southland is publishing 
this month matter relative to the section of 
the country, but will not change its 
policy of presenting this matter in a true 
reflection of the life of the Coast in a 
perfectly natural way.

Found a newspaper in New York or 
New Orleans or Montreal as well as in 
the home towns of California, this 
magazine aims to contribute to the same 
purpose. The success of California Southland is 
the progress being made, in community 
organization, in the beautification of com- 
munity life, and in the adaptation of every- 
day habits of living to the unusual condi- 
tions of our climate and relation to the 
other portions of the world.

Since its first issue in August, 1910, this 
Westborn magazine has endeavored to help 
in any good cause by presenting a record of 
how the good was done. Let us see to 
California's southern counties to think out 
problems, to try out social theories. Wise 
and experienced workers from all over the 
West come to compare notes here and moul- 
then back a good plan for the use of the 
state. Experience on every subject, and 
professional and non-professional, that in 
their editing are ready to give the results of their work 
in words understandable to the busy. 
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unimportant expenditure by any individ- 
al's, the public is served and fundamentals made available to all who 
who have ears to hear or eyes to read within.
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NO. 61, VOL. VII
JULY, 1925

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Southland is published monthly at Pasadena, Cal. Copyrighted, 1924, by M. Urmy Seares
Advertising: California Southland, Pasadena, Col. 916, Los Angeles, TR unity 1691; Subscription price for 1925, $2.50 per year.

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OLD SPANISH DAYS IN SANTA BARBARA

TWO sections of California furnish pivotal points for her most romantic history: the land of forty-nine of the north and Santa Barbara of the south. But there is a varied difference in the two romances, one vivid, virile, headstrong and giddy with the lust of the newly discovered gold, thriving in a country to which Bret Harte imparted a picturesque charm, imbedding it so deeply in the soil that it has outlasted the gold and the towns themselves.

Santa Barbara now unfolds the opposite picture. It is eternally filled with warm, glowing, pulsing life but of another tempo, a life which has grown under a warm southern sun, yet seems always tempered by moonbeams. A section replete also with legends of love and hate, balanced by a gorgeous hospitality, which meets friends with open hands and homes. Time has tempered all passions or convention has muted them but above and beyond all else that elusive something, that indescribable virtue, which we call charm remains.

It is always round about you, dreaming or waking, but with never a traceable source, it may be the ocean, it may be the mountains, or yet both, and again it may be the memories which live in the very air of the place and drift into your being just as the mountain air, fragrant and spicy, joins the balmy breezes of the sea to make a heady perfume ineffably delightful.

Santa Barbara has done more to preserve her history and the poetry of living than the other towns of southern California, and through the restoration of many old adobes and the establishment of a Spanish-Colonial type of architecture has taken on much the appearance, amplified and glorified, of the earlier days. Here at least it is conceded that the heritage of Spanish color and romance is one of the most precious assets of the West Coast.

Santa Barbara not only does not forget but rejoices in her memories of other years; the days of Cabrillo, days fraught with the works of the sincere and earnest padres, and days upon days filled with the joys of meeting and greeting friends, when hospitality was the very soul of life. A period when every birthday was an occasion and a wedding meant endless preparation and embodied the friendly interest of the whole country-side. Within these boundaries lived the best of the old Spanish aristocracy and here the Patriarchial life, which Dana stressed, had its highest development.

With this background it is to be expected that when Santa Barbara entertains it is with assurance, with every possibility of giving unbounded pleasure. In her confines, within the walls of their ancestors, many daughters of the old families live and gladly join in every community plan, so last year when the town decided to have a friendly, neighboring old-time Fiesta, dedicating three days to a reliving of Old Spanish Days, every descendent of the Spanish families came. The senoras and señoritas appearing in the silks and satins of other lands, lovely old lace mantillas floating from beautifully carved combs, their carriages draped in the gorgeous shawls so reminiscent of Granada and Madrid. The Dons in swaying capes and shining boots gave strength to the picture, while their magnificent horses were the most inspiriting note of the street scenes.

With pageantry rife in the land—and many of the pageants lovely and interesting,—it is well to remember this is not a pageant which...
Santa Barbara again offers in August, at the time of the full moon, the 13th, 14th and 15th, but a re-creation of the days of old, no matter whether the days of gold or just golden days, these are days to be lived and enjoyed by her guests.

Color is provided without stint or measure, first in the streets which are hung with the warm colors of Spain and gay with our own speaking Stars and Stripes. Then, following the example of the early festival makers, the townpeople and their guests come in costume, historically correct and varying in detail with the styles of the different provinces of Spain, interspersed here and there by a daring, yet intriguing pirate, or a roving, lovable gypsy. It thus becomes a huge costume party but done so gracefully and convincingly that a masquerade is not suggested. No formalities intrude themselves nor yet is convention absent, and buffoonsy does not appear.

The years slip away under this charming influence and again we glimpse the California that was.

The plans for a repetition of this delightful three-day celebration in August will follow the trend of last year, retaining the most interesting of the earlier features and adding other picturesque elements.

On Thursday, the thirteenth, assuring the interest of old and young, the pageant parade will be given, depicting the discovery of Santa Barbara, the coming of Cabrillo, the landing of the men from the Spanish galley in the harbor, the meeting with the Indians, and the taking over of the land for Spain. No modern features will be allowed in the pageant, but it will adhere strictly to the old times of the Dons and vaqueros.

Following the parade on Thursday and repeated on Saturday afternoon will come polo games at the field in Montecito, and, as last year, a reception at the de la Guerra House, where descendants of the early pioneers of Santa Barbara and the surrounding country will hold open house to greet friends and visitors.

An interesting feature of the week is to be on Thursday and Friday when an old time Fiesta will be held in Penfield Stadium with a replica of the de la Guerra House as a realistic setting. The dramatic production will center about a wedding ceremony and will contain features described by Richard Henry Dana in his book "Two Years Before the Mast," when he spent some time in Santa Barbara. In the evening street dancing, wandering musicians, Spanish dancers, and serenaders will fill the town with color and sound. Carnival night will be celebrated on Saturday evening with especial music and dancing.

The Southern California regatta, the Dahlia show of the Horticultural society, exhibitions at the Art Club and special performances at the Lobero Theatre will be added features of entertainment.

Editors' Note:—This was in press when the earthquake came to Santa Barbara. El Paseo, the first of the new, modern building that is to rise around the old Spanish Plaza, is pictured on our cover. It stood the shocks! So did the Lobero Theatre! One is now the Red Cross station for dispensing supplies so generously sent to stricken Santa Barbara; the other forms the headquarters of the banks.

State Street is an exposure, a record of how not to build.

The farther the city will rise "With the best experts in city planning and sound construction here to command, Santa Barbara now has her chance." What will she do? The world is looking on, expecting wisdom from chastened Santa Barbara.

The Serenaders enjoy their own music as did the diners en fête.

Two Songs by

The California Troubadour

In Exile

The valleys voiced a song for me
A song that sang the praise
Of grain-filled field and fruit-hung tree.
And hammock-swinging days—
For me the valleys voiced a song, a simple, sunshine song,
And Saints joined in the fond refrain—a soft-voiced mission throng.

The rivers wrought gold chains for me,
Gold chains of wondrous weight,
That stretch from mountains to the sea.

And out the Golden Gate—
For me the rivers wrought gold chains, such fair, enchanting chains
Of sea-worn ships, and argonauts, gold fever in their veins.

The hills held out their hands to me,
Hands filled with flowers of home.
The flowers that woo the woodland bee
And fill its honey comb—
To me the hills held out their hands, their poppy-laden hands.

Is there a Californian here? Yes? Well, he understands.
New York City

To a Redwood Forest

Whose names are dim in Clio's diadem—
When they were here on earth, you lived with them!
Imagination droops, and Art despairs—
Oh, for that tongue, that harp, celestial airs.
When gazing into turrets young and green
I contemplate what ears lie between
The tiny seeds and your majestic forms,
Survivors of great earthquake shocks, and storms—
The grandest monarchs Time has ever known,
You link the primal ages with our own!

Clarence Urmy,
Saratoga, California
July 16, 1851—June 5, 1921.
HIGH on Mission hill, beyond the gray old Spanish church and garden, the state of California builds years ago, a school for teachers of crafts and beauty in the home. From now this school have gone trained teachers of design and technique in weaving and woodwork, pottery and metal work to the inspiration of many students throughout the state. And while the commonplace walls of the building will require years of weathering and explaining to each other and trees before it is in itself a thing of beauty, it has been the means of attracting the life of the city by the sea up to its elevated terraces, and the glorious view from Mission to the percgola. Hill has done the rest to make this the choice residence seat of Santa Barbara.

Before the trolley line was built a forefather capitalist saw the need of housing the faculty of the normal school upon the hill and bought the land nearby on which to build a court of tiny bungalows with kitchenettes, a room or two, and little else besides the glorious view. Teachers are notably high-souled and by tradition are supposed to live on air and glorious view, high thoughts and little in the harder. But when the times grew prosperous; when glorious views became an asset of the realtor, and trolley lines, and motor roads began to climb the hill, the teachers were found to have silently folded up their little kitchenettes, slipped down the hill to find their own homes among the fleas of the lowlands near the sea.

Deserted by its tenantry the forefather capitalist studied the situation, looked at the glorious view, the trolley line, the motor roads, and the small army of subdividers coming up the hill.

Perhaps he knew of Naples, and its cliff line, fair Amalfi and the little monastery high on the cliff above that far, blue bay! Be that as it may, the court of bungalows was made the forecourt of a fine hotel, the little cottages remodelled, kitchenettes turned into modern bathrooms; and a main building rose to look down the city by the sea.

Wise beyond his generation, this far-seeing capitalist called on an expert in Italian landscape gardening and architecture to make the court beautiful as Italy is beautiful in gardens, pergola and pool.

So Charles Frederick Eaton had here an opportunity to build in California something of which he had dreamed since as a boy he had climbed over the ruins of old Roman baths and turned out the ruins of old walls, to have the vines grow in brick pillars here at home. And so the pergola was built of brick, forty pillars tall, hollow so that they might be hollowed with earth and support plants. Occasionally a brick was left out and tiny rock plants or interesting examples from other countries set in. In all, a favorite plant for each side of the pillar, Mr. Eaton contends that he has a separate climate condition and has set his plants accordingly.

Not all gardens but as interesting for intensive study, these pillar gardens have been a source of great interest to travellers and visitors at El Encanto for many years. In order to cover the pergola rapidly, Mr. Eaton set against the pillars the thick trunks of a native canyon vine which he calls "dimpling vine" and added supports the rapid growing vines climbed quickly in the top of each pillar. It was a wild growth, a vine that had been trained in the gardens of the old mission at San Diego, a vine that made the walls of its room made of that vine, its arms were so strong. The vine is related to the grape, and is cultivated as a larder and ornamentation of gardens. It is said that the vines were planted in the Mission gardens by the Franciscan Fathers, who lived in the mission at San Diego, and were trained by them. That vine, it is said, is being grown as a larder and ornamentation of the gardens of the Franciscan Fathers, who live in the mission at San Diego, and are said to have trained it first as a larder and ornamentation of the gardens.

Mr. Eaton has added to the charm of the pergola by adding a small vine, like a small vine, that is trained on the pillars. The vine, it is said, is being grown as a larder and ornamentation of the gardens of the Franciscan Fathers, who live in the mission at San Diego, and are said to have trained it first as a larder and ornamentation of the gardens.

THE POOL INSIDE THE DOUBLE-COLUMNED PERGOLA-EL ENCANTO HOTEL, SANTA BARBARA

AT EL ENCANTO, SANTA BARBARA

By Elizabeth St. John Whiting

Mr. Eaton, with his native style and his romantic ideas, has taken every care in the design of the pergola to make it an inspiration to every visitor. He has taken the heart of his home in the vineyard, and made it into a vineyard, so that it may be a part of the garden in which he lives. By putting the vineyard in the pergola, he has made it into a vineyard, so that it may be a part of the garden in which he lives. He has taken the heart of his home in the vineyard, and made it into a vineyard, so that it may be a part of the garden in which he lives.

For many years, Mr. Eaton has been spending his summers in Italy, and has been studying the Italian garden, and the Italian pergola. He has taken care to make his pergola as Italian as possible, and has taken care to make it as Italian as possible. He has taken care to make his pergola as Italian as possible, and has taken care to make it as Italian as possible.

For many years, Mr. Eaton has been spending his summers in Italy, and has been studying the Italian garden, and the Italian pergola. He has taken care to make his pergola as Italian as possible, and has taken care to make it as Italian as possible.
CALIFORNIA SOUTH LAND

AN ITALIAN GARDEN IN PASADENA

I F California lacks anything, it is simply that we haven't found it. Off hand, one would say of course we have no old Italian villas. Looking from the main terrace into the Lindley garden, I had to assure myself that I wasn't dreaming. Being convinced that I was not, I was even more certain that I must be emerging from a state of comma, during which I had been carried to Italy. Approaching the place from the west, there is no hint of what lies beyond the apparent forest. A Mocking Bird had the advantage over me, for he sat on the tip of the tallest tree, where he salutes not only the morn, but the mountains and the sea, and sings the knell of parting day and moonlight sonatas to his loved one. While I gazed up in wonder at his song, a passing dog yipped fiercely at my heels. A Wren, disagreeing as much as he did loiterers, scolded as only wrens can, making altogether so great a commotion, that a Humming Bird came out to see what it was all about.

The entrance is through the northwall and over this pavement of large stones, one listens for the clatter of coaches, bringing royal guests. A row of Lombardy poplars stands outside the windowed wall, giving glimpses of mountain between them. In the center is a well, which might have been brought from the Villa of Palmieri. The wall of shrubbery, which with the house, completely encloses this entrance, is made up of the golden cupressus, cypressos, myrtles, myrnonias, veronicas, ericas, chrozemeza and heather. Italian cypresses and eugenias give architectural accents. It was all so foreign and formal, that I welcomed the California Thrasher who tripped along the wall and dropped into the shrubbery, the cooing of the Doves and the quiet music of running water. The damness brought out a ravishing perfume of balsam and jasmine. Passing through the marble hall to the terrace I almost lay my pen down at thought of the picture before me. It gave me a thrill, such as no other garden has done, since the Villa d'Este with formal beds of blue verbenas, nepetas, ageratum, asters, column-bine; the raised pool where blue and white water lilics open their hearts to the sun and the lotus raises its majestic head; the pergola at the end, deluged with blue and white wistaria and the yellow jasmine, which follows; on the south arches of maiden hair vines, which have completely obliterated the classic pillars and give the softness of the fern, for which it is named. Whether the garden invited the mountains to come in, or the mountains invited the garden to come out, I don't know, but they are forever joined. Almost overcome by day beauty, Mr. Lindley pictured to me, the great moon rising over the mountains and flooding the garden with light, contrasting its dark masses of evergreens and shadows with the illuminated gold of acacias. One can never become satiated with such beauty or even accustomed to it. A Gold Fish, which has passed his thirtieth birthday, luxuriates in the pool, and is the first one to come to dinner, when Mr. Lindley whistles. A calls lily is growing in this pool, following an experiment which the gardener made in Ireland.

The small arch in the north wall leads into the sacred garden and faces a cross. There is an old sacrificial altar (my own interpretation) in the center, with a screen around it, which suggests to me a conventionalized crown of thorns. Perhaps no flower is more sacred than another, but the flowers in this garden seemed particularly appropriate, the white lilies (like the upraised chalice) the blue Egyptian lily, ferns and for-get-me-nots, Cecil Brunner roses, the Passion Flower, white jasmine for innocence, the tiny anemaria for a mossy carpet, the Tecoma vine with its blending heart, Bird of Paradise and by the cross a drooping fuchsia.

An opening to the south of the formal garden discloses a long, stately vista of Italian cypresses rising from a hedge of privet, ending with a bird bath, that must splash like a fountain with so many birds. Descending the two flights of steps and getting the picture in the opposite direction, with the maiden hair vine for a background, is even more beautiful. Ivy winds through the balustrade and falls at the feet of the nymph or satyrs or whoever they are who sit on garden pedestals! A cool looking sycamore will provide gold for the autumn and gray-blue dappled bark for winter; an apricot carries out the yellow color in its summer fruit and autumn foliage; and to the right, broom is splashing her gold in the shrubbery garden. To the left, Japan-ese (meaning artistic) looking acacias shade the fern garden. A Humming Bird has fashioned her nest of the acacia blossoms on one of the lowest limbs. Her eggs were taken. A second nest built of the down from the sycamore, making a spongy nest, was quite as unfortunate. The eggs were pricked and the contents removed—by what we do not know. The cement edge of this rustic garden is rather a clever imitation of a tree trunk. Green and white bamboo, New Zealand flax, calladium and cordyline give character, with one fiery little fire cracker plant—the only bit of red outside the sacred garden.

The south side of the house is dappled with bignonia. Gold finches "float and ren" and knowing this was a blue and gold garden, one pair of blue birds felt constrained to stay over. From the brick pavement to the south of the house, the eye drops down from terrace to terrace to the long, unbroken stretch of green, the swimming pool, the clumps of cypress, the sea, Catalina, and where the eye leaves off, fancy takes it up, when memory cuts loose what strides it makes, out- timing wireless. We are here, we are there! The sound of hammers and such noises as rise from a city, the cocks crowing, trains and bells, are all blended into a harmony with birds songs and crickets. It recalls Ravello, where one looks from villas with mountains all about, down
onto the sea, and the mellow sounds of distant bells and singing peacocks, cocks and barking dogs, are never to be forgotten. Not having my Baedeker at hand, I cannot name the spot back of Naples, where common sounds of working day, come up blown into such harmony. It is comforting to think that the earthy discords may take on some kind of harmony to those listening on the other shore. The clumps of cypress might be in Hadrian’s villa, but this is not a ruin.

While this villa copies the Italian lines, and the blue of her sea and skies in its flowers, it is also the blue of California’s rippling hills and the gold of her own poppies. Spring comes dancing down these walks, leaving a line of blue iris and disappears in banks of acacia, and summer creeps along the shadows of her deep green hedges, ringing her Canterbury Bells of blue and pink and white. But we really must go back to the main terrace for some detail. English ivy growing to the top of the wall, has crept upon the floor. A line of rose trees break ranks where the steps descend to a small pool, in which two water lilies, separated by a fine leaved spider shaped plant, make hiding places for the gold fish. The second terrace is edged with blue pansies. Half way down this terrace, the steps divide to the right and left back of a wall fountain, where a single papyrus plant revels in the moisture. Floating about is the water hyacinth, which has it’s place of abode—not at the mercy of wind, if not of tide. Banana plants and papyrus and palms backed by acacia bank this portion to the east and west. Then comes the noble, restful lawn, unbroken save by the shadows of sixteen royal looking palms, which creep off and on. The sides of this plot are tipped up to keep the green from spilling into the swimming pool, which reaches clear across the south end, and is sky blue and sky deep. Flowers cuddle in between the walks and the enclosing cypress hedge. A pair of Phoebes police the pool and give the needed Frenchy touch of black. A view of one roof broke through into the garden, but was quickly put out by a giant bamboo.

In summer the swimming pool is the gem of the garden—a crystal set with sapphire and emerald. The shadowing green moves back at either end for semi-circles of velvety blue petunias and lobelia. Walks entering from the side gardens bring long vistas with them. Eight eugenias standing at attention might belong to the life saving crew. Two fine specimens of hibiscus are very effective reflected at the back of the pool, creeping cupressus drooping to lean over into the water, leptospermum accepts the familiarity of the gentle sally and in the stillness of the night listens to the silvery music of her fairy bells.

There is one always coming upon unexpected openings and long vistas, and surprise gardens. One of these, with its latticed rooms and passages seems like nothing so much as a play house: and then there are hedges waist high, running and dodging, surely made for children to play Hide and Go Seek. The French garden announces itself by the Fleur-de-lis openings in the panels of its latticed enclosure. It has a canopy of blue cytanthus. The wild flower garden was still showing blue and yellow, but knew full well that summer and its seed time were at hand. A spider had thrown its beautiful web across one of the cypress avenues quite to the annoyance of the gardener, who has a grudge against this persistent architect. Seeing a Towhee, the gardener said our birds must be more cunning in hiding their nests than in Scotland, as he found so few. He had some other interesting opinions about our birds, one being that they were out of proportion—our robin is so much larger than theirs! And some of ours look so funny, running, when they should hop!! The Black Birds remind him of the Jack-Daws in Scotland. He had just been longing to have some one tell him the names of the birds and “that one that sings in the night.” As it wasn’t Warbler
MOTOR CAMPING ON WESTERN TRAILS
By MELVILLE F. FERGUSON
The Courtesy of the Author.

The very thought of adventure, invariably causes agreeable thrills to run up and down the human spine. Innumerable books on this alluring subject are constantly issuing from the printing presses, yet one of unusual quality, such as this, "Motor Camping on Western Trails" is certain of a welcome from a responsive reading public. We can heartily recommend it to all who appreciate a lively and entertaining account of experiences which are unique.

Herein adventure in the form of a motor camping trip, is written up by the adventurer-in-chief, who is an editor of an eastern newspaper, and plainly an expert in spinning this kind of a yarn. Those aiding and abetting him in this significant venture, were first of all a dog; then seven members of his family, three young lady daughters, his wife, a grandfather, and two grandmothers, one being seventy-eight.

To a unit, the author tells us, they "abhorred snakes, bugs, and wet feet," meaning that they were not over fond of roughing it. This was probably the reason why they prepared such equipment as enabled them to make a camping journey of eighteen thousand miles, through twenty-two states, with a detour into Canada, and a side-trip to Honolulu, without giving up home comforts, such as nourishing and palatable food properly cooked in shining aluminum ware; frequent hot baths, clean and comfortable beds, and even occasional parties for entertaining congenial acquaintances, encountered on the way.

Many readers with some such plan in mind, may profit by the suggestions in this narrative, offered by one who has "been there and staid all night." But aside from its value as a guide, it is a notable book because Mr. Ferguson has an aptitude for authorship and writes vigorously and is also very happy in selecting his incidents with a practiced eye for just the shade sure to harmonize with the whole. As a consequence he has really produced a human document, upon which our thoughts dwell with pleasure. Without intending to do so, he has given us glimpses of an unusually delightful family companionship, whose members contributed individually to the general blend of good cheer, and were always eagerly on the alert for the next encounter round the corner. In fact it was the kind of a family that gave and expected courtesy from one another, and ended by finding it in everybody else as well.

In such an extensive itinerary, naturally California was included, and much of the time in the southern part of the state was spent in Pasadena at Brookside Park. These are some very flattering references. How gratifying to local pride to learn that the advantages of this camping site are unusually superior, and surely the camp manager called "Danny" should be pleased enough, if he chances to read the eulogium written in his honor.

The trip to Honolulu came about unexpectedly but pleasantly, as was natural in a succession of nothing but happy events. "We thought we could not afford to go to Hawaii. When we inquired about passenger rates and automobile freight, we knew it. So we definitely decided not to go, and sailed for Honolulu December 26th." This is just what they did. This metropolis of the Hawaiian Islands has for a lower class a polyglot population which knows nothing about the outside world and cares less, while the upper class white population knows everything and cares a lot. We may picture the apathy of the one and the amused censure of the other as we viewed the house, this abstraction, this absurd or altogether delightful caravan, wandering its way shortly after landing, to Kapolani Park, in search of the camp, supposed to be situated therein. This situation turned out to be a predicament from which it took the city's mayor to rescue them, and he did it very handsomely by giving them a special spot in Paradise wherein to camp during their stay. And once more, they proceeded to have an enjoyable time, and among the hospitable residents of Honolulu learned that although this outfit might be selected it was extremely nice. The lively account of what they saw and did in the Hawaiian Islands makes one of the most vivid and interesting parts of the book, where the whole contents are of such a nature, that we fervently pray for further adventure by this engaging family, to be chronicled by the same author. There is Europe; and Africa; Asia too.

TALES YOU WON'T BELIEVE
By Gene Stratton-Porter, Doubleday Page Company

There is a report that Mrs. Porter's books have been translated into nine languages, and read by millions of people. Decidedly this was a matter for investigation, to determine if possible, the reason for such remarkable popularity, and we found the cause easily enough by reading her last book on nature studies, a very illuminating volume in more ways than one. At first it must be admitted, the faults of hasty composition loomed so large as to obscure all points of excellence; but presently the spirit that went forth to scoff, remained to pray. However amazing these stories of natural history may be, and the subject matter of the book is all that and more, the important aspect is the complete revelation of an exuberant personality, rapturously absorbed in the wonders surrounding her; of a soul untutored and unspoiled, fresh from the hands of God; of a genius whose natural expression was in terms of lyrical inspiration, opening a flood gate, as it were, and pouring forth a torrent of imaginative phrases, personifying epithets, tender endearments, out of a heart full of love for all wild life, animate and inanimate. Such spontaneity seemed as much a part of this gifted woman, as the breath she drew, so much so that at times she completely saturated page after page with a cloudburst of poetical thoughts and fancies.

Everything was a miracle to Mrs. Porter, and to the reader she herself was a miracle as well. Her faith in her tales was undoubtedly sincere, and some of them we can believe, while all of them we love. But why talk about belief in connection with them. Certainly the charm of poetry does not depend on striking that responsive chord in its readers' hearts, to make itself perceived. No one believes that the raven perched on the lid of Poe's chamber door; or that the lady of Shalott for years wore into her loom what she saw pictured in the reflection of her mirror. We will not mention belief then, but only our enjoyment of the delectable stories of Mrs. Porter's experiences with different types of wild life. Some indeed are exceedingly diverting, such as her account of her struggle to save the lives of some owls which a neighbor was determined to destroy. He won, but it took him eight years, during which time the subject of owls was never mentioned in their social intercourse. Amusing likewise is the picture of chauffeur, secretary and cook, all impressed into service in the search through fields and forest for a certain rare and lovely flower that Mrs. Porter wishes.

More striking, however, is the marvellous tale she unfolds in the chapter called "Singers of Immortality," describing how she recognized the notes of English skylarks singing far out of sight, under the vault of heaven, when no birds of the kind were supposed to be in the country; astonishing enough, but it turned out to be true. Distinctly intriguing, but at the same time somewhat of a strain on the reader's credulity, is her claim to be able to distinguish the fly from the spider, merely by listening to the sound of the footsteps of each. In fact these are some of the "Tales You Won't Believe."
A COMMUNITY PLAY-HOUSE BELONGS TO EVERYONE

By J. W. MORIN

...grains of truth, it must be a typical product of the community, and it must be unique within the community, a true family affair, a family divided against itself must fail.

Thus the incorporators of the movement in Pasadena were among themselves representatives of the community. They assumed not the proprietorship, but merely the leadership in fostering an idea, the ultimate development of which they could not clearly foresee at the time. They made little pretense at art or technique of the stage, but, bravely confronted the director as to what plays he should give, he paying all the bills for the first year, and merely by their approval and disapproval, to make known the light of a true principle, to wit, that the theatre they were headed for was a true people's theatre and that they were the mere custodians or representatives for the real owners and beneficiaries who were all the people of the community, and when the sense of personal proprietorship shall have come to each person in the community, one of the great ends of the Community Theatre movement in Pasadena shall have been attained.

By understanding the Community Playhouse of Pasadena, anyone especially one of our own community should apprehend and constantly remember that it is not merely a theatre, a place of amusement, or a place of intellectual or moral uplift, nor merely a vehicle for the great art of a great director or great amateur actors of great talent, but it is the sublime exhibition of a great and enlightened community expressing itself (in one of many ways in which it may manifest itself. In other words, the thing should be understood primarily as a layman's theatre, of laymen, for the laymen and by the laymen. This great impersonal thing which we call the Community, has a certain vitality and fecundity as a collective whole, quite similar to the individual instinct, which, fraught expression and is capable of infinite development, and the director, the stage crew and the staff employed in the Community Playhouse are not in any sense the Community Playhouse itself, but rather the theatre and the staff of the theatre are the mere instrumentalities through which our community expresses itself in this particularly responsive way.

Thus the most persuasive apostles of the Playhouse movement in Pasadena, (in which community by the way the movement is especially hopeful and significant), are not necessarily the director or the actors, leading or obscure, nor those persons who are well-known or technically informed in literature, but the greatest among them are those who may be called the Playhouse type of people whose folk interest is normal and true.

When we take the apparently complicated local mechanism of the Pasadena Community Playhouse movement apart and analyze it, we find it in its first principle just a simple story for the regular folks, and concerned mainly with what the average person is thinking about.

In the very beginning of the institution of the movement in Pasadena, the leadership was fostered, growing in accordance with the foregoing suggestions, that they were engaged in the institution of a social movement, and if it was not a truly typical product of the community, it would be false in name as well as lacking in stability, because it was not well and truly founded. It was realized that the products of the institution that was to be, being in a sense a true symphony of many arts, and the realization of so much disinterested devotion to the abstract idea we call the community good, could not be brought to their final consummation, which is now recorded, unless there was in the movement an adherence first to social justice and secondly to standards of art. It is not, without a general consensus of support from the opinion and talents of the community, regardless of wealth or financial endowment—the movement would not live, as a true community institution for social advancement must contain within it at least two

THE PLAYERS

The Community Theater as an integral part of the home life of a community has grown intensely within the last ten years, and has become a public need. In most communities on this Western Coast a new play was not even anticipated, and even now the best things never come in their entirety from New York or Eastern centers. The most popular stock company with an occasional star. Several cities support their own stock companies, some quite good, some quite bad, but in those cases the box office decides the type of play produced.

In the Little Theater or Community Theater movement it is always a case of play interest rather than actor homage. In the legitimate theater this prevails to a degree now, but it is the very essence of community drama. The play must hold the attention of the audience, this it could not do unless it were well presented, but the actors must always be subservient to the action of the play. This is easily understood as we realize that the community theaters have usually grown out of a group brought together by an interest in play reading and which is later held together and brought to function as a cast by a director, who continually enlarges the circle, thereby providing additional members on whom to call as the idea grows into the selection and production of a play.

The work of the community directors is naturally complicated, particularly in the selection of a play. They would like always to present something new, clever, and arresting; not too difficult to produce but with enough force to intrigue the separate abilities of each actor. But as untrammelled as they should be in their work, the box office must be consulted. In every community there are citizens who are unacquainted. They are willing to be taught a lesson if it be pleasantly taught, but they are a little wary of symbolism. When a play merely amuses, it has only accomplished half its purpose, it can be made to teach a precept without delivering a preachment.

Each director is ever mindful of and on the lookout for new members for the drama section, and usually keeps a card index of all possible amateurs, never forgetting that he has been told of latent talent in a man or woman. Miss Nina Moses, director of the Santa Barbara Community Players, never goes out on the street, in a store, cafe, or car, without watching for types. She contends everyone is fundamentally an actor, it may be a remnant of the childlike love of "dressing up," but in most humans it is there. She notes the play of the features, the walk, the inflections of all voices and pigeonholes various people as a future possibility, and when the demand comes she seeks them out, apparently picking her actors from the atmosphere, but where she has had them hanging for some time. In this thinking, when the selection, it is literally a welding of the mass together by the personality of the director, and he is dynamic and vital, so they imbibe strength and vividness of portrayal, often surprising themselves by the force of the response.

Community directors in this way start with an absolutely untrained cast, people who have not had the least inclination or desire to act but who are willing to be convinced that they can do so, if they believe they are achieving part of a public service. When the cast is selected it is with the understanding that each individual knows that it means work, and yet there are no other things of equal importance during the period of rehearsal—the play is not one thing, it is the whole thing, the actors are held every day or evening. If not of all, then Continued on page 30
The Meaning of a Community Arts Association

An informal talk given at a membership meeting of the Community Arts Association at Santa Barbara on June 19th. To be continued in August edition.

THIS is a membership meeting of your Community Arts Association. There lies before you a detailed statement of the organization of the Association and of its activities during the past year. Aside from the general administration of the Association, these activities lie mainly in four branches—a Drama branch, a Music branch, the Committee on Plans and Planting, and the School of the Arts.

It is not my purpose to discuss the details of these plans. The measure of success which these activities attain depends on the members of this association and on those who lead the work of the various branches. This charming building [the Lobero Theatre] in which you are meeting, one of the most beautiful rooms for the performance of plays that exists on the continent, is itself an encouraging exhibition of your progress. One cannot go about the city and note the increasing interest in gardens and in the architecture of the homes, nor can he visit the schools, without being conscious of the help that pupils are receiving from the efforts of your Association. The concerts appeal to audiences of constantly growing numbers and the opportunities in the School of Arts are drawing to your student body evidently men and women who have a serious purpose and who are eager to avail themselves of the opportunities for improvement. Of all these matters you know how far better than one who sees them as a visitor. The leadership of the men and women who associate themselves together in unsellish labor for the advancement of the community is the leaven which must inspire whatever success such an association may achieve. Touching the subject of this work, the friendly co-operation which exists and of the difficulties that are overcome you know far better than I.

Perhaps in the few minutes of your time that I take I can do nothing better than to present the matter from a different point of view, namely, the point of view of the Carnegie Corporation. What were the considerations that weighed with the Carnegie Corporation in making a grant to a Community Arts Association, and what results did the trustees of that corporation have in mind in rendering this aid?

The Carnegie Corporation is an institution having in its custody an endowment whose income shall be used “to promote the advancement and diffusion of knowledge and understanding among the people of the United States.” The Ideal of Trust goes on to say that this promotion shall be effected by aiding such agencies and means as shall be found from time to time appropriate for this purpose.

The question which the trustees of the corporation have to answer is, what are the agencies that will effectively promote the increase and the diffusion of knowledge among the people of the United States?

This is one of the most difficult questions in the world to answer. Organized giving, like all giving, may do good or harm, or what is perhaps more often the case, may merely result in commonplace and insignificant achievement. Every social agency, educational, scientific, religious, charitable, sincerely believe it is engaged in the promotion and increase of knowledge of the utmost importance. How is one to discriminate between those which are likely to be fruitful and those that are not; between those that ought to receive aid from an endowed foundation and those that ought to depend on public support; between those whom a modest gift might stimulate and those which will be harmed, rather than helped by a gift? This is a complicated question to answer if one undertakes to answer it thoughtfully, sincerely and with fair play; for there is no being, even of the student of our social order than the wide margin that exists between the actual accomplishment of many of our social agencies and that which the promoters of the agency think they accomplish.

Amid all these activities why did the Corporation choose to aid a community art project, and what did it hope to accomplish? The decision of the Corporation was based upon two assumptions: first, that a widely diffused knowledge and appreciation of Art in American life was a case directly related to the happiness and contentment of the people of our country, and secondly, there was the conviction that a Community Arts Association has a community appeal not characteristic of all social agencies. To these two motives I venture to devote the few minutes that I propose to use.

I suppose there are few persons in this gathering who know less about Art than I do. Nevertheless, I think it is necessary to adopt some conception of what Art signifies before one can form an opinion as to the social value of a Community Art Association. In its popular sense we use the term Art to mean anything that we distinguish from Nature. Art and Nature form two comprehensive terms. I take it that we do not intend to use the term Art in this generic sense, but that we mean to apply it in a restricted sense: two fields of human endeavor which will, I think, be the first place the general and widespread appreciation among all the people of a community of beauty, whether of form or color; and secondly, to include in Art a certain amount of technical training both of youth and of adults in the knowledge and practice of various forms of activity, so that some day may come to a high order of skill in one or another of these distinctive fields of Art expression, such for example as drawing, designing, music, architecture, gardening, acting or writing. Used in this sense there is no effect of contrast between Art and Nature. It is merely a question of the familiar words from the great master of literature, perhaps the finest of all Arts, “the Art itself is Nature.”

The Corporation in making its grant to a Community Art Association had therefore in mind, first, this direct work of the Association in the community both for the appreciation of beauty among its inhabitants in their homes, their gardens, their streets and public buildings, and also instruction of a more or less formal degree to children in the schools, to youth and to adults in such selected courses as seemed most available for the use and instruction of the community. The direct purpose of the gift was to aid in establishing an association whose work would make for a wider appreciation of beauty on the one hand and for a trained and technical skill on the other. The Trustees of the Corporation believed that the accomplishment of these two objects could not fail to contribute to the usefulness and to the happiness of the inhabitants not only of this city and of this region, but of the country; and that a demonstration of a co-operative Community Arts Association in one community would be both stimulating and helpful to the same cause in other communities. What might be called the direct product of the labors of this Association is shown in its results as recorded in public education, and in individual response to instruction, team work and drill.

I think one word ought to be said as to the value in a community of keeping open to adults and to youth such opportunities as are given in your branches of the Community Arts. We Americans are too much inclined to estimate the value of a movement by the number of people who are drawn into it, and we feel discouraged that many people in a community do not come in touch with, or even note the existence of agencies like your admirable School of the Arts, for example. It is, of course, desirable that such knowledge be as widespread as possible, and yet the value of an agency like the School of the Arts consists in large measure of keeping alive year by year, and decade by decade, the opportunity for communities to obtain the training which the School offers. This work alone, to keep alive, and to keep in vigorous action these agencies for social improvement is itself a great service. Now and again men and women of unusual ability come up through them whose service to the world is a repayment for all that has been done.

Henry S. Pritchett.
The First Teacher of Evolution

In her play, The Way, Princess Lazarovich-Hrebelianovich has presented so clear and logical an argument for the higher evolution of man, that we publish it as glad tidings of great joy. As read before the Southern Council on International Relations, June 11, this welcome exegesis of what evolution means to the human race was sponsored by Dr. E. C. Moore of the State University in Los Angeles, and by President von KleinSmid of the U. S. C., and by six members of each faculty representing Science, Philosophy, Sociology and Arts.

THIS conception is based on studies of personality and character in connection with the findings of modern science, compared with what Christ taught, did, and was.

It is postulated that still higher than the apex of the animal kingdom, the merely human order, is another order in nature, toward which man is progressing, and in which he must enter here on earth. That is what he is doing here.

This new order, the kingdom of the highest, is to be conquered through the understanding and the spirit. It brings with it mastery of all energy and the faculty to use the forces of nature creatively.

With countless millions of years, nature had produced the true human skull, it was short work to leap ahead to the well-rounded type of being. With that, arrived the age to go forward to a still grander achievement, the unfolding of sublime potentialities in the creature.

Christ belonged to that order beyond the present man. He was the master of all energy in nature, and able to play back and forth with its mutable forms. That is, was able to overthrow the stabilization of energy in the atoms (in those atoms where stabilization has already been reached)—which science today views as theoretically possible. Not only that, but Christ was able to stabilize or re-stabilize that energy; so, could achieve all apparent creations of matter. So, too, could he scatter the rapidly disbanding chemical energies of the lifeless body, each back unto its own. So, too, is logical to suppose that he could make visible to his students after the tomb, some finer, ethereal frame, possessed by us all in embryo, and which, always with us in the earth body or out of it—but invisible as the ultra-violet rays to our present eyes—may be the ever-lasting storehouse spoken of by Christ for the laying up of imperishable treasure.

In this connection, those curious as to mechanics of action, may remember that with the beginnings of life, that is, of organic matter, in its most primitive forms of amoeba, biologists have noted in the little creatures a positive and negative electricity; and such electro-magnetic charge augments in living individuals all the way up the developing series,—man being the strongest living magnet.

The process of Evolution is probably the conquest and practical appropriation of energy by the mind or spirit. This appropriation and subjection appears to occur in hierarchical procession or method of progression; in which, the more complex, more definite organizations of energy impress into their service the weaker and less sentient forms. Christ, like all who are great in the highest order, possessed as he said, "the power to lay the body down and to take it up again."

It is submitted that when the point in human development was reached when man began to be capable of higher conceptions—when, as expressed by Christ, he "was able to hear," Christ deliberately took the earth-flesh upon him, stepped down into earth-conditions, to tell men of their nature and latent capacities, and to show them how to attain the full measure of life; life that is eternal because made up of eternal faculties and mysteries.

- His first word, (recorded by Mark and Matthew), and his continual cry was, "The time is fulfilled, the kingdom of the highest is now at hand!"—"the kingdom that is within you!"

What can that mean, if not that the time has come when the human can enter a higher order of creation?—"The kingdom of God!" Christ also called it. What is the function of that kingdom, but creativeness?—Therefore man has come to the evolutionary stage where he must step out from nature's nursery and its inexorable rules—the automatic laws of earlier stages—and assume full individual responsibility upon himself. The curious but glorious fact of being a free "fellow-laborer," as Christ said, with the Almighty Maker in the very processes of his own further advance.

Man, too, must reach the mastery of all energy and its use for creative purposes. So too, must he, as the script says, "take unto himself his power." That mastery of energy and creative faculty would make him, like Christ, able to say literally, of the body, "I have power to take it up and power to lay it down."

That One, "belonging to the above" as he told of himself, said, so "you are of the beneath"—but that we must be born again "into the above" (or, as translated, "of the above")—a change that must occur here on earth.—"Thy kingdom come, thy will be done on earth" as says the prayer-directive he gave. He taught that those of the "beneath," even were they to die with him, could not at present go with him, but, that they "will follow hereafter." He stated in plain words that what they saw him do in controlling the forces of nature (literally translated, "working the forces or powers") we should be able to do later; and "greater things than these," greater things could then be done fully, because, as he said, of "our primitive degree of understanding." "I speak as to babes and sucklings." He informed us of the means whereby we can grow up from this infantile mind to the full stature of life and understanding, by "asking, knocking, seeking," in "the name of truth" we can arrive at all knowledge. First on earth he taught that we are developing creatures and, that as developing beings, we possess potentialities beyond our present ability to even conceive: "Eye has not seen, ear has not heard, neither has it entered into the heart of man to imagine what is in store for those who fulfill the will of the Father." That was the complete teaching of evolution.—God's process, grand with unutterable promise to the developing human race.

At this present time when the whole earth stands in peril of self-destruction, through the beginnings of mastery of physical energy, put into the hands of vast numbers of mankind who have not yet made corresponding conquest of the spirit and are deficient in the understanding of life-values, is the hour not here for all those the earth around, who are beginning to have seeing eyes and hearts that hear, to form definite means of co-operating for the study and intelligent forwarding and intensive acceleration of race evolution into that highest order of vast, ever-enduring life of control over natural forces and of creative activity?—The Kingdom of God, first proclaimed, for each and all by Christ in his words, his acts and in his own person. "Learn of Me!" he said. The means can only be multiform, because of the hierarchies and stages in the unrolling of intelligence, but the aim, one—a single aim for all mankind.

Let the Universities and all other places of learning, the homes and all individuals "awake!" as Christ called to them,—"Awake—and rise from the dead!" become active "laborers with the Creator" in his work here on earth. Let us with free minds study to know that work; get free from the dominations or the lingering grip of lower preceding ranks in Nature; shake off the habits of the reptilian age and the age of inter-slaughter—escape from the tyranny of ages past and gone. "Let the dead past bury its dead!" Let us look at Christ, listen to him, and know ourselves, believe him when he tells us what power sleeps in each the lovely, strong and vital and weakness, sickness of soul and body, all hindrance; the power to live on, and to achieve works with enjoyment beyond any ever dreamed of before the Christ age came!—Princess Eleanor Calhoun Lazarovich-Hrebelianovich.
SPORT AND TREASURE AT SEA AND ASHORE

The increased interest in yachting is very apparent even to the veriest cave dweller or mountain climber, and is proved by the number of recently acquired boats in both the California and Newport Harbor Yacht Clubs, the full programs of all the clubs, and the announcement by the Catalina Yacht Club of the establishment of an annual cruiser race around Catalina Island, July Fourth. The entries are power cruisers and the results are determined by the skill of the crew rather than the speed of the boat.

The addition of one hundred yachts to the southern California yacht clubs is not to be passed over lightly, and means a visible increase in entries to all racing classes and in attendance at the southern California regatta at Santa Barbara. Practically all classes of yachts are included in the ownerships of the various clubs; small open cat boats, k small power runabouts, Cimmes, Marions, Diesel and Ecol schooners.

The cruiser race around Catalina is expected to draw at least forty entries and will naturally include the faster cruisers in these southern waters. The course has been charted around the island, is approximately sixty miles in length, with Sugar Loaf as the terminus.

Another point, the longest yacht race in the world was undertaken recently from our own neighborhood,—meaning San Francisco Bay, and what are a few hundred miles to neighbors when we are contrasting it with a race of four thousand miles? This thing of running down to the South Sea Islands for a bit of lusitc color for an artist's palette is frequently done but making a run down to Papeete, Tahiti, in a sailing boat for a cup is yet another thing, and if by chance along around the equator they sail into a doldrum or two—or do they come in pairs or singly,—it or they will give sufficient pause for all hands to wonder just why they left the cooling shores of the home port.

But everyone knows why. Would we deny a man the spirit of adventure, certainly not a sailing man. Avast and avant the idea! It does seem though, speaking of adventure and whatnot, that a whole lot of romance has been abstracted by the careful planning which went into the salvaging of the sunken treasure ship off the eastern coast with its wealth of bullion and jewels. It rather seems to lose interest when we find the backers are all men of wealth, sportsmen it is true but not the soldier of fortune kind who might have undertaken the job with a scow and a diver's suit made from debris found on a junk pile.

To add another fillip to the imagination and more publicity to the ocean, the Artists' Guild has decided to "go down to the sea in ships" for the annual outing which these hardworking chaps give themselves once a year. The cruise in this case will lead from St. Pedro to Catalina Island where, in the quiet waters—stressing the quiet waters,—supper will be served. A deep sea drama is to be produced, director and cast selected from the Guild, and no doubt reek with nautical thoughts and language, attendance on which would serve the double purpose of entertainment and an increased vocabulary. Another year and we may expect the production of an opera.

If the Guild needs an excuse for another outing, though they don't, they might use the line of Walt Whitman's, which Reed Williams has adopted "I loa and invite my soul."
Among the many sporting attractions which Santa Barbara will offer this summer will be the Dog Show to be given by the Santa Barbara Kennel Club on August first and second. Summer shows have their own especial lure, coming at the season of the year when relaxation from the stern duties of busier months allows time for sport and a more leisurely enjoyment of out-door pleasures. Weather conditions are conducive to good condition in men as well as dogs, and it is natural that the topic of interest among California fanciers should be the prospects of what is planned as the biggest show on the coast. Santa Barbara is a convenient meeting place for North and South, a beautiful and advantageous spot where everybody can bring his dog and have a thoroughly enjoyable time. The plans of the Kennel Club have been generating since mid-winter and no plans will be spared to make the August show the most complete success on record.

Dogs of unusually high rating from all over the state as well as from Santa Barbara proper will be shown. Among the notable "home" dogs will be the Champion Sealyham owned by Mrs. Geoffrey Courtney, two champion Caines terriers owned by Mr. and Mrs. Frank Wymond, wire-haired fox terriers owned by H. H. Davis, and wire-haired fox terriers and airdales owned by J. Beverly Alexander. Wm. Poillon will have entries of shepherd dogs, and C. R. Holmes several magnificent great Danes.

The selection of judges gives every breed an expert of known ability and all three of the gentlemen comprising the slate have the complete confidence of the fancy. For sheep dogs, William Klaassen of San Francisco, agent of the Holland-American line and in this country for a short time, has been engaged. He is well-known as an international dog fancier. John A. Meadows of Vancouver, B. C., returns to California to place awards in sporting terriers, with all the toy breeds added to his schedule. For the third judge, George A. Cranfield of Santa Monica, California has been secured. He is a famous English terrier breeder, who has a reputation for judging at such shows as Pueblo, Long Island, Toronto and others. Mr. Cranfield, it is rumored, has been requested by the Australian Kennel Club to judge in Australia during the winter.

Sunday night following the Dog Show will be given over to a banquet to be held at one of the large Santa Barbara hotels. Over $1200 has already been pledged for prizes, and it is announced that there will be special trophies for all local dogs.

The directors of the Santa Barbara Kennel Show are as follows: G. S. Courtney, President; H. H. Davis, Vice President; J. Beverly Alexander, Secretary and Treasurer; Frank A. Wymond, and William Ellis. They will all be on the list as owners of fine dogs.
The June Chapter meeting was given over largely to the reports of delegates to the Convention of the Institute recently held in New York. Some of the reports were woefully dry, but, thank goodness, members here have been in touch with some of interest.

The comments given extempore were the best for they were of course the high lights which remained in each man’s experience of Hope’s Stages at the Convention. They are handling and which is carried in stock in their warehouses so immediate delivery can be given to customers.

To not get too confused with the details of the story, that has been thoroughly demonstrated in better class buildings that it needs but little comment. Hope’s Casements, particularly, have enjoyed a reputation for reliability and superiority of manufacture which is reflected in the large number being used in many of the important buildings throughout the world. The outstanding features of these windows are that they provide a means of ventilation for the building, that is to say, of a traditional design, which will allow of their use in any architectural style, at a very low price.

These windows can be set in any material and in any situation. There is no limit to their use, with the exception that openings of the standard size must be provided. The standard sizes, however, will provide a window suitable for any ordinary requirement.

Standardization means the production of a high-class article at half the price of the specially made one. It allows large stocks in warehouses and immediate delivery. It does not restrict the architect in making his designs, as the choice of the window offered will allow him to use an architectural treatment being carried out with the utmost variety of glass sizes, fly screens, etc.

Steel windows of Hope’s designs give good service, but steel or architectural lines in domestic buildings which cannot be approached by wooden sash. They are weather-tight. They are delivered ready for fixing into the building as a complete unit, with casements hung and complete hardware attached. Any man who can use a screwdriver can install them satisfactorily.

No labor is required other than fixing the complete window and glazing. They are finished with baked enamel, and with ordinary care require painting for a number of years. They cannot stick or jam and will open easily and smoothly in all weather conditions. There are no repair bills after installation.

A high class window with these advantages is offered at a price no higher than the unsatisfactory wooden sash.

Standard sizes were developed from the results of many years of experience in making Steel windows. More recent experience has shown that the standard sizes answer all possible requirements. The sizes have been arrived at by making every window a multiple of a well-proportioned pane, the pane is reduced to a minimum.

Convento San Francisco, Fiesole.

Photograph by W. L. Clarke.
A GROUP OF HILL-SIDE HOUSES DESIGNED BY W. PAUL LOVELAND

How to build homes on the hillside without hurting the hill has become the chief problem in the present development of our Southland. San Francisco solved this problem decades ago by taking the attitude that hill sites are desirable, advantageous and to be made the most of. Berkeley and Piedmont solved it by the same method, with an added insistence on a study of the contours on the spot instead of in some city engineer's office. The hill towns of Europe have capitalized the problem and their picturesque hills have made them famous in art and pictorial illustrations. "I will lift up mine eyes unto the hills from whence cometh my help" sang the Psalmist of old; and humanity has followed his example for ages. But today in California it is the hill which needs help from humanity or rather from its Creator to defend it from humans armed with steam-shovels.

Plaintmen should not try to subdivide a hill without help. They do not know its good points. They cannot intelligently capitalize its advantages. There are men among us who have lived all their lives on the hill tops. Instinctively they guard that which they love and preserve it for posterity. There are those among us who have studied the hill towns of Italy, Spain and Switzerland, they have much knowledge which it would pay us to employ before we make more mistakes that are never to be remedied.

Now that the plains have become commonplace, gridiron additions to the city; and only the choice hill sites are available for homes, subdividers and realtors are making a more intensive study of hillside construction and sites hitherto avoided are now being used.

VIEW OF LOGGIA AND CORTILE THROUGH THE GARDEN GATE.
sideration are exercised in the planning. Mr. Loveland's home is situated on a hillside, far back from the street, giving the house a dignified and adequate setting. It is carefully placed with regard to the grouping of trees which serve as a frame for the lovely view across the Arroyo to the sunset hills beyond.

The residence is the first unit of a picturesque hillside of homes designed by Mr. Loveland and being built on Grand Avenue at Brand street. Mr. Loveland and his associates, Messrs. Rufus and James Spalding, are developing a distinctive group of six homes each one individual in character and personality; but each so harmoniously studied with regard to the others that the unit when completed will impart the real Italian atmosphere. Mr. Loveland made a special study of the Italian domestic architecture during his years of residence and architectural work in Rome and Florence and so is able to give the touch of distinction and reality to his compositions.

There are sun-filled rooms basking above the Adriatic Sea with just such homes as these upon their terraced reaches. Within tall walls surrounding Italian gardens just such effects of repose and seclusion are obtainable as are to be found within the sheltered gardens of 788 South Grand Avenue. Long pleasant rooms with time marked rafters adorn these southern European homes; rooms where the sunlight falls very golden and the shade very cool. So in this local home these rare effects are caught with genius-like ability and the cool rooms and the lovely secluded gardens tell of the high place which modern architecture has reached.

In the Studio, reserved for Mr. Loveland's personal work, use, and study, every effort was made to give the effect of nature and atmosphere, stand out together with the old tufa stone fireplace which is dominant in the room.

The main doorway of the "Villetta" is approached by way of an open stairway, common to each room. Through a handsome antique oak door carved in Italian design, one enters the spacious living room. Here the high wooden ceiling with heavy chestnut beams antiques to give a sense of softening age is used to advantage.

Up two iron-railed steps the re-}

fectory dining-room is approached from the living room. The walls are adorned with old copper light sconces and walnut panels comprise the interior which is cool and restful by reason of the shade and cortile one onto which it opens. Beyond, the garden enclosed by a high wall, is entered by a picturesque gate. Here an old oak head has been converted into a fountain. From the cortile a little winding flight of stairs leads to the canopy roof garden above. The bed rooms of the house all have two exposures, either on the garden or overlooking the streets. Light, warmth, and color give the rooms a quaint monastery-like coolness and the old style furniture enhances the effect of repose. Satinwood floors, tile floors, and brick rooms are used throughout the interior. The unevenly laid red tile roof adds a touch of friendly color. Into garden wall is sunk a signed escutcheon by the Architect, an adornment also characteristic of European architecture, where workmen often mark their own particular aspects of craftsmanship.

Necessitous utility has not been sacrificed for artistic form and atmosphere, for wardrobes, cupboards, linen presses and closets for hats and shoes have been accurately installed and every inch of available space happily utilized. A convenient kitchen is constructed along tavern lines. The red tile sink and floor, the antiqued wooden cupboards with hand-wrought hinges and the row of gleaming copper kettles make an unusual kitchen, agreeably artistic, yet possessing all the essential requirements of a modern kitchen. A large garage and workroom lie curiously concealed as part of the building.

The incidental features of the home are typical of the thoughtfulness used throughout. An old-fashioned lamp abuts from a corner of the house, just as such lamps are clamped on European homes today. Medallions of quaint design are set into the walls of the garden and interior and tell of the former religious customs of the Italian peasants.

In transferring the architecture of one country to another the architect finds some of his greatest obstacles in the hidden mechanical details. For this reason Mr. Loveland is in person supervising the work of the contractors under him, all of whom he has selected for their quality of work and fitness.

The painting done on the Loveland residence and that to be done on the adjoining houses is by John Williams of 167 Harkness street, Pasadena. His pride in preserving the house and its adornment of modern craftsmanship is as great as the pride of his predecessors and will be reflected in the building as long as it stands just as the pride of the early Italian workmen is displayed to this day in their century-old homes.

The doors, flooring and beamed ceilings of the house are among the first details to excite the admiration of the visitor. Mr. Loveland made a happy selection when he went to the Orban Lumber Company at 77 South Pasadena Avenue, Pasadena, for his lumber. Among the beautiful effects in lumber which this company provided are the satinwood floors for the bedroom which give the smooth effect of age better than any other possible wood.

The hardware, which was selected at the Live Hardware Company at 1511 Mission Road, South Pasadena, is of a severe simplicity and corresponds artistically to harmonize with the design of the house. Only at a shop that offered a splendid assortment could one be so well satisfied, and the Live Hardware Company, which lives up to its name in business-like methods, is equipped to meet the needs of architects who limit themselves to periods as well as those who do not.

The Pasadena Roofing Company at 306 Elm Street, Pasadena, furnished the composition roofing, and laid the substantial gravel and oiled drive. Although it may be the tendency of some architects to discard the utilitarian points of building for those more beautiful Mr. Loveland has the ideal record of never having had a roof leak. He guards against these annoyances by his careful selection of materials from reliable firms.

Alongside the emphasis laid on good roofing, Mr. Loveland considers the necessity of good sheet metal work of great importance. This he entrusted to Earl Fisher of 1936 Buchanan Street, Los Angeles. Mr. Fisher is more than competent; he does his work with the idea in mind of giving full value to his employer, an idea that is of supreme necessity when one comes to selecting the right sort of man for work of this nature.

The electric fixtures Mr. Loveland selected from the Jacobs Electric Shop at 1128 Mission Road, South Pasadena. The completeness of this shop is excelled only by the interest and willingness of its employees who enter into their work with enthusiasm and a fine spirit of loyalty from the very beginning, when one selects a fixture, until the installation is over and the house itself is regarded as one of their products.

Out of the bewildering array of wrought iron work at the Vogon Iron Company at 10 East Bellevue Street, Pasadena, came the wrought iron for the residence. Here simplicity of design was necessary but along with it was even more desirable a real beauty of line. In both cases the Vogon Iron Works were ready and competent to serve.

A letter to the office of Z. B. Galloway at 95 South Wilson Avenue, Pasadena, is at once impressed by the double emphasis laid on artistry and utility displayed by this dealer in tile. When Mr. Loveland wanted a floor that duplicated as far as possible the cool tile floors of sunny Italy Mr. Galloway offered him exactly what he was looking for and not only arranged a satisfactory purchase but provided men to lay the floor to obtain the desired pattern.
IN MEXICAN WATERS

By George Hoyt Sewall

Boston, Mass., Charles E. Lauriat Co.
London, Martin Hopkinson and Co. Ltd.

is dedicated to Captain Allan Hancock,
Master of the "Vidego II."

My Host

Who sometimes went out of his way for my
dampboothfulness.

Never was more appreciative writer written
upon mere islands than that which heads the
list of chapters in this book and dares the
title "Isles of Nothing." All the spirit and
dash of the boy whose imagination has been fed
on Robinson Crusoe and Stevenson's tales,
all the smothered feelings of a child who had
lived for years within sight of our channel
isles and had heard them described as full of
nothing, lie in and lead us into the reading of
a journeys tale. By the charm of its dic-
tion and the delicacy of its handling a subtle
phase of boyhood this introductory chapter
marks the writer as a master and makes one
search the lists for more journeys among
the islands of the sea or experiences of life with
this gifted Californian.

San Clemente, visited in boyhood but a few
miles from his home on Catalina; Guadalupe
where were sea elephants eighteen feet from
nose to tailtip; and the Revilla Gigedo Group
rise before the reader as peaks protruding
from a sub-marine continent.

All through the book one finds poetic thought
striving to find expression in conjunction with
the relating of the skipper's interesting log.
A little bolder effort, a little freeing of the
spirit of adventure upon the sea of literary
skill and this writer will take the material
gathered on such a voyage and weave a tale
of southern seas unburdened by the log.

When we catch him alone in the jungle of
banyan trees on Socorro Island, the narrative
takes on a unity of literary progress that might
easily be used to carry through a finely flow-
ered imaginative tale.

All the materials necessary are there,—

enough for many tales; and this prolific source,
this book of actual adventure and travel opens
a field untouched by Tuftitis, and it is Mr. Ran-
ing's own by right of prior literary inva-
sion and the adventurous spirit in which he
has taken literary possession in the name of
his muse.

As we touch with the narrator at old, unfre-
quencted ports on the west coast of Mexico and
here feel with him in the evident love of lands
where there were no towns dependent upon
a tourist travel "and where elaborately carved
stone edifices built by Franciscan Friars are
smothered in jungle or have passed, with all
their grace of architecture, from this earth
and its striving after something new, we are
glad to have discovered this method of visiting
romantic but, we fear, plague-ridden ports of
entry; and hope that hereafter we may wan-
der there under his delightful leadership in
many a tile of our neighboring southern seas.

MR. LITTLE STANFORD

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tale which is about to be unfolded

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adventures of a man who has


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BULLETIN OF THE CRAFTS

THE Arts and Crafts Society of Southern California held its first annual meeting on Friday, June the twelfth, in its own shop at 2586 West Seventh Street. The shop is a sizable place, nearly opposite Westlake Park in Los Angeles. When one thinks back a short while when a few interested craftsmen rented the McDowell Club in which to organize, it is surprising to meet a big, beautiful place of our own in which to meet.

At the first meeting, the following officers were elected: Mr. Porter Blanchard, President; Mr. Douglas Donaldson, First Vice President; Mrs. Bernard Perry Clark, Second Vice President; Mr. H. L. Hewson, Treasurer; Miss Vivian Stringfield, Secretary. Five councillors were also elected to serve on the executive board: Mr. J. L. Hewson; Miss Fannie Kerns; Mrs. Caroline Owen; Mr. F. W. Vreeland; Mrs. Karl Howenstein.

A constitution and bylaws after the plan of the older societies was drawn up and adopted.

The first meeting was held on May 25, 1921. In August, 1924, the shop was established. Those early days of the experiment were attended by some sleepless nights for the less adventurous. Would we have money to pay the rent and would the craftsmen continue to support their shop? One never really knows unless the present prospect is rosy. A statement from the shop committee shows an income of $4773.21 for the ten months. The rent has been paid and the active craftsmen have found an increased demand for their work. Mr. Hewson’s optimism is very largely responsible for the marked success in that necessary part of the society’s enterprise.

The society has been conspicuous also in its educational and social activities. There have been four evening meetings at the shop—two of which were exhibits. This magazine has contained a resume of the talks given by Mr. Ralph Helm Johannet, Mr. William G. Parrell and Mrs. Willoughby Edman. If the Arts and Crafts Society shows any great success in the future, Mrs. Sears’ steady support through California Southland will merit the thanks of every craftsman.

Three dinners were held at which Mr. Herman Sachs, Mr. B. Howland and Mr. Martin Justice were the speakers. The faithfulness of the board in the past year will be an incentive to the new officers who were elected for one year. Mr. Edwin C. Fuller, Mr. H. L. Hewson, First Vice President; Mr. Edward Perry Clark, Second Vice President; Miss E. E. Patterson, at the Chouinard School of Art; Secretary; Mr. Harry Schoeppe, Treasurer. The councillors: Mr. Douglas Donaldson, President; Mr. F. W. Vreeland; Mrs. M. B. Wenzell; Mr. J. C. Freeman.

Following the business meeting, Volga tiles were shown and their original designs explained to the members. Missa de Valencia, who brings her art from Russia, told us that these bits of pottery in pure ceramic—all designed or designed by Russian artists.

The pages of our magazines and newspapers overflowed with enthusiasm for the Czolk Embroidery, the work of the children of Vienna. It was a Friday night in May and our friend husband and son Bob to go with us to the McKinley Junior High School, which is on the South Avenue in Los Angeles, to see their play called “Joseph, the Interpreter.”

From Virgil Junior High, where our somewhat pampered child granddaughter attended, we saw the McKinley Junior High is a long ride through well-ordered residence streets, then through blocks of stores, finally through streets that seem all to be ready-cut bungalows with peeling front steps.

After seeing the play called “Joseph, the Interpreter,” I am not sure that McKinley Junior has not the advantage. There was a middle aged descendant of Jacob in the seat in front of us. Around us were children and their parents of many races, Mexican, Russian, African, from the Italian and Hebrew seemed rather in the ascendant.

There was an orchestra, that played its piece and then the curtain went down. In the first scene where Joseph is sold into Egypt the coat of many colors struck the key note for this spectacle of beautiful color. I think the craftsmen of the school, Marion Gurnee, Margaret Clapp and Audrey Lyon choose this play for the opportunity it gave of teaching and demonstrating hue value and intensity of color. The design was good but secondary. Elise Bartlett adapted the words.

The second scene was Potiphar’s Palace. My memory of that is magenta and red, which played around the feet of the young prince, none of whom had been more than six years. There was a stunning curtain of an all-over design not of the tiresome King Tut pattern but original and yet Egyptian. No two dresses were alike.

The materials for the costumes were of cheese cloth dyed, sateen, Japanese crepe, tinsel and quantities of Chinese gold and silver paper. The scenery was of wall board and canvas. Every bit of the staging, costume and acting was executed at McKinley Junior High by the boys and girls under the direction of their able craft masters.

We met Marion Gurnee on our trip to Moon Kapi village in the Paint Desert last Easter. In the Indian store there, we each bought blankets. She said that she expected to use hers in teaching her children. It happens that there is an alcove just within the door of their class room. Here where the children can see it well, she arranges still life studies. I asked Mrs. Gurnee what nationality brought the greatest ancestral gift of talent to her class room. In the end, the Hebrew leads.

It would be interesting to learn the ratio of nationality and talent in the whole school, which is also composed of many peoples.

An Arts and Crafts emblem to be used on stationery packets and wrapping paper is required. Two prizes will be given for the first and second best drawings. The woven dress pattern has been contributed by Mr. Hewson for the first prize and half a dozen hand-made spoons contributed by Mr. Blanchard for the second prize. The councillors will act as judges, reserving the right to refuse all drawings if they do not come up to standard.

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RECENT BOOKS—REVIEWS

IT IS A STRANGE HOUSE
By Dana Burnet, Little Brown and Company

Life may have any aspect the individual viewpoint chooses. To some it appears very like a whirlpool of iniquity, with its human victims forever moving in a vicious circle; to others as a vale in Paradise with lovely beings bathed in a constant atmosphere of joy and happiness; to Mr. Burnet it is not a chamber of horrors, but a whole house full, with miserable humanity occupying its various rooms. “It Is a Strange House” is a drama which reminds us continually of the line in a hymn, stating that "only man is vile." Herein he is very vile indeed. In the upper and luxurious rooms of this fanciful abode dwells that part of the human race endowed by worldly fortune, but none the less selfish and sordid, practicing every kind of sham and hypocrisy; lower down are the workers, ground by constant toil for the benefit of those above them; in the basement, too awful for words, exists a mass of human wreckage buried hopelessly in sin, sorrow, and disease. But unhappiness and woe is the common lot of all. Dear, dear! We knew life could be pretty terrible, but we did not dream it was as bad as this. We are indeed thankful when the mechanism of the play occasionally becomes so apparent as to destroy the illusion when we arrive at the only haven of refuge from this pessimistic sea of trouble, the strikingly decorative and imaginative dividends for the stage settings for the scenes.

Very likely this view of the human race pursuing its earthly course does not reflect Mr. Burnet’s true conception regarding life. If so it is assumed merely for the purpose of trying out the literary effort of a very ingenious allegory, as well as for the display of a pen, capable of making bitter allusions to frailties and inconsistencies undeniably underlying many human institutions. Even so, no symbolic note, entation of life can be wholly honest which omits all references to the soothing influence of nature, or that "hope that springs eternal in the human breast," or the spirit that prompted Browning’s "God’s in His Heaven, All’s well with the World." To any man who sees life devoid of these elements, the most suitable advice would be to consult a physician immediately concerning the best remedies for a disordered liver or what to do for an unhinged mind.

MADONNA AND THE STUDENT
By Isabel Nelson, B. H. Huebch, Inc.

Readers of this racy and delectable tale will find it with widely varying emotions, and we at the which, we may safely affirm, will not be enamored. But we make no assertions about shocked feelings, the depth of which will depend largely on how far back into the Victorian past the roots of one’s training extend. For this is a daringly modern book of the post-war type occasionally frank to a startling degree. It can hardly be called a novel, since it has no plot, but merely describes the experiences of a young woman, not so very young, as a student during recent years in Munich. The details are related in the first person very simply, in a manner of what appears to be amiable, but is far more breezy, with such a semblance of reality as to make us believe we are reading actual reminiscences. However, the characters and events are pre- sumably fictitious, because such tactics are hereinafter adopted by this "Madonna Vampire," if truthfully recorded, would certainly end in someone’s murder, if we know anything about the male genus. And what is more, we are convinced, if we poke away with iridescent eyes, that these and the competent froth on the surface of the story, we discern under both a firm purpose and indications of extremely subtle propaganda. In other words, we have with us once again the reformers, far more tricky than most, but no more trustworthy as to viewpoint.

FRANKLIN WINSLOW KANE
By Anne Douglas Sedgwick, Houghton, Mifflin Company

The lady who wrote this book some fifteen years ago, was born in America, married a Frenchman, and has lived in England. In consequence, her knowledge gained at first hand among expatriated Americans, and English people of the leisure classes, has greatly assisted her natural faculty in a certain type of fiction. It is inevitable that we compare this book, written previously to "The Little French Girl," but just recently offered to the public, with that phenomenal best seller. In both appear the same method of portraying characters and events, in a smooth limpid style, presenting men and women, serene, cultured and well bred, who for the most part keep their pallid passions under strict control. Strangely enough, her story affairs to this leisurely fashion, more analytical than eventful, compels the reader to follow it very closely, with interest and appreciation. All well and good in "Franklin Winslow Kane," until unfortunately matters have to be wound up because even the most successful lady novelist can not go on forever. As this crisis approaches, Mrs. De Selincourt has every appearance of viewing the situation she has created with consternation and dismay and of making frantic efforts to rearrange affairs to suit the views of sentimental readers, disregarding the ways of man, God, or destiny. So diverting is the vision of her strenuous endeavor to gain such ends, that here the book becomes almost ludicrous. What a sigh of relief she must have given when it was finished.

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In addition, the service of its own members, the following members of the professional staff of the Association Architectural Draftsmen, under the direction of H. C. Nickerson, Assistant to the Executive, and George J. Adams, Production Manager, have been of great assistance in the development of the plan and in making of final drawings:


George L. Ott and Joseph L. Brady of the executive staff have given splendid service in obtaining data and historical information on which were based the elements of the plan.

SPANISH AND ITALIAN GARDENS

By Katharine Bashford

LANDSCAPE ARCHITECT, PARADISE

The gardens of Italy are characterized by a strong underlying design which, while it unites the garden as a whole, also breaks up the area into separate parts. The main axis leads on or down, as the case may be, to other levels, and axes cross open charming smaller gardens or lovely vistas. The garden is seldom seen as a whole.

In England one passes from the open terrace along glorious herbaceous borders to the rose garden, then perhaps through a yew hedge, to a delightful walled blue garden. Then past a pool garden, very green and cool and quiet, almost a winding path past the garden, and back to the terrace once more. This gives an infinite amount of variety in design and interest, of change from sunlight and color to dark green and heavy shadows. It is also very illuminating to a number of us who may have tried desperately to force from one woe garden, obvious in all its corners, a riot of colors for twelve months of the year! But Spain has carried this idea a series of enclosed gardens even further. In the Alhambra, the large garden of Seville, is a beautiful typical example. It consists of a series of rooms open to the sky. Because of the necessity for shade, they are surrounded by high walls, so that a promenade may be made on top of them. Wide arches join them and brick by gravel, with tile seats below, show glimpses of other charming enclosures. Each patio, as it is called, is quite complete in itself. Almost always there is a fountain in the center, a planting of boxwood, lemons or oranges often placed against the walls, chestnut and magnolia. Color is almost entirely confined to the tiles. Roses are on the walls and in pots, and hedges bloom in the spring.

My haunting impression of the Alhambra is of creamy stucco, old brown woodwork of balconies and carved ceilings, patios with glorious old cypress, box, myrtle and oranges, of paving of small stones in design, and always the sound of running water.

Water is more indispensable than plants. In the small patios of private houses in Granada, no larger than a small room, there would be two or three fountains, each fulfilling a different need, and always one which splashed the water far out over the paved floor to evaporate and fill the air with moisture as well as with the refreshing sound of running water. There are almost no large quiet pools except the practical reservoirs—their delight is in the use of a very little water made to look like a great deal. It is always seen and heard as it ripples through open conduits from one tree to another, or gushes courting down an open gutter in the ramp of a stair. There is no underground outlet to their pools and no waste.

Mrs. Byrne commends their economical yet effective ways of using water to our own Southland, where "it costs so much to water the garden than to heat the house." And very rightly. We have done comparatively little along this line and where our dry summers come and the conservation of water is a necessity we are inclined to discard our dream of having water in some form in our garden, instead of evolving from our limitations a system as delightful and satisfying as Spain has achieved with conditions so very similar.
ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

OFFICERS:

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MRS. EDWARDS LAUDLIM, First Vice President
MRS. WILLIAM GIBBS MCDADO, Sec. Vice-President
MRS. ERWIN F. WERNER, Third Vice-President

THE annual birthday party of the Assistance League of Southern California was held at the Community House, 5091 De Longpre and St. Andrews, Hollywood, on Tuesday, June 19th from ten to ten.

Members of the Board of Directors were there with others invited to receive the guests of the League and hundreds who had never before taken active part in the work studied the various departments of the League with interest and visited the Day Nursery, the Thrift Shop, the Exchange and Gift Shop, and the Film Location Bureau.

The Studio Tea Room was crowded at luncheon and dinner time and demonstrated its present efficiency by serving its purpose of catering to the cinema stars at the same time. Prominent directors and leading actresses mingled with the gay crowd and added interest and vivacity to the scene.

In the ramada and garden, tea was served and each member of the League brought gifts for the Thrift Shop, which has taken the old idea of the rummage sale and organized it into a continuous and very valuable medium of communication between those who have

ON THE LAWN OF THE DAY NURSERY WITH SOME OF THE CHILDREN JUST FROM THEIR AFTERNOON NAP. LEFT TO RIGHT, MRS. HOAG, MRS. SHEPHARD, MRS. BANNING, MRS. BOSWICK, MRS. LIPINCOTT, MRS. TATUM

BRINGING IN THE GIFTS TO THE BIRTHDAY PARTY ON JUNE 19. THAT OTHERS MAY DRESS THE PART AS EXTRAS OR WOULD-BE STARS

MRS. E. AVERY McCArTHY, Fourth Vice-President
MRS. JAMES REED, Secretary
MRS. J. WARREN TATUM, Treasurer
MRS. D. C. MACWATTERS, Auditor

clothes they do not need and those who need clothes they never can afford to buy at any other place.

Mrs. E. Avery McCarthy was the very successful Chairman of the Day and called on all the Board to assist, bringing out an enthusiastic, happy crowd and leading in the delightful spirit of the third birthday held at Community House.

Assisting Mrs. McCarthy were the well-known officers of the Assistance League, the active Board of Directors, and those who had from the beginning enjoyed the privilege of organizing and carrying on this, the most efficient and well planned work of love and charity developed out of work for women and their various necessities.

Mrs. Hancock Banning as President, Mrs. Wm. Gibbs Mcdado as Vice-Chairman, both of the League and of the Day, Mrs. Lucien Brunswig, Mrs. Le Moyne Williams, Mrs. Seward Cole, Chairman of the Thrift Shop, Mrs. Eleanor Cole, Mrs. Robert Louden, Madame Rodezno, Mrs. and Miss Holliday were asked by Mrs. McCarthy to act as hostesses. All members of the Board and of the Advisory Board were asked to assist, as were some whose help was asked especially for that charming corner of the garden where tea was served.

Countess Caracciolo, Mrs. Thompson Buchanan, Mrs. Cosmo Morgan, Mrs. John Newton Russell, Mrs. Neill Brown, Mrs. Egbert Benedict, Mrs. W. E. Hollingsworth, Mrs. Hansen Moore, Mrs. W. D. Crews, Mrs. E. K. Richardson, Miss Monica Shannon, Mrs. Harry Lombard (in charge of luncheon), Mrs. Arthur Wright, Mrs. Wesley Clarke, Mrs. R. B. von KleinSmid, Mrs. Jeffras (in charge of decoration), Mrs. Shiphard, Mrs. Chester Houa, Miss Margarite Brunswig.

Mrs. Sylvester L. Weaver, Mrs. Joseph Sartori, Mrs. Thos. G. Patton, Mrs. Rhodes Hervey, Mrs. W. E. Dunn, Mrs. J. Dahney Day, were invited to assist in receiving. Mrs. Preston Harris, Miss Winston, Mrs. Stuart French, and Mrs. Ernest Dickey and Mrs. Donald Dickey.

Mrs. Force Parker, Mrs. Waring, Miss Anne Pattons, Mrs. D. J. Sully, Mrs. Giles Half and Mrs. Eugene High were named as especially asked to be present: as were Mrs. H. M. McWatters, Mrs. van Looram, and all the members of the Advisory Board.
Showing the Shawls on Sale at the Community House

BOARD OF DIRECTORS
Mrs. Frank Gates Allen
Mrs. Robert Judson
Mrs. William A. Brackenridge
Mrs. Alexander Bobrick
Mrs. Thompson Buchanan
Mrs. Ralph M. Burdick

MISS MARY ELIZABETH BALDRICK OF LOS ANGELES POSING FOR THE ASSISTANCE LEAGUE PAGE BEFORE THE COMMUNITY HOUSE IN HOLLYWOOD

Miss Lorna Palmer, Miss Baldrick and Mrs. Bruce Swayne of Burlingam showing the Shawls which are placed in the League's shops on commission

Mrs. Frances Layne, Spencer
Mrs. Walter P. Storrs
Mrs. R. D. Sheffield
Miss Elizabeth Terrill
Mrs. Gordon Wattles
Mrs. Robert M. Wood
Mrs. William Lee, Woollett
Mrs. Clare Woolwine, Chester House

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Mrs. Edwards Langham, 1st Vice-President
Mrs. William Gibbs McAdoo, 2nd Vice-President
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Mrs. E. Avery McCarthy, 4th Vice-President
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Mr. James R. Saroyan
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Mr. Sylvester L. Weaver

Mrs. Bruce Swayne, Mrs. Frederick W. Kimball, Miss Mary Elizabeth Baldrick showing the Shawls on Sale at the League

Countess Maria Carriciolo
Mrs. William deMille
Mrs. Philip Schuyler
Mrs. John Dunlap
Mrs. Edward Elliott
Mrs. Groce Chester
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Mrs. Giles Hall
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Farland
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Mrs. John Maurer
Mrs. Daniel Murphy
Miss Anne Patton
Miss Lee Allen Phillips
Mrs. Frederick H. Seavey
Mrs. Caroline Smith

Mrs. Giles Hall, Countess Carriciolo and Mrs. Seward Cole at Tea in the Ramada

MRS. BRUCE SWEENEY, MRS. FREDERICK W. KIMBALL, MISS MARY ELIZABETH BALDRICK SHOWING THE SHAWLS ON SALE AT THE LEAGUE

Miss Lorna Palmer, Miss Baldrick and Mrs. Bruce Swayne of Burlingam showing the Shawls which are placed in the League's shops on commission

Mrs. Frances Layne, Spencer
Mrs. Walter P. Storrs
Mrs. R. D. Sheffield
Miss Elizabeth Terrill
Mrs. Gordon Wattles
Mrs. Robert M. Wood
Mrs. William Lee, Woollett
Mrs. Clare Woolwine, Chester House

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Mr. John Barnes Miller
Mr. Ben Meyer
Mr. John O. MacFarland
Mr. William Gibbs McAdoo
Mr. William C. P. McConnell
Mr. Henry M. Robinson
Mr. James R. Saroyan
Mr. R. B. Von Kirkland
Mr. Sylvester L. Weaver
For the Convenience of Architects of the A. I. A., the A. A. A. and New Arrivals

Among the many advantages arising from the drawing power of life in California is the fact that the attractions draw the rich and the poor, capital and labor, and the type of worker known as the craftsman, an artisan in his life work. We need no longer bewail the lack of men to whom a trade is a profession, men who take the same pride and care in filling a contract as an artist does in painting a portrait. We are not compelled now to put up with the workman who is willing to do a thing in any sort of way to get it done but have men who insist that everything must carry the hallmark of perfection. We now have many dependable workers, builders and contractors and it is with the cooperation of these men that the building of the southland goes forward to the high mark attained.

Ranking high among the colorists is Einar Petersen, 1450 Beverly Blvd., Los Angeles, who not only studied art in Paris but observed and worked on the continent before coming to America where he has risen to prominence as a mural decorator. So valued is his work that we find it evidenced in connection with some of the best loved building of the community, such as: Community Playhouse, Pasadena; University Club, Los Angeles; Friday Morning Club, Los Angeles; Fegans Jewelry Shop, Los Angeles; St. Paul's Cathedral, Los Angeles; Peter Young Market, Los Angeles, Neves Cafe, and numbers of others throughout the Southwest.

There was a time when the installation of a heating and ventilating plant was, to say the least, a gamble. The heating plant might turn out to be a ventilating one or vice versa, but now with the introduction of dependable men, men with an interest in their products, who understand every approved method in heating, ventilating and plumbing there can be no mistakes. Among the most dependable firms of this character is that of F. D. Reed Plumbing Co., 1362 Factory Place, Los Angeles, whose work can be found in many buildings in the Southwest.

Among them are the Montebello High School, Taft Building, Hollywood, Pacific Motor Garage, Los Angeles, and the Edwards-Wildey Bldg., Los Angeles.

From the earliest days of the history of architecture the eaves and cornices of buildings presented difficulties and it has only been in fairly recent times that sheet metal and tin have come to be pliable and usable materials in the hands of a skilled worker. Men who can supply the material and the skill are to be found in and with the Arcade Cornice Works, 721 E. 12th Street, Los Angeles, T. F. Bazzeni, manager, and their workmanship is shown in such buildings as the Frick Martin Bldg., Los Angeles; Taft Bldg., Hollywood; National City Bank Bldg., and Finance Bldg., 7th and Spring, Los Angeles; Lincoln High School, Los Angeles; Fremont High School, Los Angeles; and the Shrine Temple, Los Angeles.

The Community Play House

Continued from Page 15

of separate groups, and during the last week previous to the production a rehearsal of the entire cast is held every day, with a technical and a full dress rehearsal the two nights preceding the play.

In these productions there are other willing hands and brains beside the director and cast: frequently there is a dramatic committee who, with the director, selects the plays; a producing committee that generally functions with the technical director, under whose supervision the scenery is designed, built and painted; a wardrobe committee through whose efforts the costumes are provided, and another set who supply the properties.

The vital point in all this is that all these people undertake this work for love of the drama, with a desire to see the theater grow and live, and they do it wholeheartedly, making a real business of it and never present an amateurish performance. Occasionally there may be criticism of the play's presented, it is scarcely possible to please every member of a community, even the dramatization of the telephone directory might cause comment if misunderstood.

Terrace 927

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and

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No. 68

AUGUST, 1925

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Announcements of exhibitions, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of California Southland, Pasadena, at least two weeks previous to date of issue. No correction can be guar- anteed if they are received later than that date.

Southland Calendar

clubs

Valley Hunt Club, Pasadena:
The formal season at the Valley Hunt Club closed with May, after which no programs are arranged. The tennis court and swimming pool after the outdoor activities during the summer, and individual parties, both afternoon and evenings, are arranged as desired.

Anndale Golf Club, Pasadena:
The afternoon bridge, Mah Jongg, and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.

Every Friday is Ladies' Day. The usual Wednesday and Saturday sweepstakes each month through the summer.

Findlay Country Club:
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' Days, Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the season.
Luncheon served 11:30 to 2 p.m. on Sunday.
Sweepstakes each month.
Tea and informal bridge every afternoon.

Wilshire Country Club:
Ladies' Days, Monday of each month.
Dancing every second and fourth Saturday during the season.
A musical is arranged for each Sunday night in the month.

Midwicke Country Club:
Ladies' Days, Monday of each month.
Tea and informal bridge every afternoon.

Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, provided by luncheon parties, followed by tea, during season.

Los Angeles Athletic Club:
Dr. Dinner, third Monday and Tuesday of each month.
Dr. Dinner, Tuesday of each month, with a special luncheon served, with bridge in the afternoon.

San Gabriel 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.

Monteux Country Club:
Provides an 18 hole golf course, two and informal bridge parties arranged as desired. A buffet supper is served every Sunday night.

La Jolla Golf and Country Club, Santa Barbara:
Offers a huge home, riv- ering any in hazard and beauty. A recent purchase of additional acreage will provide an extended and more convenient course.
Luncheon is served every day, and tea may be arranged any day.

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 played a round in the morning, the dinner, dancing, afternoons to bridge or mah jongg. Every Saturday afternoon tea is served.

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Palos Verdes Golf Club:
Offers an eighteen hole, all grass, sea- side course, delightful for summer play. Tea and informal bridge every afternoon.
Luncheon and dinner served every day.

Newport Harbor Yacht Club:


August 23: First prize for club members, $50 to 18. One design series, Oregonian trophy. One design series, Grebe race, final heat.


August 23: F. A. Comstock trophy. One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 25 - 26: Third prize for club members, $10 to 18.

August 25: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Fourth prize for club members, $5 to 18.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Fifth prize for club members, $1 to 18.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Sixth prize for club members, 25 to 24.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Seventh prize for club members, $10 to 25.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Eighth prize for club members, $25 to 25.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Ninth prize for club members, $50 to 25.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Tenth prize for club members, $1 to 25.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Eleventh prize for club members, $5 to 25.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Twelve prize for club members, $10 to 25.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Thirteenth prize for club members, $25 to 25.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Fourteenth prize for club members, $50 to 25.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Fifteenth prize for club members, $1 to 25.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Sixteenth prize for club members, $5 to 25.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Seventeenth prize for club members, $10 to 25.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Eighteenth prize for club members, $25 to 25.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Nineteenth prize for club members, $50 to 25.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Twentieth prize for club members, $1 to 25.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Twenty-first prize for club members, $5 to 25.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Twenty-second prize for club members, $10 to 25.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Twenty-third prize for club members, $25 to 25.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Twenty-fourth prize for club members, $50 to 25.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Twenty-fifth prize for club members, $1 to 25.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Twenty-sixth prize for club members, $5 to 25.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Twenty-seventh prize for club members, $10 to 25.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Twenty-eighth prize for club members, $25 to 25.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Twenty-ninth prize for club members, $50 to 25.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Thirtieth prize for club members, $1 to 25.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Thirty-first prize for club members, $5 to 25.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Thirty-second prize for club members, $10 to 25.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Thirty-third prize for club members, $25 to 25.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Thirty-fourth prize for club members, $50 to 25.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Thirty-fifth prize for club members, $1 to 25.

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August 26: Thirty-ninth prize for club members, $50 to 25.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.

August 26: Fortieth prize for club members, $1 to 25.

August 26: One design series, Oregonian trophy. One design series, Grebe race, final heat.
Music

THE Hollywood Bowl summer symphony concerts will be given on Tuesday, Thursday, Friday and Saturday evenings of each week during the Season. The season, which opened July 2, will continue for eight weeks. Fritz Reiner will be the musical director of the first week, followed by Sir Henry Wood, with Reiner conducting the third week. Other conductors include Leopold Stokowski, conductor of the Philadelphia Symphony, Nikolai Sokoloff of the Cleveland Orchestra, Emil von兼容, Rudolph Ganz, Ernst Bloch, Ethel Libin, Edgar Stillman Kelley, Howard Hanson and Samuel Gardner.

Open-air concerts are held on Sunday afternoons at 3:30 in Carmelita Gardens, Pasadena, sponsored by the Chamber of Commerce and Civic Associations.

THE Redlands Community Music Association began its twelve weeks series of free concerts each Thursday, in July. On Tuesday evenings, community concerts are held and on Friday evenings the artists' concerts are presented. No admission charge is made but a voluntary offering is taken.

THE Council Singers of Pasadena, under the direction of Roy V. Rhodes, assisted by Island Elise Rhodes, gave an enjoyable program in the Theater of the Stars, at Fairbanks, near Valley, last month.

THE Zodiac Quartet, presented by the Amphion Club, opened the Mt. Hellen Amphitheater series, and will give a concert in the early Fall in the same town.

MAY CARR MOORE's opera, "Narcissus," will be given in San Francisco during Diamond Jubilee Week, September 1 to 15. Alice Galt will have the leading role and Anna Bauer Sprints will sing the contralto lead.

THE Chamber Music Society of San Francisco has announced that previous to September 1, manuscripts or published works for string quartet and for string quartet and flute, will be accepted for examination.

CHARLES WAKEFIELD CADMAN has been asked to write the music for Portland's 1929 Rose Festival.

GLENDALE Musical Club has announced that it will sponsor a series of seven artists' concerts at the Glendale Boulevard High School auditorium, beginning in October, with Vincent Bueller, harpist. Johann Ludwinski, lyric soprano will follow in November.

LOS ANGELES Grand Opera Association, Merle Artigue, manager, announces that opening Monday, September 26, with "La Traviata," tickets will be sold as follows: Tuesday, September 26, "Aida;" Thursday, October 1, "Rigoletto;" Saturday matinees, October 3, "Carmen;" and Saturday night, double bill, "La Sonnambula." Richard Berman will conduct, and William Tyler is director of the choruses. Conductors will be announced at the Philharmonic Auditorium.

TOURNAMENT of Roses Association of Pasadena is sponsoring the production of "The Mystic Rose" in the Raymond Theater, the evenings of August 5 and 6, Robert P. Shilling is the director of this spectacular musical and costume affair.

THE new Olympiad Festival, a process of construction in Los Angeles, Grand Avenue near Washington Street, is to have a seating capacity of 19,000, but for grand opera or productions requiring less personnel accompaniment provided it is made whereby the space may be reduced, converting the auditorium into a smaller hall with 1790 comfortable seats available. The season will be given by Los Angeles Opera Company, Gabriele Merola, director, will open here Delight of the summer.

Announcements


THE new Olympiad Festival, a process of construction in Los Angeles, Grand Avenue near Washington Street, is to have a seating capacity of 19,000, but for grand opera or productions requiring less personnel accompaniment provided it is made whereby the space may be reduced, converting the auditorium into a smaller hall with 1790 comfortable seats available. The season will be given by Los Angeles Opera Company, Gabriele Merola, director, will open here Delight of the summer.

COMEDY DANCES. under the auspices of the Pasadena Drama League, will be given every Friday evening during August at Tournament Park, Pasadena.

CALIFORNIA Federation of Business and Professional Women's Clubs will be held at Rose Bowl, September 10, 11 and 12.

PASADENA Athletic and Country Club announces the plans for the club building to be erected at Los Robles Avenue and East Green Street, and the work will proceed immediately.
Santa Barbara

THE SANTA BARBARA ART CLUB has cancelled all dates for exhibitions, and has given the use of its gallery and rooms to the Architectural Advisory Committee, during the reconstruction period, following the earthquake. On June 9, the day following the catastrophe, the club passed a resolution endorsing a definite architectural treatment, which was read by its secretary, John M. Gamble, at the Business Men's meeting, that afternoon in City Hall Plaza. On July 2, the Board of Directors of the Art Club passed a resolution resolving "That the Santa Barbara Art Club offer its services collectively or individually in any capacity in which it may aid in the artistic reconstruction of Santa Barbara," signed by Arthur M. Hazelt, Vice President, and John M. Gamble, Secretary.

DONALD FRANCE TOVEY, pianist and Reid Professor of Music at Edinburgh, who is visiting in Santa Barbara this summer, volunteered his services at a benefit recital on Sunday evening, July 26, in El Paseo de La Guerra to aid local musicians, not work as a result of the earthquake.

MR. ISLEY is Acting President of the Community Arts Association.

MONTECITO COUNTRY CLUB has extended its holdings to include a Beach Club. The opening of the entertainments has been done during the past month. By October 1st all the building remains from which to serve, grouping the tables under the trees, a very delightful arrangement that has been secured.

PLENTIDGE RIDING CLUB does not follow a program of events during the summer but the early morning and late afternoon hours are liked by the start and return of riders. Gay groups form on the lawn and under the trees, ten and to discuss the objectives of the next ride. Many members, relying on the charm of the spot and the cool mountain breeze, stay for dinner, which is always excellent. The new outdoor grill is to be built as soon, under the great oaks, just southeast of the club-house, will furnish another motive for dining at the club.

Pomona

THE Art Exhibition of the Los Angeles County Fair in Pomona in August will offer more than an incentive to artists to exhibit than usual, as $500 will be given out in prizes.

Appreciation

EXCEPT from a recent letter to a Californian Friend signed by Apollo, Portuguese West Africa.

My dear friend,

This is not the same. The change is not to be noticed. The one is not different enough at all to be become striking. A change is coming. In the tray of the first trunk opened were some copies of California Southland, the inspector picked up a new, constantly blank and he began to claim over the beautiful pictures. In a short time other inspectors joined him and soon he held himself all around. The magazine was passed from hand to hand, the lovely pictures and wonderful country which they represented called forth loud cries of delight and many gusts of pleasure. At the end of the hour and a half the head official thanked me in polite but limited English for the treat I had given them in return for which he passed all my luggage unopened, and himself saw me safely on the train. Californian Southland saved my day.

Extended Service

THE Ambassador, Los Angeles, announces the opening of the Louis Seize Room, designed by Mme. Terrey and Lawford. This new lounge on the main lobby, just south of the Faia Ball Room and connects with the Parrot Porch by French windows. This service is designed particularly for the convenience of women who shop in the Wilshire district and desire to avoid parking complications. A Fashion Luncheon will be served every day, and on Wednesdays, beginning August 1, a Tea Dance will be arranged, with a la Russe service.

It is in addition to the Saturday Tea Dances.

THE Assembly Tea Room, 441 South Flower street, Los Angeles, has opened the garden for dinner during the summer months. The walls, hidden by the vines and trees, shut out the noise of the city, and only the sound of the fountain is heard. The perfect service in these quiet surroundings is deeply appreciated.

EL PATIO. In the Community Theater building in Pasadena, offers a delightfully unique place for luncheon, tea or dinner, as one may be served in the pleasant depths of the dining room, or in the shadowy corridor around the patio of the playhouse.

THE Elia, 441 South Flower street, Los Angeles, has created the necessity for specialized co-operation in arranging social functions and offers to prospective hosts the services of Marion H. Boyd, social director, in consultation regarding

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SANTA BARBARA CITIES ORDINANCES

ORDINANCE NO. 1256

BE IT ORDAINED by the Council of the City of Santa Barbara, California:

Section 1. Architectural Board of Review.

To promote the general public welfare, health and safety, the Architectural Board of Review in and for the City of Santa Barbara is hereby established.

Section 2. Membership.

The Architectural Board of Review shall consist of seven members, appointed to the City Council, of whom three shall be members of the Board of Architects or the Fine Arts each of whom shall be appointed from a list of nominees made by the Council of Architects of the State of California or the Fine Arts, or other members of the Board of Review. The members shall be elected in matters of architecture and the fine arts from their own interest and public interest one of whom shall be appointed from the list of nominees named by the Community Arts Association of the City of Santa Barbara, and one of whom shall be appointed from a list of two non-

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NO. 68, VOL. VII - AUGUST, 1925

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CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.
Copyrighted, 1924, by M. Urmy Seares
Subscription price $2.50 per year, $1.25 one half year

ADVERTISING
California Southland, Pasadena, California
Mrs. Don Sebastian, 15 Humphrey Rd. Montecito, Assistant to the Publisher, and Representative in Santa Barbara
Robert Ames Winthrop, Pasadena, Advertising Counselor and Director of Display Advertising
Advertisers unaccustomed to furnishing national advertising copy to quality magazines may call Fair Oaks 7934 for assistance
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OF all our American cities one time teeming with the interest of individualism and romance, the City of Santa Barbara stands unique as one of the few which still tells by its architecture the tradition and history of its people. It is notably a city of distinction; especially it is blessed with a location of unsurpassed natural beauty, lying along a sunny slope, a panorama between the ocean and the mountains. Its early days were begun in conquest, Spanish romance and the pilgrimage of the Spanish monks. There still stands the Santa Barbara Mission, refuge of these pilgrims, the old historic Mission established in 1786 and scarred by the shock of two earthquakes. And here and there throughout the town may be found the homes of the early settlers and many buildings associated with the life and activity of the early days. The simple, straightforward style of architecture of these buildings, typical of the South, is evident in the design of the modern structures, and thanks to the longevity of tradition, the best of the recent homes and city buildings reflect and perpetuate the architecture and spirit of the early times. The charm and enchantment which springs from the wooded hillside and orange covered slopes seems to penetrate to the very heart of the town and is reflected in the tile roofs and plastered walls shaded with the dark foliage of gardens. And the influence is keen enough to make itself felt even in the design of store fronts and in commercial buildings which follow the Latin type of design. The value of this beauty is not mythical or imaginary. It has been said that the old Missions are worth more and are a greater asset to Southern California than the oil wells, the oranges or even the climate. Santa Barbara has lead in the battle to preserve the charm of nature and tradition and it is today displaying the same courage and determination that has inspired France in keeping its Verdun inviolate.

Now has come an opportunity which, like all great responsibilities, involves a tremendous task. That the commercial section of the city has been cruelly scarred by the recent earthquake may afford an opportunity for even greater cultivation of its assets. The damage is, fortunately, not as extreme as has been in the case of similar disasters in other cities. The comparatively small loss of life, the quick and heroic action which prevented fire, the restricted area involved and the large percentage of important buildings left intact makes the undertaking more possible and more practical. The citizens of Santa Barbara must realize that the whole country is watching with sympathy and with the hope and expectation that the reconstruction will make Santa Barbara a joy to its residents, a refuge for the traveler and a center of culture.

Already the movement is on foot. Up to date and rigid buildings laws which were accepted just prior to the earthquake are obviously being given their well deserved consideration; the practical requirements of soundness and stability in construction have become of first importance. Reports of many experts are forthcoming and will and should be carefully studied. Before the shock was over, prominent public officials began a series of meetings with architects and property owners with a view to planning a better and more beautiful reconstruction. An Architectural Advisory Committee was appointed. Its Chairman is Bernhard Hoffman, formerly President of the Community Arts Association and Chairman of the Plans and Planting Committee, which has long had this movement in hand. That the effort representing such varied interests is being synchronized is due to the prompt, well directed response to the "one touch of nature." The entire City Plan is under consideration, but the greatest effort is con-
centrered on practical ways and means of improving important streets and the necessity for resuming normal business functions is not overlooked. The Architectural Board immediately established a community drafting room to give advice to prospective builders and to point out the possibility of better design. Architects and builders from other cities have been invited to co-operate in the movement.

The main features of the contemplated plan and procedure include the elimination of poor architectural design by the establishment of an Architectural Board of Review which will function in the City Offices of the Building Inspector; a better plan for State Street, the principal artery of the city; the encouragement of adherence to consistent and appropriate types of architecture for all new buildings.

The most important duty of requiring better construction is a theme continually in the thought of all and discussed whenever two people start a conversation about reconstruction. The lesson of cheap and unstable structures will not soon be forgotten and no effort will be spared to make the new Santa Barbara proof against any possible contingency. The new building code will help to prevent many deficiencies, to raise the standard of correct engineering design, and promote the proper use of materials and best quality of workmanship in construction. It will be a difficult feat of salesmanship for an architect or builder to sell his wares at marked down prices or to use the argument that an earthquake is good. There is too much discussion current regarding the relative merits of desert materials and workmanship to permit the consideration of second grade work. But it must be remembered that many criticisms of failures due to materials used in Santa Barbara buildings are not always just nor technically correct. Some astonishing structures stand unshaken whose construction appears to be of a less high standard than buildings which have shown failure. And many well designed buildings seem from superficial inspection to have unjustly achieved. In some cases the apparent damage hides a strong internal structure which is almost entirely undamaged. The severe criticism of certain types of building material such as baked clay products is by no means justified. Occasionally the crashing and falling out of panels of brick and tile has saved the main structure and allowed floors and columns to remain intact where the monolithic material showing less external damage has, by its weight and lack of elasticity, crumbled and jarred the structure, causing a general demoralization of the structural members of the building. Some buildings properly designed in themselves as a unit have suffered from the vibration and pounding of adjacent buildings of a greater weight and mass.

In general, the damage caused by the earthquake is due to lack of consideration of seismology both as relating to the disposition of the masses of the building and the reactions within the structure itself; poor or too close design; and poor materials and poor construction methods. The conclusions reached by those who have studied the earthquake effects indicate a greater use of structural steel; a checking of the tendency to raise structural stresses in concrete and steel; continuous structural framing around buildings at floors and roof; the requirement of the use of cement mortar; the use of reinforced concrete at stairways and elevator shafts with sufficient tie to the frame of the building; the anchoring of all brick and masonry flitch walls to the building frame; the anchoring of all fire escapes to the structural frame of the building; the use of anchors and continuous ties across the building and the tying of bearing walls and lintels; the secure bonding of terra cotta and face brick; and limiting of overhanging cornices and masonry projections.

The City Council has already appointed the Architectural Board of Review consisting of three practising Architects and two laymen versed in matters of design and building. It is the intent of the ordinance that no building permit be issued by the Building Inspector until the appropriateness as to elevation or location has been considered by the Architectural Board of Review. A somewhat similar procedure in the case of public work has been operating in the City of Los Angeles for many years under the name of the Municipal Art Commission. This is one step to secure better architectural design. Its success depends largely on the personnel of the Board, its co-operation with the public and its ability to expedite the review and approval of plans presented. The Santa Barbara ordinance contemplates that a building permit be immediately acted upon by the Board but that if the Board recommends changes in the design or construction of the building which the owners are unwilling to have, a recourse may be made to the City Council.

The widening of State Street is of great importance to the City in general beyond its point of saturation for traffic requirements. Although most of the important stores and business buildings face this street, there is but little opportunity for an automobile to recharge its batteries from the flow of traffic, and most property owners realize that better opportunities for parking in front of their stores mean an enhancement of purchasing power. The necessity for this widening is undeniable, but serious interruption of business functions and the loss of property to present owners must be avoided. As a solution to this problem, it has been suggested that the existing sidewalks be made to serve the purpose of a wider street; and that new sidewalks be placed just within the present building line forming an arcade for the pedestrian traffic. By so doing the upper floors of existing or future buildings will remain at the present property line. From an aesthetic point of view, the use of arcaded sidewalks is frequent; occasional recessed buildings is an undeniable improvement and the suggested treatment offers an unusual opportunity for co-operation in the utilization and ability of the architects charged with the study of the new structures, to create a State Street which not only be one of the most distinctive and beautiful thoroughfares of the country.

Many interesting sketches have been developed and exhibited to illustrate what can be done in the way of co-operative work within such blocks and in the case of isolated buildings. The co-operative drafting room as well as local and outside architects have been busy furnishing general views of Santa Barbara from El Encanto Hotel on the Hill. The Lobero Theater rises white in the distance. B. Encanto is built of wood and 35 feet open. From its porch one seen the whole City lying on the plain below. To the right Samarkand can be seen from El Encanto and beyond it the Mesa Rises.

IN THE COURT OF THE DE LA GUERRA STUDIOS THE MEMBERS OF OLD SPANISH FAMILIES POSED FOR THE SIERRA SCENES LAST YEAR. THESE MURALS MURAL STYLE ARE BUILT OF HOLLOW TILE WITH CONCRETE GIRDLES AND STOOD THE SHOCK WITHOUT ANY HARM.
SUGGESTION OF BLOCK TREATMENT IN THE NEW SANTA BARBARA STYLE WITH CONTINUOUS ARCADES. ALLIED ARCHITECTS ASSOCIATION.

ing new ideas for proposed buildings. The work has been encouraged and directed by the Architectural Advisory Committee who have always kept in mind a consistent and more fitting type of architecture. Special effort has been made to influence property owners and prospective builders to adopt this style of architecture already so well established in and about the city. It is a style variously named—perhaps the word “Latin” best expresses it, for it emanates from the Mediterranean countries and is sometimes called Spanish, Italian or Southern European. Whatever be the name, it is the architecture of the tile roofs and extensive plastered surfaces with concentration of ornament, deep shadow and deep reveals. It permits of light colored walls which reflect the sunlight and cast off rather than retain the heat and form a fitting background for foliage which is so much a part of the California landscape. At the recent meetings of owners, builders and architects a favorable response to the adoption of uniformity in design was observed. Many prominent business men about to erect or alter their buildings expressed an approval of this method of procedure and an appreciation of its value to the city and also to themselves.

This program of rehabilitation is broad and far-sighted. In its execution, the use of ornament, painting and decoration in each new building should not be overlooked. Every architect and prospective builder can do much to enhance the final result of adding his individual touch to the general plan. A recessed area for grass and shrubs, a courtyard lined with flowers or a blank wall brightened with treatment of color is an integral part of the architectural effect which is desired. The use of statuary has been sadly neglected in this country, although it plays an important part in the architectural setting of Southern Europe. These are details which give life and sparkle to the picture.

So it is hoped that nothing will interfere with this courageous plan for the rehabilitation of Santa Barbara and that its people are determined to prove that, combined with good construction, beauty pays. For the future, may Santa Barbara be notable for its successful achievement of turning a calamity into a victory.

VIEW FROM SAMARKAND HOTEL AND ITS BEAUTIFUL GARDENS. TO THE LEFT THE CITY LIES ALONG THE OCEAN LEVEL AND BETWEEN SAMARKAND AND THIS HIGH MESA IS A LITTLE STREAM. THE LOW GROUND ON WHICH MOST OF SANTA BARBARA IS BUILT IS ALLUVIAL SOIL FILLING IN AN OLD GEOLOGICAL CANYON ACCORDING TO THE EXPERTS, WHO EXPLAIN THAT SUCH SOIL VIBRATES WITH A LONGER WAVE THAN DO THE ROCKS OF THE MOUNTAINS AND HIGHER GROUND.

A SUGGESTION FOR STREET TREATMENT OF A BLOCK IN THE SANTA BARBARA STYLE SHOWING VARIETY IN OUTLINE, ARCADES AND RECESSES.
DEMONSTRATION HOUSE NO. 2. ADJOINING A HOUSE OF SIMILAR FLOOR PLAN, WHICH IT WOULD HAVE EXACTLY RESEMBLED WITHOUT THE ADVICE OF BETTER HOMES COMMITTEE.

DEMONSTRATION HOUSE NO. 1—"THE HOUSE THAT BUDGET BUILT," DESIGNED, BUILT AND FURNISHED BY MEMBERS OF THE BETTER HOMES COMMITTEE OF SANTA BARBARA IN THE AMBASSADOR TRACT. THE INTERIOR WILL BE SHOWN IN OUR NEXT ISSUE WITH A REVIEW OF THE COMMITTEE’S PROGRAM FOR THE WEEK.

SIX-ROOM STUCCO HOUSE. LISTED FOR OBSERVATION DURING BETTER HOMES WEEK. CARLETON M. WINSLOW, ARCHITECT.

THREE-ROOM, STUCCO HOUSE PLANNED AND EXTERIOR IMPROVED BY BETTER HOMES COMMITTEE AFTER FRAMEWORK WAS IN PLACE. DEMONSTRATION HOUSE NO. 2 SEEN IN THE FIRST PICTURE AT LEFT.
THE CHRYSALIS OF ROMANCE
By INEZ G. HOWARD, The Times Mirror Press
Light and lovely things" gathered up in the most inconsequential manner, form here a combination, which is an altogether pleasant "something. To us are well aware of this author informs us, that many of our daily customs and institutions, as well as materials, objects in constant use, have their sources in more or less romantic incidents hidden from our vision, far back in the misty days down the corridors of time. These lurking depths have been explored by this lady, with her mind's eye and a happy result have been set down in this blend of fact and fancy which with apt felicity, she names the "Chrysalis of Romance." These truths have a familiar place in the back of the every-day mind of everybody, but after the ever old issues forth from the cradle of Mrs. Howard's imagination, it assumes, for the guise of the ever new. When after all is literature. She has taste, tact, a natural sense of proportion, and so instead of presenting this intellectual oozily and ineffectually, as she might very easily have done, she has accomplished an achievement, as transparent as a spider's web, and every bit as competently woven. Fantastic illustrations partaking of the nature of the text, add to the attractive features of this successful book.

IN ZANZIBAR
By RALPH D. PAINE, Houghton Mifflin Company
When we think of this cruiser "Toledo," reported, "Boat coming off, sir," a natural inference might be made. The time perfectly resigned captain answered, "I might have known it. I don't know who he is, but I know why he comes." The sailor who has followed the brisk and hilarious story up to this point, will shake with mirth and understanding. For this is a situation near the end of a tale called "In Zanzibar," containing a merry account of the involuntary exploits of one William Donnelly, proprietor of this mate of the boat, on her sailing down the coast of Africa. Here he is, a sailor, peaceful, intelligent, impulsive we grant, but aroused to anger, only when unrighteously provoked. Yet some imp of a Nené has used him as a human gaddly, in every port visited, to sing into wrathful action. European and native representatives of law and order, resulting in a continual procession of gorgeous officials, bearing notes of protest to the amazed and distracted captain of the "Toledo." Since Nemesis, merely mischievous in this case and not cruel, really loving her victim, was always furnishing lemons for his eccease.

How William Donnelly and his equally innocent and unfortunate companions, tumbled continually from the traditional frying pan into the fire and back again, on this voyage, is a very funny yarn. It is amusing enough to scare away any ordinary woe, inflicted upon human beings, for the time at any rate it takes to read it. We recommend it especially to ocean-going travellers. Taken in one long and tedious draught, it will surely prove a potion strong enough to bring blissful oblivion for the duration of that particular woe to be expected on such occasions.

PEARLS OF DESIRE
By AUSTIN J. SMALL
Houghton Mifflin Company
The special star, ruling the destiny of fiction purveyors once permitted with malice aforethought, a buccaneer, named Captain Kidd. It would seem the gentleman spent his waking hours in burying treasure, that he could find again in contentment of the right direc- tions, which he spent his sleeping hours in dreaming. "Pearls of Desire," the treasure consists of pearls, of fabulous worth, and the directions, must have been made by Captain Kidd, while he was having a rest. The semaphore solving them, however, are here we trust that Mr. Small is not perpetrating an anarchomancy. The search takes the hero, a gentleman, but possessed of a pugilistic flat with plenty of wiles to use it on, through the south seas to an uncharted island where he finds something too wonderful for even the Captain's wildest dreams. A lurid tale indeed, but we feel that Mr. Austin's powers of invention are almost more than he can bear.

VICTORY
By LEO ANDRADE, E. P. Dutton & Company
This ambitious lady has formed the plan of presenting the meteoric career of a great author in twelve volumes of fiction. Having completed four, she now offers the fifth, called "Victory," in a series which is named "Torchlight" and designated romances by the published MRS. OSCAR ROBERT HOWARD OF LOS ANGELES, AUTHOR OF "CHRYSALIS OF ROMANCE"

In fact the display of human nature in this book resembles that in the comic strip, a ruthless exhibition of the wantonly graceful "must hold up to derision. Such an unconventional aspect is vastly diverting, provided the reader is as critical as to something to do with the web of imagination, wherewith the writer covers the framework of historical truth. Even if this subject may seem vulgarly un- culturally, there is still a more ecstatic style, bruting with peculiar savagery. We may remain some and prove interesting to others.

The story relates Napoleon's experiences during his expedition to America, and covers his for- occurring there, as well as those taking place in Josephine's house in France, involving all the present characters. The chronological incidents are introduced in a logical sequence much as the book was purely in- tuition, leading very adroitly up to the culminating point, which is of course the dismissal of the 'Nona.' The interest of this condition may be re- presenting the lady who has conceived this book.

THE CRUISE OF THE NONA
By HILAIRE BELLOC, Houghton Mifflin Company
From Holyhead on the north-east coast of Wales, the expedition by the "Nona" then proceeds from Eng- land to the Wash on the east coast, is a dis- tance of many miles. Providing a vessel capable of crossing a channel of 200 miles one side, in the shape of projecting cliffs and sharp jagged rocks, lurking beneath the surface, the searching for which on the other side of the Charybdis of shoals and dangerous ground, it might sound impossible for a man of Napoleon, or worse still of Josephine. We are certain that the meeting will have unpleasant consequences, and we extend our sympathy to whatever may then be re- presenting the lady who has conceived this book.

STEWARD EDWARD WHITE, who is now in Africa hunting lions with the long bow, from a wood cut by BERT DESIRE, published Mr. White's "Credo," the book of his own

For the Review of "Credo," and others, please turn to Page 20.
SENORITAS OF PASADENA’S COMMUNITY PLAYHOUSE

WHAT’S AN USHER?

By Medora Clark

T’SS a long leap from the boxom duenna of the Comedie Francaise to the smiling senorita of the new Community Playhouse in Pasadena—so long that it is hard to realize that the two function alike. There are many things that we don’t do well in this country but running a theatre isn’t one of them. Some time a long time ago, casting an efficient American eye critically over the European system, paused with a finger on the continental courtoir and said wisely “that must go.” That elimination in America made the excursion to the left aisle, seventh row, just after the raising of the curtain, a pleasant preliminary instead of a nightmare and put us on a new basis—salaries for everyone, ushers included.

Our first theatres were a riot of gold, ambitious if misguided. Women were still retiring and men plentiful so we placed them at the aisles of our theatres and as they were servants, we put them in liveries—blue or red bound with gold, but little gold and much blue and red.

Then we began to embellish our theatres and their aisles; we put in women. And we embellished them. With true American impulse we overlaid the thing until the ushers disembarrassed not only the theatre but the performance. Now we have begun on a retrogressive route in search of our equilibrium. And in southern California we seem to have found it in the costumes of the senoritas of the Playhouse.

It is difficult to say just how so satisfying an effect is produced; one can scarcely analyze such successful simplicity. They are Spanish—not ultra-Spanish; no boleros, no tassels, no fringes, no short satin skirts, no red heels; not even combs nor earrings. Such accessories cost money and the Playhouse costumes were evolved from mist. But they are harmonious, gala—perhaps the rose in the hair does that—and informal enough to achieve a note of welcome.

They so charmed me that I was eager to learn their history or their evolution. Feminine? That isn’t it, I pursued; the fact that they searched and searched and searched—intelligent industry—and that they drew and drew—art combined with patience—and that they talked it over—clearheaded cooperation—and that no one claimed the credit—the joy of work with no thought of remuneration other than the pleasure that it might give some one; these are the things that made the costumes. They are the things that made me have to write about them. And for want of a better term—in that futile attempt to name them, I am forced to call so intangible a quality, “community spirit.”

THE USHERS OF THE PASADENA COMMUNITY PLAY HOUSE IN THEIR COSTUMES OF ANDALUSIA.

No, but I went to the libraries and searched and searched, and made drawings, and shopped and shopped until I haggled over prices and saw samples in my sleep.

“They did take a scandalous amount of material for this abbreviated age—didn’t they?” I apologized, “but how did you make them so—narrow a part of the theatre without having them insipid?”

“We talked and talked; and tried out such a lot before we finally decided. We had Mr. Clark’s curtain always in mind and we worked toward it; we wanted them purely to harmonize with it in color. And we finally chose a cross between—peasant and nobility,” she smiled, “do you like them?” And then with a pride of her particular achievement—perhaps the part that had meant most struggle—“I thought the sleeves were good; the two little ruffles just under the shawl. They are sort of—”

We looked at each other for a word.

“Feminine?” I suggested.

“I think the whole costume is that,” she summed.

“Feminine.” I reflected afterward, as I crossed the flagstones of the patio; that may be. But that’s not all.

I lingered in front of one of the patio shops; it’s a glorious display was something to look at and made an inspiring spot in which to philosophize. Feminine, that isn’t it, I pursued; the fact that they searched and searched and searched—intelligent industry—and that they drew and drew—art combined with patience—and that they talked it over—clearheaded cooperation—and that no one claimed the credit—the joy of work with no thought of remuneration other than the pleasure that it might give some one; these are the things that made the costumes. They are the things that made me have to write about them. And for want of a better term—in that futile attempt to name them, I am forced to call so intangible a quality, “community spirit.”

THE COMMUNITY

By J. W. Morin

The thing that seems to distinguish latter day social conditions is a more general and practical application of the proposition that the individual’s real life is not lived of and for himself alone but develops in contact and consistency with the community life. The political, educational and even the industrial achievements of the Anglo-Saxon race which have given it the world leadership, rest in the peculiar affinity of the mind of this race for the conception and application of the rule that the complete supremacy of true community interest should prevail as contrasted with the individualistic interpretation of life.

In establishing therefore the first elementary principal of a community playhouse if it is designed to be a stimulant to true community thought development, it must be declared that first the new institution must be made of and by the community. If this is true in regard to the institution the beginning is right, for the community like everything else needs a manifestation of itself. Then if the play is of the people (or the community) the better play it is, the finer the result, but if it be such a fine play that the community on the average will not go to see it it should be recognized that too great a step has been taken in acceleration of the community theatre development for as in all other fields of endeavor, including politics and social advance, there can be no leadership of much practical avail, except the leadership...
remain in contact with those who are led. A community playhouse cannot live in a community under a leadership which is so far in advance of the average taste of the community that it can be described as born out of its time. A community playhouse whether it be simple or complex is relatively a very expensive thing to maintain and for a few to sustain such a pseudo community institution otherwise than by general community financial and moral support will in the long run inevitably prove an impossible hurdle. This institution in Pasadena so far has enjoyed consistent support in its maintenance from hundreds of its friends and followers and it is the policy of those in charge of the playhouse to do better that it should have a degree of support from hundreds than it should have dependence from a few. The leadership of a playhouse movement of this type must take the bulk of the people just as they are found in average large quantities and depend upon them day by day for the work of the last and for a paying audience. It may be assumed if the play is popular it is pretty nearly true to type as a community playhouse product. The community prefers in the type or grade of plays which may be frequently presented consistent with the solvency of the playhouse movement in a corresponding advance in the interest the audience shows in or patience with the efforts of the amateur, if one prefers to express it in that way. This advance in faith and in patience the local playhouse institution has enjoyed in a very appreciable degree in recent years.

In communities where local conditions of leisure, genius and idealism are relatively an important factor, a community playhouse may go very far both in a material and in an ideal sense. In these exceptional communities of the Southwest with the infinite personal resources of spirit and genius, the governing Board has felt justified by its experiments in addition the institution can go a few steps beyond the lines of least resistance. In other words while its primary business is of and with the community, for its amusement and general welfare, it is also justified in following an educational phase and an experimental phase.

These two additional phases or objectives have justified the Board in asking of the community some measure of financial support in the nature of sustaining donations for operation (as well as construction) because the institution proposes and endeavors to be more than a place of amusement, even though it be a Simon pure community institution for amusement. Education is notoriously expensive and experiment is even more so. It has in fact to be endowed and the frontier of experiment in education is sometimes termed a foundation. The Carnegie foundation for example has taken official recognition of the importance of the community playhouse objectives to society by subsidizing one such institution in the Southwest (though it does not happen to be in Pasadena) to a large extent.

Engelbert—engage?—of course. Abalone abounds in worthwhile drama which the professional stage will not and cannot afford to produce and out.

UP THE VALLEY AND DOWN THE COAST

A Letter from Carmel by the Sea

BERNHARD HOFFMANN

Carmel Highlands, January 12, 1925.

My dear Ralph:

This has been a big day! Each day since reaching this charming bit of coast we have tried something more ambitious—picnics on the nearby beach, then the exploring of sea gardens, an inspection of the Theatre of the Presidents, a visit at the Casa Grande, San Carlos at Carmel and the tomb of Father Serra with its new recumbent figure of the pioneer in bronze, by Joseph Porn. Yesterday morning we joined the Dwan, and Gwinn, left, we ventured down the coast some seven miles to see some blow holes in the rocks. Like clefts and passages where the force of the waves pound and the water may be more or less angrily or lazily as tide and wind determine. Here may be seen gardens—both tuffs still containing the stones that formerly enclosed the blow holes—boulders that have rolled down to the coast. These clefts and clefts and clefts are often lined with anemones, and sea anemones—impacts and alabones, snails and other fish. In most cases the colors are startling to one used to the Atlantic coast—purple, bright reds, greens and blues.

We said "ventured down the coast," for to one used to paved roads or country lanes it is an adventure, surely. The Hills slope steeply to the sea with deep, sharp sloped canyon or arroyos running back where the semi-occasional streamlet has cut deep—and so the road, narrow and tortuous at best, dips down and back till a crossing can be made, often doubling back at the low point over a bridge or culvert on such a hairpin turn that it seems as if the car would be too long to track—and then up again and out around shoulders in limestone or adobe houses that have been scraped back and rise sheer above while the natural slope falls way on the outside. No wonder the frequent signs Danger—Drive Slowly—Soscal Horas on Caves.

Adding to the mechanical difficulties of the trip was this is the mental hazard because of the glorious views of sea or lupine covered slope or redwood grove that, like countless Loreleis, seemed to impede and inter the strainer to his certain doom.

Well, today it was decreed we should adventure to the Big Sur—The Big South River, the Spaniards named it. We were promised 28 miles of thrills. We were almost three hours on the Trail but we found the thrills were to be measured by the yards—not miles. We met two cars on the out journey, each on a turn, number one quite early in the game so we were properly cautious and reverent in approaching the balance of our turns—or more exactly, we only "let her

(Continued on Page 28)
There are several streets in the world which have their place in history. The Stane Street running across England as an old Roman road is worthy of the books which have been written about it. Piccadilly, “Boul Miche” Unter den Linden, Fifth Avenue, call up distinctive response from those who love the city they epitomize, with its foot in the Bay and its head in Twin Peaks, is San Francisco; and forming Los Angeles, bringing order out of rapid growth, we find Wilshire Boulevard, Western Avenue, and Anaheim Road flung across the whole metropolitan water front, a street in Long Beach binding it a great turnpike connecting the Metropolitan harbor with the orchard towns of Riverside and Orange Counties.

Thus the eyes of the world in which we live, turning in sympathy toward Santa Barbara, meet the amazing spectacle of State Street, rising from the dust of an earthquake, undaunted and full of courage to grasp a unique opportunity and turn even so great a disaster into an asset undeniable.

The name of this street means much more than merely the rehabilitation of Santa Barbara. It represents the whole movement toward the City Beautiful which has occupied the attention of our people for many a year.

This movement is the fundamental desire on the part of a free people who are not content to sit in their daily toil, to have inherited all the beauty and pleasure which has in feudal Europe been the portion of the favored few alone.

The towns of Europe were owned by their overlords and each grew slowly as a beautiful unit, now owned by the townspeople who have inherited.

Our cities, on the contrary, have grown quickly as conglomerates with beauty left out. Whether our reaction from European feudalism has caused us to assume a mask of ugliness and stern denial of beauty, or whether our “Main Street” in all their ugliness is the expression of our attitude in business, the result has been deplorable.

An ugly thing with an ugly name has grown up with every great city, smothering the finer instincts of our people and making our civic, commercial and industrial buildings look upon a thing of lesser things.

As in the old fairy-tale of Beauty and the Beast, selfish greed has sometimes courted Beauty, only to frighten her away. The love of money, the selfishness that blinds one to beauty, are the ugly things of life and find expression in the back streets through which we say “Art,” this street is working for himself. Business is business and beauty and the joy of life are things apart. We’ll buy those things when we have money enough to retire.

What ugly cities selfishness has built! What grasping competition is expressed in every row of ugly shops, allowing each other out of the market and forced by law alone to dwell together in a sort of unity! Out from under the law, free in an atmosphere created by our modern business and service clubs, we are beginning to express the golden rule in our business blocks as well as in the residence sections.

Concentrated in one city of the California Coast, brought to light by disaster, this spirit of mutual helpfulness shines forth in the new plans for State Street.

A close study of what is being done there today shows every sort of expert, every gift of training and experience, every kindly neighborly instinct laid on the boards and put at the service of Santa Barbara. Community work begun years ago, has prepared the way and inspired confidence. The tradition of romance, breeding, and fine living which have always been Santa Barbara’s in years past are all there today determined to find expression in their new city as it rises, like the Prince in the old fairy tale. The earthquake marks the cruel cause which has laid low the city. But when it rises at the call of “Beauty” Santa Barbara’s princely qualities will have thrown off the disguise and will be expressed in a State Street worthy of the name.

The Meaning of a Community Arts Association

To toward the end of what we call the Middle Ages there existed an order known as the Brethren of the Common Life. They taught all classes who would accept their instruction. They had no fixed curriculum but they simply held out in one community or another the opportunity to enter into knowledge.

With the growth of the universities they disappeared and yet through the Schools of the Brethren of the Common Life, came Erasmus, the leader in the Renaissance; and Luther, the leader in the Religious Reformation.

There is, however, yet another phase of a Community Arts Association and its work which Carnegie Corporation had in mind in making this grant.

There are many other social orders whose purpose is to serve the advancement of knowledge. Often such societies stratify along horizontal rather than vertical lines in society. Commercial, educational, even religious associations tend to become the representation of a group or an asocial distinctions are concerned rather than the organizations of religious denominations all have good purposes but they appeal in many cases to special interests or to particular groups and sometimes form barriers in the way of development of a community feeling.

This charmed the creative civilization of the civilized man ever since human society has been so far developed as to permit the growth of large communities. The Roman Empire as it tottered to its fall was characterized by immense numbers of social organizations. There existed in the thousands of Rome Helvetia, called collegia, the parent of our present word college. Under Roman Law three persons were sufficient to organize such a college. Many of these organizations, however, embraced great numbers of persons but nearly always they were representative of a group of a class. A large number of these collegia were burial societies. The spread of the Christian religion in the first four centuries educated the world to an acute sense of the need to preserve the human body after death and many of the colleges of Imperial Rome arose out of that desire. There are people today in our country who seem to think that the colleges have a mortuary flavor.

Among all these organizations with whose history we are acquainted those based upon the broad ground of an appreciation of the arts have been characterized as being more and more of a religious or social character. The arts have been characteristic of civilized man ever since human society has been so far developed as to permit the growth of large communities. The Roman Empire as it tottered to its fall was characterized by immense numbers of social organizations. There existed in the thousands of Rome Helvetia, called collegia, the parent of our present word college. Under Roman Law three persons were sufficient to organize such a college. Many of these organizations, however, embraced great numbers of persons but nearly always they were representative of a group of a class. A large number of these collegia were burial societies. The spread of the Christian religion in the first four centuries educated the world to an acute sense of the need to preserve the human body after death and many of the colleges of Imperial Rome arose out of that desire. There are people today in our country who seem to think that the colleges have a mortuary flavor.

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the Arts they do not run against the ordinary barriers of political, social and religious antagonism that tends so often to separate man into classes.

The history of such associations in the past gives ground for the belief that a Community Arts Association has an unusual value as an agent for the social integration of a community. The by-products of any endeavor are sometimes more notable than the direct work. One may well hope that among the by-products of the labors of a Community Arts Association may be a certain co-operation among the leaders of a community that shall be free of many of the prejudices that tend to divide the best of men and women into separate and distinct camps.

HENRY S. PRITCHETT.

What of Prohibition?

A NY cross section of life may be viewed by asking the opinion of all persons met in the ordinary day of a business man. Accordingly if one sets out to find the state affairs on the subject of strong drink and weak wills, he may find the answer by boldly asking questions and using his eyes.

Standing on the edge of the curb waiting for a street car one sees his neighbor, a wobbly young man, ostensibly doing the same thing. But a little close but unobserved watching discloses the fact that he is waiting for no car, but has chosen the edge of the sidewalk for other purposes. The self control he now maintains in order to hide his condition—and avoid arrest—might have been used to better purpose before he drank his fused oil. No need to ask him where he got it; he is too far gone.

Yet a glance up and down the street is reassuring. Where once the curb was lined we now see but this poor remnant of a day when evidence of man’s submission to the reign of drink was everywhere. Main street is cleaning up, and even that short block of First street through which our trolley runs, once a vile tunnel, now assumes a fit and orderly appearance.

Another glimpse of hidden breakage of the law, is caught at night in public hostelry where congregates the newly risen from the ranks of undeveloped aristocracy. Not being to the manor born they do not know that drinking is not now good form and so invite each other out “to see my automobile” as gentlemen of old invited friends—who could control their appetites—to test some good old wine set on the sidewalk of their homes.

“A gentleman never drinks alone”—that old maxim of the south has saved many a Southern lad from poisoned drink today. For, being too much of a gentleman to offer his friends the makeshifts of the day, he avoids it entirely and is saved many a sudden sickness and eventual disgrace.

The Northerner on the other hand—toughened inside and out by alcohol his ancestors dispensed as hard cider to all workmen in the field, has also inherited the perfect self control his ancestors developed in New England, rough and stern. He avoids the bottles of his would-be friends and cautiously dispenses the last remnant of his inherited wine cellar and estate.

Two talking on the trolley, summed up the argument.

“Take the great mass of ordinary persons raised without it and whose tissues have had time to become normal, and for whom the law was made—if one of them indulges in strong drink as made today, he’s gone. Now, putting together this breaking of our laws will continue to be laughingly allowed?”

“It will go on,” said the other, “until the nouveau riche have killed themselves off and the costly stuff has vanished; and on the other side the poor stuff will grow worse until even the animal in man rebels and refuses it. The fittest human will survive by avoiding it entirely; and the fittest drinks will cost so much they cannot do much harm.”

The Bible Outside The Schools

THE issue of the trial of School Teacher Scopes is not one of reason, of evolution, of fundamental faith in the Bible. Clear to all who know the circumstances, the issue stands forth as one of law and the right of the people through their legislatures to control the teaching in the schools which they support. The American citizens who established the public schools in the United States were themselves educated people: but the people of Europe have been allowed to pour into this country and the illiterate of America have the right to say what shall be taught in the public schools of today wherever they are in the majority.

Public opinion alone can save the children who enter the treadmill of our public schools; and this trial has furnished the opportunity for the formation of public opinion on this subject.

And yet to outsiders there may still be a question as to why we tolerate such lack of education in our public men. The answer is that this is our representative government and much of our voting is still done for our friends.

Why have we tolerated silly interpretations of the scriptures or the teaching of science as opposed to Bible or spiritual truth? Because this is the land of the free and the home of the brave, and anyone who has nerve enough to do it can get up on the stump of his own ambition and talk to whoever will listen to him. We are a most tolerant nation and we care very little what others think.

To a degree we become criminal in this direction when we remain silent and let demagogues represent us before those whom we are training in our public schools. Are we giving them the best the present age affords? We are not giving them the best moral, social or religious training the present affords because we are afraid to overstep the free domain we are pledged to maintain. Therefore our young people are trained in scientific thought, but left untrained and even uninformed on the subject of what are the fundamentals of religion. The danger is that they, in their advanced knowledge of science and their lack of learning in religion will say, “If this is Christianity, then I am an Atheist.” Ignorance as to what is an Atheist or what, a Christian is wide spread.

Since the earliest Christians differed in opinion respecting the Apocryphal Books, how can we be sure that no part of the Bible is lost to us? We must not, then, base our thinking upon the Bible as the authoritative standard of religion and morals; and “search the scriptures”—not swallow them whole?

Those who love and revere God’s holy word as an inspired revelation to mankind, those who have studied it the most profoundly and who take its precepts as a guide to daily life, have learned from the first chapter of Genesis what every one’s experience in life teaches, i.e., man’s body “returns to the dust from which it came.” The body is therefore the least important part of man. It is in the second chapter of Genesis that we find the consolation and hope of man’s higher function. For inspired words have no hidden meaning when they repeat, “And the Lord God formed man of the dust of the ground and breathed into his nostrils the breath of life; and man became a living soul.” Not until “the dust of the ground” had been “formed” by God through the ages, not until the human body had some sort of “nostrils” did God make man into his own image by breathing into him the breath of life so that man became a living spirit, as God is a spirit. Even so, those who worship him must do so “in spirit and in truth,” and not in ignorance.

Those who follow Christ are Christians. But some, like Peter, seem to follow Him “a long way off.” God forbid that such should stand between our children and the knowledge of the Holy Scriptures; and the text we need most now to preach and broadcast to those who are still living “under the law” is “The Truth shall make you free.”
SPORTS AROUND THE LAKES IN SOUTHERN CALIFORNIA

By Ellen Leech

ALWAYS it is unusual and interesting to find the sport which is offered and practically all the usual, to say nothing of the unexpected, are offered a mile high as well as at sea level.

The moderns would be bored to death with only one type of entertainment, so we seek the spot that offers the maximum of everything counted as sport, combined always with the highest degree of comfort attainable. And comfort means so much! We talk a lot about quaint, old places but we don’t seem to linger around to let their charm grow upon us unless there is electricity, a bath with every room, twin beds, a super-chef, and much, much sport.

The lakes in the mountains of California have always attracted the fishermen; Big and Little Bear in southern California being among the most popular, nor has the change of name from Little Bear to Lake Arrowhead caused any diminution in favor, neither has the fact that the fishermen and their families, instead of camping on the shores, or sleeping in their blankets, resided in a perfectly appointed Lodge to house them.

It seems quite a long while ago when we recall that the first automobile went up to Lake Arrowhead in 1908 but in relation to present accomplishments the time seems marvelously short. Sport, both by land and sea, was the object of this story but it is sport in the most interesting sense to stop and think what has been wrought on the shores of the lake and all around among the pines.

Lake Arrowhead is reached, after leaving the boulevard, by a good mountain road, the oil of which not only lays the dust but combines with the pines, aided by the sun, in making a perfume which brings, like incense rising, all the romance and poetry of early California to mind. And when you are haunted by such dreams for the miles intervening it is akin to being the subject of a magician’s wand to find yourself suddenly in the midst of surroundings bearing the brand of ultra-civilization.

A hotel of the properest manse, being surrounded by a beautiful summer home, most of these former homes mentioned as cottages, which they are not in point of size but are architecturally perfect, conforming to the mountain country with its pines and rocks.

The country club, reached either by motor or by launch, as it lies almost directly across the lake from the lodge, is on this lovely pine bordered highway, and attracts the golfers and racquet wielders alike, whether they are in search of sport or only want to spend an idle moment under the black and gold umbrellas of the porch.

The wondertmore grows with residence; a walk to the village is undertaken almost at

THE ENTRANCE TO ARROWHEAD LODGE WHICH LEADS DIRECTLY INTO THE SHADOW DEPTHS OF THE LOUNGE.

one—it sounds so distant and so the thing to do—and behold it is just around a curve in the road but hidden from the Lodge. Here is provided more sport, guessing how on earth any village open to man could be kept so spotless—clean. It is exactly like a movie set, in one way at least, it must have a director and one always to be obeyed or it could never be kept so immaculate. One gorgeous pine, not far from the center of the village, is surrounded by a garden of its own, principally iris, fern and columbine in varied and exquisite shades, and not one sprig of it ever disturbed.

The terrace of the Lodge, overlooking the lake is always filled with gay groups, arranging for a swim, a walk or a ride, exchanging gossip, or surrounding a returned fisherman as he declares his successful skill, but late in the afternoon with the swiftly waning sun it is doubly popular. Then one after another the loiterers quietly drop into restful poses and the serenity of the place enfolds them. All the lovely evening sounds drift up and hover around; the plaintive cry of the small bird as he seeks his home, the tiny insects that add their wellnigh indistinguishable but pleasing harmony, perhaps the thud of a pool ball from the recreation room mingled with the mah jongg tiles as some late player gathers them up, through and above it all is the soft lapping of the waves and the murmuring whisper of the great pines. One seeks for a word to bring the whole charm into being, "Fabelhaft" breathes my neighbor, and fabelhaft it is, a combination of marvels that seem to partake of fables.

DO THE SPIRITES OF THE FOREST DANCE IN THE MOONLIGHT? SOME TIMES THEY DO.
GOLF IN THE HOSPITABLE PALOS VERDES ESTATES

DOWN at the shore in these modern times the ocean is as comprehensive in diversions offered as of old. We find it most useful for swimming and yachting, and it still offers fish, but between times we must have a round of golf, a set or two of tennis, a little, perhaps a lot, of jazz.

All along the coast we find golf courses, one of the pleasantest being at Palos Verdes, where the eighteen hole course, with its grass greens and fairways not only offers entertainment to residents of Palos Verdes and the neighboring towns of Redondo and Hermosa but calls to the golfers of Pasadena and Los Angeles.

It may be that the spirit of hospitality which so marked the lives of the early Spanish owners of those lovely rolling hills is still diffused throughout this domain, and thus we may explain the warm and pleasant welcome extended visiting golfers. All residents of Palos Verdes are members of the club, and through the ownership of a lot one becomes automatically a member but even beyond this the hospitality reaches in extending courtesies to friends of the members, and members of other clubs. Their hospitality has had very evident proof in the fact that the club house has been enlarged twice since the first opening.

The golf course and park includes two hundred and thirteen acres, and the length of the eighteen holes is six thousand, one hundred and eight yards. Mr. James Fiske, the club's professional, is very proud of the condition of the course and very circumpectly explains a few of the hazards, remarking that while the course is not too difficult for the average player of around 100, it proves difficult enough to a player endeavoring to better 90.

If the first rule in golf is to keep your eye on the ball it would seem impossible to follow this requisite on this wonderfully located course. There are only four holes of the course which do not give a view of the ocean, so possibly from those one might drive more carefully but then again the beautiful, bare brown hills in contrast to the green of the course makes a vista equally attractive to a Californian—and soon to an adopted resident.

The club house, on rising ground, overlooks not only the whole course but gives varied views of the ocean, the country inland towards Los Angeles, and the long range of mountains from which old Baldy rises majestically. In the charming sun room, an indoor garden of growing plants and singing birds, the non-golfing women gather for tea and cards, or if they come earlier in the day find it convenient to have lunch in the pleasant grill.

Then, too, they have such a perfect color scheme out there, throughout the estates, bits of the ocean are constantly being repeated in the landscape, here is a rolling mass of low growing blue flowers and rising in billows of white is the oleander to break against the low hills.
CREDO
By STEWART EDWARD WHITE
Doubleday Page & Company

No more opportunity time than the present could have been chosen for the appearance of a book like "Credo," since it deals with the subjects of science, faith, and evolution, just now particularly interesting to the public. The author of this stimulating volume, we have known hitherto as a writer of fiction concerned with out-of-doors, or purely nature books, adventure, and exploration. But apparently while thus engaged in creating entertaining literature, an entirely different part of himself was absorbing the works of the authorities on natural sciences and philosophy. As a result of this extensive course of reading we discover him in "Credo" in the guise of student and philosopher.

The reader of this book soon becomes aware that Mr. White has assimilated a vast amount of scientific knowledge, which has been fused in its passage through his comprehension, like the cameo in the engraver's hand, so carefully described. In issuing forth, this material assumes another form, while remaining the same in its essence. In other words writing as a layman for the laymen, by using concrete examples and finite terms which appeal to the average limited intelligence, he has simplified much that readers of scientific works usually find difficult to understand. For instance in discussing the interrelated trinity of substance, life and consciousness, he traces clearly step by step, the gradual building up from electron to substance; likewise he indicates the slow process from the bacterial to the highest demonstrations of life as we see it; and what is the most difficult, he shows the indescribable growth of consciousness, evolving from mechanical reactions to the complex phenomena appearing in the human being. In every case the beginnings are utterly simple, while the endings are temporarily complicated, with the distance between occupied by a series in orderly procession.

Mr. White is not writing all this to show how much he knows. He has a purpose. From this wide experience in reading and studying, he has formed a faith for himself, and he wishes to give to others an opportunity for receiving the same benefits. Therefore, having brought his reader to a certain point, he turns him in the right direction, with instructions to find his way by himself. Only how does Mr. White know it is the right direction? We admit his argument sounds rational, but after all his reasoning is pure speculation.

We trust that "Credo" will have a wide circulation in Tennessee. There as elsewhere, the man who reads it with discernment, may very well use it for a foundation upon which to build. This is possible. The scientist however, will probably find it too primitive and diffuse.

ONE HOUR WITH HIM
By THE VERY REV. MESS. JOSEPH L. J. KIRLIN
The Macmillan Company

The publishers recommend this volume especially to members of religious orders, and to priests looking for suggestions for sermons on unusual topics.

MODERN AUCTION 1925
By GEORGE G. MONTGOMERY
Charles Scribner's Sons

Do persons exist who are willing to read books on auction? If so, the publishers offer a revised edition of this book, brought up to the very minute by an author who has been writing on this subject since 1912.

DILEMMA
By JOHN D. BARRY, THE FOUR SEAS COMPANY

This is a pamphlet containing an account of an actual scene at an execution in San Quentin, written by a young newspaper man on the San Francisco Call. It is in the form of a drama, and is an grim presentation of something most of us would prefer not to think about.

THE VENTURE
By JEAN KENYON MACKenzie
Houghton Mifflin Company

This is a book containing a slender collection of short lyrics somewhat pleasuring in poetic substance and form. Those bearing the title of "African Exile," are more attractive perhaps than the cardinal ones, with the exception of the poem called "The Venture."
COMMENTS ON THE JULY MEETING

ORDINARILY a hot month and a Chapter meeting is a fatal combination at least to those gentlemen who are in the habit of "eating their heaviest meal at dinner." We are glad to report, however, that none of this type of gentlemen showed signs of weakening during the evening although several of them were present. We will pursue the subject no further but relieve all minds by explaining that the subject of the evening was the Santa Barbara earthquake. Several of the men who visited the stricken town by the way, were there any who didn't? were called upon to give their impressions and so far as they could, their conclusions upon what they saw. Both Mr. Myron Hunt and Mr. Sumner Hunt, Mr. Arthur Hutchason and Mr. C. E. Neerlenberg present. Mr. Neerlenberg's talk was particularly well organized and contained much information relative to proper construction methods to safeguard against earthquake. It is fortunate that the observations of these men and those of Mr. Edwin Bergstrom and Mr. Loyal F. Watson are to be published in the Bulletin of the Allied Architects.

Mr. Bergstrom's talk

In speaking of the Santa Barbara earthquake, Mr. Edwin Bergstrom urged that members of the Chapter give all possible assistance to the architects and the other citizens of Santa Barbara in the rehabilitation movement and building projects. He spoke of the organized effect of the Santa Barbara citizens to improve the structural and architectural design of the buildings and indicated the need for widening State Street by removing the present sidewalks, putting the street back to the building line and providing new sidewalks under the buildings. This would relieve the traffic congestion and effect a continuity in design of the buildings on the street.

He further told of the adoption by Santa Barbara for only a few days before the disaster of a building code and a zoning ordinance which should receive the support and attention of all who are connected with the new projects of Santa Barbara.

He told of attending a meeting with the Santa Barbara architects and leaders in this movement, where in preparing their drawings they had been offered to the Santa Barbara architects by the Los Angeles architects, and where tentative plans for arcades treatment had been presented. Later meetings had crystallized the suggestions of the earlier meeting and sketches illustrating architectural designs and a program for the rehabilitation of State Street had been placed in the hands of the Advisory Architectural Commission and put on exhibition.

He told of the new architectural board just created by ordinance in Santa Barbara, which board was to function parallel with the building department and make suggestions for the architectural treatment of the buildings for which permits had been requested. Among the leaders of the campaign for better architecture are Mr. Bernhard Hoff-

Harold O. Sexsmith A.I.A.

Editor

The Santa Barbara earthquake again offers a remarkable lesson to all owners, architects and engineers. Inglewood, a suburb of Los Angeles, suffered a similar experience a few years ago. Practically all poorly constructed buildings showed signs of failure or completely collapsed. Yet, since that time a

Good Construction

In Southern California Chapter A. I. A.

Monthly Bulletin

Editor

Man and the Santa Barbara members of this Chapter. Mr. Bergstrom hoped that the Chapter members would help these men by encouragement, council and assistance. This is an opportune time to write to them offering aid and congratulations for their strong, courageous stand.

Great number of buildings have been built in Santa Barbara, in fact throughout Southern California, of practically the same type of construction. In Santa Barbara they failed in identically the same manner as in Inglewood. Such types of failures will be inexcusable in the future. It is a most encouraging fact that practically all well designed and constructed buildings stood the test with only slight damage; if any; certainly nothing that might have caused personal injury. As to just what type of construction is best, there are many factors which enter into the matter of earthquake resistance, many of which still remain unknown. However, three of the most important which effect the stability of any structure may be briefly outlined as follows:

First, the shape and general outline of a building apparently holds many secrets as to its success or failure to resist the force of the earth shocks. Naturally, a low or square building, perhaps with hollow courts or slightly projecting wings will suffer less than one in which the plan is long and narrow, or where projecting wings have their greatest length at a different angle than the length of the central mass. In general, masses which vary greatly in height or ground plan will tend to vibrate at an angle, the direction of which will depend upon the location of the center of gravity. The larger the mass and the central mass of the building, the less the tendency of the building to tilt or fall to one side. These conditions are of much greater significance in buildings made up of small units built in full mortar beds more nearly approach a homogeneous mass than the larger units of small mortar beds unless reinforced by steel bars or masonry.

Second, the materials selected should be of the same structure, or, where different materials are used great care should be taken to bond thoroughly one to the other. The building should be thought of as a homogeneous mass and be so constructed in so far as is possible. Where mortar must be depended upon to hold unit construction together the mortar must be of large length. Small units laid in full mortar beds may more nearly approach a homogeneous mass than the larger units of small mortar beds unless reinforced by steel bars or masonry.

Third, the building should be tied together in various directions, longitudinal, horizontal and diagonal at corners. Such ties should be uniform and continuous. To tie a building horizontally and not vertically is to court disaster as much as to erect columns without lateral support. Beams, floors and roofs should be anchored into walls and columns and around corners. Earthquakes produce racking and torsion in buildings and more failures result from lack of tying the structure together than from any other cause.

So far the probable force of earthquakes will be calculated and the strains which they produce in buildings measured so that construction can be engineered accordingly. At present it appears to be an economic impossibility to construct a building which will not show some damage under a severe shock. However, it has been demonstrated that it is possible to construct buildings able to withstand earthquakes to such an extent that they will not suffer structurally nor cause any great damage to persons.

Our greatest responsibility is to build structures which will not collapse and cause personal injuries. Failure to recognize the fact that there will always remain the danger of earthquakes and failure to build upon the knowledge we have have completely fallen short of the goal and can be considered nothing short of criminal negligence.

Arthur R. Hutchason.
LOS ANGELES ARCHITECTURAL CLUB BULLETIN

John M. Gamble, Esq.,
Secretary, Santa Barbara Art Club,
Dear Mr. Gamble:

Your letter of July 6th is at hand and I am glad to have it.

Every citizen of vision in Southern California, whether he be business man, artist or architect, cannot but appreciate the unique opportunity presented to the people of Santa Barbara in the present crisis to raise their city of the future above the commonplace average of typical American middle-class cities, and into this type Santa Barbara will naturally gravitate if the uncontrolled development of the former State Street is permitted to repeat itself.

If proper ordinances and design control are now established, as has been recommended, and broad-minded planning put into effect and lived up to in the development, Santa Barbara of the future will be a city unique in this country.

The first city in California to appreciate the monetary value of an effect of grace, charm and atmosphere in its street architecture will find itself reap a thousandfold commercial fortune for itself.

The rest of this country expects Santa Barbara to have this quality, as the world at large knows Paris and Seville and Madrid to have it, and is willing to contribute millions to a city that they may flourish and continue to be worth visiting.

No city in California is in such position to capitalize on this commercial terms, this asset of commonsense, wise and beautiful planning as is Santa Barbara now. She has made a start that is already widely known and she must go forward.

Your Club is standing for a fine and infinitely worthwhile thing in its fight for a distinctive architecture and it is to be hoped that those in authority may have a proper sense of the meaning of their city of decisions they will make within the next few days and weeks.

Yours very truly,

(Signed) DAVID C. ALLISON, President.
Southern California Chapter A. I. A.

THE HOUSE ON OUR COVER

The Frances Marion Thomson residence now under construction will be one of the most beautiful residences in the Spanish style in Southern California. The cover cut in this issue only shows a small portion of the forecourt, but one can get some idea of the magnificence of the house by looking at the floor plan. Situated on the highest view point in Beverly Hills and commanding one of the finest views of the surrounding country and ocean the house has been particularly planned taking advantage of all the vistas.

Wallace Neff, the architect, was chosen by the owners and has been given carte blanche and has shown extraordinary skill in the general layout. Although only one floor plan is shown, there is an extensive basement containing bath rooms and other entertainment rooms; the second floor being devoted to bedrooms and also a business suite for Frances Marion Thomson where she can write her scenarios.

Both Mr. and Mrs. Thomson are very prominent people in the moving picture industry, Frances Marion Thomson being world renowned for her clever scenarios, having recently published her latest book called Minnie Flynn.

Mr. Fred Thomson has successfully conducted many productions and is now carrying out entirely his own company. He has met with great success and popularity with his Western plays.

The Executive Committee of the Club have turned over to the Allied Architects' Library, as a loan, all the books in its library which up to the present time have been located in a room at the Atelier. The reason for this action was the fact that the books and plates could not be properly cared for under the present arrangement. They will now be carefully filed and a trained librarian will take them in charge. The books will be available as heretofore but loans to club members under the same rules as are in force for the loan of other books of the Allied Library. The Allied Library is pleased to get the loan of club books and the Club is in turn glad that its property will now be taken care of.

SMALL HOUSE PLAN SERVICE

The Executive Committee has held two meetings concerning the Small House Plan Service and hopes to have some very interesting recommendations to make to the club regarding the Plan Service and other matters related to it. The scheme involves the re-organization of the club, perhaps its incorporation, with a full time executive secretary in charge of all club activities. The executive committee feels that such some scheme will make the Club more useful in our architecture.

CIVIL SERVICE EXAMINATION

A letter has been received from the State Civil Service Commission calling special attention to an examination by the Commission to take place in the near future for position of Architectural Designer. Information regarding the duties and the examination plan as well as application blanks may be secured from the State Civil Service Commission, Room 1007 Hall of Records, Los Angeles, California. The duties of the position include the design and planning of important buildings and the salary is from $265.00 to $350.00 a month.

AUGUST MEETING

The August meeting of the Club will be held at the Tropico plant of Gladding-McBean Company. Tropico will act as hosts.

The following letter was received from Mr. Myron Hunt's office. It will be self explanatory. The executive committee had already planned for such a meeting and feel that Mr. Hunt's suggestion of inviting in all architects is an excellent one. There will be more to report on this matter when our illustrious vice president returns from a hurried trip to New York.

"Last night there was a meeting of the Southern California Chapter, American Institute of Architects, at which many of the members discussed the various phases of the Santa Barbara earthquake, and photographs of the buildings there were shown on a screen. The discussion was very interesting and Mr. Hunt believes that the Los Angeles Architectural Club should as soon as possible, have a meeting devoting the entire time to a discussion of the effects of the Santa Barbara earthquake. The meeting should be open to all architects and all citizens of the city and vicinity, whether or not they are members of the Architectural Club. If possible, arrangements should be made for reproducing photographs on a screen."
A TRIP East will convince any doubting Thomas who resides in this, our much maligned Los Angeles, that in spite of its malignancy, the East still wonders at the spirit and confidence which is manifested here. To admit residence in Los Angeles to a group of Easterners means that one will at once become the center of an interested group of questioners. "How do you keep the blinded thing growing? How many died of the plague? How many were killed in the earthquake?" are the questions one must answer. When we admit that the problem is not how to "keep the blinded thing growing," but how to stop it from growing too fast, and that we haven’t had a plague nor yet an earthquake, some shake their heads and go away sorrowing doubting our veracity. Others, thank goodness, stay to hear the truth, which they don’t get from Eastern newspapers.

This subject of the indomitable spirit of Los Angeles goes deeply into the fabric of our economic and social life and examples of it bob up sometimes in the most surprising and interesting places. More often than not it blooms all unbidden without the stimulus of high powered chambers of commerce. More often than not the motive is an honest and simple pride in this great city. Hundreds of business firms in Los Angeles have in the past few years housed their activities in structures of great architectural merit believing in the great destiny that awaits this city. There is always a reason for the spirit, be it good or bad, which prevades a business organization. If the business is one which must maintain a contact with the public, this spirit is the fore-runner of success or failure. There is one at the head of the Southern California Music Company who radiates good will and friendliness. The manager Mr. Edward H. Uhl has solved the riddle of success. He has learned how to make others work for him by making them first love him. When such faith and pride take form in a beautiful building it is the desire of California Southland Magazine to call it to the attention of its readers that they too may enjoy its beauty and patronize the activities carried on within its walls.

The building for the Southern California Music Company, located at 806 South Broadway, is such a structure. The motives impelling its erection included all those we have dwelt upon above and many others of an equally commendable type. The Southern California Music Company has provided several floors of studios which are let out at rental below that received for office space in adjacent office buildings. A recital hall, Chickering Hall, is made available for recitals and concerts. The hall is a busy place where scarcely an evening passes without its gathering of music lovers.

The building was designed and constructed by Meyer & Holler, whose corps of skillful designers have produced many fine buildings in and around Los Angeles. The street façade of the building is of terra cotta and is designed in a restrained and dignified manner inspired by the Italian Renaissance. The fenestration shows much study, which has brought about a happy balance between open-air and plain wall surfaces. A feature of the display windows which is often admired by the passerby, is the colorful wall and ceiling decoration, representing tapestries hung upon pegs. The ceilings are stencilled in color upon wood and show much skill in the handling of design and materials. The architecture of the sales room is an echo of the days of troubadour and ballad-monger. Its composition is deep revealed opening, vault, leaded glass, and wrought iron, accented by a beautifully decorated ceiling is a thing of much merit and well worth a trip of inspection. The small rooms provided for the hearing of phonograph records are reached through low arched doorways and remind one of the approaches to the monk’s cells of the great cloister of the Cortos di Pavia. The composition is not so badly stretched, for some of Italy’s most lovely medieval music came from those cells.

One feature of the furnishing of the sales room which has been done particularly well is the lighting fixtures which are made by the Meyberg Company of 631 South Grand Avenue. Both in design and execution the fixtures seem to “belong” and have a large part in the charming effectiveness of the room. The work of the Meyberg Company is always interesting and their show room is an intriguing place for the person interested in beautiful iron work. Lighting fixtures are a feature of the decoration often brought in as an afterthought if there is enough money left in the budget when the essentials are met. The Southern California Music Company apparently have not done things in such a half-hearted manner. It is quite evi...
dent that their ideal has been to discover to the public a friendly personality which finds joy in serving not just for the old profit involved, but because it is expected that all Los Angeles stores exemplify the Los Angeles spirit. They have sought definitely to produce an atmosphere typical of Los Angeles and they have succeeded.

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ARTS AND CRAFTS SOCIETY

CURTAINS

WE have chosen curtains as the subject for discussion this month.

We know one woman, a prominent suffragist in the bestrimmed city we came from, who was so emancipated that she did not use curtains. The reader is acquainted with those very un-emancipated ones who hang various kinds of lace, usually cold white, against their windows for curtain draperies. But between the ones who use none and the other extreme of just anything, we have the woman who is an artist herself or who considers the importance of color first as to its hue, value and intensity and the material second and hence in relation to the rest of her furnishing and who feels that as a decoration curtains are important enough to hunt up some craftsman who knows the subject.

To give the reader the benefit of the specialist's knowledge, we have gone to two craftmen for information and we will refer to several others who have been marked successfully in the curtain game.

When we spoke to Mr. Douglas Donaldson about curtains, he said:

"Well, you know, I have only one reason to speak of curtains and that is from the standpoint of the psychology of art in relation to living." Then he told us a little story and illustrated it with three small sketches.

The first sketch was of a small cave-like structure, having a door and two very small windows. Like the cliff dwellings, it was entirely for utility. You were comparatively safe from enemy and weather.

The next sketch was a lean, in point of time but the windows were small as in the first house. This was our colonial house, built to withstand the cold. You went in and were glad to shut out the weather.

In summer the old colonial homes were surrounded by beautiful gardens; but with little opportunity to enjoy them from within. With better heating systems, the sun porch was added. The third sketch of a house of many windows leads to our modern need for more air, more light and more color. It brings in the very source of light and color and beauty and it brings the garden into its own. The modern house demands a more beautiful outlook.

"The curtain is the unifying element that draws the garden into the house." We are quoting again from Mr. Donaldson.

Last Easter at the Easter Season, San Bobs and I dined in the Williams Hotel of the Fred Harvey System. The curtains were beautiful in the railway dining room and their use was entirely opposite to that of drawing the garden into the house but they expressed Mr. Donaldson's philosophy of beauty in relation to living for the ugliness and noise of a busy railroad was shut out.

The curtains looked like Miss Waldvogel's work and later, when we were in Miss Emma Waldvogel's own place in Monterey, we saw the original curtain, from which these were ordered. Miss Waldvogel's curtains are made of various materials with designs applied by stitchery, a patented chain-stitch machine being used and the addition of hand-work supplying the last bit of color and special design-stitch. The kind of stitch, and there are dozens, helps in the execution of the design.

Miss Fannie Kerns and her two sisters have another kind of curtain, related to the Waldvogel in that the chain-stitch machine is used but totally different in effect. We speak of Miss Fannie Kerns who is supervisor of art in the Pasadena schools, first as the two Miss Page Kerna and Mrs. Willies Mansion are important members of this family of excellent craftsmen. Miss Fannie Kerns does the design, Miss Page Kerna and a corps of women execute and Mrs. Mansfield takes care of the business. Theatrical gauze is dyed and the gray hand-dyed yarns are applied both by machine and hand.

We cannot pass lightly over the subject of curtains without mentioning Mr. Ken Webber, a real specialist in curtains. Mr. Webber studied in Vienna in the Joseph Hoffman School. He is a modernist, doing work for a well-known house.

We have a letter before us in answer to a request made for more light on this big subject. The letter-head was made by a famous artist as a gift to the writer, herself an artist. It reads: Gertrude Belcher, Decoration. "Our enthusiasm for beauty in the crafts is so great that we could write a story about each one of the craftsmen, we have met. You are all our friends and their history has its beginning in a love for beauty. Gertrude Belcher started her career by painting in oil. Then came home decoration for herself and family. The love of color and design lead to a subconscious knowledge that without light you cannot have color, without color you cannot have beauty. Mrs. Belcher experimented with one color over the other in different materials until now her work is a simple expression of her own happiness, a reflection of joy inside. She, like Mr. Webber, is associated with a well-known firm. Mrs. Belcher's letter follows:

"There are so many branches of home decoration that each one should have consideration and study. Every branch, too, has its many phases creating opportunities for craft workers who can direct their efforts and ability in certain lines. A group of artists blending their ideas to the problem at hand with a spirit of cooperation would make much decoration of the vital art it should be.

"In curtains alone the need of many influences. The flexibility in the treatment of windows and doors, should give curtains the last consideration since the whole room may be united in color by this medium.

"There is such a wide scope in combinations of colors with one over the other and applied with the great variety of fabrics, that each home may reflect its own spirit in a simple manner. The complete scheme of a room should require the combined thought of many artists—each restraining his own ideas until all sides of the problem are met.

"There are many other craftsman doing good work in curtains. The Amy-May Studio did the lovely Batik curtains in the Flintridge Country Club. This article deals with the curtain specialist, who adds cushions and bed-spreads to balance a room. Textiles next time.

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A LETTER FROM CARMEl

(Continued from Page 15)

THE ARCHITECTURE OF MONTEREY IS PLANNED TO FIT THE LANDSCAPE out” on the rare and infrequent stretches where we could see a bit ahead. There were plenty of other thrills than traffic hazards—the
pounding surf that threw the waves so high and shattered them so they
seemed to drift off like smoke—the myriad of both sea and land
birds that, by their tameness and great numbers, testified to the
remoteness of man-made changes in the scheme of things. The flowers,
though just beginning, were thrilling to one who hasn’t yet got used to
California’s lavish use of color under her inexhaustible sunshine and
edge of frost. Purple lupine in the southern sheltered nooks as evi-
dence of what would show when hillside gray with lupine should
bloom mitquant brush to set them off—and in the damp places, butter-
cup—and once in the redwoods’ shade the first trillium. Not yet the
middle of January, yet the sycamore leaves were falling, pushed off,
no doubt, by the new buds, and the elders were laden with dainty
catkins. The bay was in bloom and the willow stems were many hued
and bright. The thrills continued—up a long zigzag, winding grade—
a view of the sea, distant peaks and nearby hills, and down again in
the same twisty-turning roller coaster fashion with only semi-occas-
ional signs of ranch house or cabin or stock barn.

The creeks and canyons were all named—big rough sign boards that
told of landmarks due ahead—one bridge labelled “Mal Pais” hinting
at the difficulties of the early traveller. The sign labelled “Palo Cob-
rado” seemed more fitting than our use of Redwood or Sequoia. Here
and there one or two boxes on rude posts stood by the road—mail boxes
for some remote ranch or camp and more than once the shape of the
supports and weather beaten shelter reminded us more of a simple
roadside shrine in Italy than any “approved by the Postmaster Gen-
eral” tin mail boxes seen along our “rural” routes. The place names
were mostly Spanish—a formal yellow painted box carried the legend:
Mail Box for Sur Point Light—and later, while high on the hill, we
saw the little collection of white buildings pereched on a rock—like
Mont San Michel—or our “Morro”, miles away from any town or port,
or even far from our “road”. The redwoods and the canyons with
their brochures have brought the summer campers, and roadside signs
point to post paths to “Hoffman Road”, “Nine mile to Pfeifers”—Please close the gate”. To save fencing the gates
were across the roadway. You let yourself in to a pasture, of how
many thousands of acres you know not—and then a mile or so later—
and perhaps a thousand or more feet above or below, came another
gate.

Cattle were grazing—some dozing—several we surprised on round-
ing a turn, and the surprised and awkward cavortings showed us that
we had less right there than they. The valley rancher might envy
the owner of these sleek, fat cattle and sheep—the hills were
bright green probably as much from sea fog as rains for the brooks
were none well filled. After the third gate and after dropping down
some several thousand feet into a canyon which reminded me of
the American River canyon, we were alongside the Sur. In a prior
canyon we had crossed the north and south forks of Little River and had
climbed the ridge between through redwood groves carpeted with
fern and oxalis. We later learned from Dr. MacDougall that a group
in Carmel have acquired over 800 acres of untouched redwood and it
is safe. To me it all seemed safe for to get redwood lumber out over
the trail that led us in seemed far from an economic possibility. The
thrills continued—a flock of magpies—blue birds and blue jays
aplyent, and of course a road runner, apprehensive but curious, rais-
ing and lowering his long tail as he watched us go out to open a
gate; and then way down in the narrow valley of the Sur—forty
miles from any railroad, twenty-five from anything that could be
called a settlement—we came upon a large ranch house and buildings
and about the house, wonderful in the sun, were peacocks, perhaps
25 or 30 of them, the hens dusting themselves in the roadway. The
signs showed the owner to be one of the old Spanish families. Perhaps the peacocks were a tie to the gardens of some Casa Grande of his forbears in Spain.

The signs had lured us on to “Rainbow Lodge” which turned out to be a barn of a house with shed andouthouses and, of course, a “Gasolene Station” and “O’Shea’s” pretentious and inviting place with a redwood front for trout or pork or gold of other things we associate with rainbows though the canyon itself, ellowing out between two sixty degree slopes of Fern and Manzanita, offered nothing but a redwood grove that seemed to me almost equal to the Muir Woods. The road went down—down, slow, poor and difficult, yet across the river was a graded embankment, the only track for a long stretch, and for all its pitch, its fit for a standard railroad. It was the road south—15 miles were cut and it was on the map to connect the road up from Morro and form a seaside link that from Crescent City to Eureka—but economy at Sacramento or a greater pull by some other project had cut off the road and the bridge will be finished, the new road goes nowhere until the 35 miles between it and the Morro northward road are done. Carmel dreads the day when this road project has cut off its future and as much as possible but this would put them on the most popular scene of scenic California. The bridge approaches were not done—but the resident road representative, a kindly old timer, told us with pride of the new road and urged us to take the ford and go down the new road to the place where it was blocked by slides. Finding a wide, graded boulevard starting at nowhere and 28 miles from anywhere was a thrill and so we took the ford—but rather too impetuously for, when we got back across and had mailed a wave in front of our radiator—net result a cough and we “died” about six feet from the shore. When the high tide due to my haste had subsided we had tried in vain to get our speedometer from fan and air intake and carburetor we coughed again, sputtered and finally crawled out of the river—registering the nth thrill. The view from the sea and the sugar-loaf like hills below the Big Sur gave us more. What a road that will be! San Marcos Pass, but with the sea below, high bluffs. Irene had prepared the lunch—so that was a thrill—and seeing if we could get back across the ford was decidedly another. The big hawks were some—men the sun was in the eyes and the way down through a window in a high Cathedral, thrilled us more than once—and so back again. Coming out I had hugged myself as well as the bank when I was in the turns, and so on inside track there was an outside track—but when they were one and the same track and a skinny one at that, every invitation offered to roll down over a 45 degree lupine slope, I felt I knew why we only met three cars all day.

We were back at the Highlands in time to call on Dr. MacDougal and hear some of the latest gossip about the Carnegie Institution (he is director of the Desert Laboratory at Tucson)—the Goodhue Exhibit at the Century of the one thousand drawing room in the Seville House just finished by our George Washington Smith of Santa Barbara—a remarkable walled house, with a U shaped patio, terraces and overhanging wall and gateway—the house which would be wonderful in a southern setting of more urban character. We were more pleased with the fitness of the house on the valley and the house and garden of Mrs. Bigelow on the Hotel grounds, started by Mr. Craig, but changed and completed by the owner and the artist, Mr. O’Shea.

And so back to our quarters at “Lower Stone.” Fancy a little “Stone House” built on a ledge, and overlooking the coves and headlands across the constant swish and roar of the surf. From its long glassed sitting room with a rough stone fireplace we look out to the view. The tops and branches of the pines, around and below us, at the bluest of seas broken into snow while where the brown rocks or sharp rocks contrast the right of the waves to smash on the beach or against the jagged shorelines cliffs. The back of one of the place is a cage screen of water pipe from that rises the hot water for our hotwater boilers.

Next morning: With all this to look back upon, it’s small wonder we turned back on the Highlands with regret. With the thought of stowing our belongings into the roadster and saying farewell to the Ammoside and bird for us at “Lower Stone,” was soon over and we were off for Monterey. While I got “gas” at Carmel, Irene made another call on the “Cabbage and Kings.” Pretty little girl of 4 years, 8-9-1, from Margaret, sister and for me. We had a farewell word with Mrs. Porter and a cheerful wave from Dr. “Mac”, and so to Monterey—with its carmine flowers glowing under the sun while we glared at the view of glorious bay as we rolled down the long hill from Carmel.

In one of the Monterey gardens overlooking the longest street wall, we saw a large stone, high Holy Cross, with its glistening, deep green leaves and reddest of deep red berries. What a range of flora we have in California.

In the old days with you we lunched at Pop Ernst’s—thinking of the days with you and our Walter and the Von Shrenks. Can I make you “homesteader” of the abalone? And the French bread that melted away at a crunch? Out on that filmy gallery over the water and not minding the slow service at all for the joy of seeing all the high powered discot beats, of every size and type, and rockily at their meetings, with here and there a pile of brown net, or a hip-booted “furriner” slobbering a deck or tinkering an engine. Almost every boat had its trim of blue or at least some blue somewhere—all of which “went” so well with the brown nets and stamped them as not “out of Gloucester.” As we sat at Pop Ernst’s we had a fine chance to view California then and now—there sat the old Custom House, used in turn by Spain, Mexico and the United States, low, adobe and with a moss green tile roof that was a joy, and as we looked and enjoyed it—thinking of Father Serra, Fremont and Consul Larkin, and later “R. L. S.”—the view was cut out by a modern engine handling oil tank cars, box cars laden with cases from the nearby fish canneries or with supplies for the lodges of the fastidious at Pebble Beach.

Monterey seems to have her days: they are labeled and apparently well cared for, but she will have to live down and build over a Main Street that is almost as cheap and nondescript and “new West” as any I ever saw, before she can really deserve her inheritance. We saw quite a few of your Japs, with their murderous knives, enroute for the packing houses for the post lunch whistles, and later went in to see the women deftly trimming abalones, piled high before them, while further along men were pounding the lumped muscle till it was flat enough to pack well in wooden tubs. Did I remind you of those silly gulls perched in all sorts of ungainly attitudes on rails or roof ridges and looking so awkward till they took wing again and flying, made their querulous cries or fought for offal scraps in the bay? And did I tell you of the black crested jay we saw in Carmel, all blue but his crest, and so large as a cockato? You would have been interested in the two big, brown speckled hawks we saw tied to the fence in front of different ranches; and similarly we saw a skunk strung up in front of a rancher’s gate, warnings to marauders.

We took the River Road from the Salinas Bridge at Spreckles and so had all the way to Soledad (30 miles) a wide, well dunged dirt road through stock ranches, most picturesque—pine, black, well tiled and recently seeded acres, and never a gas station or bill board to yank us back from Serra’s green hills and the joys of “back country” as any I ever saw, before she can really deserve her inheritance. We saw and admired all the big, brown speckled hawks we saw tied to the fence in front of different ranches; and similarly we saw a skunk strung up in front of a rancher’s gate, warnings to marauders.

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ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

OFFICERS:

MRS. HANNECK BANKING, President
MRS. EDWARD LAUGHLIN, First Vice President
MRS. WILLIAM GIBBS MCDON, Sec. Vice-President
MRS. EWING P. WERNER, Third Vice-President

CALENDAR

Aug. 3rd, 10:00 a.m.—Meeting Day Nursery Committee.
Aug. 4th, 10:30 a.m.—Meeting Board of Directors.
Aug. 4th, 1:15 p.m.—Round Table Luncheon, Mr. Karl de Schenitz, Philadelphia, author of "The Art of Helping People Out of Trouble."
Aug. 12th, 10:30 a.m.—Meeting of Shut-In Committee.
Aug. 15th, 10:30 a.m.—Meeting of Good Samaritan Committee.
Aug. 18th, 10:30 a.m.—Meeting of Executive Committee.
Aug. 25th, 10:30 a.m.—Meeting of Shut-In Committee.

THE offer of the Vanishing Luncheon Committee to make the Assistance League of Southern California a participant in the Vanishing Luncheon Fund came at a most opportune time, our funds at an extremely low level and our needs many. The proceeds of these luncheons are to be divided among the following organizations:

Boy's and Girls' Aid Society of Pasadena (Furnished Home for Girls).
The Castellar Creche.
The Community House of Southern California (to be applied to our departmental needs not participating in the Community Chest.)

All checks are made payable to the Vanishing Luncheon Committee and sent to Mrs. Robert Monroe, Vanishing Luncheon Committee, 333 West Twenty-eighth St., Los Angeles.

This Committee, consisting of Mrs. Harold Wynn, Mrs. John Mel, Mrs. William Gibbs McAslo, Mrs. John C. MacFarland, Mrs. Henry Teumlin, Mrs. Robert Monroe and Miss Anne Patton, has most successfully launched this bright appeal which was so cleverly evolved by Lady Richardson in London reaping tremendous results for a good cause. Paris, New York and San Francisco have followed and now Los Angeles and Pasadena must demonstrate their ability to measure up to the high standard already established.

A beautiful idea this, as well as a serious responsibility to each and every one to "Carry On," for one failure means the loss of thousands of dollars to the cause—DONT YOU BE THE ONE TO FALL, BUT—

EAT! TREAT!
(AND BRING A DOLLAR)
Sing our song o' six-pence,
(And bring a dollar, too!)
Eat a lunch and treat a lunch,
That's all you'll have to do.

What's the use, if Mother Goose Puts blackbirds in the pie? Here's a song of six-pence, For you and me to try.

For Mother's in the sick ward, And there's no friends nor family! You'll help these sick and needy ones, One Dollar... see the lunch!

While friends and friends of their friends (and more) Are eating and treating—one lunch!

There are little orphan children Without a place to stay And you can fill their greatest need In this particular easy way! Eat a lunch and treat a lunch! (Take care no one goes wrong!) There'll be dollars Ninety Thousand While you sing this six-pence song.

Miss Kate O'Reilly has been appointed Assistant Secretary of the Assistance League to be in charge of administration at the Community House. All matters pertaining to the League may be taken up with her directly.

The Good Samaritan Committee: has on its list an Armenian—an expert mender and cleaner of Oriental rugs for whom they are anxious to secure work. His charge is reasonable. Telephone HE-5133.

The Soldiers Committee: have asked that another appeal be made for clothes for the veterans. Clothes may not be the man, but they give him the courage to ask for work. Bundles sent for this Committee should be marked plainly when sent to the Community House.

Studio Tea-Room Dinners are now being served in the Studio Tea-Room every evening—$1.00 per person. A special chicken dinner is served on Thursday evenings.

Have you visited our Shop in the Woman's Athletic Club Building, 831 So. Flower Street?

THE PLAYGROUNDS OF THE DAY NURSERY, 5612 DE LONGPREE, PHOTOGRAPHER, ALBERT HILLER

REGARDING the Community Chest Funds and the specific territory which it covers in relationship to the Assistance League we make the following statement: As far as it was possible for us to become participants of the Community Chest we have done so, but from the very nature of some of our activities it was not possible, nor did we deem it right to participate further in the Community Chest Fund this year.

A representative of the Community Chest visited the Assistance League and investigated our work in detail and the conclusion was reached that the Good Samaritan work, the Wilmington Relief Unit and our Day Nursery were the only activities which should be included in the Chest this year and in consequence we went in on this basis. After a year's operation, should the Community Chest deem it advisable, our other activities may be included in the Chest.

As regards memberships—the Community Chest, while it does not discourage membership, does ask that its participants limit their dues to approximately $1.00 a year. This we have done. In asking for a $5.00 general membership fee, we are asking of League members one dollar for each of the following departments which are our participants in the Community Chest: The Good Samaritan, the Wilmington Relief Unit, and the Day Nursery.

The reminder of the fee is our support for the earning plant at 5601 de Longpre Avenue, Hollywood.

Be Sure to Visit the Studio Tea Room of the Assistance League of Southern California

5604 De Longpre Ave., Hollywood
HEmpst 5133 HEmpst 5506

We specialize in delicious home cooked food. Special luncheons 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.)

Please take me to the Day Nursery of the Assistance League at 5612 DeLongpre Ave., Hollywood.

where I will be happy and well cared for from 7 a.m. to 6 p.m. All the other children are there and I don't want to be left alone. I'll just wait for mamma but a few pennies a day.

Telephone HO-9631 and ask them to PLEASE take me in.
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For residents of this Golden State as well as for travelers bound for California from other states, the trip supreme is a voyage over the blue waters of the Pacific on one of the Palatial Sister Steamships.

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Winding drives. Shady trails. Wooded knolls. Ocean vistas. Beautiful flower gardens. Landscaped walks. Rose-covered pergolas. Perhaps a little private lake. The witchery of friendly old California mountains. An imposing Spanish home crowning a hilltop—Are these your dreams? Then, by all means, visit this lovely place which noted country-estate planners have pronounced "the most distinctive community development in America." You'll find conditions here almost perfect for the working out of such comprehensive visioning; you'll find here other men with similar objectives.

Yet Rancho Santa Fe and what it offers is not for the man of means only. Men with but modest incomes, too, find this 9,000-acre tract and its many profit-producing areas the place they have been looking for. The culture of avocados, lemons, Valencia oranges, apricots, grapes, walnuts and several kinds of deciduous fruits is excellently adapted to the rich and fertile soils on the Rancho. In fact, thousands of trees are now thriving here—ready for your critical inspection. So far both the man of means and the man who must seek all or part of his income from his land, here is Opportunity with everything available. Lake Hodges, impounding 12 billion gallons of water for home and irrigation uses. Electricity for domestic and other purposes, $1 mile of fine surfaced roads leading to each individual homesite. A very artistic Spanish Guest House for the accommodation of residents, non-residents and their friends. A beautiful Civic Center with administration headquarters, offices, store, grammar school, garage and service buildings. A staff of expert horticulturists and engineers to supervise the development of orchards and home construction. In short, here is a complete organization ready to work with you in the furtherance of your interests. All these are here; all are daily available.

Rigid, yet highly desirable restrictions protect your investment here at Rancho Santa Fe. Only permanent, beauty-loving residents are wanted. And more! To assure the certain development of this property each purchaser is required either to plant one-third of his acreage to suitable fruit trees or to build his home within one year. No home costing less than $5,000 can be constructed. In some localities it must cost not less than $15,000.

Rancho Santa Fe is a subsidiary of the Santa Fe Railway. Taxes paid for the railway—not profit from the sale of land—is the objective. Hence this land is being sold at cost, plus improvement charges only 15% cash. Balance in equal annual payments, 6%. Land improvement work and home building are cash considerations.

If you can qualify for home ownership here, you have many wonderful and exclusive opportunities. It is the place to make your dreams come true!

Choicest land $300 to $450 an acre—None Higher!

Rancho Santa Fe is located in San Diego County, 5 miles inland from Solana Beach or 7 miles from Del Mar.

Rancho Santa Fe

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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, the 10th. No corrections can be guaranteed if they are received later than that date. California Southland is published weekly at Pasadena, California. One dollar and twenty-five cents for six months, two dollars for one year. Application of a postal money order or personal check should be made payable to the Order of California Southland, Pasadena, California.

ENGLISH COUNTRY CLUB: Tuesday, September 30, Thursday, October 9, and Thursday, October 30, luncheon. The English Country Club announces the following series of luncheons beginning on September 30th.

FLINTCROFT COUNTRY CLUB: Tuesday, September 3, Tuesday, September 17, Tuesday, October 8, and Tuesday, October 22, luncheon. The English Country Club announces the following series of luncheons beginning on September 3th.

KERR GOLF CLUB: Tuesday, September 2, Tuesday, September 9, Tuesday, September 16, Tuesday, September 23, Tuesday, September 30, and Tuesday, October 7, luncheon. The English Country Club announces the following series of luncheons beginning on September 2nd.

LACROSSE CLUB: Tuesday, September 3, Tuesday, September 17, Tuesday, October 8, and Tuesday, October 22, luncheon. The English Country Club announces the following series of luncheons beginning on September 3rd.

NEWPORT BAY GOLF CLUB: Tuesday, September 3, Tuesday, September 9, Tuesday, September 16, Tuesday, September 23, Tuesday, September 30, and Tuesday, October 7, luncheon. The English Country Club announces the following series of luncheons beginning on September 3rd.

PASADENA GOLF CLUB: Tuesday, September 3, Tuesday, September 9, Tuesday, September 16, Tuesday, September 23, Tuesday, September 30, and Tuesday, October 7, luncheon. The English Country Club announces the following series of luncheons beginning on September 3rd.

SOUTHWEST MUSEUM: Tuesday, September 3, Tuesday, September 9, Tuesday, September 16, Tuesday, September 23, Tuesday, September 30, and Tuesday, October 7, luncheon. The English Country Club announces the following series of luncheons beginning on September 3rd.

SOUTHLAND CALENDAR

Clubs

VALLEY HUNT CLUB, PASADENA: The formal season at the Valley Hunt Club closed with May, after which the ladies' tennis and croquet socials and the annual tennis tournament were arranged. Individual and partner tennis and swimming pool after lawn entertainment during the summer, and individual parties, both afternoon and evening, are arranged as desired.

AVANDALE GOLF CLUB, PASADENA: The afternoon bridge, Mah Jong, and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.

LOS ANGELES COUNTRY CLUB: Ladie's Day, second Monday of each month. Luncheon served from 11:30 to 2 p.m. on Saturday.

WILSHIRE COUNTRY CLUB: Ladie's Days, third Monday of each month. Tennis and informal bridge every afternoon.

MIDWICK COUNTRY CLUB: Ladie's Days, fourth Monday in each month. Tennis and informal bridge every afternoon.

LOS ANGELES ATHLETIC CLUB: Dinner-dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semiformal. Please come to the ladies Tuesday and Friday of every week.

SAN GABRIEL COUNTRY CLUB: A dinner dance is arranged for the third Thursday of each month.

MONTECITO COUNTRY CLUB: Provides 18 hole golf course, two outdoor and two indoor courts for tennis, bowls and croquet. Teas are arranged and informal bridge parties arranged as desired. A buffet supper is served every Sunday night.

LACOMBE GOLF AND COUNTRY CLUB, SANTA BARBARA: Offers a course of eighteen holes, rivalling any in hazard and beauty. A recent annual invitational will provide an extended and even more interesting program. Luncheon is served every day, and tea may be arranged as desired.

PUDOLES COUNTRY CLUB: A golf tourney will be held every Saturday. Monday the course is reserved for members. A special luncheon served. Those who do not play golf or who have had a room in the morning, have the afternoon to bridge or mah jong. Every Saturday afternoon tea is served.

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PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, suitable course, delightful for summer play. Tea and informal bridge every afternoon.

LAKE ARROWHEAD GOLF CLUB: Nine hole course, designed by William Watson, is built in the valley, back from the lake. A 200 yard par 3, to the 5th green is the most testing hole. The new club house is under construction.

FLINT RIDGE RIDING CLUB: The fall is a time to enjoy the varied program of events during the season, but each rider should provide his own own equipment and devise his own methods. Tea is served on the lawn, under the oaks, and many members remain for dinner. The new club house is under construction.

NEWPORT HARBOR YACHT CLUB: A 72 hour cruise of Southern California yacht harbors, with the legendary Catalina Island. One day's power ranching club use, Harpoon, class Grubstake race, hay cruise. Small sailing boat club use, can be had. Medium class Grubstake race.

Los Angeles basin yacht club: Tuesday, September 2, to Friday, September 26, sailing races. Sunday, September 8—sailing races.

SAN DIEGO BAY YACHT CLUB: Tuesday, September 2, to Friday, September 26, sailing races. Sunday, September 29—sailing races.

SOUTHWEST MUSEUM: Tuesday, September 3, to Tuesday, September 30, exhibition by California Water Color Painters by Alfred A. Hart. Tuesday, October 7, exhibition of Water Color Paintings by Dorothy Kuhn.

The Pan-American Exhibition of Oil Paintings, to feature the most prominent artists of the two Americas exclusively. The opening will be held November 2, and continue to January 1. Dr. William Alex Bryan, Curator of the Los Angeles Museum, has long anticipated bringing to Los Angeles an exhibition to be made up of the work of artists in Latin-America, the United States and Canada, and proposed that the opening of the new unit of the Museum be commemorated by an exhibition in which the art development of the two Americas be shown. Fifty paintings, two hundred and fifty and from each main division will be selected.

Art

LO S ANGELES MUSEUM OF HISTORY, SCIENCE AND ART. Exposition Park: Annual Exhibition of California Water Color Paintings by Alfred A. Hart.

The Pan-American Exhibition of Oil Paintings in the Los Angeles Museum, will be held October 27 to November 26. The exhibition will be opened on November 2 and continue to January 1. Dr. William Alex Bryan, Curator of the Los Angeles Museum, has long anticipated bringing to Los Angeles an exhibition to be made up of the work of artists in Latin-America, the United States and Canada, and proposed that the opening of the new unit of the Museum be commemorated by an exhibition in which the art development of the two Americas be shown. Fifty paintings, two hundred and fifty and from each main division will be selected.

SOUTHWEST MUSEUM, Macaborn Way and Avenue 76, Los Angeles. Exhibition of old European Masters.

Educational hours begin at the Museum in September, with the usual lecture course, and the Sunday afternoon lecture at 3:00 o'clock. Unusually interesting speakers are on the programs. The children's hours are well planned.

CANNELL AND CHAFFIN announce that opening August 21 and continuing through September 26, in the large galleries, 729 West Seventh street, Los Angeles, a carefully chosen general exhibition will be shown, including fine examples of the work of George Inness, William Keith, Thomas Moran, Horace Pippin, Carl Bode, Maurice Braun, Emma Caudell, Bruce Crane, Bernard De Hoog, Gordon Grant, John Gaster, Charles R. Hudson, and Frank Tenney Johnson. Opening September 26 and continuing to October 14, recent paintings by Jack Wilkinson Smith and Arthur Haxard. In the Print Room, August 24 to Sept. 14, colored etchings by L. F. Simon. A general exhibition of etchings, Sept. 14 to Sept. 28.

PASADENA ART INSTITUTE, in the galleries at Carmelita House, will continue through September 26 to show the work of local artists.

The BALTIMORE SALON will continue a general exhibition throughout September, with a change of speakers and artists every two weeks. The Print Room will offer a different exhibition beginning September 1st.

SHELTER GALLERIES, Ambassador Hotel, will continue to show examples of work by Paul J. Brown, including Monet, Sisley, Cassatt, Jacque, Lafaurie, Edouard Manet, Millet, Harnis, Durand, and Renoir. Several thousand Japanese prints by Guy Rose, Allen Clark, John Frost, Gertrude Mary, and others, and a great variety of paperweights, glass, porcelains, and engravings by C. D. Antiques, and other objects of beauty.

The first exhibition will be shown on the 1st of September. The next exhibition will be announced as soon as possible.
MEXICAN FABRILE GLASS may be purchased in the following:  
California Studios:  
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Reginald Markham  Joss. McEachen  Jones and George  
Beckman  J. L. Sweeney  O'Hara, Livemode & Bakes  
W. M. Armitage  Los Angeles  Hollywood  
business manager, announces the opening of the  
launched  C. Bourne,  Hollywood  
Opera, Monday, September 29, with  
“La boheme.” The cast will  
follow: Tuesdays, Sept. 30, “Aida”; Thursdays,  
Sat., Oct. 3, “Carmen,” and Saturday night,  
double bill, “La Traviata,” “Cavalleria Rusticana.”  
The leading roles will be sung by the following artists:  
Alice Gieske, Rosa Raia, Anna Tuscani, Maria  
Serrano, and最重要的, Elizabeth Pollock, Charles  
Hackett, Gheorghe Riniu, Richard Hayme  
years. Richard Johnson,重要的,バレリーナ, Katherine  
Mose, Desiree dePre, Margaret  
M. Morris, Unresden. The cast  
retains John Marshall Brunbold, Florence  
Manzulli, Marjorie Salazar, and Richard  
Hayme will conduct, and William Tyrell  
the direction of the chorus, and  
will be presented at the Philharmonic  
Auditorium.  

FOLLOWING the opera season in San  
Francisco, opens on October 16,  
under the direction of  
Charles Menhenick, the Philharmonic  
Auditorium, on Grand Avenue at 18th Street,  
October 8.  

The San Diego Opera Company has an  
announced its first schedule under the direction of  
Richard Schonberg, the director of the San Diego  
Opera, has announced its first schedule  
its first schedule under the direction of  
Richard Schonberg, the director of the San Diego  
_.

Alfred Hertz, conductor of the San  
Francisco Symphony, will be conducting on  
October 8, the first of three weekly concerts  
Hollywood Bowl concerts, Mr. Hertz was  
he director in the first season when the  
Bowl was first presented, and  
again last year added to his first  
This season, he offered 150 conductors,  
eleven, in including such celebrities as  
Sir Henry Wood, Ethel Lebow, Willem Van  
Heugten, Julius Kallen, Howard  
Baker, Edward Heuer, Theodore  
Galitzine. The Los Angeles Philharmonic  
conductor, appeared in the  
summer, in a trio of Schmidt, Roussel  
and drew, perhaps, the larg- 

The Los Angeles Philharmonic will be  
conducted by  
Thurston Hopper, will give  
a series of concerts during the winter  
season, opening on September 17 at the  
Hollywood Bowl, Los Angeles. Ten  
concerts have been arranged for the  
Pasadena Community Playhouse, and  
three programs will be given for  
Long Beach. Alma Dorothy Feister is the  
business manager.  

The Coast Opera Company gave “Pina  
fortunata” during the first of their  
schedule of operas for Los Angeles.  
J. Hervey Knox will conduct the  
season, opening on September 17 at the  
Hollywood Bowl, Los Angeles. Ten  
concerts will be given this season for the  
Pasadena Community Playhouse, and  
three programs are given for Long Beach.  
Alma Dorothy Feister is the  

LES ANGELES Opera Opening  
Society, will open on September 4, at  
the Civic Auditorium,  
. W. Vincent Wannemacher, “Marrackiana,”  
Judge Benjamin F. Hildick will make the  
opening engagement at the  
Auditorium, to be presented by the  
and pianist, and  

CARRIE DILLON, billed composer of  
the first sea of a mountain theater dedicated to music,  
and devoted to the New England Opera  
Festival, as Fawkes, Sir Bear Lake, Miss Dillon  
invited Arthur French, who will lead with her in the production of outdoor music  
and dramatics, and the plans for the  
ar­ranged programs have been given on  
Saturday noon in the  
public.  

The Russian String Quartet,  
consisting of Joseph, Belinsky,  
and Misha Grumman, are the  
performers for the season.  
R. HEBRNER announces a few  
the interesting artists who will appear  
under his management this winter season.  
Lheine, pianist, will appear in  
November, accompanied by  
Levitsky, and Joseph,  
Friedman, will not arrive until  
fall, with her  
to the community  
these were held, as last year, in  
the Richardson Auditorium. There was no  
charge. The first concert, June 19,  
featured Eichmann, Russian soprano,  
and during the season Charles Wakefield  
Cummer, Leonard Bernstein, and Victor  
Edwards appeared.  

Announcements  
DASABRA Community Playhouse: “You  
Can Never Tell” by George Bernard  
Shaw, August 25—September 5; the first  
showing of the new play, and  
the final play of the summer before  
opening on the fall and winter schedule.  

Music  
LOS ANGELES Grand Opera Association  
San Francisco  
Reginald Markham  Los Angeles  
Joss. McEachen  Seville  
Beckman  Los Angeles  Joss. McEachen  
Carmen  Jewell  
Tilly Polak  Coronado  
The Fanfare  
Cheesewright Studios  
Carmel  
Riverside  
Hollywood  
Mary-Helen Tea Room  
San Francisco  
San Francisco  
O'Hara, Liveimore & Bakes  
Bakersfield  
and Torey  
Antonio, Robert L. Lewis  
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The fall season will open in October. Two plays a month are produced throughout the year. Each play begins on a Thursday and ends on the second Saturday; seven performances remain on Saturdays only.

The Pimlona Play, which opened the sixth annual season in July in the impressive Marie Brown Theatre in the Hollywood hills, has closed. During the last few weeks Roberta Flack portrayed the role of the Christ, due to the return of Ernest Lawrence to New York. Mr. Flack played the leading character during the first season, but this year his work has been serving the play as director.

The California Federation of Women's Clubs announces the opening of new offices and conference rooms on the third floor of the Chamber of Commerce Building.

A luncheon will be held in these rooms, September 8, 15:30 o'clock, as a "get acquainted" day.

SIXTH Annual Convention of the California Federation of Business and Professional Women's Clubs will be held in San Jose, September 16-17. Headquarters will be the Scottish Rite Temple.

The Mission Play at Santa Cruz Capistrano will close the season September 8, on an uncertainly date. A new episode was added to the pantomime during August.

The Pasadena Center of the Drama League of America announces the extension of its annual playwriting contest, held for the past five years for encouraging the writing of plays by amateurs. All contestants are urged to send the rules for the competition, to begin submitting their manuscripts, September 8, 1926, for the eighteenth annual competition, which will end in Pasadena on November 1, 1926, with the Tournament of Roses.

California Institute of Technology announced the immediate erection of the new zoological laboratory, which is expected to be the finest of its kind in the state.

THIRTEENTH Annual Southern California Fair, September 20 to October 6, to be held in Riverside, will also commemorate the seventeenth birthday of that city. The fair and the town will be decorated with appropriate decorations. Admission to the fair a passport will be held in keeping with the fame of Southern California in the field of entertainment.

Community dances sponsored by the Pasadena Center, Drama League of America, will be held each Friday evening from 8 to 11 o'clock, throughout the month at Tournament Park, Pasadena.

GEORGE B. BRIGHAM, JR., Architect, has announced his retirement from his office, August 21, 1926, to enter Pacific-Southwest Drugs, P. O. Box 633, Orange, California. Telephone Pasadena, 6807.

Pomona College, Claremont

POMONA COLLEGE officially opens the present academic year, September 18. Beginning at 8:30 a.m., Convocation service will be held in the College Hall of Music. Members of the incoming freshmen class will participate in Pomona's first Freshmen Week, designed to acquaint the new students with the traditions and spirit of the college before the arrival of upperclassmen. Beginning on Monday, September 11, freshmen will be guests of Student-Parent Council and other local communities and special entertainments. Registration for freshmen will be held September 14 and 15 and for the remaining three classes is scheduled for September 16 and 21.

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Santa Barbara

RODERICK WHITE, violinist, assisted by Grace Nash, pianist, and May Hogan Comber, harpist, gave a delightful program at the Coblentz Theatre, Friday, Aug.

The concert was a benefit one, and the proceeds were donated to the musical activities of Santa Barbara.

NORMAN FAIRHALL, Jr. and Donald Purcell, held exhibitions of paintings in the Lower and Upper Studios, August 21 to August 30th, Montecito.

The Edgewater Club, Santa Monica, has opened the Benevolent Dining Room and Lounge on the Esplanade and the Bathers' Grill and Dining Room, and the work is progressing rapidly on the entire building. Morris De Pinedo is in charge of all social functions at the club and it is now possible for members to entertain their guests at luncheon, tea, or dinner.

Hotel Vista del Arroyo, Pasadena, announces the date of the third and last buffet supper and outdoor concert of the season on September 6. The program will be given by Henri J. Van Zandt and the Van Zandt Ensemble.

In the Wilshire District, 1315 West Slauson, research. The Hand Chaleur has just opened and offers well for

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pamela and pool. A spacious lobby and office is furnished by the leading studio, with a generous sized living room, an office and a suite of varying sizes. Unique lighting features afford interesting possibilities in the decoration of the rooms and pantomime productions, which are a feature of the season. Fall terms in each department begin October 1.

PACIFIC MILITARY ACADEMY will open for the fall term in the beautiful new building, constructed of reinforced concrete and trimmings. Situated on ten acres of high ground adjacent to the school, the academy is designed for an enrollment of 125 cadets, in which the emphasis is placed on the highest ideals of military education.

SCHOOL OF THE ARTS will open for the fall term September 21, 1925, with Mrs. Marie Morris, Miss Dennen, and Miss Stodola, as principals. The school is open to all branches of the arts, and new courses will be introduced. The school will be open for study during the summer months also.

CUMMINS SCHOOL, under the direction of Mrs. Lee Ruthford, is now in session for the fall term. The school is open to all branches of the arts, and new courses will be introduced. The school will be open for study during the summer months also.

ELLIOTT SCHOOL FOR GIRLS, under the direction of Mrs. Isabel Elliott, will begin on September 21, 1925, with Mrs. Mary Spencer, and Miss Dennen, as principals. The school is open to all branches of the arts, and new courses will be introduced. The school will be open for study during the summer months also.

GIRLS COLLEGIATE SCHOOL, under the direction of Dr. B. E. Dennen, will begin on September 21, 1925, with Miss Mary Spencer, and Miss Dennen, as principals. The school is open to all branches of the arts, and new courses will be introduced. The school will be open for study during the summer months also.

GREENWOOD SCHOOL, under the direction of Mrs. Eliza Greenwood, will begin on September 21, 1925, with Miss Mary Spencer, and Miss Dennen, as principals. The school is open to all branches of the arts, and new courses will be introduced. The school will be open for study during the summer months also.

KATHERINE BRANSON SCHOOL FOR GIRLS, under the direction of Mrs. Katherine Branson, will begin on September 21, 1925, with Miss Mary Spencer, and Miss Dennen, as principals. The school is open to all branches of the arts, and new courses will be introduced. The school will be open for study during the summer months also.

KENWOOD HALL, a day and boarding school for girls, under the direction of Mrs. Kenwood, will begin on September 21, 1925, with Miss Mary Spencer, and Miss Dennen, as principals. The school is open to all branches of the arts, and new courses will be introduced. The school will be open for study during the summer months also.
California Southland

M. Urmey Seares - Editor and Publisher
Ellen Letch - Assistant Editor

September, 1925

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California Southland is published monthly at Pasadena, Calif.
Copyrighted, 1925, by M. Urmey Seares
Subscription price $2.50 per year, $1.25 one half year

Advertising
California Southland, Pasadena, California
Mrs. Don Sebastian, 15 Humphrey Rd. Montecito, Assistant to the
Publisher, and Representative in Santa Barbara
Robert Amos Wittzhrop, Pasadena, Advertising Counselor and Director
of Display Advertising

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Pasadena
SOME stepping stones through the shrubbery led me to a sloping lawn with oak trees glorified by the light of a nearling sunset—the magic hour for the Grosbeak’s song. The thicket vibrated with the trill of the spurred Towhees, one call answering another like an echo. The very shape of the lawn invited us to go down to the stream which idled along its rocky way at the foot of the hill to the pool. A true stream? Well, there apparently was the spring in the bank as its source! The path wound through bamboo and tropical growth as impenetrable as a jungle. On the opposite bank tree ferns spread their lacy umbrellas. Everytime “jungle” was mentioned the man from Tennessee corrected us saying “cane-brake” and told us how, when he was little, their ox team got stuck in a cane-brake and they had to stay over night, how the ca-plunk of the frog located water for the oxen to drink and how the wolves howled! Some frogs in the pond made it very realistic but the gentle little song sparrow allayed our fears. Gold fish jumped and dragon flies shot to the right and to the left for bugs and mosquitoes. We applauded these hunstmen and approved the new name of mosquito hawk. Long grasses and small ferns grew between the rocks and trailed their tender green in the pool; climbing roses, honeysuckle and jasmine wove themselves into the thicket and lent fragrance and feathery softness. Funny little water bugs zigzagged their boats about never knowing where they wanted to go. A Japanese elm looked much like a green waterfall, papyrus was growing on a wee island, and a crocodile basking on one of the rocks would not have been surprising. A bridge sends one back to another walk between green walls to the conventional pool in its classic setting which, with the house, was designed by Mr. Reginald Johnson. The long corridors with leafy walls and flower bordered carpets and rose rooms are not less stately than the pillars and loggia which surround three sides of the pool. Opposite the loggia and high above the pool at the fountain end is a paved court with seats. On the right the hedges give way for the gently rolling lawn broken by four tiers of large stones, each marginal with green. Fancy saw a wedding party descending these steps and there was the reflection in the pool! This garden by Paul Thiene is a genuine work of art.
From the paved court a lawn sweeps back to the nave entrance like the nave of a great cathedral crossed by its transept. I was loitering, dreaming of the beauty and enjoying the vesper music when the sprinkling system was turned on. Being a warm night, the drenching was not uncomfortable, but rather disastrous to clothes.

How sweetly on the woodgirt town
The mellow light of sun-set shine,
Each small, bright lake, whose
waters still
Mirror the forest and the hill,
Reflected from his waveless breast
The beauty of a cloudless west,
Glorious as if a glimpse were given
Within the western gates of heaven,
Left, by the spirit of the star,
Of sunset’s holy hour.

—Whittier.

No Southern California garden is old in the sense that Italian or even eastern ones are. The Watson garden is spoken of as an old garden and has every earmark of age in its towering trees, sturdy box hedges, ivy, and forest of shrubbery. Its pergolas and garden houses are drowned by a flood of vines and two gardeners can not stem the tide of growth. No one past the hey-day of youth can expect to see a garden reach maturity in the East. It is not one of the least of California’s joys that growth is so rapid one may enjoy the fruit of his labor. Indeed the trouble is in too rapid growth. Trimming comes soon and constantly—such reckless and wanton cutting away is necessary. Even with experience one’s imagination cannot realize that baby shrubs and trees spring into growmumps over night; and about three are planted where only one has room to round out. It is so hard to take out a shrub or cut a tree, for every one takes root not only in the ground but in the heart of the true garden lover. The Japanese have the art of dwarfing by pruning so that their miniature landscapes do not appear to change. A plum tree a foot high may be years old and show its age in every way except size. So exact is their science of gardening that a stone may be brought from great distance as it would hunt for a word to fit into a poem.

THE GARDEN ABOVE THE ARROYO A BARE HILLSIDE TWENTY YEARS AGO; NOW A MASS OF SHRUBS AND TOWERING TREES. RESIDENCE OF MRS. PLINY WATSON, PASADENA

Twenty years ago one would have found a cow pasturing in a corner of the Watson place and two horses stamping in the stable impatient for the calling hour when they might in cracking harness prance up and down the village avenue. A part of what was then a large vegetable garden is kept for such things as need to lose no time between the picking and the pot. Corn with its long rustling leaves, and peas with delicate tendrils and white flowers are truly decorative and what one’s appetite at the same time. If avocados are recommended as serving a double purpose why not some of our vegetables—parsley, purple cabbage, tomatoes, Jack’s beanpole hung with old ivory pods, and berauffled lettuce. The pumpkins here be a large fruit for a gentle garden but it is matchless for color in an October cornfield. But most of the old garden and the pasture are given over to flowers and what a revel of color and sunshine. From this the box-bordered walks lead up into the deep shadows of evergreens. This is an ideal summer garden, for even at noontime its cool looking paths would lure one on to the pool which nature is ever trying to reclaim. Japanese iris and water-lilies are as much at home as if all their ancestors had lived there. Ferns and umbrella plants shade along the edge keeping close to the box border. Ivy has curtailed the trees for a background.

“And I peered through a vista of leaning trees
"Dressed with long tangles of vines

“And there like a dream in a swoon, I swear
I saw Pan lying—his limbs in the dew
And the shrub, and his face in the dazle and glare
Of the glad sunshine; while everywhere

“Over, across, and around him blew
Filmy dragon flies hither and yon,

“And little white butterflies, two and two,
In eddies of odorous air.”
COMMUNITY ORGANIZATION—THE ORDER OF THE DAY

A SUMMARY: By EDNAH AIKEN
On Visiting the Pasadena Playhouse

W HETHER we accept the Nazarene as a
farseeing sociologist, or inspired savior,
our social ethics have not yet outrun his teach-
ings. We are still laboring with the group
idea, with the conception of man as a part of a
larger organism whose health depends on the
health and integrity of the human unit.
Sociologically speaking, the Group has be-
come recognizable; we are even said to be
overorganized. As someone has put it, our
towns are full of skidding circles. Biologi-
cally, it is becoming comprehensible even to
the man on the street. Thanks to the anal-
ogy furnished by the electron, he can con-
ceive of himself, without much mental
strain, as a more or less freely moving part of
a larger, socialized organism. The lesson
of the past two generations was to teach men,
and more especially the home escaping woman,
to function in those groups, or circles. The
lesson of this generation is to teach the skid-
ding circles themselves to co-operate as do the
wheels of a clock. The plan is called, techni-
cally, community organization.
Should the United States become more gov-
ernment ridden, or should it be jolted towards
a finer spiritual consciousness enabling its
citizens to get along with less governmental
toggery, less taboos, it seems inevitable that
our clumsy, overgrown populations must be
prepared to meet the dangers of civic and na-
tional overcentralization by some such par-
allel, unifying program.

A GARDEN BY KATHRYN BASHFORD, LANDSCAPE ARCHITECT, PLANNED FOR MRS. HARRY GRAY, PASADENA. REGINALD JOHNSON, ARCHITECT. BETWEEN THE HOUSE AND THE STREET IS A MASS OF SHELTERING SHRUBS. BEHIND A GATE IS THIS EXCLUDED RETREAT. A FOUNTAIN-MADE DAGGETT'S FAMOUS "GOOSE-GIRL" ADORNS THE SOUTH GARDEN WALL AND LARGE MASSES OF BAMBOO, SHRUBS AND EVEN TRANSPLANTED TREES, MAKE A BACKGROUND FOR ANNUALS. THIS SUCCESSFUL PHOTOGRAPH WAS TAKEN BY ALBERT HILLER, PHOTOGRAPHER, BY PLACING HIS CAMERA VERY NEAR THE GROUND.

AUTHOR OF: THE RIVER, IF TODAY BE SWEET, and other novels

Jefferson, seized by the same paralyzing
terror which made Tennyson see the hungry
peoples as a panther drawing nearer, talked
yearningly of his civic hundreds. Woodrow
Wilson, had the war not engulfed him, would
have made the school center his distinguishing
experiment. The idea, deified by politicians,
has been sent again to the catacombs of un-
laied obscenity. To keep it alive, under-
stood by its apostles, and yet protected from
its enemies, is a problem of this decade.

Fortunately there is scarcely a community
which does not harbor some pale Cassandra
or lean John the Baptist preaching the civic
doctrine of the golden rule made practical and
specific. New York, Rochester, have made glo-
rious experiments, and have set signposts of
usate thoroughfares. Cincinnati has achieved
her Social Units. All progressive towns hold
the germ of community organization in some
awarely unrelated social activity. Palo Alto
has its community house as the main-
spring of its social-civic life. Santa Barbara
has as its heart the finely conceived com-

EL EN CANTO, SANTA BARBARA

UNITY ARTS. Pasadena has its Community
Playhouse. No city can boast of more splen-
didly planned social centers than San Fran-
sisco, and Los Angeles and Oakland are on
the way. But because the label is dangerous,
many members who enjoy the benefits and
privileges of these groups might be surprised
to learn that they are furthering a program
for a New State.
SANTA BARBARA, in the past two months, has gained a new knowledge and appreciation of its parks. The days following upon the earthquake saw them in use, not only as a refuge, but as the center of the town's life—canteens, hospitals, banking and business houses even, for one day, a newspaper was set up in the city Plaza. In the Alameda Plaza many people were allowed to cook their meals and to sleep; public-spirited men and women arranged for Saturday afternoon concerts, and the churches held union services there. In Oak Park and the Plaza del Mar tennis tournaments, games and music were kept up. Altogether, many children owe what sense they had of safety and normal pleasure in those days to the fine co-operation of the community, and to the existence of parks.

Over a hundred acres of land has been either donated or otherwise acquired by the city for its recreation grounds. Distributed as the parks are, each quarter of the city has its open spaces for turf, trees and flowers; each park has also its especial character and uses.

To the West, 17 acres bordering upon Mission Creek have been made a center for picnicking and games. There are few restrictions in Oak Park; save for lawns, the country has been left to itself. Fine old oak trees and sycamores shade the play-ground, the cement tennis courts, the benches and tables for picnickers. Special arrangements have been made for barbecues, and Oak Park is rarely without its guests. The Mesa forms a natural boundary to the West; to the East shrubs border and protect the park from the street.

Just above the business district, in the center of town, is Santa Barbara's oldest park, the Alameda. Many years ago newcomers from Spain set aside the land of which this ten acres is a part, and the care and thought of succeeding generations have made it of interest to horticulturists. Planted there are fine specimens of the Montezuma Cypress—a Mexican species reported to anticipate anything on the continent; the Hawaiian koa tree; kaurie pines from New Zealand, and the Central American wine palm, among other tropical trees. There, also, the King and Queen of Belgium planted 3 redwoods as a memorial of their stay in Santa Barbara. The park has been laid out in such a way as to frame and give full value to the trees; on its thick turf the children hold their May-pole and Folk dancing—and since the earthquake Mr. Clerbois conducts well-attended community "sings."

Vera Cruz Plaza is a blessing to East Santa Barbara—at noon the trees offer shade for the eating of lunches and rest; at night the Mexicans sometimes meet there for their "sings." To hear there is a privilege, and to realize Mexico's rare instinct for music.

Along the East Boulevard the city has acquired two miles of land from Salt Pond—the Bird Refuge—to Santa Barbara street. Bonds for its development cannot now be issued, but when this becomes possible the highway will be moved back, an esplanade laid down, and the planting for two miles of ocean park in order. Mr. David Gray has promised the city a public bath-house and play-house there.

The Plaza del Mar at the Boulevard's West end, contains tennis courts, a swimming bath is nearby, and the baseball field of Pershing Park adjoins the Plaza. Mr. Ledbetter has given the city an additional 15 acres in this district which will one day be filled in and used, in part, for new tennis courts.

The recently acquired Hillside parks offer a splendid view of the coast and islands. The numbers of people who came here for the view resulted in the building of a "look-out," off the road, and some decrease in danger to Riviera traffic. In the future when Santa Barbara has recovered from her disaster, unusual conditions will make this land, sloping from the State College and El Encanto Hotel to the residences below, a center for excursions.

The Park Commissioners hope also, with time, to make the Plaza de la Guerra a typical Spanish plaza paves with flagstones and bright with flowers and fountain. The moving of the town hall to one side of the square makes such a plan feasible. It is here that one gets a sense of what the city with courage and patience, may become; within these few blocks, overlooked by the Lobero Theatre, beauty and peace have survived an earthquake.

Altogether, Santa Barbara owes much to its benefactors and to park commissioners of the past—all the more to Winsor Soule, president of the present board; Ralph T. Stevens, Fred B. Jackson, F. A. Wright and Mrs. George A. White, the secretary. M. C. Nordhoff.
IN AN EMERGENCY—SANTA BARBARA, CALIFORNIA

THE SURVEY, which has recently taken up several interesting California enterprises, speaks of our Community Arts Association of Santa Barbara as "a society of unusual scope and great influence which has coordinated cultural activities in that city, providing a federation through which plans can be effectively promulgated in this period of regeneration." It publishes, also, in its issue of August first "Santa Barbara Resurgens," by Pearl Chase, Secretary of the Community Arts Association, to whose competent direction and strong stand among her fellow citizens "in sickness or in health" is due much of the "great influence" and all embracing efficiency of the work in the community of Santa Barbara.

That Santa Barbara had in times of peace prepared for emergencies is shown nowhere better than in this notably well written account of what happened on June 29, at 6:41 a.m. and in the hours immediately following. Surely, co-operation has proved its vital place in a democracy; and Santa Barbara leads the way in organized community work.

Those who have never experienced an earthquake may well be grateful to Santa Barbara for this noble example of how to be prepared and how to act.

San Francisco's citizens were brought very close together by the fire which drove them out to the cemeteries for shelter; but San Francisco was not prepared, by years of co-operation, to carry a united front after the fire. Santa Barbara, so closely in touch with San Francisco that many of her people experienced both earthquakes, knew how to act and acted quickly; but her success in carrying out the unique plan of rebuilding in pure California style is possible only because the city itself was already convinced as to the necessity of a renaissance and had made great strides toward a plan into which this rebuilding in the original Santa Barbara style fits.

The work of the Plans and Planting section of the Community Arts Association under the inspiration of Mr. Hoffmann's broad vision and comprehensive organizing powers, has prepared the people to face community rather than as individuals; as the Survey says, "has stirred the inhabitants to rebuild with integrity and beauty." — M. U. S.
RECENT BOOKS—REVIEWS

MAY FAIR
By Michael Arlen, George H. Doran Company

A year ago perhaps, who had heard of Michael Arlen? "Now who has not? Publicity will of course accomplish wonders, especially since the war, when the world and his wife learned exactly how to do it, but it will not keep people continually talking. So we decided to investigate, am I right on "The Green Hat." Now this proved to be for us a strange region in the literary world, and right in the middle we lost our way in what seemed like a hot moist greenish and shimmering mist. That hat of course was responsible. Fortunately we wrestled ourselves out of our person got contaminated. And still the talk went on. We well simply must explore again, so we plunged, with serious purpose, this time into "May Fair," determined to find that charm or perish.

We found it. First we must execute a solemn duty and advise no one whose principles are not glove-fitting to even think of entering this demoralizing domain. Mr. Arlen, being apparently a youthful cynic, was born with his wisdom teeth all cut, is but a questionable guide for the weak and foolish-minded. He seems to regard the world with an amused and supercilious condescension, having absolutely no faith in its sincerity, idealism or morality. In short he sees every one as a sinner, and considers it his mission to show the individual how to commit his little pecadilloes in a graceful manner. To this end he gives as examples, members of England's upper crust, executing their sinful acts, with a sprightly affability, that well might be a lesson to us all. Whatever heeds this may do so with the comforting assurance, that he is following in the steps of rank and fashion. The trust by now the would-be reader has received sufficient warning concerning the risk he runs in deciding to read those sparkling tales. We advise him then to lay aside his principles in some place safe but also convenient, since he is likely at any moment to need them in a hurry. Before him lies unalloyed enjoyment of wit unparalleled; of neatly turned and twisted diverting phrases; of a marvelous dexterity in the use of words, with every shade of meaning allowed them by scholarly lexicographers, and then some; in short he is in for some hours of chortling glee. And while reveling in this orgy of advice, we would like to pass on to Michael Arlen; to keep his head; not to lose his wits; and to do more of these charming people for our blissful contemplation, should we ever commit the social delinquency of indulging in the vulgar feeling of remorse.

SEEDERS IN ECUADOR
By George H. Doran Company

However misleading at first, this title may appear to be, for what perfect form is consistent with the theme of a decidedly unusual flight of fancy. Certainly the characters are amusing, the scenes are laid in a yacht in the Mediterranean, we do not advise people desiring information on Ecuador, to seek it within the covers of this book. Theinscription, in whimsical type, to the events in this capricious tale, exactly as in life, unprecedented course of conduct on the part of this puzzling both himself and his associates may be traced, did he but know it, often through devious ways, to a high force set in motion in a far distant spot. Awareness of such freakish irony displayed by fate makes the significance of this slender volume.

The innovation of foreshortening at the beginning exactly what happens to the characters at the end, may also appear startling, but it is irrelevant. In fact the substance of the tale, which is suggested rather than related, is like a seed which may grow to almost any proportion, depending on the fertility of its reception. This is a simple romantic literary style, but is unable here at least, to do little more than daily with the tremendous theme, upon which foundation of the old Greek dramatists to immortality.

SEIBERT OF THE ISLAND
By George H. Doran Company

When he first started writing this narrative, the author had considerable trouble with his constructive machinery. But after a period, he got control over its spasmodic motions, and it went to humming in right good earnest. We can almost hear in our fancy its steady rapid throbbing, as we read the tale it spun out of the coarse human material, peculiar to one of the south-seas islands. The result is a fabric of a surprisingly fine texture. Although the author indulge in melodrama, it may very well be founded on incidents of actual occurrence. The predominant figure of the island planter, has a striking quality of visibility, reminding the reader of some noticeable individual continually encountered in public places. He does come to know the feature of his outward appearance, while his inner life remains always a baffling mystery.

TEN YEARS AFTER
By Philip Gibbs, George H. Doran Company

The original Pandora's box of troubles was as nothing compared to what the world has received since the crisis of 1914 leaped upon a world just beginning to pride itself upon accomplishing much in matters of commerce. The result was a continued sputtering calamity found civilization in 1915 very sick indeed, with a complication of ills so inextricably entangled that even a cure found for one or several, no appreciable improvement would be likely to follow for the patient. Probably there is no man living who can diagnose correctly this illness in all its ramifications; certainly diplomats, statesmen, politicians and financiers have been busy with nothing else, since the end of the war. The literary output on this critical condition however has been comparatively small, doubtless because writers and students understand the appalling undertaking and analysis. But now as time is widening the perspective, the literary tide is beginning to surge and brings to our attention at least one admirable and extremely valuable book, "Ten Years After," written by Philip Gibbs.

The author of this brief but illuminating summary and discussion of what has happened to civilization in the last decade, is a well known newspaper correspondent. More than that, his experience for keen penetration into matters of vital moment and the power of exercising sane and impartial judgment and remarkable opportunities for observing events that sooner or later will form the subject of volumes of history.

The Great War, during which he visited all the fronts; since then he has been in many European countries and even several times in America. His wide experience then, does not depend on its human interest, nor its exciting events, its experiences, although naturally there is included a little of both. A really splendid piece of vivid narration, describes the terrible struggle which took place below the Horn when old Father Neptune decided to add the Aretusa to his trophies at the bottom of this lonely and tempestuous sea. Although all his minions rushed to aid him, he lost out, but it was a thrilling battle.

(Continued on Page 24)
PLAY PRODUCTION
By Robert R. Sharpe, Art Director of Pasadena Playhouse

After the stage designer has conceived the settings, the work of making the actual scenes really begins. How little does the public realize the stupendous amount of thought, emotional force, and physical labor that contributes to the creation of beautiful stage pictures.

Stage sets must have the double virtue of visually aiding the plot and underlying meaning of a play, and of providing a charming background for the actors. Therein lies the basic motive of scenery: it must always remain a background, no matter how important its symbolical influence upon the play. Subtlety and subordination are essential.

Then the designs must be made practical, so that the carpenter, painter, and electrician can adapt them to the actual working limitations of the stage. The scenery must at no time impede the action; the lights must be revealing as well as beautiful in effect; the costumes, furnishings, and sets must harmonize.

Take for example, the item of furniture: here the Pasadenaans prove their true Community spirit. Unless the play be bizarre—in which case we must rent our things from a property-firm in Los Angeles—the local stores and shops are wonderfully helpful. From

stunning modern furniture: from Serendipity fine antiques; Miss Nicholson and Mr. Bentz lend us beautiful Chinese objects; Ely gives us exquisite ornaments; Nash and Model Grocery help us with household goods. Sometimes a kindly shop in Los Angeles, honoring our prestige, will contribute props—otherwise almost impossible to obtain because of their expense; such an one is Meyer Di-Segni. And then, often, people lend us things from their very homes, so anxious are they that our productions be in perfect taste.

In "The Show Shop," the farcical satire which James Forbes has written around the professional stage, Pasadena Community Players have selected a production which should start the local playhouse off on the most successful season in its history. As a play for such a purpose, "The Show Shop" is singularly well chosen. It is clever, bright, in places even brilliant; it is overflowing with wit, with humor; it vibrates with kindly qualities of human interest and is pregnant with a subtle satire, incisive yet delicious.

"The Show Shop" does for the professional theatre what "The Torch-bearers" did for the little theatre. It reveals the actor's life in all its raw ramifications and it satirizes the professional producer, the professional play and the playgoer as well. The author in mocking

(CONTINUED ON PAGE 18)
The Community Playhouse is a Social Laboratory

The attitude of those who affiliate with the Playhouse Movement must be one of unselfishness in the ultimate sense—this in itself is a great attainment. The theory of the Playhouse is that the work is not to glorify and besmirch the individual who takes part, but that he who takes a part, great or small, is a useful unit in a great social scheme. Idea of individual material compensation, direct or indirect, is definitely impossible; the actors, though occasioned to perform in Community Playhouse work as actors receiving no compensation. Directors on the Board of the Corporation regardless of the burden and responsibilities of their duty receive no compensation, direct or indirect, or patronage, or tickets, or concessions of any kind, for their services. And since the Playhouse is owned and operated by the individual members, the members have no way of deriving any compensation, however, they desire to, for the work they do for the community utterly and entirely and without equivocation.

The staff in the sense of the producing head, the stage crew and the business division are on living salaries and devote their full time to their duties even as teachers and preachers do to theirs. But lest the institution be criticized for the size of the staff used to man this machinery, it might be well to remember that the thousand and one details of producing a play have to be consummated by persons who are busy business people at work in the daytime, and who can rehearse only in the evenings and after rehearsals and preparations of the cast must be done in after-work hours, in evenings and under great pressure by relatively small group of professional actors working days, as well as evenings, might do much work around a theatre and in their homes and rehearsal in the daytime and reprise other work is relatively more expensive to train a novice cast who are working free than a paid professional cast who may more or less train and assist one another.

The Playhouse is unique among other institutions, because it frankly makes an appeal to all normal men and women. Even at the risk of repetition the writer again urges that the amusement and drama presented at the Playhouse is but a manifestation of the spirit that has wrought the conception known as the Community Playhouse Movement, and has kept its home fires burning in Pasadena brighter year after year. We would not pretend that it is the only community institution, because it is not. Their variety is legion in every highly organized city; nor shall we contend that it is necessarily the most important or the best institution, for many men have many minds and one's own personal needs may color their judgment on the relative importance of those particular institutions that meet their needs. The general proposition that the writer stands for is this: it is the Playhouse, or what it stands for, that is an institution of institutions in the growth and cultivation of pure community spirit. The suggestion may be at least tentatively advanced that the good fortune and progress of such a peculiar thing as the Playhouse Movement in a community may be a very fair test of the real vitality of the community spirit without which all the general so-called "middle class" to be ground between the upper and the lower. We explore this because it is a fact that what they call middle class always represents the vital force of society and its promise for the present and immediate future. Their upper and lower classes both emerge without much damage—the upper class because of its resources—the lower because it has little to lose and also because so much attention to its assistance is rendered by society. The middle class though greater in number is unstable in the presence of great social or economic changes. So, often even when society is considered from an American basis, there is an analogy to the foregoing in that the well-to-do have the resources with which to improve their environment at will and society pours out its resources to countless institutions of a eleemosynary nature to assist and subsidize those who are weak.

The community is full of institutions and organizations engaged in advancing one particular program or idea to meet some special need. There are those to promote trade, those to alleviate suffering, to help the weak or restrain the over strong. There are the churches, the clubs and the lodges, but the Playhouse is the monument particularly for normal average Americans who in life are neither especially strong nor especially weak, neither exalted nor oppressed, and yet feel an instinct for self expression and the joy of living and it is of such that the true community Playhouse Movement must be made. If it succeeds all other legitimate business in the program of other community institutions will be advanced with a renewed vitality. Thus we may hope to learn how to live together and the art of living together is the sum of civilization. —J. W. Moss.

Share With Santa Barbara

The appeal which the State Chamber of Commerce has sent out to every citizen of California should be answered so spontaneously that there will appear no question of our ability to take care of our own.

All the world is glad to respond in cash to San Barbara's appeal and then to come out to the coast to see what was done with it when San Barbara arises. Just now Santa Barbara is prostrate and the Chamber of Commerce have undertaken to raise the one million one hundred thousand dollars needed. It must be raised rapidly if we are to save our own reputation and Santa Barbara's life as a community. $15,000,000 out of an assessed valuation of $30,000,000 is the extent of the damage done to Santa Barbara by the recent earthquake. Business buildings, hotels, homes, hospitals, orphanages, schools, churches, charitable institutions, Libraries, Court House, Jail, streets, highways, water and sewer systems were destroyed or seriously wrecked.

Of this huge sum Santa Barbara business men and citizens, by heroic effort through years of economy, will carry $13,000,000.

$1,100,000 must be secured from sources outside of Santa Barbara in order that the citizens of that city may have a "fighting chance" to come back. Without this aid it becomes a crushing load.

The money will be spent in reconstruction and repairs to hospitals, orphanages, charitable organizations, emergency health and sanitation work, and for temporary schools.

Santa Barbara, in the past three years, has financed a program of civic betterment including schools, streets, sidewalks, sewers, etc., and it is impossible to state how much the legal limit to be bonded indebtedness. Even if it legally could be done, the effect of double or excessive taxation on the affairs of men now in business, or those who might want to start in business in the future, is so apparent that it need only to be mentioned.

In appreciation of Santa Barbara's true California spirit:

In thanksgiving that your loved ones, and you, were spared the paralyzing terror of that hour when Santa Barbara crumbled.

Share with Santa Barbara by making out a generous check payable to the order of the Santa Barbara Relief.
The Greatest Law

On Sunday morning, May 31, Dr. Harry Emerson Fos- 
dick preached his first sermon as pastor elect of the Par- 
chkurch in North Olmsted.

This sermon had been preceded by a meeting of the 
men of the church on May 22nd at which it had been voted 
to extend a call to Dr. Fosdick to become pastor of the 
church.

Despite of what this may mean in denominational 
circles the kernel of this sermon is epoch-making and we 
present its main argument as a great, clear, electric light 
shining "in a naughty world."

But this morning, above all, I wished to speak about something 
which is weightier than anything else we ever do, and 
which I believe we are to undertake in this church. From 
no better place could we start than from the passage which Dr. Woelflin read for the Scripture 
Lessons of yesterday (2:17, 26-21). The sermons had gathered around 
Jesus to try Him. They had thought of all the teasing questions 
they could lay their minds to. This one was ready with a query about 
the taxes the Herod asked about the Sabbath law, that one proposed 
problem about circumcision; that one enquired about clean and 
unclean foods. They were heckling Jesus about religion, and one of 
them finally asked what the greatest law was anyway. Then 
the Master saw His chance. Then He turned on them and in the 
triviality of their questioning He projected a few great words that the 
world never has been able to forget. He shall love the Law 
God with all thy heart, and with all thy soul, and with all thy 
strength, and with all thy mind. And ye shall love thy neighbor 
and, as the Gospels tell us, "No man after that 
durst ask Him any question."

What is it? What are the wording questions cease? Why did that 
next interrogation about some detail of the ritual law die on the 
questioner’s lips, ashamed of its own utterance? Does not the 
explanation lie here in the fact that when they were 
expecting it into the presence of something in religion so great that 
for the time being their querulous questions died out. They 
supposed they had seen the Master, and Jesus talked about it— 
love God with all your heart; love your neighbor as yourself—and in 
spite of their littleness they knew that that really 
was religion.

You get a first sermon that I preach as your mini-
ister elect. That thing is always happening to religion which happened 
it in Jesus’ day. It runs out from its main propositions and 
becomes absorbed in its coevals. It entangles itself that we rivalries 
starts with the weightier matters of the law, justice, mercy, faith-
fulness, but it ends by tithing mint, arase, and cummin. And then 
it becomes a mere trifle, a vitiated thing, a little controversy. 
You cannot get at it negatively. The Master’s way is 
the only constructive solution—lead men positively into the presence 
of the spirit, the first, of course, of the great, so redeeming, so beautiful, that 
central things become central.

This morning I wanted to talk with you about that method of meet-
ing a thing that is happening in religious thought.

For I cannot preach to you today merely a formal sermon. Under 
most extraordinary circumstances you have called me to be your 
pastor. I marvel at you. The sacrifice which we are making, both 
in substance and in sentiment, is very great. It did not seriously 
occur to me at first that you would actually do it. Now that you have 
done it you have done a courageous and sacrificial thing. As a great 
religious journal said about us this last week, this is a "thrilling 
adventure" which we are undertaking here.

Some will describe it in negative terms: we are against this or we 
do not believe in that. That, however, is surely an utter misrepresen-
tation of our spirit and this morning I wanted to say that, as I see 
it, we are endeavoring to do what the Master did in this passage— 
evail the central and spiritual elements in Christianity, to make great 
the great and small things small, and to make this so explicit in the 
organization of our church that nobody can mistake our sincerity 
in meaning it. We want to say to this city that just one thing is 
central in Christianity—discipleship to Jesus—and that anybody who 
has that spiritual root of the matter sincerely in him ought to be 
welcome on equal terms with everybody else in the Church of Christ.

You cannot fit Jesus into the idea of an exclusive church where 
people are kept out on the outside. You cannot find any sectarian thing under 
Heaven. And this is the reason: He always was thinking about the one who had been 
left out. He always wanted to get the whole thing all together fold and everybody else 
perfectly satisfied, only He is not satisfied. He said Himself He could 
not keep His mind at home from the one who had been left out. He 
did not want to be left out. He did not want to be left out even when He left 
Himself out. He wanted everybody included.

What are the requirements if this venture of ours is to be a suc-
cess? You can tell the quality of any adventure by the things in it 
which it requires. And the requirements of our new endeavor are 
very noble. First, it demands a real care about people. We must get 
the Master’s balance between people and institutions when He said, 
“the Sabbath was made for man, and not man for the Sabbath.” 
There are many people who need the kind of church we plan because 
they have never had much more than they thought over. I quite 
seriously young men come to me saying, for example, “I do not believe in 
God.” Then I say, “Well, tell me,” I say, “the kind of God whom you do not believe in.” 
Then they describe the God in whom they have lost faith. Nine 
times out of ten I answer, “I do not believe in that God, either, whom 
you describe. Let us start as atheists together with refinement of 
such a God and then see what we can find to believe in. Do you really 
think that dynamic dirt going it blind is an adequate explanation of 
this kind of varied uninhibited relationships? Most always the youth refuses to acknowl-
edge any such blank and barren materialism. Upon which I say, 
“Then you are a flat failure as an atheist. You are an absolute and 
complete failure as an atheist. You really do believe in some kind of 
God,” and after we are through such youths often go out surprised 
to discover that they are not nearly so irreligious as they thought they 
were, that they had been deceived as to what religion really is, that 
churches which put non-spiritual things in the show window have 
misled them as to what the spiritual stock is, so that they care less 
in their shelves. There are so many in this situation—like that boy who 
came to me a few weeks ago, saying pugnaciously, “I do not believe 
in the divinity of Jesus,” and went out, an hour afterward, saying, “My 
if that is what you mean, I believe in the divinity of Jesus with all 
my heart.”

My friends, we cannot say it to ourselves too often that Christianity 
is a personal experience. One evening in the West Point delegation 
at the Brooklyn Student Center, when the Reverend Mr. Scott 
and one of the men threw this question into the circle: “What is 
Christianity, anyway?” After a long pause one of the cadets gave 
this answer: “Oscar Westover, of course, will tell you what 
he was. May God have kept him through these terrific years that 
have befallen since. Only, he was one of the cadets living a kind of 
life in the days when the boys thought of nothing but Teilhard de 
Chardin was one of them. That is the only way you ever can define it. It is “Oscar 
Westover.” It is not a creed, nor an organization, nor a ritual. 
They are important, but that is the leaves; they are not the roots; 
they are the vines; they are not the message. The thing itself is 
life: it is “Oscar Westover.”

What Is Christianity?

What is Christianity? Is it the Nicene Creed? That is a great 
creed, I think the greatest of all the creeds. But it is not Christianity. 
What is Christianity? Is it the Catholic Church, or the Episcopal 
Church, or the Baptist, or the Methodist, or the Pentecostal? 
They have made great contributions, but they are secondary. 
They are not Christianity. What is Christianity? Is it baptism 
or Communion or Supper? The most important things we do 
that are not the things of which we know them find in them 
dependence. But they are not Christianity.

What is Christianity? Christianity is the spirit and quality of 
life that has come in from fellowship with Jesus, and the people 
in it is you will find among all creeds and churches. Father 
Dumen, the Catholic, going out to help the lepers and, as Robert 
Louis Stevenson said, shutting the door of his own sepulcher—that 
is Christianity. George Fox, the Quaker, proving the reality of 
the inner light that God had given him by the radiance of his living 
that is Christianity. The Protestant missionary, murdered by the 
Boxers in China, sending back word to his ten year old son that when 
grown he should go out to China to tell the people who had killed 
his father the love of God—that is Christianity. And the folks 
whom we have known, through whom God hath shined marvelously 
to make life beautiful—our fathers and mothers and friends—they 
are Christianity. When you are all through discussing the formal 
and elaborate things that are needed for the improvement of the 
church, this is what the church needs more of all; the real caritas 
toward which Christianity is keeping fellowship with the Master and 
learning how to live.

May God bless you in this adventure which we have undertaken. 
For a long while I have been looking forward to the year of sabbatic 
leave and rest that awaits me. For the first time now, I am almost 
sure that I know that I am not meant to keep the leash before I get back. I should like to begin at once upon this 
enterprise that is so ful of promise and that is certain to enlist the 
devotion of all of you and the time and the means to urge us 
the meantime let us pray for one another that God may watch over 
us all, keep our judgments sound, keep our heads level, keep our 
hearts whole.

Out of the confusion of present day controversy and 
unbelief, comes this clear, ringing statement of what 
religion means to life. “And I, if I be lifted up will draw 
all men to me,” said Jesus. Happy the church and happy the 
people whose leader can thus lift up the Christ in the 
world.

M. U. S.
ON THE GAY FIELD OF SPORTS—EAST AND WEST

THE fields of sport were so crowded all during the past month as to suggest a traffic jam, with various attempts to swim the English channel as a marine outlet.

Perhaps tennis had a little the best of it in point of general interest, certainly to Californians, with Helen Wills, of Berkeley, winning the National Tennis Championship for the third straight year, giving her permanent possession of the silver championship trophy. Miss Wills and Mary K. Browne, also of California, won the Women's National doubles championship over Elizabeth Ryan and Mrs. May Sutton Bundy, for many years National champion, from California and who returned to the courts this year after several years' retirement.

The fifth annual regatta of the Southern California Yachting Association, held at Santa Barbara, was naturally of much more interest to the nautically inclined. The first regatta of the south was held in Santa Barbara in 1921, she was hostess again in 1923, and this year the hospitality was not lessened despite the recent catastrophe.

The opening of new golf clubs is as continuous as the winning of championships. No mountain or beach resort is complete without at least a nine hole course.

The outstanding event of September, however, is the annual California State annual amateur golf championship tournament, opening at Del Monte, September 14. This, of all the tournaments of the year, holds the greatest anticipation, as it promises nearly two weeks of golf with the delightful social diversions that always form its background.

THE "SHOW SHOP"

the art, reveals a fine appreciation of dramatic technique. Out of the chaos of fun, and from the virulent enthusiasm which mark the earlier stages of the play, there comes an excellently conceived dramatic touch which rises to strong heights of force and ability and climax the third act of the play with unexpected and delightful finish.

The thing is a satire, pure and lively. It could easily be a burlesque, bright and rollicking. Fortunately, Pasadena Community Players can offer a cast that will give this play a presentation that will make the production stand out as one of the most original performances ever offered here. I am looking forward to it. For I know, from my reading of the play, that if any group in this country can present it as it should be shown, it is the local players.

Characterization is a feature of the play. Here is where the work
Douglas Fairbanks took his farewell of the legitimate stage with the production. Since the local players decided to revive the play, the management of the Actors' Theatre, New York, has similarly decided to present it.

Gilmor Brown sees the play as one possessing that distinctive calibre which should prevent it from being lost to the stage. It is not a work that would typically represent an interesting topic for stock companies, and with qualities which are too fine to permit the play lapsing from theatrical annals, the local players hail the opportunity of assisting in making it a vital thing for this later decade of play-goers. For an evening's genuine entertainment I doubt if anything will surpass the first Coast production of "The Show Shop."

Alexander Inglis.

More and more the Pasadena Community Playhouse becomes the center of the social life of its devotees.

Margaret Craig.

This unusually beautiful Spanish Arcade, is planned for Colorado Street, Pasadena to house studios and shops of distinction. Wallace Neff, architect.
ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

OFFICERS:
MRS. HANCOCK BANNING, President
MRS. EDWARD LAUGHLIN, First Vice President
MRS. WILLIAM GIBB MCDADD, Sec. Vice-President
MRS. EWING P. WERNER, Third Vice-President

CALENDAR

Sept. 1st, 12:15 p. m.—Round Table Luncheon, Dr. Margaret Carhart will speak on Modern Plays.
Sept. 3rd, 10:30 a. m.—Meeting of Shut-In Committee.
Sept. 4th, 10:30 a. m.—Meeting of Executive Committee.
Sept. 11th, 10:30 a. m.—Meeting of Good Samaritan Committee.
Sept. 12th, 10:30 a. m.—Meeting of Day Nursery Committee.
Sept. 17th, 10:30 a. m.—Meeting of Shut-In Committee.
Sept. 22nd, 10:30 a. m.—Meeting of Executive Committee.
Sept. 30th, 10:30 a. m.—Meeting of Good Samaritan Committee.

LA VENARD AND OLD LACE

A glimpse of the dignity and grace of yester-year was afforded the visitors and patrons of the Thrift Shop through the generous donation of a number of beautiful costumes worn several generations ago. Lustrous silk! Quantities! Enormous lace! To delight the casual visitor and to attract the attention of the picture producer and director. No make-believe is necessary with costumes like these available. Even New York of thirty years ago is present in a costume worn to the Charity Ball by Lady Astor. Such donations are a boon both to the League and to the purchaser.

DAY NURSERY

The Children’s Day Nursery goes on uninterruptedly in its work of building men and women of tomorrow into good, healthful citizens. Careful examinations are made upon admission to the nursery and if there are unhealthy or unwholesome conditions in the homes, immediate attention is given to the correction of these. Thus the children of the nursery go from their proper day-time care into good home conditions and are the means of raising the standard of living in the family.

Our very devoted staff are administering their duties intelligently and the children show rapid improvement from the day of admission. We have had an average daily attendance of 25 children. We wish every reader could see these thirty odd mothers coming in from their day of bread winning with the look of deep contentment shining from their eyes, in spite of the long hours of work made long beyond their industrial tasks by keeping the little home going. Without the institution like our Day Nursery, it is a hard choice these mothers must face—either staying home and starving with them, or leaving the babies alone in their little abode, working, hoping and wondering as they stand at their day long tasks: “Is my baby safe?” for there have been many cases of asphyxiation and other tragic endings to these little ones while Mother was at her work earning the bread.

We cannot do too much for our children. There can be no question as to the wisdom of such charity as this. Such assistance 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 upon others. Children cannot feel the stigma or humiliation, nor can they be made indolent by this help, but it is the making of good citizens and the shaping of human lives. The future of this country rests upon its children, and if they are to be right citizens, they must be saved from ignorance and vice, and the first step is to give

POSED BY THE STAFF OF THE ASSISTANCE LEAGUE GOWNS FOR SALE IN THE THRIFT SHOP. PHOTOGRAPH BY MARGARET CRAIG

them good food, fresh air and clean, fine play, so that they will have strong, clean little bodies.

This work is supported by the Los Angeles Community Chest.

OFF TO THE SUMMER CAMP

The Assistance League has sent 34 children to summer camps or outings from two to four weeks—some to the seashore, others to the mountains—to sleep in tents, to tramp the hills and to live, literally, on the fat of the land. With but one exception, the camps have been conducted by agencies financed by the Community Chest. The children for the most part have been those of widowed or deserted mothers and would otherwise have had to spend the extra time out of school in the cluttered yards of tenements called home. The faces happy with anticipation as the busses left for the camps, and sunburned and rosy-cheeked when they returned, fully repaid the time and effort spent in arranging these trips. One of the mothers had become so discouraged in her struggle to support two little lads that she felt she couldn’t do it and said: “If I were out of the way, someone would care for my boys. When the boys went off to camp for the first week, we were in a rest home, the good food, rest and freedom from worry has restored her courage. And thus the work of the good Samaritan, instead of lessening in the summer, as was anticipated, has increased considerably. We are now facing the fall and winter months, when all social agencies in their various capacities will be called upon to increase the need for assistance. A full time case worker is being added to the staff to help our managers in their work.

SHUT-INS

One of our Shut-Ins, a little old lady, whose fingers are crippled and whose knees bend under her weight, has sent us a large consignment of kitchen aprons made on her electric machine. She will take orders for aprons of any pattern. We are hoping to sell enough of those to make her self-supporting. Remember our Shut-Ins when buying aprons, tea towels, luncheon sets and woven goods.

Membership renewals are now past due. Have you sent in yours?

Now that our members are returning from their summer holidays, may we urge those who have not already done so to send in their membership renewals at once? Our membership year is from May 1st to May 1st.

Kitchen aprons, maid’s aprons—any pattern desired—ranging in price from 50c to $2.00, made by a little old lady of our Shut-In group on her electric sewing machine. May we count on you for an order?

When you are renovating your rugs this fall, remember our Shawl Wash and Cleaner of Oriental rugs. A number of our Board members have been very well pleased with his work and his prices. Place your order at the office—HEmptead 5133.

MORE CLOTHES FOR THE THRIFT SHOP!!!

Men’s, women’s, children’s shoes, hats, suits, dresses, underwear, old sheets for make-up clothes for the Movies. Just everything you don’t need we can use.
CALIFORNIA SOUTHLAND

California Clothes
Photographed in Pasadena by Margaret Craig

Posed in the patio of the Pasadena Community Playhouse near the statue and fountain in Aztec style, donated to the embellishment of the court by the Community Players. Miss Wade, who is noted for her horsemanship and is associated with Miss Smith of the Griffith Park School of Riding, has here posed for Southland in the equestrienne garb in which, with nine pupils of the Marlborough School, she rode in the Los Angeles Horse Show last winter.

Riding habit by Uhrich, Pasadena. Breeches of Bedford cord with seams or buttons on inside of the knee, leather facings English pattern.

Men's riding clothes made by Uhrich may be seen at Flintridge and on other local riding trails around Pasadena.

Back of the Satin Brocade
Note the godets which indicate the coming styles

Left—Black satin brocade gown dignified and smart for numerous occasions in Pasadena. Posed with the background of foyer and patio tea room, Community Playhouse, Pasadena, where the social and dramatic interests center.

Mrs. M. Millicent Schaffer, who kindly posed for Southland's readers has just received this and many other attractive gowns in large sizes. The Gown Shop is at 566 East Colorado St., Pasadena.
SOUTH of Redondo Beach and far removed from the hurdy gurdy and the din of the beach resorts, lies Palos Verdes. Its cliffs and rolling hillsides bathed in the spray of its booming surf have waited throughout countless ages watching the sun set over the blue Pacific. Day followed day in ceaseless beat of time. The Spaniard came and claimed the land and Palos Verdes with its more than 16,000 acres became the possession of a great Spanish grande. Its green slopes echoed to the shout of his vaqueros as they tended the cattle which roamed its wide range. Then came the days so vividly described by Dana in "Two Years Before the Mast" but still Palos Verdes basked peacefully in the bright California sunshine. Almost a century slipped past. The eyes of the world were upon Southern California for in that space of time the tiny, scattered settlements which Dana found had changed to great cities and millions lived there who had left only the far, rolling plain.

One day a small group of men stood on the great bluff at Palos Verdes and looked far out over the sparkling blue sea. The beauty of the scene and the magnificence of its scale awed them to whispers. In the group were renowned planners of cities, famous architects, landscapeists, and financiers. They were drinking deep of the inspiration which has made possible the realization of a great dream. The dream was that of a community where the lavish beauty which nature had bestowed could never be destroyed by the works of selfish or ignorant men. The dream is coming true. Within a day or two, most of them had dared hope possible. Palos Verdes will soon be the most beautiful community in America. It has already been called the Riviera of America and is indeed a duplicate of the French Riviera overlooking Nice. Four hundred and fifty acres have been set aside for parks, playgrounds, schools, churches, theatres, and other community buildings. There is an excellent eighteen hole golf course where play can go on every day of the year. There are hidden miles of bridle paths "where you ride with the wind and sun and sky, as alone as the first vaquero that ever spurred a bronco over this ancient Spanish grant."

The first houses to be built at Palos Verdes was one designed by Mr. Kirtland Cutter, A. I. A. for Mr. A. E. Cameron. It is situated high on the hillside overlooking the treacherous waters of the Pacific.

It is low and rambling and designed in the true Spanish manner with patios and fountains and broad simple surfaces of gunite walls to form a background for a wealth of beautiful flowers. Formerly the walls of the old Spanish Colonial houses in California were constructed of soft adobe bricks which were plastered crudely by hand. Those which are still standing possess great charm, but the lack of permanence prevents the frequent use of adobe walls.

The walls of the Cameron house have this same hand made art which came from the trowel of the Indian workmen, but are made of a material so hard and dense that it will outlast the adobe by centuries. The material is Gunite which is composed of rich cement mortar shot on to the wall surfaces by compressed air. A heavy steel fabric is imbedded in the Gunite which adds greatly to its strength and to the rigidity of the house. Numbers of houses at Santa Barbara with Gunite walls came through the earthquake with a remarkable showing. The extreme density of the Gunite is such that it can be subjected to water pressure for hours without a trace of moisture showing through the wall. These desirable qualities coupled with its beautiful texture as a wall finish make it of great value to the architect or home owner. Complete data on this wonderful material may be had from the Cement Gun Company of Los Angeles.

It has been an appropriate movement on the part of California architects to adapt the Spanish Colonial architecture to our complicated modern house plan. It has done much to preserve the precious traditions which are one of California's chief assets. It is particularly happy that this style should be one of the first to appear at Palos Verdes. Perhaps the thing which has brought the most pleasure

to the heart of the architect and the connoisseur in this return of the Spanish manner, is the revival of an almost lost art that of the iron craftsman. In the Cameron house three groups of workers in iron have collaborated. At every turn in the house their handiwork has brought the atmosphere of old Spain. 

It would seem that a door handle, a key hole plate, a hinge, would be meagre material indeed for the designer-craftsman to work upon. The work of the Early Hardware Company upon the wrought iron hardware in the house shows a love for the craft and an intelligence in design that is a joy to behold. Every piece is appropriate to its position and a true expression of the material. The smallest bits of hardware made by these craftsmen are as carefully thought out and executed as if they were the most important elements in the scheme of decoration. The shop of the Early Hardware Company is located at 2369 East Fifty-first street. Another notable piece of work which Mr. Earle has recently done is to be found in the Bourne House. It has attracted much admiring comment and will be shown when that house is featured in our next number.

THE GLORIOUS XVI CENTURY CLAIMS THIS OLD VENETIAN DESK. A FINELY CONCEIVED PIECE WITH RICH ORNAMENTAL DETAIL, IN FLAT. SHALLOW CARVING AND FUNCH WORK BACKGROUND. THE VARIOUS PANELS DEPICT PHASES OF VENETIAN RENOWN, UNUSUAL BECAUSE OF PRIMITIVE EFFECTS IN DESIGN AND COLORS IS THIS SARDOGHIAN EMBROIDERED TAPESTRY OF THE EARLY XVI CENTURY.

The second of the three craftsmen in iron, who, like the first one, believes "the gods see everywhere" is the Meyberg Company of 633 South Grand Avenue. Except for a few beautiful imported pieces which Mr. Cameron possesed, the lighting fixtures and andirons were designed and executed by the Meyberg Company. They are all in excellent scale and the care which is put into them shows the thought and care which always goes into the pieces turned out by this fine organization. One can visit their shop without finding some new and beautiful object to admire. They are constantly new ideas which will raise their excellence in workmanship or design. Many members of their design department is now in Europe searching for appropriate material.

One of the best known of Los Angeles iron craftsmen to add his bit to the beauty of the Cameron house is Mr. Rall of the Atlas Ornamental Iron Works. The wrought iron gates and windows of the house were planned by Mr. Kutter and Mr. Rall was fortunate in the selection of the house for his work. Mr. Rall is a capable designer and a practical craftsman as well. He has executed work from the architect's offices in Los Angeles and is widely known as one of the best. The Atlas shop at 2516 East street is never a dull place to visit, for the sparks are flying and the anvils ringing from early till night. The busy members of the Atlas force have left their mark on many of California's most beautiful homes.

INTERIOR OF THE A. E. CAMERON HOUSE, PALOS VERDES, KIRKLAND CUTTER, ARCHITECT.


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INTERIOR OF THE A. E. CAMERON HOUSE, PALOS VERDES, KIRKLAND CUTTER, ARCHITECT.
RECENT BOOKS—REVIEWS

The arduous duties exacted from this sailor seem pretty strenuous, but still he found time to indulge his intense passion for natural history, and to read to tatters his copies of Shakespeare, and the Bible. If this sort of reading be responsible for the literary craft and culture displayed in "A Gypsy of the Horn," by all means, let's put the growing generation on a mental diet, consisting only of these famous masterpieces.

LORENZO THE MAGNIFICENT
By DANE COOLIDGE, E. P. Dutton & Company
There still exists one corner of our country so alien as to preserve the atmosphere of a foreign land, and it is used as the scene of the novel "Lorenzo the Magnificent." The story concerns events in New Mexico just after the exploits of Geronimo, when pioneers from Texas were driving great herds of cattle into the vast pasture lands in the central part of the state. Trouble arose from the opposition of the old Spanish settlers, descendents of the conquistadors. In the making of this tale unfortunately divine fire seems lacking and the author has not made the most of the romantic situation. His characters are like flat figures painted on canvas that seem to have no sides or backs. On the other hand he has given a conscientious description of customs and men forming a part of the historical period during the amalgamation of this so into our union. So that at least we gain some reliable information even if we find no thrills.

TEA-ROOM RECIPES
By LENORE RICHARDS and NOLA TREAT
Little Browns & Company
At the present time the operation of tea-rooms is a popular occupation. Women thus employed will find very convenient this book especially prepared with their needs in mind as well as those of home-makers, desiring dallintries for entertaining at luncheon or tea. The method of offering these recipes is very systematic. A list of the necessary ingredients is arranged in a row, with the directions for putting together following, and ending with notes mentioning the number of servings, the amount of one, the number of calories and the cost.

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FRENCH HOME COOKING
By CLAIRE DE PRATZ, E. P. Dutton & Company
Cooking among the French people is considered an art, and its success depends on the artistic temperament of the operator. This true, whether the cookery happens to be the type, called La Haute Cuisine, the expensive luxury of the wealthier classes, or the more moderate La Cuisine Bourgeoise used by the average family. The recipes in this book belong mostly to the latter, and have been collected by Madame de Pratz from persons to whom they have descended like furniture and other heirlooms.
Those who have lived in France, have developed a taste for the native food, may find in these pages just how it is done. Others not so fortunate in looking for novelties, may use these receipts for adding zest to the monotony of the daily menu, thus pleasing all the family. Recipes however are not all we get out of this book. While turning the pages, we gain glimpses into a domesticity, which would ordinarily be hidden from a foreigner.

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UP THE VALLEY AND DOWN THE COAST
THE MARSHALL PLAN

IN the November 1920 issue of California Southland the advantages of uniting in one great circulatory system the life-giving waters of the state, so that all parts should have a share and none should waste, were set forth from the standpoint of the United States Geological Survey. Col. Robert Bradford Marshall, Chief Geographer of the U.S. Geological Survey, has for twenty-five years surveyed and topographically mapped areas in California. During most of that time he had administrative charge of the State Co-operative Survey as well. He has now assembled and laid before those interested in development by water, the results of his twenty-five years of study.

As shown in the map, which is here presented, Col. Marshall's plan would turn the waters of the Klamath River, now going to the sea unused, into the Sacramento River, and from there into San Francisco Bay by means of a great canal. The added supply would be carried down both sides of the San Joaquin and Sacramento Valleys and, with the impounded waters from the Sierra Nevadas controlled by properly situated dams, would form grand canals in a system reaching from Red Bluff to a point below Bakersfield.

This would allow the turning of the waters of the lower Kern River into the sections of southern California which even now need more water. The only ample supply of water for this section of California is the Kern River which from the inexhaustible snows of the high Sierras, will supply the desert sections and southern cities for centuries to come.

Map of the Great California Valley and Its Water Supply

**EVENING SNOW**

By Ernest G. Bishop

FROM the door of my mountain cabin I look across a broad level, a high range covered with myriad wild flowers among which blue and gold and pink are the predominating colors. In the immediate foreground are frail, delicate California bluebells and sturdy little fly-flowers so masses that they form rich tapestries of blue and gold. Beyond these gleams the pink of lilac blossoms blending harmoniously with the green of young barley in an adjoining field.

In another direction, in the midst of a meadow verdant with tall waving grass, islands of cream-cups lift their creamy, yellow cups to the sun and ripple onward until they merge with another carpet of golden fly-flowers lying along the base of the hills.

The same fields present different colors and aspects at different times of the day. When the sun begins to sink beyond the western hills and the long shadows of evening lie over the land, behold the miracle that has taken place! The prevailing golden and pink tints become faded and subdued, and in their place a sea of pure white dominates the landscape.

The cause of this rather abrupt transformation is the frail little flower commonly known as Evening Snow (Gilia dichotoma). When the California poppy, wild dandelion, and cream-cup fold their petals for a night's rest, the Evening Snow unfurls its waxly white flowers and keeps watch over the silent fields throughout the long night. This plant is rather difficult to detect in the daytime because the tightly rolled flower resembles closely the bare ground in this way: underneath each petal is a margin of brown spread in such a manner that when the flower is closed no white is visible.

It is interesting to watch the fields as the sun begins to decline and sink from sight. Behind bushes from which the shadows of night first commence to lengthen, the Evening Snow begins to expand and unfold its pure white petals. Being very sensitive to clear light many plants await the complete disappearance of the sun before they begin to open. An hour after sunset parts of the fields, especially in the sandy washes, appear as if lightly sprinkled with snow, hence the most appropriate name, Evening Snow.

It is when a full and mellow moon beams down upon the silent earth that the Evening Snow is seen in all its beauty and loveliness, with its pure white blossoms bravely keeping vigil over the sleeping flowers of the night.
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SECRETARIAL COACHING

ARTS AND CRAFTS SOCIETY
By MARION HUGUS CLARK
Go to any good library and you will find one or two volumes of valuable information on weaving, textile-printing, their art and archaeology; but upon their application to interior decoration in our modern age, there is very little. The men and women who are doing things are too busy to write about it. What they could tell you is of the greatest importance; but you cannot learn what is unless you present the proper credentials and then hunt them out.

An interview with Mr. Ken Weber has value.

Mr. Weber is connected with a very big firm. From a craft point of view that might seem fatal to an artist-craftsman's originality in inspiration and whatever it is that spells joy in his work. Your modern craftsman often invents and works for his own pleasure and that of his fellow craftsmen alone. Mr. Weber has carried this war for progress, originality and beauty into the enemy's camp.

Let us say something for the so-called enemy.

A business house to live must give people what they want. People have been educated for generations to want period furniture and we can scarcely expect a buyer with this desire to recognize the rococo and other bad influences that enter into the later periods of the seventeenth and eighteenth centuries.

It remains for men like Mr. Weber to act in the capacity of a lawyer to his client. As Mr. Weber told us: "Although you can't be entirely free, you can tell your client why what she wants is wrong, why the proportion is bad and why this is not the right color combination."

"The average decorator is more or less a salesman. He will say to the woman wanting curtains: Oh, Mrs. Jones, you will like that beautiful pink. Mrs. Jones says that she abhors pink. Pink may be the popular shade in curtains and Mrs. Jones shows her independence by preferring purple.

"The conscientious decorator, having seen her house knows that the room in question requires a cold color. The decorator may have a personal preference for cold green, but he knows that purple it must be to meet Mrs. Jones requirements, so he tells her that she shall have purple but he serves her best by giving her a cold purple. You can make a cold red if need be."

"I want to state," Mr. Weber continued, "that we are living in a modern age and I am not sold on the idea of copying an old."

"We are vain enough and conceited enough to think that we can copy the old periods. One would think that the modern colonial house built by Americans was a true copy of the early colonial also built by Americans. But we have added modern fixtures and modern appliances that, in the old houses, seem foolish.

"The discrepancy between the old Spanish architecture and the modern is greater. For here we are Americans copying the architecture of another nation. Our modern conveniences fit even less well than the early Colonial. There are the baths. The Alhambra itself had its bath. It was glorious—large enough to take up a modern house. A bath was a performance in those days with half a dozen servants."

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"Our requirements are different. We have electric heated bath-rooms that are small. The bed-rooms are the same. The way I see the problem is that we have to use our modern essential necessities as a foundation. There is no objection to using period design as a suggestion of motifs. In which case it requires a designer to combine the modern with the period we happen to admire.

"Now instead of copying a room to its minutest detail, let us note and enjoy the effect of sunlight percolating through the leaves of a pergola. How it throws just the right light upon the walls and ceiling. Not whether the top of that door is round or an exact reproduction of the period we have in mind.

"Of course you have, as I said at first, to meet the requirements of your client."

We asked Mr. Weber how it was possible to meet the needs of all the people who come to him.

"Well," he answered, "you have to study the client's characteristics first."

"Second. You have the character of the room. "Third. Expenditure. Fourth. And this is the sum of all the other points. It is your design. You have got to use your proper judgment and you get a room perfect to the situation. Afterwards comes color harmony, proportion, all the possibilities.

Parenthetically speaking, we are not sorry for the people who can afford to employ Mr. Weber. Our sympathy goes out to the larger number who love beauty and do not know where to find beauty that they can afford. It is these people that the Arts and Crafts Society in their educational work hope to serve. Mr. Weber, who is in sympathy with our aims, will give a talk before the society this fall.

ARCHITECT'S DRAWING OF THE NEW HOME OF GIRLS' COLLEGIATE SCHOOL IN THE GLENORDA FOOTHILLS OVERLOOKING BEAUTIFUL SAN GABRIEL VALLEY. OF ITALIAN RENAISSANCE TYPE. ARCHITECTURE. THE SCHOOL WILL BE ONE OF THE FINEST IN THE COUNTRY. MYRON HUNT, ARCHITECT.

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COMMENTS ON THE AUGUST CHAPTER MEETING OF THE SOUTHERN CALIFORNIA FRATERNITY, AMERICAN INSTITUTE OF ARCHITECTS

An August night in the hills beyond Pasadena is always one to be remembered. The Chapter was the guest at the O. W. Morgan ranch near Glendora, where a very pleasant meeting was held. The summer meetings of the Chapter have always been pleasant affairs and no doubt have caused some strenuous work on the part of our busy secretary in arranging for them. We would like to bear witness right here to the fact that we appreciate his efforts. We also take this opportunity to thank our hosts for their kind invitation.

The chapter will always be grateful to Mr. Lumma for his excellent presentation. He stated in part that the California Missions have a deep significance in the economic life of Southern California, for they have brought thousands of people to this section to visit them. While the Missions are the property of the Catholic Church, in a larger sense they are a heritage of all Californians and should be looked upon as such in the present emergency. It is greatly to be hoped that generous contributions will be forthcoming for the restoration of these buildings.

Now a word in reference to the influences which it seems to me we have brought about local color and style. In San Francisco there is something new in city planning that has developed in Chicago about thirty years ago. Somewhere in Philadelphia there is a very green stone in Chicago. It is a local color in any one district which is the product of the material of that district.

The natural influence of tradition—the Georgian, the Spanish, the German, the Dutch influence, and I am constrained sometimes to think a little of the Scandinavian influence in New Jersey, the French influence in Louisiana and the Spanish influence of the southwest—are all recognized by us.

Then there are the climatic influences—the preparation for snow loads in New England, the lack of that preparation in the south; the amount of sunlight required in New England, sunlight obtained through windows, and the amount of sunlight required in the Gulf district. There is still less sunlight required in the southwest, where the light is so penetrating.

In the southwest, the first traditions originated in Spain, sifted through Mexico. I had hoped to be able to say today a collection of colored lantern slides of Mexican work of the period of Mexican building, a period almost as rich as the period of Cathedral building in France. The lack of ability to run a lantern here has made that impossible. Suffice it to say that Mexico would be a matter of surprise to some of you to know that there are probably twice as many examples of worthwhile Spanish buildings in Mexico as there are in Spain.

We have in Los Angeles in various libraries, in private and public collections, photographs following up the original work of Bertram Goodhue, who published a collection some years ago, which make you feel as though Mexico were as rich as all of southern Europe.

An interesting thing is the influence of the Indian workman, coupled with the traditions brought by the Spaniards. These Spanish settlers moved northward. In their company were the Franciscan missions. They built missions a day's journey apart, beginning a few miles below the present line between Mexico and the United States, and extended along a line to a point north of San Francisco. Many of these buildings are still in existence. They form our original. It is true that even more than in Mexico there buildings were influenced by the labor as well as by the material used. The material was coarse rubble, when it wasn't mere adobe. The laborers were Indian converts, and everybody you met then, whether you were among Pueblo or Aztec traditions among the Indians, the influence of the Indian was a fact. I have executed the work.

I am reminded of that early Renaissance attempt in France wherein one feels the remnants of the original Aztec workmen who were semi-classical method to keep the Gothic touch out of what was intended to be an execution of Italian architecture.

Then in California we have the old, original "49" families, those people who were big and strong enough to resist the work of the architects, who were making the attempt to keep the Gothic touch out of what was intended to be an execution of Italian architecture.

In the United States, we have maintained the traditions of Boston and particularly of Cambria—brick with a peculiarly fortunate variety of color. In the same manner, we find field stone in districts of western New Jersey and eastern Pennsylvania. These have lent themselves to the creation of a definite local color. Similar things could be said of old New York—Dutch New York. Then there is a style which I should call Italian, which has its local flavor which is truly Baltimore. The same thing can be said of Charleston and of New Orleans.

Remarks of Mr. Bertrand Ely, of the Royal Institute of British Architects, given to the draftsmen at the 50th Annual Convention of the A.I.A., 1915.

If I were in England I should be addressing an audience of "ghosts." In the spiritual frame of mind I view you as the inspiring element of American architectural life. May this term "ghost" have a blessed spiritual import, and not merely indicate some ghostly skeleton inhabiting the architectural cupboard.

I am a draftsman, have always been a draftsman, and wish to be a draftsman, and have from the bottom of my heart a contempt for an architect who is not a draftsman.

(Clapping.) I like to reflect that my friend the artist, the painter, is a man who draws things as they seem to be, as they bear to be. He is an impressionist. But apart from your own work others have taught things which are not what they seem to be, and it is the part in life of the architectural draftsman to draw things as they are. The glory ofColorful construction in Oaxaca.

Out until you do something that is worth being paid for.

In England we are welcoming into the draftsman's ranks a steady flow of charming ladies. I hope that it is the case in America. We find them apt to drafting, and infinitely industrious in application, and delightfully refined executives. Under those circumstances one looks forward in the words of your own poet again:

Wives of great men all remind us,
We can make our fireships to burn;
And departing leave behind us
Widows on the sands of time.

Widows which perhaps altogether
Traveling over life's troubled main—
Some forlorn and shipwrecked brother—
Seeing, may take heart again.
Let us then be up and doing.
With a heart for any fate,
Still achieving, still pursuing.
"Learn to labor and to wait."

"A Few Notes of an English Architect's Office in the town of the draughting department who produces the actual work of the office, but is not known outside, or is a member of the not.
THE ARCHITECTURAL CLUB OF LOS ANGELES

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GLADDING-McBEAN ENTERTAINS
The announcement that the club was to be entertained at its August meeting by the Gladding-McBean Company, was greeted on all sides with acclaimation. The hospitality of Tropico, etc. is known of old and consequently there were about two hundred who responded and lined up army style for the barbecued Mexican dinner which was served hot off the block by swarthy gentlemen in long white aprons. There were plenty of guided walks to show the party around and much valuable information was gleaned, but perhaps the most absorbing of all was the inside of kiln thirteen. All roads seemed to end at the entrance to its gloomy interior. However, the gloom was in the kilns and not in the hearts of the loyal men and true who came grinning from its yawning depths. A. C. Martin and Don Parkinson are better qualified to enlarge on this subject than is the writer. Can anyone imagine the taciturn Don voluntarily making a speech. Nuf sed.

The club greatly appreciates the hospitality of the Gladding-McBean Company. We've known the excellency of Tropico products for some time and can now truthfully say that Tropico hospitality is up to the specifications."

JESSION STANTON RETURNS
It was a real pleasure to greet Jess Stanton again after his recent trip to Europe. He evidently used the seven league boot just as the wide geographical range of the beautiful sketches he made on the trip. Another thing which surprised us was the stunning photographs he took. He had some forty or fifty hung for our inspection at the Tropico meeting of the club. We had vainly thought that William Clark had a corner on the art of architectural photography, but—we're just fortunate to have two such geniuses among us. Jess has also brought back some very beautiful tiles and pottery from the Mediterranean countries. We prophesy that Gladding-McBean tile is also for a rise.

PENCIL POINTS TAKES US UP
Had you noticed that the program of the last club party was published in the Pencil Points Magazine for August? Man, man, the half has not been told!

SHARE WITH SANTA BARBARA
Those of us who cannot contribute to the fund as much as we would like to in cash have the opportunity now of helping Santa Barbara in other ways as well. The reaction has set in and most of us have gone back to our own daily grind forgetting that the tired people who have carried on so bravely are more tired than ever and will not be able to put over their splendid plans for California architecture unless everybody who knows anything about good building and good design does his bit.

No one person, no one hundred people can rebuild a whole business street. It takes a whole community working together to do it. It take a whole state helping with generous purses and constructive suggestions to realize the splendid thing Santa Barbara has undertaken. Plans of small, tiny homes are needed to help visualize the new scheme to the hundreds of laymen who want to conform but do not know how. Encouragement is needed from the outside. Give to the fund first; it is needed—but give of your best thought, your time,

DURING THE YEARS OF ITS DEVELOPMENT THE PALOS VERDES PROJECT HAS PLANNED WHOLE TOWNS LIKE THIS PLAZA SET IN THE MOST APPROPRIATE LOCATION AND SURROUNDED BY ROLLING COUNTRY AND THE SEA. WIRTLAND CUTTER IS THE ARCHITECT OF THIS PLAZA.

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Invite the friends you know in Santa Barbara to change places with you that those who went through the terror may get away for a week or rest—or if you can't do that go up there and spend some money in the town shops. Send a plan, send a sketch. Don't hesitate to help—just as a big-hearted neighbor ought to help a friend. Send your suggestions and contributions to 15 de la Guerra street, or to the Architectural Advisory Board. You may say California Southland suggested it—or you may send it here and we'll print it.—M.U.S.

ARTHUR KELLY RETURNS FROM THE BIG CITY
Shortly after kiln thirteen closed for the evening Roy Kelly appeared at the Tropico party having just returned from New York. It is not reported whether the Tropico ladle slingers opened up the kiln again for Arthur. Whether or not we can always trust an Irishman to take care of himself. We are glad to see our vice helmsman back again safely.

OLD MEXICO HAS LOST ITS CHARM
At least we should judge so for one our esteemed club members has just come back from there after a two and a half months stay with the architectural department of the Southern Pacific. He blew into the office the other day wearing a cork helmet. He says the helmet is the best thing he brought back with him. We understand that Horace Moses (by the way he is the man under the helmet), was standing in the street by a safety sign last Saturday and the paymaster from the department of streets came up and tried to give him $5.71 for a week's work. He was really quite embarrassed when he found that Moses was not the man he was looking for.

NEXT MEETING
It is probable that the next meeting of the club will be an open meeting to which all architects, draftsmen and contractors will be invited to hear about and discuss the Santa Barbara earthquake. It is planned to have stereopticon pictures to illustrate several short discussions. Much valuable information has been gathered from the quake and no man can afford to be uninformed on the subject. Further notice will be forthcoming.
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Several years ago American Architects, striving for these glass effects so finely expressed in the homes in England and the Continent, sought the same results with the artists and craftsmen at their command in this country. While the product was commendable, when our limitations were taken into account, the work was not altogether satisfactory nor pleasing. This was due to the lack of background, training, and experience, therefore the art languished and its use declined. American pluck and persistence never cease however and for the past decade our glass makers have not only made a study of the craft at close range in Europe, but have been bringing to this country, in ever increasing numbers, the best artists and artisans available abroad.

Nowhere in the world are there more progressive Architects than those right in our own California. They are building homes in the Southland which equal, to say the least, any of those which the world traveler may see. To a great many of us our local progress appears to have gone far beyond anything heretofore attempted. Certainly nowhere in the world can the Architect find equal opportunity for the expression of the art that is within him.

The "growing vogue of stained glass in the home" is due largely to the Architect. He has recognized that the workers in glass in this country and especially in this locality have been improving and that today the craft is rivalling that of the old world. To the faith and belief of the Architect will the craft ever be grateful, for this faith has led architects to specify stained glass at a price that makes it possible to make the finest without continually "taking a loss."

And what a difference it has made in the homes! One steps into an English style home and he sees lead mullioned windows in the halls—with simple heraldic devices—and the atmosphere is proper and correct. In the Italian as well as the Spanish, stained glass true to type and color, lends an air that can be indicated by no other medium. We should not overlook our brightness of atmosphere in the Southland, for nothing subdues and cools like fine stained glass.

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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, the 10th. No correction can be guaranteed if they are received later than date. California Southland is published monthly at Pasadena, California. One dollar and twenty-five cents for the first six months, ten cents per year. Additional charges will be made at the discretion of the publisher to defray cost of mailing if necessary. Payment in advance is required. Payment in advance is required.

Entered as second class matter, July 28, 1910, at the post office at Pasadena, California, under act of March 3, 1879.

Clubs

Valley Hunt Club, Pasadena: The formal season at the Valley Hunt Club closed with May, after which time no programs are arranged. The tennis court and swimming pool are open to the outdoor attractions during the season, and individual parties, both afternoons and evenings, are arranged as desired.

And and Old Golf Club, Pasadena: The Oil Showroom, Mah Jones and tea parties have been discontinued for the season, but the afternoons will be served as requested and tables for cards are always available.

Every Friday in Ladies' Day. The usual Wednesday and Saturday sweepstakes each month through the season.

Flinthridge Country Club: Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.

Los Angeles Country Club: Ladies' Days, second Monday of each month.

Music during dinner, followed by dancing, every Saturday evenings during the month.

Los Angeles Athletic Club: Ladies' Days, second Monday of each month. Dancing every second and fourth Saturday during the month. A musical is arranged for each season. It is usually night on Saturday night.

Midwest Country Club: Ladies' Days, fourth Monday in each month. Swimming and informal bridge each afternoon.

Polo, Wednesday and Saturday of each week.

Los Angeles Athletic Club: Dinner dancing, Tuesday and Friday nights of every week. Tuesday night informal; Friday night semi-formal. Dinner open to the ladies Tuesday and Friday of every week.

San Gabriel 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 play every day starting after ten o'clock.

Monte Carlo Country Club: Provides an 18 hole golf course, two concrete and two dirt courts for tennis, and an archery range.

Tea is served and informal bridge parties are arranged as desired.

A buffet supper is served every Sunday night.

La Cumbre Golf and Country Club, Santa Barbara: Offers courses of eighteen holes, riveting in hazard and beauty. A recent purchase of splendid scenery will provide an extended and even more interesting course. Luncheon is served every day, and tea may be arranged as desired.

Redlands Country Club: Golf tournaments are 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 had a round in the morning, devote the afternoon to bridge or some sport. Every Saturday afternoon tea is served.

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Pasadena Golf Club: Programs covering October social events are offered.

October 17: Afternoon Circus Party for Junior Members.

October 31: "All Halloween Night."

Wednesday in Ladies' Day, with cards and dinner to three-fourths, when tea is served.

Dinner on Sunday from five-thirty to seven-thirty. The usual sit-down service will prevail throughout the week.

Flinthridge Golf Club: The club does not follow a program of events during the season, but each rider or group of friends follow their own desires in riding and trails.

Tea is served on the lawn, under the oaks, and many informal bridge afternoons.

California Yacht Club: October 16: Members' Dinner. October 17: Gun Boat Races.

Newport Harbor Yacht Club: October 18: Winners' Ball Banquet. 7:00 p.m. Presentation of trophies.

Art

Los Angeles Museum of History, Science and Art, Exposition Park, announces: Seventeenth Annual Exhibition of the California Art Club, October 1 to 16. November 3 to January 1, Pan-American Exhibition of Oil Painting. The Museum is open daily from ten to four, excepting the following Sundays. Tuesdays from two to five.

Southwest Museum, Marion Way and Avenue 46, Los Angeles. Exhibition of old Californian Masters.

Educational courses opened at the Museum in September to continue throughout the winter, including the usual lecture course, with the Sunday afternoon lecture at three.

The Hiltmore Saloon will continue to October 31. The exhibition of portraits by Herbert Acker, which opened September 25, and which will be of special interest during open week as the exhibition includes a portrait of Alice Curtis. Hanson Fath will hold the first one man show of the season in the Saloon through the first two weeks in October. The Print Room will show a new series of etchings opening October 1st.

The Cannel and Chaffin galleries, 720 West Seventh Street, Los Angeles, announce: October 17: Jack Wilkinson Smith showing marines and landscapes. Arthur Harmer showing water colors of Cuba.

October 12 to 26, new paintings by the indomitable California artists will be exhibited. In the Print Room to October 10, etchings by Henri de Kruif and Troy Kinney; October 23 to November 12, New Mexico.

Mrs. A. B. Wenzell has opened her studio at 826 West Broadway, for the exhibition of paintings and drawings by A. B. Wenzell which have not been exhibited before and some very fine water color sketches.

This is a remarkable and interesting collection of the work of one of our famous American artists, whose fame is international, for his paintings of beautiful women. The studio is open daily from three until six and at other times by appointment.

The Birkett Club, Los Angeles, resumes the monthly exhibition of pictures, with the first group, "Western Art," including the following artists: Norman Chamberlain, Carl Geary Bloy, Clyde Fongay, Agnes Hales, Rosen Puthuff, Robert Shepheard, Jack Wilkinson Smith, and William Wendt. Lorah C. Davie has been elected chairman of the art committee.

The prizes in the sixth anniversary exhibition of the Laguna Beach Art Association, held throughout September, were awarded as follows: The Sherman Stevens prize of $150 for the best painting in the show was awarded to E. E. Gove for his painting "Yews for his study." The Nightingale and the Phoenix prize for landscapes, given by Mrs. William Montgomery of Hollywood, and Miss Elliot of "Fairfield Country, Taos, N. M." The prize given by the bank for the best marine went to Edgar Payne, and the association's prize for future painting was awarded to Donna Schieter, Honorable mention was given to William A. Griffith, Norman Chamberlain, Clarence Hinkle, and Ralph Atwood.

West Coast Arts, Incorporated, continues the exhibitions of paintings and sculptures, held their September show on the fifth floor of Wrigley and Wright, L.A., and produce monthly art center in the Hollywood Bowl. This has the approval of the military authorities, sponsor for the musical programs of the Bowl, who has suggested that the club make an arrangement with the country, similar to that made by the municipal, that the city hold the land, while the club stipulates for the ownership of the buildings to be erected.
PASADENA ART INSTITUTE, Carmelita Geronde announced that a very interesting exhibit of paintings only to be held open the two months of March and April. Miss Geronde, who is a graduate of the Institute, is a member of the California Art Club, and has been for the last three years a regular exhibitor at the Annual of the California Art Association. Her work is known throughout the country, and she is widely admired for her beautiful landscapes and portraits.

The exhibit will be open from March 15th to April 15th, and will feature a selection of paintings by Carmelita Geronde, as well as works by other members of the California Art Club. The exhibit will be held in the main gallery of the Institute, and will be open to the public from 10:00 am to 5:00 pm every day except Sunday.

The exhibit is sponsored by the California Art Club, and is supported by the Institute. The Institute is located at 1700 South Orange Grove Avenue, Pasadena, California. For more information, please call 626-444-1600.
Announcements

PASADENA COMMUNITY PLAY-HOUSE: "The Show Shop" by James Fisher, October 1 to 18, "Please don't interrupt" by Edna and Mary Albinson, Octo-
ber 29 to November 19. Each play begins on a Thursday and ends on the second Saturday; eleven perform-
ances, no Sunday.

ALIAMBRA SAN GABRIEL COMMUNITY PLAYERS will present the mystery play, "The Thirteenth Chair," as the opening at the San Gabriel Hotel, October 18.

POTTERHOUSE ART THEATRE, 330 South Grand Avenue, will continue "Felix Miro" during the continental rendez-
vous, opening September 28. The cast, directed by Matthew上去 William de Lancey, composed of Margaret Benn, Maria
Lauren, and Michael Lefshin.

PILGRIMAGE PLAY ASSOCIATION will open the season with a production of "The Pilgrimage," by Bryn Mawr College, at the Pacific Play, which closed the sixth season in September.

SHAKESPEARE CLUB OF PASADENA announces the production "A Midsummer Night's Dream" at the Hahn Ranchos, Footlight Boulevard, October 13, and the reopening of the building fund.

SHAKESPEARE CHAMBER CHORUS will hold the regular meetings of the year at the Community Playhouse clubroom, 22 South E. Molino Avenue, on Monday, October 5, Thursday, October 15. Special meetings will be held the second and fourth weeks following each performance, and the next meeting will be held November 19, at the Community Playhouse clubroom.

Dr. Bertha Louxwell Dickerson will be the speaker on "W. B. Yeats, the Irish Poet." The speaker, Treasurer of the club, will be in charge of the meeting.

"THE CAMERAS AND THEIR USES" in connection with the photography project for the Women's Athletic Club, Los Angeles, October 5, September of the year, was pre-
duced; Miss Sue Brezeth was assisted by the Mrs. Winter, permanent secre-
tary; Miss Elin Brooks, recording secretary;
Miss Mary Lewis, treasurer; Miss Golden Wright, auditor.

HOLLYWOOD WOMAN'S CLUB is opening the Fall Flower Show to be given Tuesday, October 14. Includes a fashion show and evening, in the clubhouse and grounds.

FRIDAY MORNING CLARE C. McARCHER, the newspaper women of Los Angeles by the Southern California Federated Women's Club, will hold the annual affair of the season, a luncheon held September 26 in the hangar of the Hollywood Airport. Mrs. Clark, president.

THE SWIFT CLUB, after two months' absence, resumed its monthly luncheon meetings, with the honors, at the Bilt-
more Hotel, Los Angeles, Tuesday, Septem-
ber 30. The first meeting of the California Ad-
mission Day program, celebrating the Edm-
onton jubilee at the British Consul, E. St. John-
son. The second was a musical program by Madame Grace Wines, assisted by her artist pupil, Olive Cook. The third was a business meeting, and at the fourth the program was given entirely by the members.

PASADENA FALL FLOWER SHOW dates are October 21, at the Maryland Hotel, under the auspices of the Paseo Society. The third prize will be awarded this year, last year the recipe for culinary eleva-
tones, and next year it will go to roses.

FESTA DE LA VIA, the festival for the patron of the Southern California Fair, will be held Saturday, October 1.

PASADENA PUBLIC LIBRARY serves an interesting number of people each month, and the Department of Public Infor-
tainment is doing probably every week, will be two of the interesting features. The new art gallery will be opened on the 2nd floor of the library, opening October 4, from ten to six.

UNIVERSITY OF CALIFORNIA, at Los Angeles, has secured the services of Capt. Paul Perrin, head of the French Department and professor of French literature. He recently joined the staff of the university.

MAURICE BROWN, one of the founders of the "California" in Chicago, is to give concerts in noting, star-
ing, and production at the Metropolitan College, University of Southern California. This is his first appearance in Los Angeles.

Friday afternoon concert at Preliminary Art, including concerts in various sections of the state.

MILLS COLLEGE, Oakland, California, will celebrate the one-hundredth anniversary of the founding of the College, October 1. The formal Shakespearean play, "Twelfth Night," given by the Student Drama Association, at the Centen-
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School Calendar

ELLIOTT SCHOOL FOR GIRLS—Elaborate Halloween Party and Program for Students, Parents and Faculty about October 25.

GIRLS' COLLEGIATE SCHOOL—Opening of the New School at Glendora, October 8. Four of the School Buildings and the "Five Dormitories Under One Roof" will be ready.

WESTLAKE SCHOOL FOR GIRLS—Alumnae Tea, October 1; Junior College Student and Faculty Dinner, October 25.

NORMA GOULD STUDIOS—Opening of the Season October 8. Dancing Classes

for Babies, Children, Young and Older Women. Also Ballroom Classes. Miss Gould and assisting dancers at El Paseo Club, Phoenix, California, October 27.

Miss Gould and assisting dancers at Woman's Club of Glendale, November 2. Miss Gould and assisting dancers in costume lecture and demonstration, Tuesday Afternoon Club of Glendale, November 19.

KENWOOD HALL SCHOOL FOR GIRLS—Prosewing school opening, Al Paseo Breakfast in School Gardens for Faculty and Friends of the School.

URBAN MILITARY ACADEMY—Opening of the magnificent new dorm swimming pool early in October.

Halloween Party for Cadets, October 29.

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California Southland

M. Urmy Searle — Editor and Publisher
Ellen Leech — Associate Editor

NO. 76, VOL. VII
OCTOBER, 1925

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CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal. Copyrighted, 1925, by M. Urmy Searle.

Subscription price $2.50 per year, $1.25 one half year
Ralph B. Urmy, Advertising Manager
California Southland, Pasadena, California
MRS. DON B. SEABURSTON, 2110 W. 7th St., L. A., Pub. Representative
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PAINTINGS
ETCHINGS
BRONZES
THE WOMEN'S ATHLETIC CLUB OF LOS ANGELES

By Jessica Calhoun Anderson

In the rush and confusion of Los Angeles downtown business district in Flower street near Eighth, one comes upon a building of quiet grandeur and great architectural beauty, the Women's Athletic Club of Los Angeles. It is in seven stories in the highest part, the remainder in six, and of solid reinforced concrete, covering one hundred and fifty feet square.

The interior produces the same impression of dignity and loveless. The ceilings are high and vaulted, the downward curves melting low into the walls. The halls and rooms are spacious. Their harmony of proportion, arrangement, outlines and the design of decoration give a sense of poised, cultural intention and form a perfect example of the Velazquez principle in art—"low in color, high in tone."

The whole building, inside and out, is an expression of the taste and ability of the women who gave about two years of their lives almost exclusively to directing its construction and furnishing, from the inception of the idea to the completion. And its general effect is to inspire the conviction that womanhood is given to earth to conserve in all things, beauty, wholesomeness, grace, and nobility.

The club home is an achievement upon which any group of people anywhere could be congratulated, not only as a great financial feat of over a million dollars' scope and an artistic creation of modern architectural magnificence, but also as a thorough, practical institution in its utilitarian aspects. The hardware, draperies, furniture, and service appointments are of the very best and newest workman-

ship, and are the pride of the local factories and artcraft shops where they were made. In fact, the requirements of the present-day woman's social, business and club life are met in a way that not only gives satisfaction but alluring charm.

One of the most refreshing features is the patio, sixty by sixty-five feet, on the second story above the street, enclosed on the east by a high stone wall and on the other three sides by the building. Its gay flowers and olive trees bordering the lawn make a colorful frieze and lacy patterns of tall, soft green foliage against the gray stone walls. This delightful spot with its loggia for statuary, is overlooked by the library bay, by balconies and the windows of private rooms, and is entered through wide opening French doors from the great reception hall and private banquet rooms.

The club affords its members, resident and nonresident, not only congenial living quarters, overnight rooms, conference, writing and reading rooms, but a downtown place for luncheons, dinners, all sorts of entertainment for usual guests and distinguished visitors, besides offering the best the age affords in well equipped plunge, showers, baths, dressing rooms, "beauty parlors," gymnasium and a provision for a roof tennis court. It is elastic in its ability to give accommodations for all sorts of occasional requirements.

Women who have seen women's clubs in the world's great capitals have said that this is the most beautiful and highly satisfactory of them all. Guests from this country and abroad have here a haven of rest and members find it the acme of California life.
ALLISON AND ALLISON ARCHITECTS

The problem of the architects was manifold. They must design an exterior expressive of the building's purpose and yet limited by the restrictions of a cast iron city street.

That he succeeded is manifested in the tall, slender, and remarkably graceful structure which looks out over the city with the calm poise of a woman who has lived fully and exquisitely. In detail the exterior has many qualities of charm and strength, and its perfect proportions and delightful decorations will fill days of study for those who are looking for growth in the appreciation of fine architecture.

The interior is here shown mainly in photographs, for pictures speak more subtly than words to those who know how to appreciate beauty in the finer application of art to walls and furnishings. Dignity and reserve greet the guest and the club members as they enter the spacious hall on the street floor.

These qualities remain with one as she goes up to the living quarters of the club. Everywhere there is mastery of color and line. Color greets one as it does in a landscape, subtle, satisfying, never obtrusively, never out of place. The ceilings are as rich as is the sky above us, the hangings balance in huscious tones so controlled that they keep their place and sing as a symphonic whole.

Chosen by the architects and working with them from the inception of the plans until their completion, Mr. Tierney and Mr. Lawford went to New York to look over the local

THE MAIN FAÇADE. PHOTOGRAPH BY MARGARET CRAIG
THE WOMAN'S ATHLETIC CLUB ON SOUTH FLOWER STREET, LOS ANGELES

THE INTERIOR OF THE WOMAN'S ATHLETIC CLUB WAS COMPLETELY IN THE HANDS OF TIERNEY AND LAWFORD. OF LOS ANGELES THE ENTRANCE

sight and importations, for materials which might be available. In composing the picture they planned to make of these quiet, exquisitely colored rooms, they left no corner of the art market unsearched. Every piece of furniture was designed for a certain spot and its textiles and fringe changed if it did not suit the artist’s eye.

Thirty-five important manufacturers and importers of furniture and fabrics contributed and thousands of samples were studied before these artists were satisfied.

Knowledge of what the world of Art has to offer is the first essential in an interior decorator's success. Then when the fabrics and the designs are selected, taste and skill will weave them into a perfect whole.

From the handsome show rooms of Tierney and Lawford on Seventh Street the furniture was supplied, each piece made to fit its place in form and color. Photograph by Mott.

The painter, out of the alchemy of his brain, places on canvas the picture formed by pigments of differing colors: the decorator works with colors and pigments too, but his is a more complicated task. Upon a cubical canvas which the observer views from the inside, he must place his flat colors, his hangings, his objects of art and of usefulness so blended by the skill of his talent and training that his constantly changing audience may wander from room to room and find new delight at every turn, new pleasure and new evidence of harmony.

These brilliant, harmonious pictures were made by the genius of trained architects and trained decorators working in sympathy.

Mr. Tierney and Mr. Lawford went to New York to look over the markets of the world in textiles and furnishings and supplied from their own shops the designs and the details of furnishings which unite the whole interior so successfully.
THE ART OF DAVID TAUSZKY

by Richard Walgrave

Art as exemplified in painting on wall or canvas may be looked at as evolved through the life of the race or through the life of an individual. In either case the process is the same.

First the childish effort at representation with occasional rewards that startle and inspire, leading the race, or the painter, on to further efforts. Then the concentrated thought on improvements in tools, medium, skill and scientific knowledge—that has mastered perspective, foreshortening, texture, edge and tones.

Always the evolution has been upward; and always the human form, developed through the ages in beauty, has been the difficult ideal of the painters' art, difficult to represent because it is "made in the image of God," a spiritual concept.

Landscape forms the background for human effort. It is outside ourselves. It may be very beautiful and its representation gives great pleasure to the human mind. But to enjoy a great landscape painting we project ourselves into the scene and the observer thus inserts his own humanity into a picture otherwise more than a benefit of that highest object of art.

Pasadena has entertained many artists who are proficient in landscape; and her arroyo and her mountains, her oaks and sycamores have spread abroad in the field of art, the beauty of her environment. But during all the half century of her existence her young students have had little opportunity to gain skill in the life class but have wasted their student years on background alone.

The coming of more and more professional painters will place Pasadena in position to train good painters and cultivate their evident talent to the highest point. An interview with Mr. David A. Tauszky, whose beautiful painting, "Youth" appeared on the September cover of California Southland records the training of the painter schooled in New York and Paris.

Mr. Tauszky says:

"The question is often put 'How best to study art? There always has been a diversity of opinion on this score as on every other, 'Fast homines, laet Sententiae.'"

However, now that the schools of sensationalism are slowly dying a natural death, and the more or less academic school, the school that has studied and profited by all the work that has been handed down the ages, is to be seen still holding its own—I think one can speak of Art as the term has always existed and always will exist.

In order to have a well-rounded training in Art for the purpose of becoming a professional painter or sculptor, it is absolutely necessary to have an almost perfect draughtsmanship to have a thorough knowledge of construction, of modeling, of values, of composition. The mixing of color, the understanding of the juxtaposition of warm and cold color; the knowledge of color values, can only be acquired by work.

THE WHEREFORE OF THE DECORATIVE ARTS IN PARIS

by Ethel Rose

The United States is not represented in the great exposition of decorative art which is attracting the world to Paris this year, our government having declined to participate on the grounds that we could not afford the expense.

It has therefore interested me as I think it may others, to learn why France, poor in money and drained of so much of her productive life and resources, should at this time not only have felt that she herself could undertake such an enterprise, but have obtained the official co-operation of eighteen other countries, among them those who were the worst sufferers from the war as well as newly born nations that are still struggling for existence.

One of the government architects of the city of Paris has sent me an address delivered by Monsieur H. W. Magne, professor of the National Conservatory of Arts and Industries, at one of their meetings, the president of the conservatory being the general commissioner of the exposition.

From this address we learn that art in manufactures and in decoration is in Europe considered as a national asset rather than a negligible luxury. Instead of being an extravagance this exposition is in response to an economic necessity and on its now assured success depends the industrial renaissance of a new era of prosperity for France.

Until, roughly, one hundred years ago, design in such things as architecture, gardening, furniture, silverware, jewelry, cabinet work and textiles was original and contemporary with their manufacture, both of which simultaneously developed and adapted themselves to the ideas, needs, and manner of life of the times, as had been the case from the dawn of history in all countries.

Since then however, with the exception of woman's dress, design in decoration has been

WISTARIA, BY TAUSZKY, SALMAGUNDI CLUB, NEW YORK AND THE ARROYO STUDIO ABOVE BROOKSIDE, PASADENA

PORTRAIT OF MRS. T. R. COE, NEW YORK, BY TAUSZKY.

OVER MANTEL, "A MAID OF VENICE," BY DAVID TAUSZKY, PAINTED FOR MR. AND MRS. E. S. SKILLEN, PASADENA, TO BE PLACED IN THEIR BEAUTIFUL HOUSE ON LOMBARDY ROAD.
of France has its special program in which its characteristic production is shown as the central theme and the secondary industries are used as surroundings and decoration. Thus Lyons and St. Etienne specialize in silks, Nancy in ironwork, Bourges the metairies, Normandy the cider industry with a typical Norman barn, etc.

Fifth and last of the main groups is that of instruction, housed on the first floor of the marvelously re-constructed grand palace, where one sees not classes learning, but real work shops with workers producing the thing shown in the other four groups. There are about sixty of these ateliers where one can see the processes of stone cutting, frescoing, modeling, wood carving, forging, enameling, metal working, and the making of mosaics, glass, silver, hand and machine embroidery and lace, the weaving and decorating of fabrics, shell and ivory working, etc.

Individuals and firms also have concessions and there are all sorts of attractions and amusements from the village of toys to the restaurants; among the latter are a dance pavilion and the three red, white and blue "penceh" or barges of Paul Poirot with their unique decorations and lighting. These are moored to the quai directly in front of the great luminous fountain that plays at night.

The Pont Alexandre is transformed into a street of little shops, and the great dreary "Place des Invalides" directly beneath which is the railway station of that name, has blossomed magically into a gorgeous garden whose soddenness is damped by irrigation, but to pots and tubs, all hidden by remarkable decorations, for the soil there is not deep enough for planting. All the most colonial possessions are represented by native work and there is a Tunisian market in a building that looks as though transplanted bodily from Africa.

The foreign countries participating with restaurants, exhibits and official buildings are Czecho-Slovakia, Holland, Poland, Sweden, Monaco, Austria, Japan, Belgium, Great Britain, Turkey, Denmark, Greece, Switzerland, Italy, Spain, Jugo-Slavia, Luxembourg, and the Social Republican Union of the Soviets.

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

THE TALE OF GENJI

By Lady Murasaki, Translated by Arthur Waley, Houghton Mifflin Company

In the year 1000, Europe, the chief protagonist on History's stage, was just emerging from a vain chaotic age, designed as the "Dark Ages." The Saxon kings were still on the throne of England, and emperors of the same house governed, or attempted to govern the Holy Roman Empire of the German nation; in France the Capet family, destined to rule for centuries had just seized the power, and a part of Spain was still in the hands of the Mohammedans. It is an age that seems like far off unhappy times, when men wore crude, comforts and luxuries unknown, and ignorance and superstition common to all classes. And yet here is a tale of Japan, written at that very time, curiously modern in many respects and entirely free from evidences of that barbarity, which we associate with the age in Europe.

In translating this tale of the exotic adventures of Genji, son of the emperor and his favorite mistress, Mr. Waley has apparently caught the spirit of the original, or achieved a distinctive work on his own account. It is a quaint and sensuous narrative, presenting in a language of fashion, a description of the court, which in its artificial elegance, its serious occupation with affairs of gallantry, its eccentric, standards of morality, might be compared to the court of Louis XIV of France. The central figure is the youthful prince Genji, gravely pursuing an intimate business of love, unlike, much as a butterfly flies capriciously from flower to

HARRY HERVEY IN INDIA. MR. HERVEY IS THE AUTHOR OF WHERE STRANGE GOES CALL, AND ETHER GUEST, REVIEWED IN THE ISSUE. PHOTOGRAPH BY COURTESY OF CHARLES B. HERVEY, HOTEL GREEN, PASADENA. CALIFORNIA. THE INTERESTING CENTER FOR WORLD TRAVELERS ON THE PACIFIC COAST.
flower in search of sweets. The poetic and artistic quality of this work is not to be questioned for a moment, but after reading the varied experiences along this line of the youthful fabulist we shall certainly turn with a feeling of relief to the latest foot-thrilling and the joyful contemplation of the sporting exploits of young men in modern times.

By Etheldreda Lewis, George H. Doran Co.

It is rarely that we come across an author, with such decided talent, who fails standing to make a convincing book. This is due, it would seem to a wrong sense of values. The lady who wrote this tale of South America has a delicate touch, much finish and individuality to her style, and a really considerable gift for poetic imagery. Yet the result of her writing is pale and colorless, with scenes and characters reminding us of those viewed through a mist.

This is a story with a hero only, a boy deeply emotional, born and brought up in South Africa. Readers familiar with that far-off land may find the descriptions of nature very alluring as well as truthful. We others who know so little about it, may gain illuminating glimpses of modes of living, of racial antipathies, and of attitudes and viewpoints different from our own, as would be natural. But the novel as a whole is dreamy and inclined to lean so far toward the sentimental, that it fails to gain the confidence it would otherwise deserve.

ETHAN QUEST
By Harry Hervey, The Cosmopolitan Book Corporation

Mr. Hervey is a young man who has every appearance of having taken long draughts from the Pierian Spring. Even more than that he has batted his brow therein, and while still under its inspiring charm, he accomplished a noteworthy contribution to the artistic literature of the present day. He calls it "a saga," this psychological study of the mind of gifted youth, searching vainly and frantically through the mazes of aesthetic but elusive ideal of his dreams. It is done with sincerity, a deep appreciation of beauty, and we sustained conviction all of which shows this youthful author, to be possessed of talents of a high order. His faculty for understanding seems limitless, so much so that he has been almost too lavish in its use, but in time he will learn to practise conservation. If he is to become this sort of colorful and impressionistic fiction, he needs a more distinctive manner, although the one he has is adequate for ordinary material. There is not one false note. He is inexorable in his fidelity to his artistic conception, never once yielding to the temptation of adding banal touches. Even at the end, where he might do so with no sacrifice to art, he refuses to allow the tortured and disillusioned youth, to vanish beneath the waters of oblivion.

On the fly-leaf is a dedication, so poignant that it stabs the consciousness. We can have no idea of its significance, but it is infintesimal in its suggestion. We read this bit of exquisite loneliness, and seem to hear the "horns of Elfland screaming," or the rolls of Pan stealing forth from some forest glade. Surely we owe acknowledgment to the youthful genius who can write like this, even though we realize that to many readers he will make no appeal. His art is too uncompromising for popularity, but public.

THE CRYSTAL CUP
By Gertrude Atherton, Root & Liveright

After reading "Ethan Quest," we took up "The Crystal Cup," and were Mrs. Atherton to have the same experience, she would be quick to win her sympathy. And she can well afford to be generous, since her novel will doubtless have hundreds of readers to Mr. Hervey's one. She is occasionally a brilliant (Continued on Page 24)

SANTA BARBARA'S

COLIN CAMPBELL CLEMENTS, the new director of the Santa Barbara Community Players, has had an interesting and varied career. A student in the Universities of Montana and Washington, he next turned to the Carnegie Institute, where he learned the art of acting under Thomas Wood Stevens, and to Professor Baker's courses in play-writing at Harvard. Since then he has been stage manager, actor and play reader for Stuart Walker's Portland Theatre; director for the seasons of the school of the little theater in Gloucester, Mass., and, through this school affiliated with the Wharf Players of Provincetown, directed by Frank Shay.

Immediately after the war, Mr. Clements volunteered for relief work in the Near East. The Armenian town in which he had charge of an orphanage was besieged by the Turks. With starvation at hand, they capitulated; the Turks seized the 350 French soldiers garrisoned there; and slaughtered them. While Americans escaped this fate, they were kept prisoners until, finally, help from outside made possible an escape across the desert.

In situations not quite so engrossing, Mr. Clements found time for a study of the theaters of Roumania, France, Turkey, Greece and Italy. In the Rumanian National Theater, at Bucarest, he directed several plays, one of which was written by Queen Marie.

Returning to this country, he became a lecturer in Emerson College, Boston, and edited for Small, Maynard & Co. He himself is the author of "Plays for a Permanent Theater," "Plays for Pajans," and other volumes. His hope as director of the Community Theater is to return to and strengthen the spirit in which it was founded.

The Community Players have been, perhaps, too representative of one section of the public; the other, the larger, elements of the community, may have a real interest. Such a revival may have a real interest. To the little theater and Santa Barbara's greater need is for a community theater. In larger cities, the little theater, making advances in thought and

DRAMA

By Mary Nordhoff

stage technique which the commercial theater must beware of, has at least a sporting chance of survival. It is true, while it may not be a city, is yet unlike the average town. Its situation has drawn, from all over the world, lovers and creators of beauty; people of leisure and people who are more, or is it less, fortunate. It is this variety of life, and viewpoints, that makes the difficulties and possibilities of a community theater here so great. The majority must settle for whatever the theater, but, whatever the type of play produced, whatever the cast, artists in Santa Barbara stand ready to make the production the best of its kind.

A small boy at Rugby, struggling over his part in the hobby for love, is the over-living trouble, "The stage," he scribbled, "like everything else in this world, has got to develop. In Shakespeare's time things were so strict that no girl was allowed to act at all. We'll imagine what would happen today if a bill was proposed that no girl should act on the stage!"

"As far as I can gather from the speeches, there is nothing particularly wicked in the plays under discussion, but they are new. The ladies of Cranford do not remember that we were shocked and doubtful when they witnessed a conjuring show, which we see every Christmas at the party; and they were only convinced by noticing that "the church," as represented by the teacher, was smiling approvingly. Similarly, if you took a very low Churchman into a very High Church, he would be shocked and denounced the ritual and would let him stop away. But because some people disapprove of certain things of which others approve, that is no reason for stopping the whole show.

Again, the influence of these plays is surely limited; a few years ago this house voted that the cinema did not exert a bad influence on the youth of the world. Well, such may have been the case a few weeks ago that a lad killed his father with a hatchet because he'd seen it done at the pictures. The cinema exerts a far greater influence than these plays; and the type of person who goes to see them has enough
sense, we hope, not to fetch his pater one with a big stick and plead that "he saw it done at the theatre." Just because these plays are new, people are sick of them. Let us remedy our greater evils and wider influences first. I ask you to vote against the motion."

The Community Theater gives—and must ask for—tolerance. A recent children's play, directed by Marion Craig Wentworth, bears witness to the benefits derived from such a spirit. The lighting, the costumes, the settings, were the work of artists—men and women whose instinct for, and knowledge of beauty goes deep. The actors, children between 8 and 16, were chosen from a number of public schools; they worked hard, for the love of the work, giving up an evening at the circus for one more rehearsal. At the matinee were many small children in charge of Catholic Sisters; not a few "highbows," people of all ages and many types. The best of the thing was that children, to whom the

other. The results, opinions as to what is beautiful, may differ, but that is scarcely the point.

THE Mural Decoration of the small refectory in El Paseo is quite the most important and complete art work that has been done in Santa Barbara, for the purpose of adding to the beauty of a room.

Mr. Dudley S. Carpenter has been engaged upon this work for some months, and has succeeded in so making use of a religious motive that it is not at all out of place in the small private dining room of what is perhaps the most unique and charming restaurant in the United States.

He has designed a double band which follows the side walls of the room and is carried from corner to corner, crossing in the center of the ceiling. In the divisions thus formed are circular medallions, encircled in the same pattern, representing four episodes from the

from 10 to 1 of the morning and interested in just this work. So far all who have applied have been given parts.

Last year the variety offered by the C. P.'s was great: "Lilliam," "The Hottentot," "The Beggar on Horseback," "Outward Bound," among others. This year, in answer to public opinion, plays of a different calibre have been decided upon. Announced for the first of the season are: "Merton of the Movies," "Wappin's Wharf," by Chas. S. Brooks, "A Kiss for Cinderella," and a bill of one-act plays.

(1) Wm. Morris (oppressed by the ugliness and waste in life) imagined a Utopia. If the small towns of America demand and support such organizations as the C. A. A., the picture in Morris' "News from Nowhere" may well be less of a contrast to reality. For the C. A. A. proves to its members that one of the greatest, perhaps the only lasting, pleasure lies in the attempt to create beauty of one kind or another. The results, opinions as to what is beautiful, may differ, but that is scarcely the point.

A VISIT to Santa Barbara has convinced the editor that Estudie's charming buildings in the new California Renaissance will not be monotonously arched. Every architect is using the arcade where he can and striving to make his building the most interesting on the street. Contributions to the Santa Barbara Relief have been received by California Southland as follows, and Eastern readers desiring to help now are invited to come to Santa Barbara next year, or at once, and see how the money is being used.

Mrs. Henry Laws, La Selva, Pasadena..............$ 50.00
Miss Gertrude R. Thomas, New York..................100.00
In Poetry—The Answer

(From "Earth" by Alfred Noyes-Blackwood.)

Under the surface, which even now is ruffled by its force, the strong current of modern thought flows toward spiritual understanding of life and its relation to the Highest. Alfred Noyes has proved himself the greatest poet of our time by his answer to this deep longing of the race for knowledge.

The first name of his Torch-Bearers, Watchers of the Sky, caught its inspiration from a visit to Mount Wilson Observatory in Pasadena, this second volume, “The Book of Earth,” reads its first lesson in the Grand Canyon of the Colorado. So this section of the country, which ten or twelve years ago attached the big name of Fundamental to a “literal” but wholly selfish and little interpretation of Holy Scripture, may well redeem itself in the eyes of the educated world by reading, studying and assimilating this beautiful and satisfying answer to thoughtless and uneducated scoffs at scientific reasoning and road that leads to God.

Mr. Noyes, with the profound insight of the poet, has grasped the real fundamentals of creation and has shown, in an exquisite conception of man’s groping for knowledge through the ages, how “in the beginning God created the Heavens and the earth” and how He is still directing the evolution of man’s spirit.

“New every morning the Creative Word Moves upon chaos. Yea, our God grows young. Here, now, the eternal miracle is renewed. Now, and forever, God makes heaven and earth.”

Problems of the Playhouse—Developing a Constituency

In the growth of social institutions as in the natural sciences, progress of development is characterized by differentiation and specialization of function as time goes on. Thus in the beginning the playhouse with the director was a composite of all functions rolled into one man. Certain earnest and typical community citizens decided to espouse a certain earnest young theatre director who had an idea—which was the germ of the present Community Playhouse Association, in its essence a social experiment. Hitherto it had never been supposed that the community would even pay money to attend a show produced by itself except as an occasional matter for formal charitable or similar objectives. The notion that the community would eventually make itself a well defined constituenc.y for all that its amateur representatives would offer, night after night for over 200 nights each year, was yet beyond the horizon.

Naturally therefore, the first organization plan of the Community Playhouse Association was simple in the extreme. A friend who did not live or belong in Pasadena but had a vision which was greater than any of us who have since followed, contributed to this Pasadena group $2,000.00, and thus made the start in a Community Play program possible and led to the brilliant consummation of the present year.

The community group of Pasadena for its first year had as resources and organization only a director and for financial record only a check book. It had not even a rudimentary germ of a business or promotion department. Naturally when faith, hope and enthusiasm get hold on an idea such as this, a deficit soon develops, measured approximately by the good will and the good nature of the community.

It became necessary after somewhat more than a year to have a business department as separate from the production director’s department, and the facing of the salary requirements for this first new member of the staff seemed staggering to the Board at the time but it was the wisest step ever taken in the history of the Playhouse.

The institution began to marshall records of attendance, costs, expenditures and various types of experience in the form of statistics which have a greater and greater value as the years go on. For in the eight years that have passed almost everything has been tried and the results have been set down under all sorts of headings and classifications in book records of experience—various policies have been tried in the matter of ticket prices—scrip, discounts, children’s tickets, matinee special prices, different prices for different parts of the week, bargain prices in the whole house, free tickets for special objects, together with experiences in different types of plays from the sublime to the ridiculous.

Out of all this welter of figures has come an answer to almost any speculative question which might be asked our business department as to what will and what will not work at the playhouse and it is doubtful if any other novel business without precedent of published record or published literature has ever achieved a more dignified record of real accomplishment and stabilized business policies based on rational thinking in the brief eight years that the Community Playhouse Association of Pasadena has existed.

One of the first discoveries made was that the mere absorption in the production of good plays conscientiously acted would not get the playhouse anywhere. That without something more the institution would starve, fail and disappear and sink “without a trace” and perhaps would already have been a forgotten experiment in this one town. Like every other thing it costs money to run a church, a college or any other institution and thus all have business aspects and every business must have at least two well defined departments, a production department and a sales department.

In other words, the playhouse had to go out aggressively to let the town know that it had a good entertainment to offer at a fair price, but in addition this so called sales department had to begin and maintain a program to convey to the community the value of the intangible contribution it had to make to community life. If it was ever to mean anything except as a medium sort of amusement enterprise, it must learn to describe its wares in understandable language and must get over to the town the notion that it was the embodiment of the community itself at play, that the playhouse was of, for and by the community, belonged to all the community and to each person therein, in a great universality of common interest.

The mere statement of the playhouse is true to this—no matter how logically sound or truthful, however, will not cause many citizens to see a great light. As in the case of all great causes this idea had to be lived, for with the most of humanity, just as we find it, conviction comes not by debate but by contact and life with the truth, and in the course of eight years the community in Pasadena by the thousands has lived and worked in the Playhouse on committees and casts and has in tens or thousands seen its self at work and verify has been this great truth and it has become a part of the common experience of the community and a part of its life.

It may now be stated that the conclusion arrived at is that by conscientious observance of traditions and standards a certain typical result is achieved in the productions at the playhouse and that the playhouse is true to this—it is true to itself, and an increasing group of followers have come to consider it a part of their life and their possession. The playhouse has developed a constituency of

Earthquake Proof Santa Barbara

Earthquakes are no longer, have not been for ten years, the enigma they have been through the ages. Structures survived at San Francisco, Messina, Porto Rico, Guatemala, Yokohama and Santa Barbara during the seismic disturbances which came through the whole world. The survival was more or less accidental but today we know the secret beyond peradventure. Our methods are positive, scientific and have been tested in the fire of mathematics, practical construction and the severest earthquakes in modern times. Buildings which had been de-

Calif.
signed on the basis of a statistical analysis of the stresses induced by an earthquake and hauled by constructed through without seismic damage in Yokohama in 1923 when the convulsions were two to three times as violent as they were in Santa Barbara, last June. California is a seismic country and if we would serve her best we would provide for these disturbances. Those who have forgotten San Francisco and El Centro and believe Santa Barbara alone is liable to be shaken, may regard these data as applicable to that locality. We choose to regard the whole state and more in the same catagory.

Before the dust had settled from falling debris there had gathered in Santa Barbara a host of technical men, contractors, material-men, financiers and the curious. And before the post-quake hysteria had quieted down the newspapers, the technical press and house organs fairly overflowed with the "Lessons of the Santa Barbara Disaster." There were many, many "experts on building construction" and a sizable group of seismologists. And the strange part of it all was that nearly all were on the defensive. The architects and the engineers said in substance, "If the materials and workmanship had been as required the damage would have been slight. Only poor structures failed." The material-men sought to find "lessons" to defend their products. The brick, lime, concrete and structural steel advocates cited "proofs" in defense of each. The state of affairs which nearly obscured the lessons from the San Francisco earthquake and fire were enacted anew. The same attitude of earthquake sufferers caused Dr. Beard, invited to Japan by the Japanese Government after the 1923 catastrophe, to ask that none but purely technical sources of a disasterful nature be drawn upon by the Imperial Earthquake Construction Board in framing its report.

A reading of all that has come to our attention may be summarized in the injunction, "Build well." This is excellent but insufficient, for a radically different basis of design is necessary; and better construction along the lines outlined by our building codes will not suffice. An earthquake sets up certain forces just as definitely as does a wind or earth pressure behind a retaining wall. A structure can be designed to care for the seismic forces and thousands have been designed and constructed and passed successfully through greater earthquakes than we have ever had in California. There is no guess work any more than in any other type of engineering design.

We wish to help others in their attempts to secure better design, good materials, more rigid inspection and honest workmanship for those are necessary to produce earthquake proof structures; but by "better design" we mean statistical analysis which must be the basis for all improvement over present practice. With a thorough knowledge of how an earthquake acts and the stresses set up, types of construction will suggest themselves and the relative merits of different materials for different parts of the structure will recommend themselves to the competent and unprejudiced designer.

After an inspection of Santa Barbara on the day following the quake we would make these statements:

(1) The earthquake was not a minor tremor but much stronger than the San Francisco quake of 1906.

(2) The buildings were as well built as in any coastal city. Many of the damaged structures were very well constructed.

(3) The failures were very largely due to defects in design, condition and not from materials or workmanship. We believe, however, that few of the structures were the result of expert technical design. Like the buildings in most of our cities they were "just built.

In California Southland for August we find an article by Mr. H. C. Nickerson, A. I. A., an admirable article indeed, the expression of an artist, his dream "that the reconstruction will make Santa Barbara a joy to its residents, a refuge to the traveler and a center of culture." We add that after traveling and working widely at home and abroad we would submit our constructive criticism to these same ends that this naturally beautiful city in our native state may blossom forth the Athens of the West.

The reconstruction of the commercial center, the schools, the theatres and the public service centers must be viewed broadly as regards city planning features and perhaps general types of architecture and more technically as regards the designs of the buildings themselves. These are distinct services as the writer knows from service on one city planning commission and two committees for the preparation of building codes. Both are necessary, and much value will accrue to the city from this procedure. The personnel of the first should be composed of landscape architects, a civil engineer of municipal experience, a realtor, a traffic expert and one or two business men. The technical commission should embody architects, engineers, contractors and the City Engineer. He should also be represented on the first committee.

The three essentials of a well planned city and its structures,—convenience, beauty and safety, might be divided so that for the city the first committee will act and for the buildings themselves and especially their safety the second committee would preside. These committees should be permanent and should make progress reports to the City Council but they need not be in continuous session. The first is to recommend, the second will enact into law and the Building Inspector should be charged with the administration of the act. He should be a trained engineer and should receive a sufficient remuneration to hold a competent individual. He must have several competent technical assistants.

Provide, through the efforts of the technical committee, a building code which requires statistical computation of stresses induced by an earthquake of a given intensity and the filing of all calculations. Make sure you have a competent Building Inspector, give him sufficient salary, remove him from wire pulling and "politics" as far as possible, give him an organization and authority and Santa Barbara will never be prostrated by another earthquake.

SAN DIEGO, CALIFORNIA.

WENDELL M. BUTTS, B. S. C. E.

STRUCTURAL ENGINEER.

The Ant or Flowers?

To the ant, thou sluggard, consider her ways and be wise," has been quoted to mankind for ages. How many I do not know. But if the sluggard, after considering the ways of the ant, would do what the ant has always done, with all his strength, as compared to the strength of the ant, he had better remain a sluggard. The world would be better with him thus, than with him following her ways.

Nothing grows very close to an ant hill. Though provident, the ant is destructive. Which of her ways is the sluggard to follow?

The flowers do all that it is possible for them to do to make the earth more beautiful, as also do nearly all other inanimate growths. The infinite variety and beauty of shape, foliage, color and bloom, is wonderful and inspiring. To consider, to study and to emulate these is more worth while than is considering the ant, as an example of right living.

The "busy bee" is quite as industrious and provident as is the ant, and is not destructive. And what the bee stores away is of some benefit to others,—humans and bears,—which cannot be said of what the ant hoards.

When admiring flowers, I have often thought if we humans did our part in life as well as they do theirs, our life would be much better and happier. And that portion will apply as justly to all other forms of life.

Moral: Let's change it to—Go to the bees, the flowers, the shrubs, the trees, thou sluggard, consider their ways and be wise, and happier.

JAMES H. RICHARDSON.
WITH THE GALLERY AT THE DEL MONTE TOURENY

GOLF with the gallery at Del Monte during the annual California amateur tournament can prove of such overwhelming interest as to displace all pre-arranged plans as to resting, enjoying the soughing of the winds in the pines, the breath of the sea, and the beauty of the rocks and the oaks, and instead to bring not only enmeshment in the toils of golf but adding much divertissement to the envelopment, as witness lines from one heretofore immune to all charms of the game:

"This is the most exciting three weeks I have encountered since I was a girl and lived on excitement. The last three days have been spent in the sacred precincts of the golf course, where I hope I showed the proper reverent spirit. If I hadn't I would have met with such scorn that never again would I have been able to show my face in Del Monte,—most certainly not.

"It's just as well that I am not to spend the rest of my life in Pebble Beach, as I very much desire, else I should be dead before I knew it. This is our last week, and I intend to spend it lying on the pine needles and sniffing, and watching the surf dash against Point Lobos, and seeing the gorgeous sunsets from the upper roads, and wandering around the old houses in Monterey. Probably those are just the things I won't do. I haven't yet.

"Well, yesterday the tournament ended the most exciting week I have experienced for years. You have been following the papers most likely, so you know the winners. M— and I watched the Child make her way through each day's match, with long distance glasses.

It was capital sport, dodging from tree to tree and skipping along behind her without her discovering that we were near. The day she qualified we all went along, too, and her score was so bad that we thought she wouldn't play at all. So there was no more of that. But as usual there is not time for details.

"Yesterday, the important day of days, I took pictures of Kathleen Wright, on the last hole she played, and her opponent, Mrs. Sheedy, and then we managed to get over here at Pebble Beach in time to see the last four holes played by Dolp and Von Elm,—very close in both matches, men and women. Over there there was a gallery of about a thousand people. It was thrilling.

"I simply must take time to tell you something priceless. As I said before, we were at Del Monte every day watching the Child literally fight her way through those matches, and of course we got interested in other young women, whose matches we could not help seeing in following hers. One girl in particular I quite fancied, and her golf was very nice. Saturday I met her as she came in from the course and asked her who had won her match and she said she had, whereupon I..."
congratulated her very warmly with absolute-ly no idea of her
name. She was sur-
priised enough since
she had p r o b a b l y
never noticed me be-
fore. Then on Sunday
morning we all went
over with the Child,
who was to play off
the last match with a
woman whom she had
never seen, and of
course we hadn't. This
girl whom I had con-
gratulated so heartily
on Saturday came up
onto the proch and I
said enthusiastically,
"Oh, I hope you win!"
and she proceeded to
the first tee and pre-
pared to play with the
Child. It was very
amusing, doubly so
since we had made a
ceremony each day of
solemnly kissing the
Child and wishing her
luck, and there I'd
gone and almost done
the same to her oppo-
nent. They were both
so amused that they
dubbed the first hole
disgracefully."

The annual Califor-nia Amateur Golf
Championship is open
to all members of
clubs in the Califor-nia
Golf Association and
to such other
amateurs as may be
invited to play by the
association. The
winner of the Cham-pionship tournament
shall hold the title of
Amateur Golf Cham-pion of California for
the year, and his
name shall be in-
scribed as such on
the association shield.

The tournament
each year affords
thrills, it being a
veritable north versus
south championship,
as the best amateurs
of the country always
enter and every hole
is contested to the
farthest l i m i t of
strength. Surprises as
well as disappoint-
ments appear in the
finals; this year prov-
ing as full of the for-
mer as past seasons.

The match between
George von Elm, of
the Rancho club, Los
Angeles, second rank-
ing amateur in the
United States, and
Frank Dolp, Oregon
State champion, was
of intense interest and
proved the courage
and sportsman-
ship of each man as
well as his skill.

Kathleen Wright of
Pasadena returned
from abroad in time
to enter the tourna-
ment and win the
women's champi-
ionship event, to add
another trophy to the
list she has collected
in both golf and ten-
nis during the last
ten years.

Mrs. John Frost, of
the Flintridge
cub, probably sur-
prised her own more
than she did her
friends in playing
through to victory in
her first competitive
event after more than
five months of golf.

Nothing is really
allowed to interfere
with the game and
its importance, yet
the hospitality for
which Pebble Beach
and Del Monte are
so fam ed is not
dimmed during the
tournament and
many gay lunches,
breakfasts, teas and
dinner final them-
selves intertwined
with the matches.

**THE ANNUAL CALIFORNIA AMATEUR GOLF CHAMPIONSHIP TOURNAMENT AT DEL MONTE, OPENED SEPTEMBER 14 FOR MEN, AND THE 16TH FOR WOMEN. THIS TOURNAMENT IS OPEN TO ALL MEMBERS OF CLUBS IN THE CALIFORNIA GOLF ASSOCIATION, AND INVITED GUESTS**

MRS. JOHN FROST, OF FLINTRIDGE, PLAYING IN HER FIRST COMPETITIVE EVENT, WON HER FIRST TROPHY WITH A 1 AND 5 VICTORY OVER MRS. L. H. COCHRAN OF SAN FRANCISCO. MRS. FROST IS ALSO A HORSE WOMAN OF NOTE, HOLDING BLUE RIBBONS AND TROPHIES FROM THE SOUTHERN HORSE SHOWS.

FRANK DOLP, OREGON STATE CHAMPION, WHO PLAYED REMARKABLY GOOD GOLF IN THE DEL MONTE TOURNAMENT BUT LOST TO VON ELM BY A SCORE OF 2 TO 1.

WHILE IRVING HELLMAN DID NOT DRIVE HIS COACH AND FOUR UP TO DEL MONTE TO THE TOURNEY, IT WOULD HAVE FITTED INTO THE PICTURE BEAUTIFULLY.
ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA
MONTHLY BULLETIN
"All for Service—And Service for All"

SANTA BARBARA COMMITTEE

When a special need for clothes for the children of school age in the district of Santa Barbara affected by the flood, which was occasioned by the breaking of the dam during the earthquake, was reported, the Assistance League Unit in Santa Barbara and several of our Board members who were here this summer met to plan ways and means of meeting this need. Mrs. E. Avery McCarthy, who represents the Board of Directors on this Committee, has charge of the collection of clothes in Los Angeles and Mrs. William A. Brackenridge of the collection in Pasadena. In order that the clothes may find their way into the homes where real need exists, the distribution is being carried on with the aid of the Santa Barbara Parent Teachers Association under the direction of Mrs. F. Alexander, District Chairman. Already a large truck load of carefully selected and very serviceable clothes has been sent to Santa Barbara.

League members and friends know how their part as individuals in the raising of relief funds and the Board of Directors is anxious to co-operate in every way with the main fund-raising committees, although the Assistance League, as such, solicited no funds. Supplying clothes in this emergency is just a special way in which the Assistance League may serve the stricken city.

COMMUNITY CHEST

Under the able leadership of our President, Mrs. Hancock Banning, and our Secretary, Mrs. James Reed, Division 16 of last year’s Community Chest Campaign made an enviable record—going over the top on the third day, working unflagging until the final reckoning showed that 275% of the quota had been collected.

When the call came this year from the Chest the Assistance League responded wholeheartedly. Mrs. Edward Laughlin, our 1st Vice President, is Chairman of all residential divisions, Mrs. E. Avery McCarthy is Colonel of the Wilshire Division and Mrs. E. P. Werner, Chairman of our Day Nursery Committee, is Colonel of a down-town financial district. It is regretted by all that Mrs. Banning and Mrs. Reed will not be able to take active parts this year, although Mrs. Reed, who was called East by her mother’s illness, hopes to return in time to assist during Campaign week.

Volunteer to serve on a team. Call the office and let us list you as a worker.

As you all know, the three departments receiving funds from the Chest this year are the Day Nursery, the Good Samaritan Committee and the Wilmington Unit. This year the entrance of the League as a whole is contemplated.

CHRISTMAS SALE

The Christmas Sale Committee is prepared to take orders for the articles listed below. The prices will be more reasonable than those in the downtown shops. League members and friends are urged to place orders at the League as soon as possible. All articles will be ready for delivery not later than December 1st, unless a special request is made for earlier delivery.


MONOGRAMING

Beautiful monogramming and initialing can be ordered for table linens, towels, handkerchiefs, lingerie, dresses, etc. For instance, one woman who has worked for Marshall Fields has quoted us a price of $8.00 a dozen for three letters an inch and a half high.

BOUDOIR PILLOWS

Pieces of lace sent in will be made into boudoir pillows.

PHOTOGRAPHS

By special arrangement with one of the photographers, who does most artistic work, the League will receive a percentage of all orders taken here.

By ordering your Christmas present through the League you are not only taking to broaden the scope of our work, but you are making it possible for some of the women who are doing this work to enjoy a happy Christmas.

ALL ORDERS SHOULD BE DIRECTED TO THE ATTENTION OF THE CHRISTMAS SALE COMMITTEE.

OPPORTUNITY CIRCLE

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A NEW HOME ON
WALLACE NEFF, ARCHITECT

IN selecting and presenting the work of California's leading architects, this magazine endeavors rather to give to its readers pictures of the dominant trend in building rather than to show the cities of the Southland as they are today. Rehabilitation is going on all over this section in towns that have not yet experienced their first earthquake. Whole streets of shanty houses once called "California," because built to be used by temporary inhabitants, are being removed to make way for business blocks and the residence sections are being determined on the edge of town. These are now being covered with houses in a new architecture. It is not a copy of any known style, but it is composed of elements of beauty used in past ages and constructed of local material. Its background was described by Mr. Myron Hunt before the American Institute of Architects in Washington in a talk reprinted in this issue on page 25. Mr. David Allison suggests that it be called "California Renaissance," as it is original and yet drawn upon the sources of the past.

No more lusty example of the sheer beauty of this new style of California residence is to be found today than that of the Arthur K. Bourne residence by Wallace Neff, one of our youngest Californian architects, whose prolific work springs up continuously in our midst.

It is set in that eastern portion of Pasadena just north of the Henry E. Huntington estate, spoken of as "Lombardy Road." Viewed from every side it is beautiful and the view from its every window, gallery and grilled balcony is, at present, unsurpassed.

One opens the front door set in an archway off the entrance court and finds directly opposite him another door wide open to a great stretch of lawn, a low wall, and the Sierra Madrres beyond. Like the doors through which Alice went into Wonderland, the walls of this lovely house seem to open where one has grown to expect blank walls and the long, low house itself seems to be but a partition between Lombardy Road and the Arroyo beyond.

Yet the house, open as it is to California's great out-of-doors, is perfect in its service, its dining rooms, its great, high-ceiling living room and its exquisitely painted children's wing, where playthings have their place, but where courtesy and hospitality and perfect order reign. In this east wing of the house the craftsmen have done exquisite service, catering to the children's whimsies in door catch and tile work, in painted fresco and beamed ceiling.

From the Earle Hardware Company of 2500 East Fifty-first street, Los Angeles, and the West Com-

company of Pasadena, 45 & 47 So. Raymond avenue, came the delightful door knobs and great iron bolt rods that will interest grown-ups as well as the children's younger guests. These were designed by these craftsmen in iron, after consultation with the architect, whose idea was to have each door a unit in itself. The big Spanish sliding bolts were adapted and copied by these master workers in such a manner that they are a genuine contribution to our Californian Renaissance of European craftsmanship. The actual manufacture of this hardware was done in Los Angeles at the Earle Hardware Company, whose exclusive agent in Pasadena is West and Company.

Tiles from every portion of the globe may be found at The Western Tile and Marble Company's showrooms, 386 South Raymond avenue, Pasadena, but in this case Mr. Neff and his client selected colorful and quaint squares of glazed tile from some ancient Alhambra fitting the main stairway or the court.

Introducing color into the walls the architect has had a dude painted on the stairs around the doorways and the children's porch.

The painting of the residence was a "Bliss job," a name that speaks for itself to any architect or house owner who has employed men from the Bliss Paint and Paper Company of 106 North Fair Oaks avenue, Pasadena. Mr. Bliss has established himself as a paint merchant whose workmen can always be depended on for a superior piece of work. So successfully have his men worked on Mr. Neff's houses that it is reported that one of them will accompany the architect to Florida this
Craftsmen have here made their work so subordinated to fitness and use that one longs to live within the house. The court with its potted flowers and planted trees casting dainty silhouettes on white walls and making lacey edges where the shadows of the tiles mark the time of day. Gemeinhardt, Photograph.

ROOF TILES LAID BY FRENCH AND MELODY THREE PHOTOGRAPHS BY WM. CLARK

winter to do the painting for him there. A name that may be new to some, although it comes to us with Mr. Neff's stamp of approval and is therefore worthy of notice is the name of the young man responsible for the electric fixtures, Paul Vauchelet, now temporarily located at 1530 North Western avenue, Los Angeles. Mr. Vauchelet is an artist of high attainments, and the love of the beautiful is manifest in his work as though it were carried over from the medieval ages. We recommend him to any architect who is seeking for a combination of the artistic and distinctive in electric fixtures.

Welcome to all homebuilders is the news that a firm of young, enthusiastic men has taken upon itself the study of the best methods of laying roofing tile. They know the hand-made tiles of California; they realize that care in keeping these tiles soaked in water while laying them is vital and they do the work in such a way that Mr. Neff called upon them and placed their names in the specifications. The young men, French and Meloney, of 517 North Western avenue, Los Angeles, have done such beautiful work on the roof of the house (a striking feature, as one can imagine, above the dazzling white walls) that they have won the praise not only of the public, the architect, and the owner, but also from the other workmen on the job.

Although the illustration reveal no hint of the heating arrangement, this home, in common with many other well built homes in southern California, is equipped with the unit system of electrically controlled heating perfected by the Ohrmund Brothers, whose shop is at 901 East Colorado street, Pasadena. The splendid service of this firm and its quality output has given them a place of permanence in the building world within a comparatively short time.

The architectural advance of California's truly representative houses is accompanied by a construction equally sound and substantial in its improvement over the early "California houses." The Hogan Company of 379 Colorado street, Pasadena, was given charge of the erection of the Bourne residence, not a surprising fact when one considers that they have been the general contractors for other houses which Mr. Neff has designed, such as the Milbank Johnson residence in San Rafael Heights, the fine Carroll Post residence in Oak Knoll and the Mary P. Visscher residence in Prospect Square. Their work is so thoroughly sympathetic and their interpretation of the architect's ideas so faultlessly rendered that they are identified with many of the country's most lovely homes, although they are builders in the strictest sense of the word and have no architects in their own firm.

The landscape gardening is the work of Miss Katherine Bashford, selected by Mr. Neff for her ability to translate into the actual trees, and growing things, the pictures he carries in his mind or puts on paper. As early in the season as this it is not possible to do justice to Miss Bashford's work and yet the illustration of her work accompanying this shows her ability to make an effective display of trees and plants in late summer. In another year the Bourne garden will be a place where the trees and shrubs will grow with the air of having belonged forever. It is this sense of fitness, as well as having an eye for unexpectedly lovely outdoor effects, that distinguishes the gardens of this artist both large and small. In the Bourne garden her fancy has been given full freedom and there she may be seen at her best.

The house as it stands in its completed state is worthy of the admiration that has been given it freely from every privileged visitor. But it has an additional charm when one comes to analyze its many exceptionally good points and to examine the work of the contractors employed by Mr. Neff and The Hogan Company. Mr. Neff is an architect who chooses with a careful eye and once he has found a satisfactory man, he gives over to him much of the work on his various houses, with the assurance that the contractor's ability will meet the demand of the job. This particular job had an unusual amount of co-operation from Mr. Bourne, the owner. In fact, so pleased was Mr. Bourne that he insisted on giving a huge party when the house was finished and he invited to it all the workmen who had any part whatever in the building and bade them to be merry in honor of their achievement and to rejoice with him over its beautiful outcome.

When one realizes the importance of an active and intelligent co-operation between contractors and architect one is far along the road to the solution of the problems of creating more architecturally sound homes in this country of architectural possibilities. Even the problem of co-operation between owner and architect is not so important. Whenever it is as satisfactorily handled as in the case of the Arthur K. Bourne house one has, as the illustrations declare, a superb piece of workmanship and an enviable house to live in.

As an outcome of this co-operation between architects of the California Renaissance the demand for craftsmen has brought to the Coast many skilled workers. Makeshift work will no longer satisfy and the public itself is becoming critical. Each craft, of iron work, plaster work, cabinet work, and pottery is growing rapidly and a description of the shops now established will make interesting reading as we find room for it. Designs by our best architects are setting a standard in all these crafts; and skilled workmen from Europe are here teaching our young artists how to execute good designs.

Wallace Neff, has chosen for the garden, Miss Katherine Bashford, Landscape Architect, and has left in her competent hands the carrying out of the owner's wishes. This has been done in a manner appropriate to the character of the house and makes the setting a part of the Architect's plan.
writer nearly always with a brittle style, and it is most amusing to find matters of sex, of which the book contains a goodly amount, treated in such fashion. Love affairs expressed in biological terms, like super-active generative hormones, interstitial cells, sublimation of the sex-urge, make a pretty strong appeal to the sense of humor, especially when we contrast this method with the sentimentality with which we frequently meet in fiction. The scene of this novel is Atlantic City, with a little of New York also, and we may surely trust Mrs. Atherton to give an authentic account of the fashionable younger set, in these two cities. Showing us how they talk, how they regard life, and particularly how they play. Notwithstanding social advantages, it would appear that even in these circles, a woman scorns, promptly gets elemental, and goes after her rival in love with any weapon she finds handy, in this case an automobile, which she uses with murderous intent. Kip- ling tells us that "the captain's lady and Judy O'Grady are sisters under the skin," and Mrs. Atherton has surely rubbed this sentiment in.

GONE ABROAD
By DOUGLAS GOLDRING, Houghton Mifflin Co.
The fireside traveler is a hungry soul, continuously looking for his favorite brand of nourishment. In many cases he has already assimilated the cream thereof, and must depend on the quality of what is offered from day to day, hoping always to discover something to remind him of the rich flavor of that before consumed. He is the person to find some publication in this commendable description of a rambling journey through the Balearic Islands, especially since they are so far off the beaten track of the ordinary tourist. Mr. Goldring is a travel writer with a reflective mind, who infuses his own personality into his observations with considerable success; and scenes and people are something more than just that to him. So that the narrative proceeds in a lively and spirited manner. The book contains also, some proficient character sketches with the scenes laid in Italy. At least one of these has appeared in Blackwood's magazine, a periodical which may be depended upon to publish while articles along these lines.

THE RED LAMP
By MARY ROBERTS REINHART, George H. Doran Company.
Writers of this kind of fiction, are mostly content with giving their readers for solution, the mysterious circumstances surrounding one murder only. Not Mrs. Reinhardt. She believes in delivering her money's worth to the purchaser of this book. So the medium recording the narrative, a college professor whose style Mrs. Reinhardt adopts, mentions just one murder or disappearance after another until we have no idea which is the one to work upon. Nor is this all; there are strange doings in this ghostly and ghostly tale, that even the author does not attempt to solve in the end. For instance, why does the red lamp constantly shed its baleful glow although it is locked away in an attic closet? Very spooky indeed! Who does all that coughing, we should like to know. If Mrs. Reinhardt knows she keeps it a secret. At any rate she is a veteran with the pen and so is able to hold the attention of a somewhat bewildered reader, but we prefer her as a flapper or an elderly spinster, to the middle aged professor, who recounts this mysterious tale of events taking place in a summer's vacation.

REDS ASHES
By MARGARET PEDdle, George H. Doran Company.
While this novel has a somewhat unusual and unacknowledged theme, and an average amount of narrative skill, it has little else to recommend it. It is capably commonplace. The characters have no illusions and the scene, no atmosphere, while the situations are theoretically contrived, with their purpose perfectly obvious to the discriminating reader. The heroine of this story of English country life, with its usual accompaniments of hunting and house-parties, has suitors, each with his own method of attack. One with a dark sorrow in his past, no secret to the reader, has to be driven to the point of death, a situation of course prepared for the purpose, before he resorts to oscillation. Another on the caveman order, indulges ruthlessly in the pastime on all occasions especially prepared or otherwise. Then there is the noble and renouncing suitor, who kisses a la saint very brotherly and sacredly on the brow. Nor are these all, everybody in the story is being matched. It would surely take no more craftsmanship to present true conceptions of life and art, and the use of talent in this manner is a literary misdemeanor.

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In the valley, about eight the next morning. From here a run of four hours brought us to El Portal, the gateway to the Yosemite, and another hour by automobile brought us to our destination. In no way that morning followed the course of the Merced river and as we passed into the Valley its foamy surface kept constantly coming to view among the shrunken and dark trees that lined its banks in the depression below. After passing beneath a natural rock archway that lends the first touch of the bizarre to the scene we entered a stretch of shady pine forest which vista in turn opened up to a wonderful view of the Yosemite Valley, California's most beautiful scenic feature.

Stupendous rock cliffs towering thousands of feet above the level floor of the valley with walls polished smooth by glacier action greeted us as we passed through the enchanted enclosure. Our attention was constantly being diverted from the view to the valley by the call of the boisterous waterfalls that lunged from dizzy heights to add their quota to the noisy Merced. But above all, imposing in its grandeur and simplicity loomed El Capitan, the most astonishing feature of the valley. It is said to be the largest mass of solid rock in the world.

The first glimpse of it almost appalled and one remains for minutes beneath in its presence. This towering, 3,000 foot monster, almost rectangular in shape, stands out in majestic isolation from the rest as though well aware of the commanding position it holds, among the wonders of this picturesque rift of the Sierra Nevada. It is not as high as some of the others but it creates a thrill and wields unending magic over all who see it as none of the rest can do. It was up its hoary side that the "Human Spider" by special permit took his way, only to suffer the eclipse of his mental faculties as the result of his terrible accomplishment.

There is talk of boring a tunnel through the rock to its base and installing elevators for the use of people who wish to make the ascent, but little of the scenery lies between it and its fulfillment. I shall not only always recall El Capitan as the chief wonder of the Yosemite Valley but also as one of the noblest natural monuments on the globe. The Sentinel Dome, Three Brothers, Half Dome and Cathedral Rocks may lure away allegiance temporarily, but in the final review the one outstanding feature of the Yosemite Valley will be El Capitan. By one o'clock we reached Camp Curry, our destination, and lunched in the spacious rustic-dining-room beneath the tall, straight-fragment incense cedars that lend this camp its scenic atmosphere. From here in Nature's Mansion here were many and various; domes of portly men in hiking togs disporting themselves with all the assurance of the flapper class; blase men with Alpexcstocks, giving the impression that they had long ceased to be thrilled by Nature's wonders; school teachers, mowed crows and last but not least, movie. And not the least interesting feature of this cosmopolitan vortex was the unexpected meetings one witnessed on all sides. People who did not know the others were in this part of the world, relatives, friends. The reunions were so numerous that they seemed to be contagious. It happened just at the time of our visit that Camp Curry registered the greatest number of guests for a single day in its history. And by the end of the season, September fifteenth, it had harbored no less than 174,000 guests. And down the valley's center, flows the Merced, its banks lined with maples and oaks, and among the groves are stretches of meadows and camping grounds. Incense cedars, firs and pines thrust their tall spires one hundred and fifty feet skyward and measure nearly a dozen feet in diameter. The bark of the former is a pretty cinnamon brown, in fascinating contrast to that of the other varieties. It was with long strips of this bark that the early Yosemite roofed their wigwams, and they used it in a variety of other ways.

The rim of the valley stands out clear-cut against the sky and like the Cordillera of the Andes reveals mysterious outlines that appear at times to rise up like some gigantic Bolivian race. All around are cascades and falls, leaping and roaring as they tumble headlong from heights many times the height of Niagara. There is the Yosemite Falls, whose plunge is broken by a ledge, dividing it into an upper and lower Falls, lacking but little of half a mile in height! It is by far the highest falls in the world, although in volume, excelling which the subterranean streams of the High Sierras adds to it, is surpassed by many. It is difficult to believe that the snows of the mountains, which flow from the floor of the valley to join the Merced, could have produced such a stupendous sight. Then there are the Bridal Veil, Nevada, Vernal and a considerable number of others some drying up completely during the summer. But this deficit is made up for in the winter when these Bridgingmagian cliffs drip with hundreds of cascades where before they numbered tens.

In watching the water descend from such a height the eye is deceived into beholding it hanging almost pendant in the air, the altitude of the unusual spectacle being temporarily lost, rather than increased by the apparent swiftness of the water's movement. Time alone corrects the illusion and only after repeated visits to the Falls does a proper estimation of their height prevail. The great rock, on which the people, and they have gazed at the unrivaled sight, it will set a new standard for comparison for ever afterward.

As the water reaches the floor of the valley it, in many cases, has become but a mist and at certain times of day, especially when the sun strikes directly upon it, all the colors of the rainbow scintillate therein. Circular rainbows too are seen and the sound of falling water echoing and reechoing throughout the valley day in and day out year after year, adds but another distinctive feature to the Yosemite.

Then there are old trails and places steeped in romance, legend and mystery. Curious markings on a cliff face that has been scored clean by the Yosemite glacier ages ago, represent evidence for some long told tale. There are nuns with woeful countenances, their locks fastened upon their foreheads. The great trees that have gazed upon them are silent witnesses of the secrets that are be told in the depths of the forest. These are but a few of the things that make the Yosemite Valley a living romance.

The writer of this article, having seen the Yosemite Valley too often to express himself with enthusiasm, believes that it is the most beautiful valley in the world. But it is in the hope that others also may see this valley that he generates this plea to the people of the United States to come and see the Yosemite Valley. It is the best kept secret in America and the people of the United States should be the first to see this natural wonder. It is as beautiful as any place in the world, and the people of the United States should take pride in having such a place in their country. It is the best place to see in the United States, and the people of the United States should be the first to see it.
For the Art Study Sections of Clubs
(An Introduction to a Course of Study on Appreciation of Present-Day Architecture.)

The Division of Art of the California Federation of Women's Clubs offers suggestions, from month to month, as to methods that are practicable for the study of art in sections of Women's Clubs. These suggestions are published in the Federation News, the official organ of the Federation.

They include lists of traveling exhibits of original works of art, which the Federation makes available for club use especially in smaller clubs, not accessible to galleries; also lists of books on art, chosen for their readable qualities, as well as for their value in the phase of art they discuss.

Also suggestions as to how our clubs may co-operate in forwarding civic art; for example, by careful study of the new Santa Barbara plan, also suggestions for lines of work that shall be taken up in art study sections that have not the advantage of an artist leader.

One of these plans for study sections is concerned with the Appreciation of Present-Day Architecture, and as this course needs to be copiously illustrated, the Division of Art, through the co-operation of the publisher of CALIFORNIA SOUTHLAND, is presenting the course in this magazine, which is devoted so splendidly to the interests of fine architecture and other worthy community interests.

The Division of Art of the California Federation of Art, is deeply interested in the finest architectural development of our state. Our thought is, not that by study of architecture, paintings, city plans, etc., we shall become technical experts or technical critics, but simply that by an appreciative understanding of the great possibilities that all these lines of art have to offer, we may arouse in our communities a greater interest in the value of beauty—real fundamental beauty of harmony and proportion.

A speaker in one of our clubs recently said that most people think of art as nothing more than "a decorative fringe on the edge of life"; this is the definition we wish to replace by something quite different.

We should like to have our clubs arouse greater community interest in the type of public building that our tax money is entrusting to men who believe that these buildings should not be, as they seem too often, merely a matter of so much size and so much cost per foot; but we believe that each of them should be as much a work of art as a great painting; that by its beauty of proportion and balance, its harmony of line and color, every passer-by who sees it, should be, consciously or subconsciously, impressed with these qualities of dignity, integrity, and beauty which we think of as the basis, not only of art, but of citizenship.

We think of the Lincoln Memorial in Washington as a great example of the qualities we would have our public buildings to express.

We believe that perhaps there is some relation between harmony and balance in our surroundings, and harmony and balance in our lives; at any rate, we believe that whatever tends to enrich life by bringing in spiritual things, is well worth our while.

We believe, moreover, that beauty is not a matter of dollars and cents, but of understanding and appreciation; that a cottage may be a thing of beauty, through some understanding of design and color; that a palace may be a monstrosity without it.

In this state of California we have a wonderful opportunity for making our homes pictures of ours, for we have some of the most of our glorious background of mountains and sea and our luxuriant color masses of flowers and blooming trees.

We have, moreover, an inspiration for the building of these homes and cities, in the architecture that is ours by historic lineage, coming to us from the Mediterranean countries, through the Spanish Colonial era, and the Mission father that an insatiable desire of modern architects makes suitable and beautiful for our modern needs.

Moreover this architecture is ours because it suits our climate; its color absorbs our bright light; its type fits most picturesquely against our background; it lends itself so readily to hospitality, with its friendly semi-formal patio garden—and above all, it gives us the restfulness of plain walls—surfaces of beautiful texture, unbroken by too many detail—detail which would not accord with the sweep of mountain and sea which characterizes our great outdoor country.

So we have unusual inducements for the delightful study of the appreciation of architecture.

The first subject under our outline—Creative Design versus Tradition, is being discussed on the following page, in an article by Myron Hunt. For supplementary reading on this subject see the June number, 1924, Journal of American Institute of Architects, "Influence of Tradition on Architecture," by Magoun.

We are most fortunate in having the outline for our course prepared especially for us, by Nellie Huntington Gere, Chairman of the Art Department and Associate Professor of Art, in the University of California, San Francisco, Southern Branch.

In each succeeding issue, one of the subjects under her headings will be discussed by a well known California architect. Each article will be accompanied by pictures which will illustrate specifically the points especially stressed in the article.

Next month's article will be under heading 2, Domestic Architecture, and will be written especially for this series, by David Witters, Secretary of the Southern California Chapter, American Institute of Architects.

Further suggestions to club sections, for supplementary work which may be done in connection with this course, including the making of portfolios, is given in the October issue of the Federation News.

FLORENCE W. PETERS, Chairman of Division of Arts, California Federation of Women's Clubs.
THE FORE COURT OF THE CHARLES D. BLANEY HOUSE, SARATOGA, CALIFORNIA. THE HOUSE IS PICTURED IN TWO CUTS ON PAGE 20 AND ONE ON PAGE 28.

OUTLINE OF A COURSE IN THE APPRECIATION OF ARCHITECTURE

By NELLIE HUNTINGTON GREEE

I. The subjects suggested are meant to be considered from the appreciative standpoint, and not for the history or the technique of architecture.

II. Of the visual arts, architecture is the most vital and inclusive; it is the reason and the background for all of the other arts. The most sculptural has grown out of architectural problems. The greatest opportunities of the painter lie in mural rather than easel paintings. The craftsman and the landscape architect help to realize and complete the vision of the building architect. Interior architecture is the keynote to the decorator and furnisher; the latter becomes a background for people and costumes. Harmonious and beautiful surroundings influence toward health, efficiency and a happier outer life.

III. Creative Design Versus Tradition

A. Originality, with fine arrangement and unity, results in frankness in the commonplace. Mere copying of style, on the other hand, is the line of least resistance, but leads to no real achievement. The creative architect makes new use of old material, and new combinations to meet modern needs and climatic conditions. He is not a slave to historic styles. The finest of the old is a rich inheritance and is a constant joy and stimulus to the creative mind.

B. The Relation of Building to Site

I. Proportioning of natural beauty and making the most of a view. Possibilities of the level lot and the hillside site. Relation of size of building to property, tendency to crowd the small lot with too large a building. Evolution of building design from the ground plan. Lines of walks and drives in relation to building and grounds.

III. Residential Architecture

A. Adaptation to climatic needs; floor plans for good "circulation"; economy of space, convenience, sunlight and air, beauty of proportion. Exterior through fine design expresses interior comfort, individuality and individuality.

IV. Proportion

Proportion is the most important Principle in Architectural Design. The correct proportioning of widths and lengths in the ground plan, the width to height in the facade, the story divisions, size, and spacing of windows, doors and moldings are all matters of scale adjustment capable of the greatest beauty and refinement. No surface enrichment will compensate for lack of interesting proportion in line and area. The Parthenon and the Companile of Florence are supreme examples of proportion. Fine proportion will however dignify any structure, a little house, a shop or a garage. We find different degrees of excellence in proportion; one building is good, another much finer, and so on up to the supreme example.

V. The Elements of Line in Architecture

The roof lines, chimneys, balconies, the staircase, doors and windows. Lines of opposition as in Egyptian architecture, or in any doorway with posts and lintel; lines of transition as in the bracket; lines subordinated to bilateral symmetry as in the Taj Mahal. We find rhythm of line in the old Roman aqueducts, in cathedral interiors, in the beautiful cloisters of Montreux, Viterbo and St. Trophime at Arles and in the cathedral and tower of Pisa—in all of these rhythms in fine spacing. Mosaic frieze, wood carving, and iron grilles often give good examples of rhythm.

I. Notes, Color and Texture, III—The Importance of the Garden, VI—Town and City Planning.

II. The Archdiocese of California.


Editor's Note—We take great pleasure in cooperating with the Chairmen of The Division III of the National Federation of Women's Clubs to present this series of illustrated articles on the Appreciation of Foreign Architecture to our readers. In publishing this month the introduction and first part of the author's study we hastened to announce the course before the clubs of the state settled down to work; and therefore try to save our next number, 29, to extend the series. Our plea is to direct attention each month to page 29 on which we are now running Illustrations and articles representing the American Institute of Architects—the real authorities on architecture and its perfection in the United States.

Mr. Robin Hunt whose exuberant speech on California Architecture was heard in the November number is a leading member of the Southern California chapter of A. I. A., and Vice-President of the A. I. A. With Mr. Hunt were Mrs. Patricia Myron, Mr. Ayars and Mr. J. M. Cheney, three of our Bay Area men in architecture. Mr. Steven Hunt is on the jury of the Palo Alto Project. Mr. Olmsted and Mr. Cheney as civic planners act on this jury which is looking into the worth of comprehensive city and architectural design. The Editor has been invited to the 

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The attitude of the American Institute of Architects toward competitions

Since its foundation, more than fifty years ago, the American Institute of Architects has given much attention to the conduct of architectural competitions. These contests, in which the direct selection of an architect could not be made, were for many years conducted without proper regulation and often in disregard of the interests both of the owner and of the competitors. The owner, totally unfamiliar with the subject, sought assistance, without skilled assistance, to prepare the program, laying down, or more frequently ignoring, his requirements. With the growth of the country, the increase in expenditures for public and private buildings, and the increasing number of architects, the evils of ill-regulated competitions became more marked. Programs varied from loose and careless forms, difficult to understand and often open to the suspicion that only the initiates knew what they meant, to over-elaborate forms necessitating useless study of details and needless drawings. These instituting the competition often had no legal authority to pay any competitors, still less to secure written contracts. There was great economic waste, the total cost of participation exceeding the total net profit resulting to the profession from the fees secured through competitions.

Architects have learned that the outcome of a competition is governed by well-defined agreements, is largely a matter of chance. The owner has, to be sure, a choice of designs, but he has difficulty in making the whole competition or to obtain the best building than if he selects his architect directly guided by the results previously achieved by the one he is considering.

When a competition is necessary or desirable it should be of such form as to establish equitable relations between the owner and the competitors. To insure this:

1. The program should be clear and definite, and the statement of these terms, because it must be set down in technical terms, should be drawn by a familiar with the architecture of the building. The owner, for his own protection, should insist that the agreement contain the criteria of judgment to be used. Those of the owner and the competitors should be definite, as becomes a statement of business relations.

2. The agreement should be based on knowledge, and since ideas presented in the form of drawings are intelligible only to the mind, judgment should not be rendered until the owner has received competent technical advice as to the merits of these ideas.

3. To sum up: To insure the best results a competition should have (1) a clear program, (2) competent competitors, (3) a business agreement, (4) a fair judgment.

Traditions and Materials

Address of Myron Hunt, given at the 55th Annual Convention of the A.I.A., 1927

(Continued from September Number)

Recently, particularly in the last decade, there is a noticeable influence caused by the large influx of Europeans, southern Europeans, Italians, Portuguese—so that we have a new influence that is going to affect our architecture—the traditions of Europe.

The influence that is represented by climate, the desert and irrigation, is perhaps the strongest—far stronger than any racial tradition. The Canadian Hills just north of you are perhaps the oldest mountains in the world, while our Sierras on the west coast are the newest mountains in the world.

The sand and gravel coming down the waters represent the erosion that occurred everywhere in the early stages of the world's history. Our rivers are so full of sand they can't run dry. Those of you who have been out there will understand what I mean.

The Live Oak and Sycamore are our trees. The Live Oak is as wonderful as anything that is dark and green and big, and doesn't drop its foliage, can well be. The natural result of recent settlement has been to bring the Mediterranean and other exotics to the southwest, none even that are not as fortunate as the better Mediterranean things.

In regard to the influences that are the result of the materials available, the first to mention, wood. There is substantially no wood in the southwest, in portions of Arizona that is available for building and our principal comes from the eastern coast. The hilly areas of the north are going and we must fall back on more permanent materials. Brick-making clay we have, of course, there are to my knowledge only one or two districts where there is a clay that produces such a characteristic local brick as the Cambridge brick, and unfortunately even that is not yet appreciated.

The development of the more elaborate clay product, terra cotta, is thoroughly under way and the work of developing polychrome terra cotta is under way. However that can hardly be called anything that represents local color because it is developed without any color.

We have clays that make tile roofs, and we need tile roofs in any such atmosphere and climate as we have to work in.

The Franciscan Fathers used the Spanish method of molding red tiles by hand, molding over hay, high of the sun, and we have in California, fortunately, developed within the last few years, two or three craftsmen who are making a good living, being rewarded for their craftsmanship, from the production of hand-made turntable (I am glad to say), well-colored, clay tile for roofs of the type that will age and that will gather moss, where it isn't too much of the number of the moss, or will gather soil and dirt to take its place.

There is one thing that ought to be mentioned and that is, the sunlight of the west. We don't have to take account of it. We burn oil and consequently we get very much less soot, very much less of that type of soot that clogs the buildings.

The building material we have in plenty is sand and gravel. I want you to feel that it is not sand and gravel, and certainly the results of that naturally and properly are going to produce the local color which is particular in in a constantly distinctive note in our architecture.

The Franciscan Fathers, building of the period, published that they were never using mud for mortar. They built very thick walls. One reason was earthquake conditions. Well, the reason really was that the buildings are stunning. We have made the mistake of two dimensional copies of many of our buildings without the characteristic things that you have to say. Of late there has been slowly developing, as a result of recent processes, a series of building materials made of various walls. I have built one building with a thirty-inch wall. The outside was five inches thick, inside four inches thick. The walls are fourteen inches wide, leaving twenty-two inches for an air space. This is the result of the things that is a natural local development. It gives those revealing and that character which the strong sunlight of the southwest demands.

The lack of snow makes it natural in domestic buildings to keep them close to the ground. If in the east build a country club to be used almost entirely in summer, you just naturally walk right in from the green to the building with no going up a flight of stairs. Characteristic thing in building anywhere in the Mediterranean district is that you get under the overhang, is that you walk right in off the ground without any flight of steps. That possibly affects the character and design of all the things that we do naturally in the southwest. It also gives us an opportunity to spread a plan out. So we need not have to spend so much money to get below it, five, six or eight feet underground. So since the frost is not against our problems the same amount of money per cubic foot can be used to spread out.

The plastic result of building that follows these lines and uses these natural materials, produces a comparatively white wall which is characteristic of all sunny countries. Since a white building throws off the sun, it is the logical thing to build a white building in the desert rather than a dark one.

Then the black, exceedingly black green of our evergreen with our red roofs, seems to tell the story of what is characteristic in the really typical buildings of the southwest. Along these lines we are trying to develop a certain local color of our own. The worst things are very much worse than your very worst. We have the temporary building of Hollywood and we have worse than Hollywood in the temporary homes.

Forty-five years ago Goodhue went around the world with James Waldron Gillespie, just before I went to California. A year or two later Goodhue published his drawings of the Gillespie Villa, at Santa Barbara, and my first pilgrimage was to go to Santa Barbara and see the house and then it is obvious that any one else Goodhue had an opportunity to study the possibilities which climate conditions and

DETAIL OF THE BLANEY HOUSE ON PAGE 29. ARCHITECT—THE LATE WILLIS POLK

"From Domestic Architecture in Europe" by WINSOR SOULE, SANTA BARBARA
foliage gave him. His publication of his Mexican photographs and of his Gillespie Villa helped us all. Now that he has gone, there is still being finished in Los Angeles a building for which we are hoping great things. It is the library of the city of Los Angeles, a drawing of which is in the room next to us here.

I jumped in my shoes when I saw the drawing, because he had stuck a bunch of foliage out in front of it. The foliage isn’t there, but let us hope that there is space for it. It is a nice thing to be able to say that in fifteen years’ time all the foliage which you see on that drawing could be there. He appreciated the value of foliage and helped to teach us its value. We are going to miss him greatly. These are the lines we are working on. We ask you to have patience with us as we make an effort to develop these natural local characteristics, the possibilities of which we see. Thank you.

ARCHITECTURAL CLUB

THE following letter received from Mr. Bernhard Hoffman, chairman, Architectural Advisory Committee of Santa Barbara, is indicative of what our part as a club might be in helping that stricken city to rebuild in an acceptable manner. It is the intention of the Executive Committee of the Club to gather together all possible material on small house architecture, especially of Latin origin, and make it available to Mr. Hoffman and his committee. Club members who have such designs available are urged to inform the Club Secretary. The Small House Planning Service of the Club is also pledged to help in any manner possible.

Mr. Harold O. Sexsmith, Secretary, Architectural Club of Los Angeles,
Re Small House Service Planning:

Dear Sir:
The Architectural Advisory Committee of this City is establishing a Small House Service Bureau.

We are familiar with the fine work you are doing and in addition to the results of the local competition, we desire to present to the public of Santa Barbara suggestions which you have developed in Los Angeles, and there-

fore would welcome an exchange of ideas in this connection.

You will understand our needs in this matter and all available reference material on this subject which you can spare will be gratefully accepted.

Yours very sincerely,

Bernhard Hoffmann, Chairman.

P.S.—You will be interested to know that Mr. Virgil D. Westbrook, Architect, of Seattle, Washington, will have charge of this department of the work.

ANOTHER COMPETITION

ANY Club Members have submitted designs in the competition just closed by the Los Angeles Home Builders, Incorporated, on exhibition where the general public may see them. Southern California and especially Los Angeles, through the many competitions recently held here, has done much to advance the art of small house design. Myron Hunt, Summer Spaulding, and A. M. Edelman were the judges in this last competition and we are certain their findings will be satisfactory to all who enter drawings.

CALIFORNIA OAKS HAVE INSPIRED THE ARCHITECT TO PRODUCE IN TRUE CALIFORNIA RENAISSANCE STYLE. SEE ARTICLE BY MYRON HUNT, OPPOSITE PAGE.
ARTS AND CRAFTS SOCIETY

By MARION HUGHES CLARK

POUDLY, we put our new address at the top of the page, that SOUTHLAND has given us in the interests of the Arts and Crafts.

Mr. Hewson treated us beautifully at 3508 West Seventh Street where we share his place with him the beautiful high shop, all iron grills and magnificence. We are proud because the place at 2571 is an indication of our growth (and of Mr. Hewson's) in that we both need a place all our own.

Our friends will have to seek us out— not that we are hidden or hard to find. If you have found Marshall Laird's Studio, that has only a number in its exclusiveness, you will find our modest little place two doors beyond. It is the kind of place you have hunted and found in any city that has grown artistically.

You were rewarded for your effort by finding beauty and perhaps you met the artist or craftsman who designed and executed the piece for you.

There is a vast difference between the commercial arts and crafts and the products sponsored by the Arts and Crafts Society. In the latter case the article in question must be passed upon by a jury competent to judge. Each of our managers, one of us fortunate in securing a trained craftsman. You will be glad to know Miss Viva Unick who comes to us from the University of Wisconsin.

The third item of interest to our readers is that we expect the December number of California Southland to have the Arts and Crafts emblem at the top of the page. If you are in mind anyone who is clever in design, please pass along the following announcement:

"A contest in designing small emblem to be used by the Arts and Crafts Society as a stick- er, letter-head, etc. is announced. It may be a conventional bird, boat, anything on land or sea, in air or water. It should be simple and direct so that the winning emblem may be reduced in size to an inch."

"Prizes: Mr. H. L. Hewson offers a hand-woven dress pattern for first prize. Mr. Porter Blanchard will give a second prize of half a dozen hand-made spoons."

"The contest closes November first."

"The design should be placed in a sealed envelope without a name. Another envelope containing the name should accompany the sketch. The outside of each envelope will be numbered. The contestant's name will be taken at random and all but the two winning ones selected by a jury will be returned."

"Address: The Arts and Crafts Society, 2871 West Seventh Street, Los Angeles, California."

THE EISTEDDFOD

233 Magnolia Ave., Oxnard.

July 16, 1925.

Editor California Southland,
Pasadena, California.

Enclosed you will find a statement, made out hurriedly at our request and signed by Mr. Hokin, Secretary of Community Service, Oxnard. Mr. Hokin is the third Community Service Secretary we have had in Oxnard. The first, Miss Josephine Randall, of Stanford University, was organizing secretary only. She remained here for several months and interested the people of the town and surrounding territory in organizing Community Service, Inc., which grew out of the war activities. The community was organized in this manner and Mr. Tom Deering, who is now in San Diego, was the first resident secretary. He organized baseball clubs, tennis, handball and many other activities.

When Mr. Deering resigned to go to a larger field Mr. Fred Hokin was called to serve as Community Service Secretary. His work he has outlined in his own words and will appear in a later issue. The work of the Art Department, of which Mr. Arnold has been chairman for the past two years, grew out of the Eisteddfod work, as did other organizations of the people which bid fair to be permanent. The first organization was the Choral Club.

A brief summary of the work of the Art Department of the Eisteddfod: During the first year's contests held in fine arts, photography, needlework, commercial art and ceramics, and thanks to Mrs. Leighton, who visited here just previous to the Eisteddfod, an exhibit of paintings by artists of Los Angeles was sent up. From this collection, the community purchased by popular subscription and choice Mrs. Leighton's original sketch of "Desert Blossom," to remain as a permanent memorial of the "First Ventura County Eisteddfod."

EISTEDDFOD SONG

(1)

Master minds have studied
And planned enduring peace.
But humble men have started
A work which shall not cease.
An ancient word has furnished
A name for what they do
Those who rouse the people
To cherish what is true.

CHORUS

Eisteddfods, eisteddfods,
They're meeting everywhere.
And those who love the highest
Their time and money share.

(2)

In little village hamlets,
In cities, grand and gay,
The people all are gathering
In friendly, common way.

Art, literature, and music,
In these they gladly vie;
He profers great style.
Who wins no prizes high.

(3)

When art and letters triumph
And music hath her way,
Then men shall kill no longer
And Mars will sink away.

Then lend a hand, my brother,
And raise our emblem high.
We'll bear it to all nations,
Beneath the vaulted sky.

GERTRUDE THOMAS ARNOLD.
(Copyrighted in 1925 by the author.)

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The four corners of the nation were combed for men of proven ability to direct, design and develop Palos Verdes, not only to its present state of perfection, but to carry it forward to ultimate completion.

The following men are responsible for the entire direction of Palos Verdes:

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General Mgr. Palos Verdes Estates

**COL. J. C. LOW**
Assistant to General Manager

**R. E. BROWNE**
Mgr. Palos Verdes Water Company

**LAWRENCE HUSSEY**
Chief Engineer

**FREDERICK LAW OLMSTED**
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**JAMES F. DAWSON**
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**TECHNICAL ADVISORS**

MYRON HUNT, Pres. Palos Verdes Art Jury

DAVID C. ALLISON
Vice-Pres. Allied Architects Ass'n, Los Angeles

ROBERT D. FARQUHAR,
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In these men, and these men alone, is vested the authority to supervise and direct the huge program of development as laid down in the original plan. All the exclusive and desirable features that are now evident in Palos Verdes, together with those still under construction, have been and will be completed under individual supervision.

Sales and selections—already amount to more than Seven Million Dollars. Two and Three-quarter Million Dollars worth of improvements are actually installed. Another Half Million Dollars is appropriated for the balance of this year. Further funds will be made available as development progresses to finance the general improvement program which will total in all some Nine Million Dollars.

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With this group of men—with such financial stability—with such assurance of permanence—with government recognition which comes with the recent granting of the Palos Verdes Estates, Palos Verdes now takes its place as CALIFORNIA'S PREMIER SEASIDE COMMUNITY.
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ttractive tract. Practically all other houses are larger.

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two baths, two maids' rooms and
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garage. Brick terrace. Lot 100 ft x
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venient to private school, bathing
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C. M. Taber, 1519 Bath St., Santa
Barbara. Phone 2452J.
SOUTHLAND CALENDAR

A. Schmidt & Son

CLUBS

VALLEY CLUB, PASADENA: The announcements for November are: November 4th, second Monday of the month. Each club serves a menu of its own. Each club has its own club house where refreshments are served.

ANNAKLE FAVORS, PASADENA: Monday evening, November 11th, Mr. and Mrs. John Acton will entertain at a cocktail party in their home. Each club serves a menu of its own. Each club has its own club house where refreshments are served.

LOS ANGELES ATHLETIC CLUB: The dinner dance is arranged for the second Friday of the month. Each club serves a menu of its own. Each club has its own club house where refreshments are served.

SAN GABRIEL COUNTRY CLUB: The dinner dance is arranged for the second Thursday of the month. Each club serves a menu of its own. Each club has its own club house where refreshments are served.

MOUNTAIN COUNTRY CLUB: The dinner dance is arranged for the second Thursday of the month. Each club serves a menu of its own. Each club has its own club house where refreshments are served.

PACIFIC COUNTRY CLUB: The dinner dance is arranged for the second Thursday of the month. Each club serves a menu of its own. Each club has its own club house where refreshments are served.

CUMBERLY, GOLF AND COUNTRY CLUB, SANTA BARBARA: Golf tournament for men is held every Sunday. The course is open to the public. Each club serves a menu of its own. Each club has its own club house where refreshments are served.

REYNOLDS COUNTRY CLUB: Golf tournament for men is held every Sunday. The course is open to the public. Each club serves a menu of its own. Each club has its own club house where refreshments are served.

WILSHIRE COUNTRY CLUB: The dinner dance is arranged for the second Friday of the month. Each club serves a menu of its own. Each club has its own club house where refreshments are served.

LOS ANGELES ARTISTS COUNTRY CLUB: The dinner dance is arranged for the second Thursday of the month. Each club serves a menu of its own. Each club has its own club house where refreshments are served.

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tion at the Los Angeles Museum. They were awarded as follows: The Medal for the best landscape in the show went to Edgar Payne for "Peaks and Shadows." Honorable Mentions in landscape were given to Ruth M. Bennett for "One Autum Day" and to J. McRafferty Thuesen for "Puente Hills." For the best figure picture in the Exhibition, the Medal was given to Clarence K. Hinkle for "Thoughts Awakening." An Honorable Mention to Val Costello for "Figure." In sculpture, the Medal was given to Katherine Decerio for "Dancer with Scarf," an Honorable Mention to Julia Brandon Wylde for "The Camellia Girl." Honorable Mentions for paintings were awarded to Michel Aloulh, Abstract Painter, and Marguerite Trow for "Present." For sculpture, Margarette Trow and Henly Liston were awarded the prize.

KATHERINE LEIGHTON is back from her extended stay in Montana, where she obtained a degree at above Lake McDonald, and where she achieved something extraordinarily fine for a woman in her line of work. She has been chosen to paint the last portrait of John Wilfred, its presentation to be held at the Wilfred Hotel during December.

ARTHUR HILL GILBERT spent several months in the Painted Desert recently and his impressions of that country on canvas are now on the walls of the Wilfred Hotel.

WILLIAM BITSCHLII intends to exhibit a collection of his latest Carmel studies in Los Angeles during December.

AARON KILPATRICK is still sketching in the neighborhood of Vancouver.

PRINTMAKERS SOCIETY OF CALIFORNIA held their Fall meeting at the Garnet Studio, 611 South Avenue, Pasadena, October 21. New prints were shown and Mary Garnet entertained comfortably with tea and delicious sandwiches.

WEST COAST ART ASSOCIATION, composed of women painters and sculptors, opened its Fall season with a meeting in September. An interesting and important series of exhibitions has been planned for the winter months, beginning with the Club's Annual Exhibition at the Southwest Museum in November. This will be followed by one at Carmel House, Pasadena, in December, and the Hollywood Library in January.

EVELYN MUNN MILLER of the West Coast Art, Inc., was awarded a landscape prize at the State Fair in Sacramento for her painting of Mount Rainer, "The Timber Line," representing an uncapped Rainer in the evening light with dark pine trees in the foreground.

WILLIAM NELSON WARNER of the Glen-
vale Art Association was awarded first prize of a group of six paintings that were the winners of the Ten Federal Art Prizes. She exhibited at the Kibler Club in Santa Barbara in October and will open an exhibit at the Museum Inn, Riverside, for the next two weeks of December. She is curator of Art for the Tuesday Afternoon Club and member of the California Art Club.

JOHN W. COTTON, who spent most of the summer in the mountains, has completed a painting of "High Sierra to be entered in the coming Panama-Pacific International Exposition. He has been conducting weekly classes at the Pacific Palisades and in Glendale.

LOUISE EVERTT, former secretary of the West Coast Art Association, is having a wonderful period of study at Fontainebleau, France, sculpturing, painting, and traveling through all of the neighboring quaint villages, and spending weekends with Helena Rublar in Paris.

DONNA SCHUSTER, vice-president of the West Coast Art Association, captured first prize for figure painting at the Sixth Annual Exhibition of the Art Students, with her fine and vigorous study of a girl among South-ern. 

Music

THE PHILHARMONIC ORCHESTRA of Los Angeles, W. S. C. founder, Walter Henry Rothwell, conductor, during its seventh season (1926-27) will give fifty concerts in Los Angeles and thirty in other Southern California Symphonic Series will consist of fourteen pairs of concerts, renditions beginning at 2:30 o'clock and on Saturdays at 4:30, respectively. Saturday night concerts will be repetitious of the program given on the preceding Friday. Fourteen Popular Concerts will also be presented on alternate Tuesdays in Brinkman Hall. The first Pacific Coast Sunday afternoons and Saturday evening Symphony Concerts of the season will be given on the 4th and 18th, 25th and 27th. Felix Sal-
mond, English violin, will be soloist at these concerts. The Los Angeles concert will be given in the Philharmonic Auditorium, Fifth and Olive streets.

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WE WILL ANNOUNCE

The opening Monday, November 2, of our Pasadena Shop will provide you with a stock complete of the latest English, French, Italian, Spanish brocades, brocaded linens, chintzes—glazed and unglazed—cretonnes, etc., with the services of experienced decorators always at your command. Showrooms filled with the finest examples of European and English furniture, both modern and antique; Porcelains, glass, paintings, prints,—in fact, a veritable treasure house.

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world, addressed the club on "Women as a Factor in the Scheme of Things." The History and Future of the Strat- 
optimist Club are working on the projects for the Rehabilitation of the Casa Adore, recently acquired by the Southwest, 
Museum, as a permanent home for British- 

L A I N E  B A R R E T T  G R E E N W O O D  
Here Current Review talks last 
month. The nurse, also a writer, had 
her first story published in this month's 
The Pasadena VIEW will be given the third Thursday of each month. It will be called the Bittmore- 
times will take place the third Saturday of each month, in the music room, at 11 o'clock.

Pomona College, Claremont  
POBSON COLLEGE, Claremont. An- 
nouncement has been made of the adop- 
tion of the group-college plan by Pomona College and the incorporation under the 
laws of the State of California of the "Claremont Colleges Corporation." The educational institution will henceforth be known. 

Pomona College offers the opportunity for the 
group of institutions which brings into America for the first time the plan which 
exists in Oxford and Cambridge, and to which will be added foundations in move- 
later. Several hundred thousand dollars are available in land and buildings for the 
formation of an institution of the group to be known as Scripps College. Dr. James A. Blussell, President of Pomona College, who conceives this as a unique opportunity for 
University of California in December to investigate educational organizations 
therein, and to consider the advantages of this development.

RESIDENTIAL COLLEGE sponsored the 
first of a series of artistic programs in the Greek Theatre in conjunction with the 
Los Angeles Philharmonic Orchestra. October 23, 24, and 25 at the Greek. The program, 
consisting of approximately eight thousand dollars 
will be used toward the foundation of 
an institution of the group to be known as Scripps College. Dr. James A. Blussell, President of Pomona College, who conceives this as a unique opportunity for 
University of California in December to investigate educational organizations 
therein, and to consider the advantages of this development.

Santa Barbara  
GREENWICH, Connecticut, Saturday, 
Nov. 7—afternoon and evening—"What 
Price Glory," written and directed by the 
Frank Huntington. A benefit play for the 
Biltmore-Discus, an organization to be known as the "Women's Society of the 
Biltmore-Discus," is the subject of the 2 p.m. and the 7:30 p.m. shows. The program 
will be to be held in the Biltmore Hotel. With an original production by C. C. Clem- 
ents, the program is expected to be a short 
and by the 2 p.m. shows. The program 
will be to be held in the Biltmore Hotel. With an original production by C. C. Clem- 
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NO. 71, VOL. VII NOVEMBER, 1925

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California Southland is published monthly at Pasadena, Cal. Copyrighted, 1925, by M. Urmy Seares.

Subscription price $2.50 per year, $1.25 one half year

Ralph B. Urmy, Jr., Advertising Manager
California Southland, Pasadena, California

Mrs. D. B. Sebastian, 2110 W. 7th St., L. A., National Representative

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Seventh Floor
ROMANCE AND THE BACKGROUND OF PAINTING

By Richard Walgrave

At Exposition Park, Los Angeles, there is rising a new building for the housing of Art. Like the new green of the winter's wild grass pushing up through the dry mat of brown which covers our summer hills in California, this new building springs from the seed of past endeavor and finally will enclose the old museum and cover it with a new beauty.

Entering the unfinished rooms now being constructed in close affiliation with the Art Gallery we have haunted for years in search of sustenance for growth in Art, the youth of Los Angeles may now experience the sensation one receives from the rooms of the Metropolitan in New York, or one of the stately palaces of Europe inherited by the people from their fallen rulers and now devoted to Art. There is a dignity undisguised by their present cluttered condition, and a stateliness that foreshadows their use as shrines for the best in all the arts. Those who know what the whole world has to offer in architecture; those who have through years of study acquired a knowledge which fits them to be trusted with our civic and semi-public buildings, have designed this new structure and the wealth of the ages of art gone by is embodied in the new art building.

What shall we place in these handsome rooms that will prove worthy of the new surroundings? Greek after Greek studied generation after generation to perfect the simple mouldings of Greek Art. The ancient orders, in fluted columns, foliate capital or stately architrave are ours today and their proportions form the key to good design. But who shall set the standard in the art of painting on this western shore where all the beauty and romance of California are waiting quietly for a master's brush?

The Harrison collection, which has been growing steadily, is now hung in the old rotunda, and will be seen to better advantage in its new room. Half seen in the poor light, it has set the pace as one entered the other galleries, and has helped to confirm the judgment as one left. Selection has been made in these illustrations of enough examples to show the quality of this American collection. Thousands of eager visitors thronging this museum of history, science and art weekly and this part of the west is becoming familiar with the best this country has evolved.

In the art gallery to the north has been exhibited this last month paintings and sketches by artists and students which show the trend toward figure work and serious study of something more than atmosphere with sunlit Sierras bathing in its flood.

Life in the crowning grace of any landscape, and the great paintings of California will be the work of the men and women who can put their own deep feelings and imagination into the landscape or can resurrect the romance of the past and make it live again on canvas or in some other concrete form. There is hardly any landscape background on this coast which cannot be legitimately peopled with romantic story if our painters but knew the traditions of the state and had mastered the representation of the human form divine. White plumed conquistadores riding up El Camino Real unpaved, and leading to unknown rivers, undiscovered bays! All the traffic of the seven seas, all the nations of the un pictured Orient, and all the life of intermingling races swarm upon this western edge of the world and call aloud for masters who will strive to do for painting in America what the Greeks did for architecture long ago in Greece. We have but begun to feel for art in southern California. The Harrison Galleries of American paintings form the touchstone not only for our own painters to test our progress, but for the layman as a safe environment.
from which to judge of local work.

Mr. and Mrs. William Preston Harrison of Los Angeles are the donors of the Harrison Gallery of American Art, which is their gift in perpetuity to the Los Angeles Museum of History, Science and Art. This collection of paintings is to be installed this month (November) in the new gallery which has been built in the first unit of the new Los Angeles Museum. The room has been planned to accommodate forty paintings, and will be in every way a suitable gallery for the exhibition of this excellent collection of paintings.

Mr. and Mrs. Harrison have thus far limited themselves to contemporary American artists,—those artists who are outstanding in the field of American art. The list of paintings which have been given to the Museum for the Harrison Gallery will be changed somewhat when the new gallery opens, since one of the stipulations governing this gallery is that in certain groups of paintings, as provided by Mr. Harrison, a given canvas may be withdrawn and replaced by a better example of the same artist's work; in another group, a canvas may be withdrawn and replaced by a canvas by a more important artist. This latter group has, at the present time, received its last replacement. From now on the paintings will be replaced only by others of the same artists.

The formal installation in the new Harrison Gallery is to take place in November, 1925.
ALFRED NOYES has put romance and joy into the streets of London through the music of his “Barrel Organ,” and has sounded the call to park-land and pleasure in a crowded district where Nature is no longer primitive or unadorned.

“Come down to Kew in lilac-time (it isn’t far from London)! And you shall wander hand in hand with love in summer’s wonderland; Come down to Kew in lilac-time (it isn’t far from London!).”

In our modern Tourist-land, spread as it is over all the world and made up of picturesque bits from every country, there is a glamour that knows no limits of geography. It grips different people in different places; it finds its purple cities in new lands or in the old. Peasants living on the Isle of Markam knew not that they were picturesque until the tourists told them so, and the southland of California, which now contains over a million and a half inhabitants who can no longer be called “tourists,” is as loath to let go of its character as a part of Tourist-land as is an adult to acknowledge himself no longer young. Glamour and romance, found here, or brought in the hearts of tourists and homeseekers journeying to the “land of heart’s desire,” have impregnated the place with an Aladdin-like atmosphere and great caravansaries, hotels and little inns along the railroads are keeping the illusions alive. Grateful indeed are all who love this lovable country for the sheer beauty of Samarkand when a full moon rides the sky of California, and for the mystery and the restfulness of El Encanto set high above the seagirt hill city of gray, old Santa Barbara. These things have become world-famous, and they are a part of the romance of tourist-land.

THE COVER PLATES

THE Art of Painting carries the beauty of the world from country to country. It is the best messenger and guide to Tourist-land. Artists who have mastered technique and have at their command the art knowledge of all nations for a background arrive in their maturity at a point where they can represent on canvas that glamour which lures but eludes the untrained. At Vista del Arroyo Signor Kievits has introduced us Signor Favia of Venice who as a painter has arrived at that enviable place in his career. With imagination he has absorbed the beauty of Italy, with love and skill he has placed it on canvas for us in California. With generous wisdom Mr. Jules Kievits, who is an authority on European art of today, has multiplied the pleasure of California many thousand fold by loaning a Favia for our cover.

When this teeming tourist-land of ours has settled down to live in the beauty we have just begun to add to by beautiful building such as is being done in Santa Barbara and in Palos Verdes, our painters will have arrived at a skill that can show the world the beauty and the glamour of romance and life in California.

Our vistas of the Arroyo with blue hills of our Sierras in the distance and the sycamores, the oaks and eucalyptus for setting, form a background for our model that is not surpassed in any other land. To Hollywood has come a host of handsome typical Americans who can enact as do our Pasadena Players an historic scene or modern pageant for our inspiration. The stage is set for beauty, let us make our own fairyland.

PURPLE AND OLD-ROSE PETUNIAS GROW IN GREAT JARS OF BLUE-GREEN TERRA COTTA AND THE WATER LILIES ANSWER IN SOFT TONES OF ROSE AND BLUE. THE GARDENS OF SAMARKAND, SANTA BARBARA, OPEN FOR THE SEASON IN JANUARY, 1926
The Little World
By Stella Benson, The Macmillan Company

Men are forever setting forth on tours to a land, depending upon what their vits to pay their way. Frequently the extremities to which they find themselves temporarily reduced, while serious enough for the moment, afterward furnish entertaining material for the books they write on how they did it. But it is a rather risky means of courting adventure and seeing the world, so the average female traveler does not attempt to go that way. When not an illusionary venture, as in the case of Stella Benson, the witty and vivacious authoress of "The Little World." Such was her start toward the Orient that while her purpose tenuity offered to visit foreign countries, off she went with nothing extra in her purse, but now and then in her brain, waxes as alchemy for transmuting her varied experiences into sparkling matter certain to win the delighted ear of many readers.

Once begun, this young woman's tour of the Orient has continued, and instead of being stopped eventually, has become, in her own words, "a paperbacked romance of life," a sweeping story of the triumphant descent into the Orient and back to Western civilization. In China she acquired a husband, after which two went instead of one. Her adventures singly at first, and later communally, light and deftly sketched make up the entertaining contents of "The Little World." These sketches, relating to the strange sights and scenes she witnessed are constantly enlivened with a flow of facetious comment and yet discourses of visions able to dig beneath the surface of these strange modes of living in foreign lands. And sprightly though her style is, it is always rational and sensible, with finish and solidity so characteristic of the best English writers, both men and women. Her keen observation and amusing manner, it is nearly difficult to speak of any portion in the superlative degree. There is a meritorious account of a trip in the Orient in a Ford that is as temperamental an operatic prima donna. Even if it did go by the aristrocratic name of Stephanie, it displayed all the shifting whims of any common Lizzie. Another motoring tour, related in an equally diverting manner, was taken in a Panhard with a native chauffeur through French Indo-China, and this time the chauffeur was the focus for Miss Benson's rays of wit. This lady keeps her literary tools in the best of order, sharpened and highly polished, hence there will be no moments of boedom for the readers of her book.

What's O'Clock
By Amy Lowell, Houghton Mifflin Company

Power, prestige and preeminence are fleeting attributes in the procession of human affairs. Euphoria rises and falls; dynamism wax and waned and in the waning produced an heir in Amy Lowell to sing its swan song. Her predecessors would surely have sagged at the manner of her singing, blending as it did, the qualities that the ancients courted them, with the spirit of her own iconoclastic age, and a decidedly pagan flavor. We have to account for the paganism by assuming that some of the roots which came to the flowering of her genius extended back through the centuries, to the slopes of Mount Parnassus, where they absorbed the same atmosphere that gave life to the English school. The little volume entitled "What's O'Clock," contains the poems written during the last four years, from which one can see that in them she gave her noblest conception of her art. We have to confess to an ardent and lingering affection for her poetry, for tripping metrical divisions; for rhyming syllables, and harmonious connection between sound and sense. Frequently their submission to the compelling charm, and artistic craftsmanship of Miss Lowell's free verse, must be taken as a valid tribute to its power. Its technique, we are in no position to discuss, but its effect must be clear to the most superficial reader, who has any love for poetry at all.

In these verses there is revealed the brilliant mind of one who loving woman, after years undemanding, has looked the universe squarely in the face and deliberately chosen an attitude with which to view the world. This choice, employed like a gleaming shield to protect her from what she saw. Equipped with this shield she could make her poems valuable as an interpretation of art and life, constantly appealing to her reader's feeling for truth and beauty, while keeping her own emotions under strict control. Her heart in functioning as it should for accomplishing her purpose was guided by a mind calmly balancing prose and poetry as well as prose, thus discreetly wrought contains the magic password to a realm whose existence is denied by the sober senses, and the human soul knows the sober senses lie.

Soames Greem
By Mrs. Lyman Larminie, Houghton Mifflin Company

From the many excellent qualities in this most admirable novel it is impossible to select just the particular one most worthy of being emphasized. Miss Larminie has a style of pleasing suavity, enriched with a felicity of expression, rarely encountered in current fiction, by means of which she delivers matter of considerable significance. Her narrative is instinctively reposeful, deals with life as it is lived in an average English family. There are young people of course, and consequently, the life-force, that Shaw once discussed so vigorously, is busy attending to its affairs ever important to the work in and out of fiction. Its procedure is never twice alike, and in this particular case it arranges very serenely matters between several twists; the lovers satisfy torily and respectfully, so naturally, that we feel we are watching the absorbing affairs of a family connected with a number of English scenes. The dialogue is brief but invariably elegant and expressive and the book abounding in illuminating flashes of sly and penetrating humor, produces a pleasantly psychological effect.

The author otherwise extremely discerning, is surely mistaken in allowing one of her interesting characters at the end, a moment's self reflection. Miss Greem after hugging to her bosom for thirty years the trait of inscrutability, would so easily fling this to the winds, leaving the spot hollow and of the singularity concealed, bare to the gaze of even her dearest and nearest associates. This appears to us a weak place in this otherwise successful work of fiction.

Field Book of Birds of the Southwestern United States
By Luther E. Wymann, M.S. and Elizabeth Wymann, Houghton Mifflin Company

Many easterners fairly well acquainted with birds, but not thoroughly so, are ardent to the writing of this section, fail to find any trace of their favorite songsters, and end by concluding that the mocking and larks have this field to themselves. Later they may learn their mistake, but often, the enthusiasm so keen at first has the completely vanished. These people will welcome this convenient guide to the study of birds in the southwestern section of our country because it is a book of helping strangers and amateurs who are interested in so engaging a subject. In addition, it is a book of thorough scientific information to any student to delve more deeply into ornithology, if so inclined. In the introduction, which exceeds in the qualities of clarity and brevity, stress is laid on methods of identification, amongst which useful is the making and color, both equally misleading to the casual observer. The introductory matter also includes an instructive article on Life Zones, using Mt. San Jacinto as a splendid illustration of the topic, as this sharply defined and towering peak owing to its contrasts slopes, has an unusual number of these zones.

The authors of this book are well equipped for dealing with the subject, since one is connected with the city schools as assistant Supervisor of Nature Study, and the other is the Ornithologist at the United States Biological Survey. The latter even as a child was an ardent naturalist, and so despite his scientific knowledge, applies the same skill and patience, which wishes merely add to a resource to their list of pleasant interests.

John Macnab
By John Buchan, Houghton Mifflin Company

Practical jokers usually end operations, feeling decidedly foolish. Such would appear to be the attitude of everybody concerned in this story, with its scenes laid on the great hunting estates of Scotland. We suspect the reason therefore, is the consciousness on the part of the author that he has selected a theme not wholly in accord with his dignity. The entire matter might very well look to many Americans like a tempest in a teapot, merely because they would not be able to attach the same importance to a Britisher, of his hunting preserves, nor the heinousness in his estimation of his master's marksman.

John Macnab is the name assumed jointly by three eminent British statesmen, who bore by their actions to the subject radices one accustomed to the impulse to be wicked, a strain so powerful in the human race, that even St. Anthony was terribly tempted in his time by the same impulse. So these gentlemen, with many misgivings, it must be admitted, concocted crime, and how they saw it concocted with it makes an acceptable narrative that limps occasionally and goes somewhat lame in the end. But Mr. Buchan, being an alert and vigorous writer of high standing, more than repays for any straining on the nerves. The exhibition of this hide and seek affair through the rugged glen德尔 of the wild highlands of Scotland, a land famous in song and story for its
A FRIEND OF CHILDREN

She has lived; and the world is better for having had her cheerful outlook upon life, her kindly comment on life's foibles, and her sense of humor which could see the funny side of everything and turn its little joke to cheer us on our way. Behind the brave front which carried her in a new land the gracious manners and the courtesy of old New York and Boston, there lay a broad foundation of integrity which gave and demanded justice in all business dealings and in the lighter traffic of our social intercourse as well.

Where, in the stream of health— or fortune-hunters, pleasure-seekers, or adventurers upon life's river, set so steadily in westward course toward California, has there stood a firmer rock of sterling character than hers? Or when has old New England made a finer contribution to the wavering, fluctuating social status of our newer civilization on this Coast?

Unlike so many who have come to California as an escapade, a temporary respite from the social customs of the staid Atlantic Coast, she brought her manners with her and unconsciously she stood before the untrained multitude in street or public building with a natural grace that comes only from generations of good breeding and which marks one instantly as to the manor born.

That devotion to the life of her family, which in many cases has made our Californian population selfish and self-centered or morose, in her had blossomed out to lend its sweetness to the town in which she lived. The children of the neighborhood collected on her lawn to play beneath the

THE CHILDREN PLAYERS

The people of Pasadena have been gradually awakening to the realization of what the Community Players are doing for Pasadena. Not the least important branch of this activity is the children's department, started last March, under the direction of Miss Sybil E. Jones.

Every parent and teacher knows that it is the natural instinct of the normal child to express his thoughts—the pictures of his mind—in play. In being or action, and that it is essential to his all-round development that he should have this opportunity. The opportunity that this new movement will afford to cultivate self-expression, one of the most important and most neglected means of education.

The object of this organization is not to prepare the child for the stage any more than the object of manual training is to make carpenters, blacksmiths or machinists, but to develop constructively by directed work with other children the natural instinct of the child.

The children are not taught plays. A story is read to them and they play it out according to the directions given them along the lines of certain principles, but left to carry out those principles themselves.

By Hannah Huntington Peck

By Mabel Urmy Seares

Reprinted from the issue of February, 1921.
Men may rise on stepping stones of their dead selves to higher things. Not only may the lives of men so rise, but the habitations of men as well. As the soul of man, leaving the old, behind, strives ever for the finer and the new, so may a city, stepping from the wreckage of the past, gird itself with strength to accomplish a finer and a better self.

Santa Barbara has risen from its overthrow not only undefeated, but like Antaeus, with strength redoubled, because of a mighty purpose. The recreatéd Santa Barbara will be even more beautiful than the old. So she promised, and she is making good that promise. Homes in Santa Barbara have long followed architectural lines congenial with the Mission and the old adobes. Where else can one find such lists of charming small homes and equally charming large ones? But why should the charm of Santa Barbara be restricted to the residential districts? Can business houses be built from a beautiful as well as from a utilitarian point of view?

Santa Barbara says, "yes!" She does more than merely claim the truth of a questionable theory. She is proving that theory to be a fact.

State Street, with its so many mis-matched, un-beautiful buildings, belongs to the past. Calle del Estado rises in its place with fine new buildings, no more expensive than the old, but infinitely more beautiful, and just as practical. The new buildings with their tile roofs, tinted walls, and wrought-iron decorations are all examples of the Santa Barbara adaptation of the Spanish Colonial style. The Frenchian builders struck the keynote in the eighteenth century, and the builders of today are following through.

What will happen to these beautiful buildings in the event of another earthquake? They will stand as monuments to a farsighted community. The appearance of their city is not the only consideration in the planning of Santa Barbara citizens. The building code is strict, and it is being rigidly enforced. New buildings must be so constructed that sudden and unusual stresses due to earth tremors cannot break them. Each series of girders and supports must be tied together by a girdle of concrete. Concrete must fulfill certain requirements laid down by the building code. Plaster must contain a certain percentage of cement as determined jointly by the architects, builders, and brick manufacturers. All construction work must pass the inspection of the City Building Department. Santa Barbara realizes the necessity of strict municipal inspection of all building operations and thereby insures against the future. Buildings wrecked or damaged by the earthquake showed faulty construction, for the well-constructed buildings stood the test. Many of the old adobes came through uncathed, while many supposedly scientifically constructed buildings were wrecked. Honest, sensible construction will last, and Santa Barbara is building for the ages.

There are three organizations which have been working faithfully and efficiently toward "A Better and More Beautiful Santa Barbara." These are the Architectural Board of Review, the Architectural Advisory Committee, and the Plans and Planting Committee of the Community Arts Association.

The Architectural Board of Review consists of three architects and two laymen interested in public affairs. These men were appointed by the City Council from a list of names submitted by the Community Arts Association, the Architects of Santa Barbara and the City Planning Commission. The Board was then established as a sub-division of the City Building Department and began to exercise its function on July 16th. It acts in an advisory capacity as all requests of building permits are submitted to the Board of Review for consideration as to elevation. In other words, it has the opportunity of suggesting to the owners the fitnessness, the appropriateness of the proposed building both as to itself and as to its harmonious relationship to its neighbors. If the owner does not concur in the suggestions made by the Board the owner may appeal to the Council and demand the issuance of his permit. This gives assurance that the suggestions made by the Board and the reasons for them will be considered.

It is significant that while the Board has so far considered some 300 building permits there has been yet no case where the owner has refused to consider suggestions and where the Board has failed to make progress and where the Board has not furnished the appearance of the building as regards its relationship to the community where the ideals of fitnessness and beauty are already very high.

The Architectural Advisory Committee is composed of prominent business and professional men of Santa Barbara. To this committee chiefly, is due the credit for planning and engineering the Architectural Board of Review. It is in the Community Drafting Rooms of The Architectural Advisory Committee that the suggestions of the Board of Review are worked out.

The Plans and Planting Committee of the Community Arts Association was organized for the purpose of helping small home builders in planning and landscaping their homes. Evidence of the work of this committee may be seen throughout the residential districts of the city, making those parts even more beautiful than before. This committee is the oldest of the three and was the pioneer in rehabilitation work.

Upon these three has fallen the burden, and they have responded with an enthusiasm and a vigor which does not question the viability of failure. And bound together by a great purpose and kindled ideals, each doing its particular duties, and all striving toward one end, they shall not fail.

Santa Barbara has issued a challenge. What she is doing, other towns may do, if the citizens will but demand that their artistic tastes be pleased rather than insulted as they go through their business sections. Go and see the business sections of Santa Barbara. Walk the length of Calle del Estado and see the beauty and the individuality of the new buildings, and you will realize how well Santa Barbara is rising above her dead self to higher things.
A CHILDREN'S spring Festival, combining the most picturesque elements of the old English dancing, was held in Alameda Plaza on Saturday afternoon, June thirteenth. Under the fronds of the palm trees, under the soft fringes of the peppers flitted the bright figures of the children, and in the afternoon light the young people's orchestra played and children's voices were lifted in the folk songs of the old world. A charming feature of the afternoon was the Scandinavian wedding feast given by children from the McKinley School in Santa Barbara. In a quaint series of three groups of dances, the children in brilliant Scandinavian costume carried out in pantomime the merry customs of the wedding. The Clerbois Preparatory Orchestra which is composed of many young players in the city performed delightfully the "March from Athalia" by Mendelssohn, "Hindu March" by Sellonick and "Symphony in D—Third Movement" by Haydn, and the children's chorus led by Miss Mary Overman, and trained by teachers from the public schools sang "Now is the Month of Maying," "It was a Lover and His Lass," and "The Blue Bird's Message."

Several sprightly dances were given by pupils of Edith McCabe of the School of the Arts but the principal feature of the afternoon was the Maypole dance in which over one hundred girls participated. The many colored streamers winding in and out, the light tripping movements of the children and the spontaneous delight of the audience gave the afternoon a blithe simple air of gayety. Robert Morrison as herald in the brilliant orange costume of a buglar was typically old English, and the brightly dressed flower girls among the trees struck a picturesque sylvan note.

Four troops of boy scouts acted as marshals and kept the crowds in order and stragglers from the dancing fields. After the entertainment, visiting children joined hands with the dancers and informal frolics were enjoyed on the lawns.

It seems to some of us that this simple kind of out-door enjoyment in which all sorts of people may join is one of the most worth while things to preserve in modern life. It is picturesque, it is spontaneous; it fills the soul with a fresh and pleasant kind of happiness.

The School of The Arts

THE relation of the children to the Community Arts Association of Santa Barbara is one that has never been fully set forth in the record this magazine has made of its activities during the past year. Perhaps it is better to let pictures speak as they do on this page, and let the thought of the care and environment which Santa Barbara is now giving to its children be conveyed to understanding people by this means.

But the School of the Arts which the Community Arts Association supports and broods over for the benefit of its younger generation deserves a wider publicity.

The supervision of experts is obtained in this school by a careful selection of committees and directors and teachers, as may be taken for granted; but more important and more subtle in its influence is the general atmosphere of interest in fine art which the very presence of the Association in Santa Barbara emphasizes.

ARTS ASSOCIATION OF SANTA BARBARA

AND the Community Arts Association

The year which closes with this issue of CALIFORNIA SOUTHLAND has been one of sincere and delightful effort to set forth in twelve numbers the work of the Community Arts Association of Santa Barbara. Two pages a month have been given to this matter, but the interest of our readers has been so great and this first organized effort to train a whole town in the appreciation of art has attracted such wide recognition from other communities that the editors plan to continue devotion of this same space to Santa Barbara. Other towns are asking for the same consideration and when organized community work of the same high effort is found in other towns, as it is in drama in Pasadena, it will be featured in an enlarged magazine next year.
Pacific Policies

CHESTER ROWELL has returned from Honolulu, where the nations of the Pacific met last month to talk on vital questions of our race.

This was no official party of ambassadors from ruling monarchs sent to divide and spoil, and thus preserve the "balance of power." Power was not mentioned at all, as far as we can hear; but leading men and women in every nation, every science, every profession, gave of their best knowledge and methods in an effort to study the causes of misunderstanding among Pacific peoples.

Enough scientific knowledge has accumulated in the world to throw some light on ethnological questions and to be applied to human relations in a useful way. The delegates were therefore instructed to come to no definite conclusions, to pass no resolutions, but to discuss freely every question that arose.

Here in the Hawaiian Islands where every nation of the Pacific is represented in the population, or in the stream of travelers which follows the ocean currents or is helped along by the trade winds, there is an atmosphere conducive to free discussion of race characteristics or the possibilities of becoming one united race.

Mr. Rowell, in his talk before the Woman's Civic League of Pasadena, the first Monday in October, showed a desire to linger long on the attractive and interesting features of the Islands but his duty to report to California and information brought out by the conference drove him on to speak of other things.

Knowledge, in the form of statistics, traditions, examples, and the results of careful research, was presented on the subject of race characteristics, integrity and strength; and a frank and impartial study was made of all facts obtained by experts and laid on the table before these students of human affairs, the bugaboo of superiority or inferiority of the races was fairly met and dissipated forever as a thing to fight about. "What of it," said the American audience in Pasadena when they found that the Jew was granted over all others superiority as a race which has kept its integrity, its racial characteristics and its ability to adapt itself to modern progress in whatever form. But there is much to it, for Jesus Christ was a Jew and the whole of our Christian civilization is founded on Judaic law and Christ's interpretation of human evolution from the foundation of Hebrew history in the old Testament.

Second in race superiority came the Chinaman; and Mr. Rowell gave us such a picture of the modern, cultivated Chinese gentleman, that we could not but acknowledge the truth of the award. Admiration of our own highest ideals gives the second place to that race for industry, obedience, and self control in the working millions, up to the self-possession and calm but keen outlook on life shown by the Christian Chinese, educated at Oxford and Cambridge, men of the world and leaders of their race.

Cold shivers possessed his audience as Mr. Rowell drew a quick, sharp contrast in the story of one of these men on his way across the United States to attend the conference in Honolulu. Intending to stop at a small town in the middle west he told the conductor and was greeted with the gratuitous question, "What wash-house are you going to work at?" Our guest did not resent the rudeness, but told it jokingly at the conference; and we shuddered as we realized the American—still uncultured as a race—upon whom the joke was turned.

And yet, we are not without hope for our race as a race. If the great Chinese nation widespread and with many dialects can unify and simplify its alphabet and educate every citizen in the reading and writing of its new, simplified forms, as it proposes to do at once, surely the American, keen to become educated in everything can mend his manners and cultivate his mind in a few decades, and out of a superb physical foundation evolve as beautiful a soul.

What of Japan?

CLEAR-CUT and informative indeed was the work of the International Conference of Pacific Relations for us Californians on the subject of the Japanese.

It is seen that while a calm estimate of what is valuable in a race can be given in regard to the Chinese so long as he cultivates himself as a Chinese, no such calm estimate can be made by Californians of the Japanese while the subject is so "close up" and is demanding a favorable decision with slightly tightened fist in the face.

The Chinese is proud of his race, proud of his assured position, proud of himself, but he really is a modern gentleman and so does not look for rudeness, nor does he recognize a threat or a snub.

Japan, on the contrary, has deliberately forsown her past as inferior, and does not expect us to weigh her in the beautifully carved old-fashioned balances of the Orient, which we admire as Californians and love. She wishes us to recognize the tremendous advance she has made in converting herself into a modern nation, and insists upon being judged only on that basis.

In her past, as an artist, she copied China and does not claim leadership in that; in her present she has copied Germany in militarism, America in manufacturing, and the rest of the world in modern dress and customs. Japan can, therefore, like Spain in architecture, claim supremacy only in ability to imitate others, and that is not one of the attributes of a race upon which supremacy of a race is based.

If we are asked to rate Japan in relation to America, and compare her accomplishment of the last fifty years with the progress of the other nations in that time we may easily award Japan the palm. But we are not enthusiastic about it. We want to keep the balance in our minds of which we are not especially proud, and has copied the militarism of Germany which we detest. It is, therefore, not the inherent characteristics of the Japanese race which we use to form our opinion of them, but rather their subsequent presence as students of our institutions and their imitation and mastery of our own worst traits.

At the World's Fair in San Francisco, an American woman admired some of the beautiful ceramics set by the Japanese Commission of Art in glass cases. The commissioner himself corrected her impression that they were old. "Do you mean to say that Japan can now make beautiful vases like that for herself and yet is sending to commercial trade in this country the awful dishes in imitation of American designs, seen in the Japanese booths on The Pike at Long Beach?" stated commissioner acknowledged the truth of the charge, and the American, anxious for art in this country, admiring and loving from her youth up the exquisite ceramics and pottery of the Orient as found in San Francisco's Chinatown, challenged him there.

You are helping in the delusion of the taste of my countrymen," she exploded, you are killing the goose which laid your own golden eggs! The commissioner, not quite understanding the outburst, but ever desirous of doing the right thing, answered promptly, "Madame, it shall be changed."

Fundamentals

WHO shall be the one to choose, out of the Book, those things which are fundamental in the Christian religion? Shall self appointed dogmatists make a new creed and force upon our young people confused ideas of God as one who gave the law to ancient Jewry but gave not His Son to save us from blind following of the law? Shall one servant in Christ, sitting in his home of dogma and fanaticism, but ten or fifteen years ago, betray the church and lead its people off into the broad paths of speculation?

"I know that my Redeemer liveth," said the Prophet. That alone is worth the searching of the Scriptures which the Fundamentalists have stimulated. It is the "pearl of great price" for which all else is sold.
What said He when others asked “What are the fundamentals of religion?” “Thou shalt love the Lord, thy God with all thy heart and with all thy soul and with all thy mind. This is the first and great commandment. And the second is like unto it. Thou shalt love thy neighbor as thyself. On these two laws hang all the other laws.

To love one’s neighbors as one’s self implies loving one’s self enough to keep one’s mind and body fit, and then to give one’s neighbor every chance to do the same. It sums itself up in the doctrine of the Lord, by the way, also originated in California—“A gentleman is one who always thinks of others, and never forgets himself.”

Problems of the Community Playhouse Achieving Dominance in the Community

A Convention—Throughout a most noteworthy part the last two were omitted from the editorial by Mr. Morin in the October number. The last sentence should read, “The playhouse has developed a constituency of its own.”

The Community Playhouse in Pasadena was in its beginning merely an idea and not a plan; even the idea was merely a general notion of stimulating community and individual self-expression through the use of a community self-owned play organization, without anything as to its details or program. That there was little literature to guide in framing the plan of such a new organization, and still less experience from which to draw in building a “simon-pure” community play group.

If there is any one thing we are sure of, however, about a community movement, as long as it is of community character, it is that, though it be guided by individuals, it shall not exist for the individual’s development or aggrandizement, but distinctly and consistently for the advancement of the imaginary entity known as the collective whole in the community. Such a single-minded purpose will dominate, compose and the success of any community institution, either literary or promotional, can best be measured, therefore, by the degree to which it adheres to this idea. It follows that a lack of unity in the adherence of the community to one such institution raises at once an impossible condition, inconsistent with its inherent nature and fatal to its community success.

It naturally developed, early in the history of the movement in Pasadena, that individuals possessing or assuming abiding lines followed by the strength of a Community Players group, sought to organize rival or parallel organizations, doing the same work, usually, however, with merely superficial resemblance in fact, in that such rival groups were merely organized around an individual and for the advancement of the individual’s ambitions, bearing no general resemblance to the community interests. These efforts were promptly met and opposed by the Playhouse group, on two grounds: first, that they were not sincere community efforts, but inherently individualistic (or merely artistic), and, secondly, because unity in any one community development is indispensable.

Fate was kind to the young Community Playhouse group, and in these more or less abortive efforts to “steal the party machinery of the Playhouse idea in Pasadena, victory rested on the banners of the original crowd. The community evidently thought we stood for the community, and we have at all times since felt to the fullest extent the high honor and responsibility of having been chosen for the succession to the community idea control in Pasadena, and strive at all times to merit the confidence that this support in the community has shown.

Someone has said, “Blessed is he who has found his work,” and institutions, like people, not merely must find a congenial occupation to achieve success, but a Jack-of-all-trades cannot well make any contribution to society. Starting without experience or tradition, it has been frequently a temptation to expand at the least opportunity and to add side-lines to the Community Playhouse product. There are two main ideas underlying a Community Playhouse Movement, Democrats or the Department Store idea or the Specialty Shop idea. The Playhouse has tried more than one objective or line of activity in the course of its business as a community institution, but has so far never gained and held any new ground, outside of the well defined occupation of producing spoken drama.

As already said, it is a temptation, based upon what seems a good logic in the abstract, that the evident manifest destiny of a successful Community Playhouse institution is to gather gradually to itself, or at least under its region of influence, all the genuine community amusement and community artistic activities of the vicinity, and merge as a super-community institution.

There are practical difficulties, however, in this direction. The budget of the Community Playhouse receipts and disbursements is already in excess of $100,000.00 annually. In the first place, therefore, such a super-community institution requires the services of a group of super-directors on its directorate. Anything so huge and intricate as that proposed community machine would be, requires the counsel of a group of men and women who combine the vision and wisdom of Solomon, together with the faith of Crusaders and the business ability of the best banking institutions. There is a belief, more or less correct, however, that the tendency is in general the development of the super-community organization, and a suggestion of some of the advantages of this final achievement may be touched upon later.

The Passing of Sydney Piecxotto

“El amor a la fe en las obras se ve.”

By the death of Sydney Piecxotto at Ukiah August 8th the Boys of California, the United States, and those in the world outside, lost an ardent, enthusiastic and valued friend.

Piecxotto’s life was devoted to the welfare of youth—he had a high ambition to see all well started along the high-way to success—to show them the manliness of a clean, useful life.

A short time ago he stood in the auditorium of the San Jose High School, addressing a large audience composed mostly of young people, giving for their information and benefit a deeply interesting resume of the organizing and conduct of the Columbia Park Boys Club of San Francisco. At the rear, and the sides of the platform sat over fifty young instrumentalists, forming a splendid Boys’ Band, trained to a wonderful pitch of efficiency, disciplined and alert, a sight to bring joy to any one’s heart, and when they played it was an inspiration to old and young.

Now sorrow has heavily struck the Columbia Park Boys, for they have lost their dear comrade, and faithful guide. It will be a great consolation to know he was out with them in God’s free and beautiful country, his earnest thoughts centered on his young flock up to the moment when he closed his watchful eyes for the last time of his earthly career.

The call came to him while he slept, before the revielle was sounded; he could not stay any longer with his dear boys—his loving soul floated out from his beloved California into the eternal blue above and beyond to its eternal Creations. He was a kind father to his boys, yet a boy like themselves.

He leaves a high and honorable record—his life’s work stands, a great incentive to those who follow on his trail.

To his host of friends on the Australian section of the globe, his demise will be a severe shock, and as he planned to leave San Francisco for there next September, the sad event will add to the sorrow, for they loved him over there for his honesty of purpose, his bright, genial spirits—they appreciated his high capacity for the Leadership of Youth, and were ready to give him a warm welcome.

The Young Australia League, to which he gave so much sympathy and support, will undoubtedly place on record a sincere and high tribute, to their distinguished friend, for his noble life’s work for the welfare, spiritually and physically of the boys he loved so well.

Claud B. Simmons.
THE premiere production of the interesting and compelling Biblical drama, "Pharaoh's Daughter," by Dr. Allison Gaw and Ethellean Tyson Gaw, at the Community Playhouse, Pasadena, in October, established a new order of playwrights among us, and proved anew the power of blank verse.

This dramatic, historical romance, contrasting vividly the Court of the Pharaohs and the life of the Hebrew slaves, gives an unusual opportunity for reference to the Costume Department of the playhouse. The production was so brilliant, with such meticulous care shown not only in the interpretation of character but in the detail of the historic costumes, and in the provision of a background and settings to stimulate the imagination, that even the most unobservant must have realized that such results are not obtained without effort and untiring energy, pluck and perseverance on the part of someone.

Walter Cohick Plunkett, a young but well known costume designer, gave hours of time to making sketches, exact in detail, and coloring them accurately that the important item of color might be satisfactorily worked out in the perfect whole. The exquisite changing lights that we enjoy; the mazes of color that form the picture, all are the results of deep study. A group may be worked out satisfactorily, accounted for in relation to one another, but when the group breaks because the movement of the play requires a different formation, then this again must be perfect in color, although the second grouping may be across the stage from the first and with a totally different background. Yes indeed, the costumes, the stage settings and the lighting all make a tremendous difference.

While history records the type of dress, the materials, and something of the gorgeous colors, each individual designer of modern times has a slight margin in which to vary his productions. The materials in use, however, are definitely decided, as the Egyptians used primarily a heavy hand-woven linen, a fabric intermingling goats' hair, and a sheer, fibrous material, the latter used largely in the swathing processes, covered with a cloak or cape. For the heavier materials various weights of cotton cloth were substituted in the reproduction and for the gauze turban was used, dyed in the workrooms to the required shades, and often colored several times.

The detail work was most interesting and intricate: The severe Egyptian wigs, made of heavy black cord sewed with interminable stitches to the tight-fitting base, and decorated occasionally with beads and ornaments for the feminine wear, to produce the peculiarly straight hair always associated with those fair but dusky maids of the ever-flowing Nile. The head dresses were all elaborate and all carried a meaning, the triple crown of the Queen for instance proving her a Pharaoh of Upper Egypt and the Third Pharaoh of Lower Egypt. The power of this ruling house is exemplified by the fan used in the costumes of both the Queen and Moses. The Queen's cloak proclaims her a ruler through its symbols, and the decorations of the costume of Moses with the symbols Osyes and of the Sun
are signs of the heir apparent and of the ruling Pharaoh if a male.

To enumerate further details which should not be overlooked: the sandals, with their elongated toes, the toes turning almost back to the ankle, were made of heavy cloth, with inner soles, then painted and gilded and held in place by carefully sewed elastic. Those intriguing head protectors, designed and cut from buckram, were painted and fitted by a ingenious member of the staff. History may

sive to buy outright, so another artist modeled them in plastic, gilded them, and in turn they shone like solid gold in the priestly processional.

Working out these artistic details, attempting and producing unusual effects with plastic, buckram, glue and gilt, carries with it the uplift of original production but after all please remember it is tiring, and not quite so interesting to sit and sew a straight seam, putting things together that must stay put through eleven performances. Think of the needle pricks encountered in sewing miles of black cord into a wig, and yards of lotus flowers onto the Queen’s gown. Just think of all the colors and designs which were cut out and appliqued, as well as the other designs painted on each costume whether for royalty or slave, and all this a labor of friendly service.

The production committee for the performance was composed of Mr. and Mrs. Donald H. Fry, Mrs. C. R. Sceville, Jr., and Roma Pendfield. Miss Genevieve Graydon was chairman of the costume committee with the following heads of departments: Dyeing, Everett McCamman; pattern-cutting, Mrs. Elizabeth Cole; painting, Frederick Wright; headdress, Richard Russell; wigs, Dorothy Ware; sandals, Raymond Martin; accessories, Donald H. Fry; sewing, Lucy Howard and Ramona Henderson.

tell why they were used but I will venture the assumption that they were primarily put in vogue by a kingly soul who saw this opportunity to hide what he didn’t have by originating a style,—a keen mind, and very feminine in its working. The cat’s heads proved too expen-

Arthur Lubin as Prince Ramses-Moesh, reputed son of Pharaoh’s Daughter and heir apparent to the throne, hearing the petition of Myra (Mary Bahlova), and her Grandfather, Ben-Ibrail (Charles Hancock).
ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

MONTHLY BULLETIN

"All for Service—And Service for All"

5601 De Longpre Avenue
Hollywood, Los Angeles
Telephone HE 5133 -

THE CHRISTMAS SALE COMMITTEE

T HIS Committee, under the direction of Mrs. John E. Maurer and Mrs. Isaac-
Hampshire Jones, is working very hard to
assure the success of the sale on December
7th, 8th and 9th and asks for suggestions and
assistance from League members and friends.
Success will mean two things—that Christmas
will be a happy reality for those women
who have worked hard to make the fads and
fancies and that the scope of the Woman's
Exchange can be broadened by the addition of
equipment and material.

Tons of the things you will want for
Christmas you will find now in either one of
our shops; other things may be ordered from
the lists to be delivered to you when you
specify.

It is your League and the Committee is
counting on you to interest your friends and
to lend a hand!

HAVE YOU ORDERED YOUR CHRIST-
MAS CAKES AND CANDIES?

Delicious homemade fruit cake, attractively
packed, for $1.50 a pound.

Homemade candies of all kinds. Place or-
ders early to insure timely delivery.

CHRISTMAS CARDS

A very attractive selection of Christmas
cards may be seen at the down town shop,
282 South Flower Street. Place your order
for engraving here also.

THRIFT SHOP

Mrs. G. Alexander Bolick, Chairman of the
Thrifth Shop, is making an urgent appeal
for clothes. The stock is so low now that
disappointed customers go away daily. It is
for a liberal education to study the patronage
of the Thrift Shop—the mother who turns
over every article in the children's department
the coming day after daily until some article of
the right size is found; men who run in after
work for a pair of shoes, a new overcoat or
a much needed suit or overcoat, and then the "Extras" who revel in the eve-
nings and dresses, the picture hats or top
hats. It is true that we make money in the
Thrifth Shop with which to "carry on," but
few who have watched the stream of people
daily, but would realize that we do something
vastly more important than make money for
various projects. We make it possible for
so many others to earn money to retain their
self respect.

GOOD SAMARITAN

It is but a step from the Thrift Shop to the
Good Samaritan Department and how
many times a week do a Thrift Shop patron
find his way back there to talk over his
present problems, to go away with the assur-
ance of work or the arrangements made for
the necessary medical attention for himself
or family and often times with the dollar or so
in his pocket that tides him over the crisis.
If we were at liberty to tell you of some
of the people we are able to start anew in
this department you would much better
understand the real humanitarian work we are
doing. Names, addresses, stories must be
confidential lest we jeopardize our chances of
doing good in this way. Numbers mean very
little in case work, but you will realize some-
thing of the work entailed when you know
that the last number of cases carried in any
one month since January Ist has been 76;
the average around 100. The time and effort
required are more than made up for by the joy
of service.

DAY NURSERY

It will not be long until the Day Nursery
will celebrate its first anniversary. The Day
Nursery Committee will invite you all to share
in this celebration and to hear of the results
of this year's work, which has raised the
Nursery from an experimental to a well es-
tablished institution. The Board of Directors
has authorized the establishment of an Admin-
istration Cottage in connection with the Nursery,
where the newly admitted children may be
examined before entering the Nursery proper.
On a later date a complete report of this addi-
tion will be made later.

BABY SHOP

Space in our Woman's Exchange at the
Community House is being set aside for a
Baby Shop. Crisp, dainty, hand embroidered,
knitted and crocheted articles for the most
fastidious baby will be on display, as well as
dolls, doll furniture and nursery nicknacks.
This shop should be ready in time to help
you solve the problem of the kiddies' Christ-
mas.

STUDIO TEA ROOM

An old-fashioned picture in the making at
the Fox Studio has turned our Ten Room
into a colorful busy place. Your out-of-town
guests will enjoy lunching with some of the
movie stars in this attractive setting.

FILM LOCATION BUREAU

The demand for locations has been increas-
ing rapidly and to supply it we must secure
more listings. If your home is listed with
the Location Bureau, will you secure your
friends' homes for us, expediting to them
that their own pet charities may be designated
as beneficiaries?

SPICED APPLE HONEY

Cranapple Jelly, Spiced Figs, delicious
homemade marmalade, in dainty gift jars, for
sale at the Community House.

APRONS!!

Maids' aprons, kitchen aprons—any pattern
made to order by one of our Shut-Ins.

SOLDIERS COMMITTEE

From the chairman, Mrs. Edward Elliott,
comes an urgent appeal for men's clothes for
the World War veterans at Sawtelle who are
not receiving government compensation. Suits,
shoes, shirts, underwear, socks, neckties.
Clothes often make it possible for these chaps
to get a job and begin the slow task of making
their way back into the community.

COMMUNITY CHEST

Remembering the League slogan, "All for
Service—and Service for All," have you done
your part in volunteering to work in the com-
ing campaign? This call comes but once a
year; it should have the response and support
of every person in the community.

For the benefit of those who cannot arrange
to devote the entire week of the campaign to
this work, Mrs. Edwards Laughlin, chairman
of the Residential Divisions, is organizing a
"Flying Squadron" made up of those who can
give one or two days. If you have not already
signed up, volunteer to serve on this squadron
by calling Mrs. Laughlin at TRinity 8971 or
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WHAT EVOLUTION IS

By GEORGE HOWARD PARKER
Harvard University Press

PROFESSOR PARKER is Director of the Zoological Laboratory at Harvard University. He is, therefore, qualified to define Organic Evolution. This he does when he begins his remarkable, clear exposition of this much discussed question he says:

"Organic Evolution, though a well-unified field in biology, can be profitably treated under two heads. The first of these has to do with the doctrine of descent with modification—the belief that plants and animals of particular kinds, have descended by gradual modification from preexisting plants and animals of very different kinds. This belief which is often spoken of as if it were the whole of evolution, is supplemented by what may be treated under a second heading, a group of doctrines that have to do with the way in which descent with modifications has been accomplished." It is quick reading. One hundred and seventy-odd pages of concise, authoritative survey of the evidence concerning the evolution of plant and animal life on this earth makes plain to the intelligent layman the progress of comparative anatomy, of embryology, of geology, of zoology, and of the study of rudimentary organs since the days when we studied fourteen weeks in physiology.

And yet, after reading through the fog which has obscured this popular discussion, the author leaves us with the statement—his very last sentence of the book—of science exactly like that theoretic objection to the inheritance of acquired characteristics which he himself states—"That man is preoccupied with the ignorance and may at any time be set aside by a new discovery"—say that of a spiritual life in man which is what the Bible students are dimly grouping for when they quote from the second chapter of Genesis "Granting that the Lord God did form man (by evolution) out of the dust of the earth, did He not breathe into man at some period of his evolution that mysterious thing upon which Science has never yet put his finger, a living soul."

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R E C E N T B O O K S—R E V I E W S

(Continued from Page 12)

natural beauties. It loses none of its reputation under this author's skilful management. It is a story which will appeal to the spirit of eternal youth, lurking just beneath the surface of every man, and particularly to the lover of Scotland, whose feeling has been fostered by the researches of Macaulay and Stevenson. We do not claim equality with these authors for Mr. Buchan, but he undoubtedly invites favorable comparison.

GREENERY STREET

By DENIS MACKAIL, Houghton Mifflin Company
Mr. Mackail twitters through the first year in the life of a young married couple, covering perfectly every detail of the billing and coining stage. These two happen to live in London, but they assuredly belong to the region, supposed to be inhabited by the "babes in the woods." This is the sort of writing, superficially clever, with now and then an actual flick at some of the lower raw spots on life's surface, that women often do better than men. The story in "Greenery Street" goes on forever about nothing at all, until being a book, it has to end, and does so with the inevitable announcement. These two illnesses are going to have another.

The heroine of this novel, who, if possible, leads in the condition of guileless simplicity, is a modern version of David Copperfield's child wife Dora. Evidently Mr. Mackail has not read his Shaw carefully enough to learn that this type of sentiment is no longer popular, and in fact probably never existed. But no doubt with approval from a certain class of readers, and to such we particularly recommend it, at bed time, for its soporific influence can not possibly be resisted.

THE STROLLING SAINT

By RAFAEL SABATINI, Houghton Mifflin Company
In this day and age, deeds, such as those committed by various men, and women too in by-gone days, would fill the pages of yellow journals. Viewed however through the softening mist which separates past events from our longing eyes, these same deeds take on an enchanting glamour and often furnish very dramatic material to the purveyors of romantic fiction. Of this, Italy of all nations surely has the most to offer, both for a crowded storehouse of matters appealing perpetually to human interest, and herein Mr. Sabatini has gone delving and pulled forth for our inspection in his latest novel, "The Strolling Saint", some highly colored stuff. Generally speaking he allows no sober facts of history to dent his conscience, but in selecting those villainous a character as Pier Luigi Farnese, he is really justified in throwing aside all scruples, since even history asserts that this gentleman's career, contained all the essentials for a perfect specimen of a wicked knife. The hero, likewise a historical personage, took some side trips from the path of virtue, but being a hero has his conduct neatly whitewashed, with extra rose color spread on to boot. And of course the villain got what he had coming to him in the end which happens to be historically true. Still we object decidedly to the details of the assassination as rendered by Mr. Sabatini and advise all readers to skip the chapter entitled "Blood". For the rest, this novel is somewhat superior to the general run of Mr. Sabatini's romantic fiction.

KINDRED

By ALICE PROSFF SMITH
Houghton Mifflin Company
The second "one hundred years war" between England and France dragged out its inextricable length, punctuated by periods of warfare in Europe, each with its echo in Americ.

One of those efforts was "The Seven Years War" over there, and here "The Old French and Indian War," and it was waged chiefly with markable serenity which Miss Smith has used as the scene of this historical romance woven around events and characters concerned in that terrible struggle for supremacy in America. Now historical fiction usually spells adventure, a fictitious field wherein we find the way more easily than women as a rule. A venture therupon, needs for successful effect, force and a certain robust viewpoint, both of which are lacking in "Kindred." Aside from this failure, Miss Smith has done her work very accurately and she conveys more than a touch of the forest atmosphere in her graphic descriptions of the small settlement wrested from the red man on the summit of the surrounding wilderness. The action is smooth and the situations well conceived, but the leading character, who is the story in the first person, persists in appearing to be a woman masquerading in a man's garments, although he is really a strong and valiant hero.
READERS of California Southland may be interested to know that Mr. Hubert Frohman, formerly of Pasadena and now the Architect of the National Cathedral, Washington, D. C., describes All Saints Church, Beverly Hills, as being in his judgment the most perfect small church in the Southland. Built of reinforced concrete with beamed ceilings, thick walls, and high windows filled with cathedral glass, this church has been planned with the first consideration that of use. It is an interesting example of the value to be derived from emphasis upon good craftsmanship in the various accessories and furnishings. Such details as the wrought iron hardware and lighting fixtures, and the chancel and sanctuary furniture have been thought out with extreme care, and the altar which is the focal point of the church commands attention not only because of its design but because of the fact that it is executed entirely in rich gold and is furnished with beautiful ornaments, all of which are old and represent the gift of different members of the parish.

An interesting feature regarding the design of the interior is the way in which the difficult question of acoustics was handled. The entire west wall of the church is covered with one beautiful gold colored velvet hanging. This curtain is very effective in producing acoustics which have been pronounced ideal.

The whole church represents an attempt to carry out a scheme simple and dignified, embodying those architectural features of old-world churches which can be appropriately used in a modern building such as this one.

LIKE THE LITTLE CHURCHES OF THE OLD WORLD, THIS SMALL CHURCH IN BEVERLY HILLS IS A THING OF BEAUTY AND WILL BE A JOY FOREVER TO THE PASSERBY. ALL SAINTS' EPISCOPAL CHURCH, ROLAND E. COATE, ARCHITECT
After a two and a half hours ride about the valley we returned to Camp Curry and set out to locate our tent on Boulder Avenue. This was no easy matter for there were hundreds of tents and cottages scattered over the ground and the many turns we had to make among rambling paths were somewhat confusing. These hotel-camps, like Camp Curry according to the majority of visitors, but there are also hotels and camping grounds for those who prefer them.

Evening had fallen early, as it does in this deep valley and the air was filled with the song of birds, the noise of waterfalls, the buzz of voices and automobiles. The fragrance of incense cedar and pines was strong on the air and all nature seemed in contented mood. Returning hikers could be heard on all sides in various degrees of enthusiasm, and all seemed bent on the task on hand, a hasty preparation for a much deserved dinner.

And when the evening meal was over we joined the rest under the trees where they had gathered to hear the open air concert. Chairs were grouped together facing the stage, which was the veranda for the Service Building in which office and lobby are to be found. And directly back of us loomed the 12,000 foot El Capitan Point Rock that acted as a natural sounding board for the concert. For a couple of hours we enjoyed the monologues, singing and orchestral music as at nine were treated to the sight de luxe of the camp. The audience was requested to turn and face the giant cliff in order to be careful for the answer to the call to be sent up to a watcher stationed on its summit. Then with all the power at his command the speaker sent forth his stentorian shout “Hallo there—are you ready—let her go!” And after what seemed several minutes a reply was heard issuing from somewhere in the heavens two-thirds of a mile above us. It was so dim and far away that it was heard only with an effort. In olden days the stentor call was always given by Mr. Curry, the like of whose far reaching powerful tones old timers say has never been equaled.

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The Playground and Recreation Commission of the City of Los Angeles, in search for the best that can be secured, has entrusted to the Allied Architects Association of Los Angeles the solution of the various Park problems in the City. The first of these, the Club House for Echo Park, has been solved and is already under construction. The second, the contract for the planning and designing of Griffith Park and its buildings, has been signed and soon the largest Playground in Los Angeles, with its swimming pools and clubhouses will take its place among the accomplishments of the City.

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A COURSE IN THE
APPRECIATION OF ARCHITECTURE

II
THE RELATION OF BUILDING TO SITE

By DAVID WITMER, A.I.A.

IT IS the rare individual who first, having selected his architect and acquainted him with his needs and desires, consults him concerning the choice of site. The site is therefore usually fixed. If the site is fixed, then so is the lay of the land, length and breadth with respect to the points of the compass, the slope or inclination, the relation of this to the street, to the sun, to the prevailing breezes and, last but not least, the angles of available views. The needs of an individual, particularly when governed by an expenditure limit, are well defined. Thus generally from the outset of a building enterprise it must appear that the relation of building to site is a problem, the satisfactory solution of which is beset by boundaries of limited flexibility. This fact becomes more clear when there is full consideration of the elements of both factors.

The wise individual stipulates not what he has determined he should possess in the way of plan of building, but the rooms; approximately the size, if need be—the general relation of these rooms; even the type of construction if the appropriation is not too limited; the general desired atmosphere within and without of his house; general desires as to use of site; gardens; conservation of views and sunshine. When these conditions only are named the problem is sufficiently determined.

ILLUSTRATING HILLSIDE SITE WITH HOUSE PLAN AN ESSENTIAL PART THEREOF BUT QUITE UNADAPTABLE TO LEVEL Lot. FIGURES IN CIRCLES INDICATE DIFFERENT LEVELS
and the opportunity for the architect to produce the most satisfactory solution is not lost.

The needs of the individual, studied with respect to the opportunities or advantages of the site and the natural beauties of the site, will determine the plan of the building. In California most sites have natural beauties. Even the level lot, no matter how small, does not lack the possibility of a delightful garden—a garden accessible from the house and at least in part to be seen from the house—not open to the passer-by but enjoying that seclusion which permits of outdoor living and the element of surprise which never fails to charm. The hillside site always produces a problem more difficult to solve and yet gives opportunity for a solution of great individuality and unusual interest. While the command of sunshine may be slight, the command of favorable breezes and the wealth of views are greater on the hillside site.

Certain features belong to the hillside site which are out of place on the level lot. Indeed, the hillside site demands the observance of its peculiar conditions and the acknowledgement of these in good planning, such as different levels of floors for different levels of garden, or both. The level lot, however, will receive most kindly a "U" shaped plan of one floor level which could never be made to belong to a site of determined slope.

That word "belong" expresses succinctly the satisfying relation of building to site. If the natural beauty has been conserved, the most made of the important view or views, and the possibilities peculiar to the lot taken advantage of, the building will belong.

It is an untenable thought that a house may belong or fit the site and still be crowded. Paving too large a building on a lot is a common tendency in these days of city lots in the country. Yet a house stretching almost entirely across a lot may not be crowded if it is shallow, has been served with plenty of light, air, garden space, and commands the views.

Earlier I have mentioned that the plan is determined by the needs of the owner and the proper satisfaction of the site. In just such a manner the building design is determined by the plan and the site, plus the art of the architect, influenced for better or worse by the owner.

Walks and drives are governed by the building, the site and use of the site or disposition of grounds. Occasionally peculiar individual needs influence the walks and drives tremendously. Often, and desirably, the effect of distance and seclusion is obtained by curving lines. Generally walks and drives are most satisfying when of simple line and of reasonable directness. They are details in the Relation of Building to Site.

The finer relation of building to site denotes good architecture which connotes that the essential needs and the important desires of the owner have been met with a plan solution as simple, and a design expression as beautiful as possible on that site.
The story of Bertram Goodhue, as an artist (and I think that this expression is more certainly applicable to him than to any other), is that he has been in allegory of the hunter who set out in the face of the high mountains of Dry Facts and Activities to make the white bird of truth beyond, having seen its reflection one day in a lake by which he stood, and then all the years of climbing, at times digging out the stones with the barest stubble of his imagination, maneuvering one another who had just laid down in death at a bare, height—the eternal mountains still rising with walls to the white feather that had fluttered down from the pinions of that great white bird of truth, and knowing that when enough of those feathers had been gathered by the hands of men to make a cord and that cord woven into a net, in that net, Truth would be taken, since “nothing but the truth can hold truth.”

Not that Bertram Goodhue was a lone hunter out in a mountain solitude. He was the most companionable and lovable of men. He did his struggling to reach the truth (which was my way that I, in the perfect expression of truth, found) in the midst of the city and its borders, and wished to share with them his vision. The struggle was designed with his daring imagination for his own feet were built into substantial structures by which the imagination of the town is thought of.

I do not suppose that he consciously said, as did the hunter of the allegory, “By the standards of this age, that is, the buildings I have dreamed, the fonts of type I have designed, the figures I have moulded) they will climb, by this time, they will have climbed.” He was so attuned upon his own purpose that he thought only of the going on. His feet were still moving, as they used to do. It was in the Middle Ages when he went to the Holy City and never came back. He was as truly “of every city,” making every city he entered a holy city by the redeeming beauty of his art, as ever the crusader was, who sought to redeem Jerusalem from the infidel by scaling or razing its walls.

A bookplate of his own design, bearing no “petitionary” but evidently intended for his own use, shows a mediaeval architect at his drafting board, an hour glass near at hand, the hand of death from his arched head (Dance of Death), while in the distance, through the window, a cathedral is seen against a radiant sky. Beneath is the familiar legend: “Exeunt apoquinhont.”

It was as one, out of the Middle Ages, that he has made, one of the most modern of cities to design churches and cathedrals “throughout our own day,” as an authority has said, but truly Gothic in inspiration and spirit. It is not, Mr. President, for me, a layman, to make any appraisal of his architectural work, ranging from St. Thomas’ in Fifth Avenue, close to the mediæval type, to the little Spanish Church in Greenfield and from the large hall in a suburban town to the startling architectural creation, the prairie sky-scraper, designed for the Lincoln (Nebraska) Capitols, which has been judged by his peers and awarded the palm. Palman, qui meruit, ferat.

But his Croix de Guerre should bear another palm, because of what he has contributed as a Master Craftsman to another art, the one in which I profess, that of the printing press. It has been a profession very interesting, and so I venture to speak of it— the art of printing, “the conserver of all arts.”

The object of his work is the perfecting of the printing press, and it the one most needed in a democracy. It is allied to the art of architecture which has just been discussed. “The printing press has a side to the window of every home.” Bertram Goodhue has won distinction in this other field of art, and it will be many years before the innumerable words and materials they have found their way into jobs where the author thought he was giving only the best (At least he was paying for the best). Contractors have in countless instances attempted to run on such matters that in Los Angeles last year $3,000,000 in building liens were filed. One firm alone filed almost one third of these liens. In other words the system had degenerated to the point where it was possible for unscrupulous, fly-by-night builders to buy on credit, building material to the amount of $3,000,000, the majority of which they never intended to pay for. The cost of these law suits and the mountain of trouble and grief to small home owners behind this unbecoming figure is incalculable. Upon the situation had come to the point where it was almost impossible for the honest and conscientious contractor to get a basis. One plastering contractor of the highest reputation for excellent workmanship has not been able to get contracts in the city for more than nine months. His high ideals would not allow him to lower his standards even at this great loss. Some of his work, which was probably the best there was available, it was not true that a dishonest contractor to go to several banks and borrow an amount from each which was aggregated a very picturesque view of what his credit should stand. The Credit Men’s Association has cursed this evil and their participation in the Better Business Relations Committee meetings has taught them that they have a responsibility to the home builder in the elimination of the incompetent or dishonest contractor. The refusal of credit soon puts a stop to his operations.

There was a time not so long ago when the surety bond corporated felt that its only obligation was its stock holders that if one of its bonded contractors had finished his work properly and had paid his bills, they were the surety company to the government that the question of a contractor’s integrity was not too carefully investigated, except in so far as his operations might interest his stock holders. The home builder who was paying the bond fee, was given little consideration. The authorities of the building department on the part of the bond corporations to protect him, was not too popular.

That the organizations in the Committee have shown all these interests that they do have an obligation to the other fellow and that the bond company, or the surety builder against dishonesty within the ranks of their own industry. The dependable character and their surety companies have given their cleaning house duty to perform and that their very existence depends upon the elimination of the dishonest contractor in their ranks.

To the outsider of the work of this group, whose sympathies were at first so divergent, the fascinating study in social psychology. At first they all felt that the other fellow was to blame, but the troubles they were all experiencing. All parties to the discussion were induced to “lay all their cards on the table” and to let their weaknesses and strengths come in, along with a willingness to co-operate and compromise, the troubles were gone and the job was being done. The other fellow’s point of view and of his problems has turned misgiving and enmity into sympathy and collaboration. So that the other fellow has evolved into a wish to help him.

The origin of the Committee was a spontaneous and natural situation which needed a solution. In the summary of the Committee report on its purposes, it is stated that their mutual desire is (a) to clear the industry of unethical practices from within, through joint action of the members themselves, by means of open and frank discussion of the problem. (b) To set forth in written form desirable codes of procedure for the guidance of the various capacities in the business. (c) To make available to the public the principles of good practice for their guidance in contact with the contractors of the building industry. (d) To create an organization wherein the contracting parties, by means of which desirable practices could be encouraged and undesirable one discouraged if too long continued.

To C. E. Stoewenber, must go much of the credit, so far as the architects are concerned, for the achievement of the Better Business Committee of the Building industry. To C. E. Stoewenber, must go much of the credit, so far as the architects are concerned, for the achievement of the Better Business Committee of the Building industry. To C. E. Stoewenber, must go much of the credit, so far as the architects are concerned, for the achievement of the Better Business Committee of the Building industry.
HEAVY GOLD CHAIN ON HIS EXPANSIVE VEST. He
said he was a contractor and was sent up from
the hardware store at the corner where we
buy our fertilizer and our porch paint each
year. He wanted a set of plans drawn and
would we be interested? Well, we might—at
least we don’t believe in turning people down
until we hear what they have to offer. He
pulled out a bunch of Kodak pictures of a per-
fectly outlandish house in the early General
Grant or Late Confectionery style and said he
wanted to copy it. We wanted to ask him
if he thought it good policy to make the same
mistake twice but we restrained ourselves
as
above noted. He was taking measurements of
the floor plan in the greatest detail. This
took a long time, for the measurements must
of course, be made when the contractor who
was building the house was not on the job.
We decided just for fun to see it through like
Mr. Brilling; so we quoted him a rate per
hour payable at delivery of the plans. We
threw in a little patter about how good we
were at this particular style of “archic tech-
er.” He promised to come back early in the
week as soon as the measurements were fin-
ished and we parted most affably. That was
two weeks ago and although we have scanned
the plans of any report of what has become
of him we haven’t heard from him since.
Perhaps he went to one of the “hammer and
nail rooms” gentlemen whose advertisements we
see in the papers—“We can do it for you
during the heating season.” An ignominious
ending for a promising “commission.” We
feel almost as ashamed as if we had been
run over by a Ford truck.

Thomas E. Talmadge, A. I. A. of Chicago,
has written an excellent article in the August
number of the Atlantic and in The Ad-

cance of Architecture. Mr. Talmadge is a
lecturer on the history of architecture and
writes in a pleasing and entertaining style.

THESE THREE PLANS FOR SMALL HOUSES ARE SUBMITTED AT THE REQUEST OF THE SANTA BARBARA RELIEF COMMITTEE.
NOTES FOR CONNOISSEURS

While in Spain, Mr. Bradford Perin of The Serendipity Antiques Shop found a beautiful collection of Swen tile of the late sixteenth or early seventeenth century, and resolved to try it out as a ceiling decoration. He had these tiles set into the ceiling of a room in which the Spanish influence predominates, and achieved a wonderfully effective result. The patterns and the colors of the tiles enhance the beauty of the already beautiful room a hundred fold. If you would appreciate a clever and delightful difference in the treatment of ceilings, ask Mr. Perin to show you his Swen tile.

A lovely old Venetian refectory table of the sixteenth or seventeenth century is to be admired at the studio of O'Hara, Livermore, and Arthur Bolen. It is in wonderful fine condition, and shows a beauty of construction which perhaps partially accounts for its having stood the tests of years so well. The wood has a beautiful depth of tone and color, and the detail of the carving is particularly fine.

A new word with a strange Eastern tint to it has come into our vocabulary. It is the word "soehi," meaning in Arabic, "market" or "street of bazaars." The "Soehis of Tunsia" is a new shop in the patio of the Pasadena Community Playhouse. They have imported a variety of hand-woven rugs and blankets from Tunisia--Beni Ouar, Gafass, Tozeures, O'Sahsou, and the famous Kilmans. Although their Moorish flavor makes them particularly suited for use in our non-Spanish designs, they are comparatively unknown in California. The sight of things strikingly novel as well as beautiful will reward you for a visit to this unique and picturesque shop.

In the Cheesewright Studios there is one of the finest cabinets which discerning people will ever see. In truth, a genuine museum piece of a seventeenth century Spanish and is made of beautifully matched ebony inlaid with tortoise shell and ivory. Mounted on a Spanish stand, also of ebony, it makes a wall piece unexcelled in workmanship, refinement, and artistic appeal.

Mr. Ernest Batchelder, of Batchelder Tiles, has established a branch office in New York, in order to handle the East Coast orders which have been flooding in since the 1925 Exhibition of the American Institute of Architects. Eastern architects were very much taken with the charm and exquisite design of Mr. Batchelder's tiles and are demanding that they be allowed to share, with California, in the results of Mr. Batchelder's art.

Mr. Norman Kennedy, mural painter, has recently joined some charming murals for the dining room of Mr. and Mrs. Isaac Hampson Jones of Los Angeles. Suggested by Mrs. Jones, these murals are representative of the four seasons and are placed one on each of the four walls. In soft tones which blend themselves to the subject they virtually being painted into the room. Fitting into the architectural features of the room in a natural way, the design is entirely designed to its purpose. In short, Mr. Kennedy worked sympathetically with the architect, Mr. Kaufmann.

Mrs. George M. Miller has just returned from Venice bringing with her many fine and unusual pieces of Venetian furniture. There is one set of six sixteenth century Venetian chairs with the original velvet upholstery still in splendid condition. Also tables, refectory tables, and chairs, and these, to say nothing of beautiful old embossed carpets, are among the treasures that Mrs. Miller has gathered.

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**Clubs**

**Valley Hunt Club, Pasadena:**
The announcement for December includes the Cockle Bridge Luncheon, Monday, the 5th, Bridge and Mah Jong Tea, (11 a.m., 2 p.m. Sunday evening suppers served during the month.

**Annandale Golf Club, Pasadena:**
Dinner Dance on New Year’s Eve.

**Flintridge Country Club:**
Tuesday in Ladies’ Day and a special luncheon is served. In the afternoon formal bridge may be arranged, followed by tea. Table Bridge dinner served in dining room every Sunday from 12 to 3 p.m. The December Ladies’ Day, with ball and afternoon tea will be held on Friday, December 24th, Mrs. Charles F. Johnson.

**Willshire Country Club:**
Ladies’ Days, second Monday of each month.
Dancing 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.

**Mid.Wick Country Club:**
Ladies’ Days, Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match-pool games every Sunday, preceded by luncheon parties, followed by teas, during season.

**Los Angeles Athletic Club:**
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semiformal. Please open to the ladies Tuesday and Friday of every week.

**San Gabriel 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 play every day starting after 10 a.m., and not before two p.m.

**Monte Carlo Country Club:**
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

**La Cumbre Golf and Country Club, Santa Barbara:**
Offers a number of tennis courts, bowls, residing any in hazard and beauty.
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Luncheon is served every day, and tea may be arranged as desired.

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**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 had a round in the morning, devote the afternoon to bridge or mah jong. Every Saturday afternoon tea is served.

**Palos Verdes Golf Club:**
Offers an eighteen hole, all grass, seaside course, delightful for summer play.
Tea and informal bridge every afternoon.
Lunch and dinner served every day.

**Pasadena Golf Club:**
Wednesday in Ladies’ Day, with cards and mah jong. The month’s special luncheon will be served. The following then, when tea is served.
Dinner will be served from 3:30 to 5:30 on Sunday from five-thirty to seven-thirty. The usual luncheon menu will prevail through the week.

**Newport Harbor Yacht Club:**
The annual club election will be held December 5th. Joseph A. Beck, Balboa Island, will present the commodore. The dinner will be served on Monday, December 6th, and will be followed by a special dance.

---

**Art**

**Los Angeles Museum of History, Science and Art, Exposition Park:**
Pan-American Exhibition of Oil Paintings to January 1st. A group of prominent artists of North, South and Central America working of the period from 1880 to 1915, is the result of a recent presentation of the Museum. The exhibition is limited to oil paintings in the past and the present, in the past and the present, and the main gallery of the first month will be devoted to the exhibition, followed by a review of the Museum's past.

**Southwest Museum:**
Marmion Way and Avenue 18, Los Angeles. Educational course, including the usual lecture course, with the Sunday afternoon lecture at three, throughout the year.

**Eden wald:**
A collection of paintings, including some of the best representatives of the current art world, is on view.

**The Cunard and Chaffin Galleries:**
720 West Seventh Street, Los Angeles. A collection of paintings, including some of the best representatives of the current art world, is on view.

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**SOUTHLAND CALENDAR**

Announcements of exhibitions, fairs, concerts, and 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, or the nearest prior date, as space will be allocated accordingly. The announcements can be guaranteed if they are received later than that date.
WEST COAST ARTS closed the successful fifth annual show at the South- west Museum last month. Their December show will be held at Camelot House, Pasadena.

BENJAMIN BROWN gave one of his beautiful landscapes to Pasadena Post No. 12 for their new American Legion Post—building. The picture, and the painting is to be held in the new rooms in mem-

STENDAHL ART GALLERIES, Ambas- sador Hotel, Los Angeles, opened an exhibition of recent works by Lennart Carsten on November 17th. These paint- ing are the result of a trip to Mexico, and will be shown to December 7th.

DANA BARTLETT is represented in the thirtieth annual exhibition of American artists at the Chicago Art Insti- tute by his oil painting, "American Missionary." The exhibition is open from November 15 to December 20th.

PASADENA ART INSTITUTE, Camel- lot Gardens House, is open daily from 10 to 5 and Thursday evenings from 7:30 to 9 to the public and to members of the other galleries.

NELL BROOKER MAYHOU announces an exhibition of recent paintings and oil sketches at the California Club of Allied Arts, 625 North Western Avenue, Los Angeles, to continue to January lst.

THE MACOWELL CLUB will be the setting for a series of Sunday afternoon exhi- bitions throughout the winter devoted to painters, to include informal talks by a group of artists.

THE STENDAHL GALLERIES, Ambas- sador Hotel, Los Angeles, announces the following exhibitions for the month: December 8th, "Copper Street," Mr. and Mrs. Paulson; December 15th, "Painters of the Southwest," Mr. and Mrs. B. Frank Reardon, Jr.; December 22nd, "The Southwestern Desert," Mr. and Mrs. Harry S. Gage, and "The Southwestern Desert," Mr. and Mrs. Henry R. Gage.

The Painters of the West are all busy in their various studios, each with some special project in view for their coming exhibition at the Biltmore Salon in January.

SOND FRANCISCO, for the first time in several years, held an exhibition at the Biltmore Salon last month, continuing through December 7th.

POWER O'MALLEY, who held an exhibi- tion of oils at the Biltmore Salon last month, also displayed a collection of etchings during the last half of the month.

CLYDE FORSYTH recently sold one of his pictures to a Pittsburgh resident to be presented to the Carnegie Institute.

KATHERINE LEIGHTON held a small exhibition at the Culver City Women's Club last month, addressing the club one afternoon.

HANSON PUTHUFF is building a new home and studio in La Crescenta.

ARON KILPATRICK has returned from his stay in and around Bishop, bringing back a collection of lovely pictures.

THE HAFFIELD GALLERIES, 312 Wil- shire Blvd., Los Angeles, is now exhibiting a collection of Thombert etchings, and also a selected collection of the work of Eastern and Western men.

SOUTHERN ART SALON, 112 North Larchmont, Los Angeles, is showing the work of Frank Bishop, with a miscellaneous collection of paintings by well known artists.

ARTHUR HAZARD has taken a house in the Hollywood Hills and is busy executing commissions.

THE CALIFORNIA ART CLUB gave a dinner and reception late last month at the home of Mr. and Mrs. John Marshall Jr., Los Angeles. In honor of Mr. and Mrs. Reginald Polak, Mr. and Mrs. William Almonson Bryan, and the curators of the studio for Los Angeles for the Pan-American Exhibition.

EDGAR alwyn Payne, with Mrs. Payne and their round daughter, after two years of foreign travel has returned and the family will now make their home in Los Angeles, 550 South New Hampshire street.

"AT MORRO BAY" by Jean Nanneman, was the beautiful gift presented by the Parent-Teacher's Association and Stu- dent Body to the John Marshall Junior High School, Pasadena, last month.

THE new Fine Arts Gallery of San Diego, will probably open early in January. This beautiful little building is to be located at the north end of Plaza de Panama in Balboa Park, and will be named in memory of Mr. Tem- pleton Johnson, who created a building of individual character and equipment with the Spanish Colonial charm of the other new buildings in Balboa Park. This gallery is the organization's nucleus, which has been formed to house an annual exhibition of all works of art by the contemporary artists of California, Texas and New Mexico. The organization is the result of a local force and interest. The membership is about 150 names. The Fine Arts Gallery will open with a loan exhibition of works of art of all classifications belonging to San Diego people.

The effects of the new organization are: Appleton & Bridges, Hon. Pres.; John R. Free, Vice Pres.; Mrs. J. E. Polak, Treasurer; Dr. W. H. Nunn, Secretary.

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Music

THE PHILHARMONIC ORCHESTRA OF LOS ANGELES, W. A. Clark, Jr., founder, Walter E. Damrosch, Con- certo, announces for the symphony concerts of December, a coloratura, power, as soloist, and Howard Hanson at cello concert. There will be also an "Arabian Night," "The Arabian Nights," December 14th and 15th. The orchestra concerts will be at the Academy of Fine Arts on December 5th, at 8:30, and December 12th, at 8:30. The December dates are for the four evening concerts, December 9th, December 11th, December 17th, and December 18th.

THE LONG BEACH ORCHESTRA, under the direction of John H. Kehl, will hold two concerts during the month of December, at the Long Beach Auditorium, on December 5th and 6th.

THE LOS ANGELES TRIO, May Mac- donnell Hope, piano, and founder, Kneal-Macdonell Hope, and Rouland, will give a series of evening concerts in the Music Room of the Biltmore Hotel, Los Angeles, December 3rd, 4th, and 5th.

THE CAULDRON SINGERS, eighty male voices, key R. Rhodes, director, Elea- nor Cummings, accompanist, will give the first concert of their new season, December 19th, at the bathhouse, 8th and Broadway, at 8:30. The group will be under the auspices of the Shakespeare Club Auditorium, Pasadena.

The soloist will be Mrs. Norman Har- ley, soprano.

THE ZOELLEN QUARTET will give in the Biltmore Hotel, Los Angeles, the second concert of the annual series of chamber music concerts, December 11th.

LYRIC CLUB CONCERT is scheduled for December 2nd.

THE LITTLE SYMPHONY OC- ORCHESTRA, 1929-30 season, will present two concerts during the month at the Biltmore Hotel, Los Angeles, the dates are the 6th and the 20th.

THE ORIENTAL CONCERT will be given December 4th.

WESLEY KITTLE will give the first of a series of three piano recitals in the Ebell Club Auditorium, December 11th.

HOLLYWOOD DEPUTY CHAMBERMEN'S CHOIRS, Hugo Kiechler, director, Mrs. Ines Jacobsen, assistant, resumed rehearsal, early last November. The chorus will present a Christmas Cantata, Memorial Auditorium, Hollywood, during Christmas week. The show is being presented in cooperation with the Women's Club Chorus of Hollywood.

CALIFORNIA CHORUS, 1929-30 season, of REDLANDS sponsors concerts without subscription, one of which is being taken from the schedule. The Con- cert will be given in the Ebell Club House, Hugo Kiechler leads the ensemble.

LONG BEACH SYMPHONY OR- CHESTRA, Leonard J. Walker, director, a continuation of the orchestra begun in the first concert early last month. Dan Grid- ley was soloist.

"SIEGFRIED," the music photostat from the New York production, will be presented by Adolph Tandler's Symphony Or- chestra under the direction of Leo J. Pas- adea, Los Angeles, last month.
A NTEQUES JOHN W. CONDIT

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OPPORTUNITY CLUB, Pasadena, will hold a benefit concert on December 12, at the Shakespeare Clubhouse, all day, and in the evening there will be a dinner and dance, also cards for those who wish to play.

THE PASADENA LECTURE COURSE on "The Services of the World," will be held, as in past sessions, at the California Institute of Technology, in the Colburn Hall, Wilshire Avenue and California street, on Tuesdays at 1:10 a.m. The December speakers and dates are: Dec. 1, Chester G. Mathews, Editor and Treasurer, "The World Court" Dec. 4, Friday evening at 8:15, Albert E. Meek, Author of "The New Doctrines of Science," "Hereditary and Human Progress," G. H. Hinckle, "Russia, America and the World."

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THE DAVID GRAY sale exhibition at the Santa Barbara Art Club, Casa de la Guerra, proves very attractive and draws many visitors.

THE CITADEL, the dramatic, musical and literary organization in Santa Barbara, are giving this month plays, a club house and theater. The Riviera school house on Loma Road will be remodeled for this purpose.

Pomona College, Claremont

ORGANIZATION of the Board of Fellows for the recently incorporated Claremont College has been performed. Colonel Warren B. Mott, a successful engineer, has been chosen President of the Board. J. Howard Judd, Editor, of the Claremont, has been named Secretary. Dr. James Arnold Blackwell, president of Pomona Colleges, has been appointed academic head of Head Fellow; T. George Summer of Claremont, treasurer; Ernest E. Jones of Claremont, business; and Robert J. Bernard, executive secretary of Pomona College, secretary. By-laws for the Claremont Colleges have been adopted, and consideration has been given to the incorporation of the Scripps College, at the time. The first institution to be honored under the group of colleges. A program has been made to the Pomona College that the 1925 Matric, the college year book, has been arranged to be published by the Arts Guild as one of the outstanding year books published in the United States.

CALIFORNIA ESTOTTEDOPHIA ASSOCIA-

TION will hold its January 22nd meeting on the Pomona College campus. Important to all Pomona College men, and will be held at that time.

THE THREE NEW MEMORIALS under construction, a wall fountain, a window fountain, decorative gate and an iron grill and south all to be given for the Pomona College community quadrangle forming a new path betweensummer and Bridge halls. The iron grill and bench is erected in memory of Louise Hayes Warner, dedicated to the memory of Louise Warner in the spring of the circle. Mrs. Mervyn Standish, Los Angeles architect, drew the plans for the fountain and will coordinate the fund raising and to the graduating class of the Pomona College for the Pomona College.
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NO. 72, VOL. VII. DECEMBER, 1925

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Copyrighted, 1925, by M. Urmey Seares.

SUBSCRIPTION PRICE $2.50 PER YEAR, INCLUSIVE OF POSTAGE.

Ralph B. Urmey, Jr., Advertising Manager
California Southland, Pasadena, California
Mrs. D. B. Sebastian, 2110 W. 7th St., L. A., National Representative
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The first breath that I ever drew was drugged with golden poppy dew; and since that day my gardens teem with vision, fantasy, and dream—unfading fancies, green and gold. That California fields inviolate.

The first song that I ever heard was warbled by that bonny bird—the meadow-lark; and since that day in pastoral and roundelay I strive to weave the subtle spell of California's philomel.

A LITTLE STREET IN SANTA BARBARA

THE FIRST SKY THAT I EVER SAW WAS BLUE WITHOUT A FLECK OR FLAW; AND SINCE THAT DAY THIS TURQUOISE TENT HAS BEEN MY BLISSFUL CANTONMENT, WHILE LIP AND LUTE IN RAPTURE VIE TO PRAISE A CALIFORNIA SKY.

GOLD FLOWER, SWEET SONG, FAIR SKY—WHAT MORE COULD EARTHLY TONGUE PETITION FOR, WHEN BEAUTY, LOVE, AND FORTUNE FIND ENTHRONEMENT IN CONTENTED MIND, AND MUSIC FILLS WITH HEAVENLY ART A CALIFORNIA MINSTREL'S HEART?

—Clarence Urmy

A PLEASANT CALIFORNIA ROAD THROUGH UNTouched WOODLAND AND AMONG THE LIVE OAKS OF HOPE RANCH PARK, SANTA BARBARA
MENTONE—THE SANTA BARBARA OF THE RIVIERA

EARLY last June there were lurid headline in the European papers, "Santa Barbara, the Mentone of America, destroyed by earthquake." The Mentone of America! Thus could the European visualize the resort in terms of what he already knew. He remembered perhaps his first flight from cold, rain drenched Paris, in search of sunshine, the sudden blue of the Mediterranean at Mentone; the disappointingy vulgar size of Nice, the tense strain in faces at Monte Carlo and then at last the beauty which he had sought—in the shape of a very white city tumbling down a steep mountain side whose jagged grey crags wore heavy clouds, a very white city flanked by blue bays,—that Mediterranean blue which few brushes and no pen can convey to those who have not seen it, a blue that turns purple at night reflecting the silver path of a Southern moon and the golden lights of the town. He remembered narrow alleys flanked by tall buildings from whose shutters blue green paint was forever peeling, a scent of garlic, swarthy skins, bright costumes, the queer musical native dialect, half Provençal, half Italian, and at the end of the alleys distant narrow views of grey green olive orchards and perhaps a tiny white chapel perched in the niche of the highest, greyest Alpine crag. Again he saw the welcome shade of date palm and pepper tree, white walls with deep blue shadows, and hanging gardens of plum-bago and geranium, flame flower and heliotrope, a henna sail far out in the bay, the deep rutine of St. Louis, and beyond—Italy. Nor was it that all he remembered of Mentone, for there was the atmosphere that one brought as well as the atmosphere that one found. There was the music of the Casino that rivaled the O Sole Mio of the itinerant street singer; there were the green gaming tables, where merciless croupiers raked in far too many of one's Louis, there were moonlight drives along the Corniche, in fact all the gaiety of Paris and more without her cold grey rain—and in America there had been such a white city tumbling down as blue a sea and now it was no more! "Quel dommage!"

BUT Santa Barbara has arisen! It, too, is becoming a white city whose red roofs make, below El Encanto, a picture as lovely as that of Mentone or any other Mediterranean Intelligentsian kind has mastered the earthquake as it has in the past mastered the snow-storm and the cloud-burst, by building for protection against nature's unavoidable outburst of force. Earthquakes occur all over the world. There is no use trying to avoid them. The wise ones know that the earth's crust is constantly changing and that as it moves the rocks are sure to crack and send the shock of their movement through adjoining territory. Whenever man builds he must consider this stress and strain on his structures, and remember that his sins of ignorance will surely find him out, be he architect, builder or owner willing to take a chance that an earthquake will not come to his house until he is too dead to care.

Santa Barbara is, therefore, the safest place to visit or to live in all the world at present. No other city of the Pacific Coast has such fine building ordinances as has Santa Barbara. Nowhere else in the world are more intelligent and gifted people interested in the actual government of the town and its best interests.

Set in the loveliest of landscapes where the mesa and the hillslopes meet the sheltered ocean, Santa Barbara has been known for more than a hundred years to that large and discriminating world in which one does not need to advertise, because one's is. To exploit this lovely land would be so sordid that it could but stultify the syrophant who did it, as though he advertised his wife. The interest which the world at large now has in this beloved city by the western sea will prove, if left alone, more precious to its reputation than could be a chorus of ten thousand boosters singing the stereotyped concoctions of our fifty-seven new varieties of self-appointed publicists. Soft and gentle is the landscape that environs grey, old Santa Barbara rising white.

THE HARBOR FRONT OF THE CITY OF ALGIERS, THE NORTHERN EDGE OF AFRICA. NOTE THE USE OF ARCADES.

NAPLES, TUMBLING DOWN ITS HILLS TO THE BLUE MEDITERRANEAN SEA.

NAPLES, AMALFI, ALGIERS

ILLUSTRATED BY PHOTOGRAPHS OF MEDITERRANEAN TOWNS

BY ELEANOR HOFFMANN

ILLUSTRATED BY PHOTOGRAPHS OF MEDITERRANEAN TOWNS
HOPE RANCH PARK
CALIFORNIA

On California's noblest highway leading up the Coast through Santa Barbara to San Francisco, there is an open gateway to one of those fine, old ranchos that have made Califor-nia famous since plumed knights rode up El Camino Real.

Taking possession of the country in the name of Spain's conditional line, these daring adventurers chose commandings sites for cities, helped the people colonize and then moved out into some chiseled plots on oak-embroidered homeland and there, in hospitable hacienda ruled the countryside.

As in Virginia and Kentucky English men and women set American standards of a perfect, aristocratic home life in mansions of contemporary southern states, so the Spanish senors and senoras lived a life so perfectly adapted to the country and the climate of our California Coast that to this day we emulate their fine ideals.

From the earliest times this great Hope Rancho, commencing three miles west of Santa Barbara, seems to have been known and valued for its fertility and its wealth of water as well as for its beauty. Cabrillo in 1543 found there three old Indian rancherias situated on knolls about the springs. The Santa Barbara Mission owned it and raised grain there for its people, then "old man Hope" whose name still clings to it, developed its rich acres, while a lime kila still exists on the property which was used by the Mission Brothers in the construction of the Mission of Santa Barbara.

Later, held intact by an appreciative group, this queen among the ranchos was preserved as nature made it and endowed its oaks with the beauty of the Druidic oaks of England whose lovely hanging gardens of moss preserve them all. All that has been said of California in high praise of climate or conditions can be concentrated on this one lovely stretch of homeland between the mountains and the sea. The curving beach shares with the homesites the protection of our famous channel islands which stand like mysterious sentinels reflecting beauty on the south.

Not one tree has been removed that could be left to add its hoary moss draped limbs and dark green masses to the picture. Every feature of our comfort-loving, modern life, that now demands the telephone, electric power and motor service, has been added to this ideal group of modern country estates without destroying any of the natural loneliness of rolling fields, of upland meadows, deep oak groves or palisaded shore. Untouched it seems to be; for here all of the essence of our best, scientific land development has leisurely applied the modern needs of country life in California to Californians' own home of which not a complex pole, not a deep cut, not an unnecessary curb has brought the commonplace of the town or city to this virgin land.

Hundreds of acres, traversed by miles of winding paths carefully divided into large estates and smaller homesites are protected by a homes association of owners (a member of which each purchaser automatically becomes) whose purpose is to establish and enforce adequate protective restrictions, to maintain the parkways, lake, picnic grounds, beach, polo field and other necessary maintenance. It controls, through an art jury, the location, construction and exterior design of homes. This arrangement has made it possible to perpetuate the park as a community of assured beauty.

To La Cumbre Golf and Country Club, which has for years adjoined Hope Ranch Park, the Homes Association has lately deeded twenty-seven acres around a charming lake which lies peacefully reflecting the hillsides in the western end of the tract. Long ago Laguna Blanca was stocked with fish and today this preserve is the property of the Homes Association.

Golfers bring their rods and vary golfing with fishing, although the new La Cumbre Golf and Country Club course is one of the finest in the country and does not need this extra inducement. Every purchaser in Hope Ranch Park may be an associate member in the La Cumbre Golf and Country Club without initiation fee.

Planners of the homes Association have reserved for park purposes the lake, a park adjoining, polo field and recreation ground, over five acres of oak grove and picnic land which through a lovely canyon opens out on the beach frontage reserved for the exclusive use of the owners of Hope Ranch Park.

Bridle paths, of course, are to be found here, for what Californian does not ride for recreation or for rest? With a beach to ride on, for fresh views and sea breeze and twenty miles of bridle paths to wander over within their own property, these fortunate people own the choicest stretch of land in all the sunny south.

Water, several millions of gallons a day, and all the pipe lines and reservoirs necessary are there to keep Laguna Blanca full to the brim in any weather, and supply fountains, pools and running streams to beautify the formal gardens close around our modern, sunny homes. The cost of water in Hope Ranch Park, which is produced by a mutual water company, is exceedingly low. Down on the gently sloping stretches above the sea, where avocados flourish and the citrus fruit trees grow, landholders inclined to orcharding may try their hand so close at home that on beach plinths they could pick their fruit and eat it out of hand.

The southland of California has had long experience and close study of land development so that students of the subject and of the profession congregate there.

Out of the thousand things that could be done with Hope Ranch Park the firm of H. G. Chase and Associates, which has done the planning, has selected the most simple, sensible and worthy, and have made no attempt to improve on nature, which has been so bountiful in its gifts of livableness and beauty to Hope Ranch Park.
THE RECONSTRUCTION OF SANTA BARBARA AND

Reconditioning the adobe was impossible from the standpoint of both time and expense, and nothing adequate could be found for rent. All sorts of arrangements were proposed, and the discussion was of "many inventions." Finally the right plan came, and it is not astonishing that it involved a few humble, inconspicuous little houses close at hand. The blue bird was waiting at home.

On the site purchased for the proposed new School of the Arts, described in these pages some months ago, stood three small cottages in various states of disrepair. The Community Arts Association, of which the School is a branch, decided that these houses could be so altered and improved as to form the nucleus of a group of temporary buildings where all departments of the School would function. Work began at once.

By a judicious removal of partitions, repairing floors and walls, laying pipes, making walks, painting, plastering, and doing the thousand other things incident upon turning old buildings into new, the plan began to assume visible shape toward the end of August. Three ill-applied, dirty, indefinite little houses were transformed into an attractive group of buildings with a single color scheme, further related and drawn together by a graceful pergola along the Santa Barbara Street boundary. The administrative offices were placed in the central building, where a spacious entrance hall may be used for meetings and dances, at least for the time being. Music, French and drama lessons were assigned to the second house; and the third, less adaptable in construction, was used for storage. From the grounds of the original adobe half a block away was brought a little two-room frame building, which remained intact after the shock. This building, insignificant and humble as its exterior may be, serves the double purpose of violin studio on one side and School supply store on the other.

While these changes were being made in the houses already existing, two new temporary frame buildings were in the course of construction on another part of the property, on foundations designed eventually to hold the permanent buildings. One of these, composed of three spacious studios, was open for the graphic, decorative and plastic arts classes by the middle of October. The other, which will contain a small practice theatre convertible into a dance floor or a concert hall, together with accommodations for drama and other classes, will be ready early in November.

Preparing a new home for the School has been made possible only...
THE WORK OF ITS COMMUNITY ARTS

by the faithful and continuous attention of those who appreciate its value to Santa Barbara and believe in its future usefulness. Time and thought have been lavished upon it. From one source came the inspiration for the pergola; from others, help with furnishings and draperies; from others, constructive ideas about color and arrangement. Assistance was given with necessary legal points, with laying out and planting the garden, with treatment of floors and walls. Friends of the School displayed unfailing interest, and were indefatigable when it came to standing by the undertaking and seeing it through.

When all is finished, the School of the Arts will for the first time have all its branches united under one administration on its own property. It will be more adequately and comfortably housed than ever before, and will offer courses of general interest, capable of the broadest application. This all goes to show that earthquakes are not unmixed calamities.

Jeanne Augé.

October 21, 1925.

CASTING FOR A COMMUNITY PLAY

An Interview with Colin Campbell Clements, Director of the Community Arts Players of Santa Barbara

By CHRISTINE T. CURTIS

"One of my pet theories is that everybody can act," said Colin Campbell Clements, in a recent discussion of community drama, "given, of course, the correct psychological handling to bring out his ability. With this premise as a starting point, the community theatre becomes a school where everyone may discover his historic bent and develop it. The community theatre, however, should always be judged from the standpoint of a high grade amateur organization rather than of a low grade professional. It is, of course, that amateurs often bring to their work a peculiar freshness and sparkle which is sometimes absent from strict professionalism. With them the play is the thing. On the other hand, a group of amateurs are like young colts—if you don't rein them in, they'll tear away with their lines and soon get out of bounds. But for enthusiasm and keenness I would far rather have beginners than half-hearted players of experience. I much prefer to have a person come to me and say, 'I've had no experience but I'm dying to act!' than one who offers in a blare manner, 'Oh, yes, I've been in lots of plays.'

"The real amateur with fire and enthusiasm is a peculiarly stimulating subject, for I can always find ways to project his soul into his acting. I do this by suggestion, by a hint here and there as to the shape the role should take, or sometimes by pictures of people who have preceded him in the interpretation. One of the essentials for amateurs is the early memorizing of their lines. Only after the technical matter of the lines is out of the way, can they probe down into the real character. To give them full confidence, and to allow time to penetrate the role, a minimum of two weeks' mastery of the lines is necessary. Of all the requisites for acting, confidence, perhaps, is the most desirable, and I try never to destroy it by being too exacting as to interpretation. If my actor has any imagination at all, the interpretation will come naturally.

"In community work," continued Mr. Clements, "and especially in our present field, where the drama study at the School of the Arts will ally itself so closely with the work at the Lobero theatre, I feel that the real good comes by having people play all sorts of parts. That has been our principle with the School of the Little Theatre in Gloucester, and I think it is the foundation of all study which prepares for professional work.

"Many present day dramatists are coming to feel that our American stage is at fault in that we stress personality to the extent of undervaluing real artistry. Modern actresses and actors very often depend on their personal magnetism to get them across, and once established make no more effort to maintain their supremacy. In the older theatre this was not true. Mansfield, Beatrice Cameron, M. de Max and others of that splendid old school were able to reveal their art by means of many characterizations. This is an ideal to which the modern theatre must sooner or later return.

"The work of the Community Arts Players this year will offer as wide a range as possible, and we shall use the students of the School of the Arts as often as we can. Experience in the Lobero theatre will afford exceptionally fine training for them, and give them an excellent, all round grasp of the theatrical field. Every year more preparation, and a firmer grounding is necessary for professional work. This is true of all branches—directors, actors, scenic men, artists, lighting experts, and costume makers. The level is continually rising, and performers of higher calibre are continually demanded. The English stage ranks higher than ours because a better class of person has gone into acting. Herefore in America a certain disgrace has been connected with the stage, so that only the less educated took up theatrical work. Happily this viewpoint is changing, and the new demand calls for more background and a more intensified study of the dramatic field and its outlying provinces.

"My hope for Santa Barbara," said Mr. Clements, "is that she may eventually become a dramatic center of the West, such as Thomas Wood Stevens has organized in Chicago, and Professor Baker is establishing in New Haven. We have the location, the equipment, and the enthusiasm which should make this hope plausible. Our School of the Arts will provide the adequate dramatic laboratory, and the Lobero Theatre the actual theatrical center of production.

"Questioned regarding the casting of his first Santa Barbara play, 'Merton of the Movies,' Mr. Clements said, 'The cast for 'Merton was almost a matter of 'first come, first served.' I arrived in Santa Barbara six weeks ago, not knowing a soul. I have simply gone up and down the town for the cast, picking as quickly and as judiciously as I could. My hero, 'Merton' I found in a clothing store on the main street of the city. What particularly impressed me was that when I gave an appointment for 8 o'clock, he was sitting on my doorstep at 7:10. That's the spirit we want to find and use in community work.'

"The rest of the 'Merton' cast has been assembled from every corner and from every profession in Santa Barbara. Some people came to register with me, and I simply snapped them up. Others I saw on the street and accosted, others were named by their friends. I have a violinist, a doctor, a painter, a teacher, an artist, a mother of four children, half a dozen society girls, a bunch of students and high school boys, and eight or nine real electricians and stage hands for the movie scene. The cast as a whole gives an impression of youth and zest, and their spirit is superb. All the costumes and properties and scenic work are being managed right on the spot by volunteers, with the exception of the stage technician and the electrician.

"I think the cast for 'Merton of the Movies' is fairly representative of the work I hope to do in Santa Barbara, the assembling of various sorts of talent, giving everyone who wants to act a fighting chance, and paying especial attention to the young talent which is looking resolutely ahead to the exacting field of the professional theatre.
CALIFORNIA SOUTHLAND

RECENT BOOKS—REVIEWS

B. LOUISE MORGAGE

By VACHEL LINDSAY, The Macmillan Company

COLLECTED POEMS

It has long been an Anglo-Saxon custom to name its literary periods after the British sovereign, reigning at the time. The much ridiculed age just gone into the discard, laid the responsibility for its peculiarities upon that prosaic lady Queen Victoria, and the present extraordinary movement in poetry, might take its name from the monarch who judging from the way his countrymen look in pictures, knows as little as the rest of us what it is all about. In spite of our bewilderment, reason tells us that this George-Fifthian current is going somewhere, and after reading poems here and there, in this ponderous tome of Mr. Lindsay's, which we have under consideration, we are further convinced that the flowing stream is carrying this poet's winged bark, so curiously constructed, straight toward the golden strand, which is called the Millennium.

This volume of collected poems by Vachel Lindsay is a new edition, containing one entirely, with two groups of poems added, a preface, and a number of strange fantastic drawings made by himself, to illustrate certain poems old and new. A study of the contents as a whole reveals some remarkable and striking similarities in Mr. Lindsay's talent for making poetry. Amazingly versatile, he is open, as well, at times displaying a noble sincerity, and immediately afterward, taking a pose of absurd artificiality. Some of these poems ring as true as bells harmoniously sounding, now rich and deeply toned, now silverly and clear; others stately and sonorous, delight the reader's sensibility, by reason of their expression of a keen perception of the splendor and the grandeur of the universe. In certain poems superb characterization of men and events, take the instantaneous shape of reality in the reader's mind, due to Mr. Lindsay's adroit use of great splashes of impressionistic diction. In still others, he simply jingles, becoming as it were a poetic acrobat, doing stunts with words and rhythm, which revel in sound and fury, but have no significance for the reader's mind.

If there is more than poetry in this volume to be considered, for it contains two prefaces. After reading that written for this edition, three times, to make sure we were not mistaken in its drift, we had no strength left for dealing with the other. A reader may come fairly near to feeling reverence for the man who could write these poems, but he experiences merely amusement and amazement for one who could reveal his ideas in such a swashbuckling and most arrogant of attitudes, displayed in this astounding preface. There are moments in it of course, where Mr. Lindsay shows signs of scene and vision, but for the most part, this effort is a chaotic mass of eccentricities, causing us to wonder at its publication.

MODERN THEATRES

By IRVING PICHEL, Harcourt Brace & Company

This entertaining discussion of matters relating to the stage will very likely reach a larger circle of readers than Mr. Pichel anticipated, when he wrote the book. His experience in the theatrical field has been long and varied, and his connection with the Little Theatre movement, has given him broader vision, than is often found in the man who is professional and nothing else. Therefore, while much of the text is undoubtedly technical, appealing directly to the theatrical architect, its scope is wide enough to include also, information, which is decidedly interesting when viewed from a cultural standpoint.

Mr. Pichel is convinced that the Community Theatre is here to stay, and irrespective of how it may develop, its operation has already created a bond, hitherto non-existent, between the public and the stage. This is the very reason why we are now being offered, for mistakes in stage construction, perpetuated professionally for so many years, that they had become almost traditional. The same situation arose not so long ago, when women began to take an interest in domestic architecture, and at once devised all sorts of comfortable and convenient methods for making life pleasanter in the home. Thus the practical details and suggestions in this treatise of Mr. Pichel's should prove of the greatest assistance to the projectors and builders of community theatres, and convention halls with stage facilities, and will have a corresponding effect in ever increasing numbers in the near future.

We found the many illustrations as delightfully interesting, as varied as their subject, and as the subject matter in the book. There are pictures of theatres, outside and in, ancient and modern, with views of the stage in all kinds of playhouses, amateur and professional, and in all their splendid and mechanical devices, all of which illustrated material represents theatrical construction in different sections of this country and abroad. Altogether it is a pleasure to commend a book, wherein a subject so vitally important to the artistic growth of the community is so soundly and clearly presented, that it might be called a seed, which when subjected to a certain kind of coaxing can be made to sprout and germinate matter of considerable interest to the public mind. The hand that can turn this trick however, must have an apt and cunning touch, and from the success already won by Mrs. Harris, we know well enough before starting in on "As a Woman Thinks," that this proficiency is hers. In other words she has the ability to dramatize her actual facts, and a facility for blending sober realism with fancy.

All the books written by Corra Harris, have some value for the sociologist, who happens to be interested in different phases of life in our variegated country, since she has given a slant to existence in the south that is scarcely traditional. And this latest book, "As a Woman Thinks," is of interest to the psychologist, since it is really a mirror, reflecting the inner consciousness of one who in childhood was subjected to the rigorous discipline of stern Puritanical influences, which if anything were intensified, when she was married at the early age of seventeen. Naturally this reflection will not take the same aspect to all observers, since each will imbibe it with his own sensibility, but most will find therein indications of prudence, a shrewd practicality, and a strange righteousness, while others may search in vain for signs of vision, or broad mindlessness, or any perception of art or intellectual beauty.

THE GREAT PACIFIC WAR

By HECTOR C. HWATER, Houghton Mifflin Company

While we are still muddling at the thought of the last great war, and many of us utterly refusing to read anything upon the subject, here comes a volume, wherein we are asked to consider a war.

(Continued on Page 21)
TWO PANELED ROOMS BY THE CHEESEWRIGHT STUDIOS

The illustration above shows the sitting-room comfortable and livable for host and hostess and for intimate guests. The enriched plaster ceiling, in its reserve and quiet simplicity of ornament, does not intrude upon the room; and the Grinling Gibbons carved overmantel, the panels of hardwood rubbed down to the quality of satin wood, and the verte antique marble make a delightful setting for a cheerful wood fire in the real fireplace. Something in the correspondence of curves in garland, fixtures, frieze and carpet design, complete the room with a handsome and satisfying unity—the basis of all true art.

A charming breakfast room kept brilliant and high-keyed and cheerful by light colors in paneled wall and draperies and exquisitely decorated furniture! The carpet is especially beautiful and adapted to this happy scheme of flowery decoration, especially designed and carried out by The Cheesewright Studios of Pasadena.
The Home and The Club

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The Golden Age in the Golden Land

Dwellers of this beautiful summer land, as you walk in your yard or in your gardens, as you travel over your perfect roads through miles upon miles of citrus groves, orchards and vineyards, ponder a moment on how it came about that this desert land has blossomed like the rose. Nature has given her store of riches and Man's vision and toil has brought it to its fulness of beauty.

Think of the hardy pioneers who first blazed the trails in this land of eternal summer; realize the vision which saw this as a golden land of wondrous beauty; remember the toil, the time, the wealth which has been poured forth to bring this land to its present fruitfulness.

Then turn your eyes upon the dwellers of this land of plenty, look upon the children who are the great treasures of any people, the bearers of our civilization, nay perhaps our very immortality. Have they received the same care, the same expenditure of time and money and thought which has been given to the blossoming of your trees and grass and flowers and fields? Look closely, scan their faces. Some are strong and straight and rosy, but many, many are pale, thin, weary. In spite of the gifts of nature, the fresh air, the sunshine, the bountiful fruits and vegetables, the rich milk,—the children of this golden land are not all strong and well and happy. Nature has done her part, but Man has not.

Children do not simply grow healthy. They need your care, your thought, your time, your money. They must be taught the laws of health, just as they must be taught the other lessons of life. Men and women all over the country, indeed, the world, have come to realize that their serious attention and effort must be turned towards the acquisition of health for their children. The statistics of war and peace, which show a fourth of our young people who should be in the prime of strength and vigor, unfit for war service or peace-time work, served to awaken us all to the dire necessity of giving our children health knowledge and health practices.

Great pioneers have given us our knowledge, have broken the trails of the land of Health. Pasteur, Reed, Lister, Trudeau, Osler are but a few of the great physicians and educators who have blazed the way. The knowledge is with us, and like all great principles and truths the principles of health are simple. Our problem is to make this knowledge a vital part of every child's life.

Organizations have been formed to fight the great scourges of humanity and to teach all the peoples of the world the way. In America our government departments are making splendid progress in preserving public health and in spreading education. Such national organizations as the Tuberculosis Association, the American Child Health Association, the nursing and medical groups are sending their forces into the schools and into the streets. At the International Educational Conference at Edinburgh the following significant resolution was passed: "The health of all school children is a primary obligation in education, and arrangements for the promotion of the health of the school child should be regarded as a public duty. A new Health Society in England, backed by such men as Asquith, Balfour, Ramsay MacDonald, hope to bring about a golden age of health in England. A wonderful piece of Health Education work is being carried on in China. The world is awakened to this great movement.
California is awakening to the necessity for this educational and preventive work in childhood. The Tuberculosis Association is a pioneer in this field. Its preventoria, open air camps, are well known. Open air classes have been established, nutrition classes, and a broad curriculum of health education is some of your schools. Vision and industry has made this possible. But more, much more must be done. Every child must be well and strong and happy.

Each one of you at this Christmas time has a great opportunity and a great duty. It is within your power to give to children this great gift of Health. The Christmas Seals, messengers of Hope and Health, make possible some of this preventive and educational work. There is not a man or woman or child who cannot take part by buying these Seals.

Dwellers of this beautiful golden land, take your place in this great world movement. Make your children as beautiful and strong as your lovely land. Give your state a Golden Age for youth and for little children. Hold out to others at this Christmas time the greatest of all gifts the priceless Gift of Health.

California's Troubadour

As THE first chorus of thanksgiving, and praise of the land we live in subsides and the thousands of newcomers, homemakers and tourists are absorbed into California's native population the need of trained minnesingers, troubadours and poets to voice this sentiment in perfect verse is poignantly realized.

To forward this good work and set a high standard in California's art of song, a foundation is being established at Stanford University in the name of Clarence Thomas Urmey, California's first native Troubadour, who perfected his art as an official or literary uplift for his native state throughout the literary world. The following letter from Mr. De Lancy Lewis, San Francisco, shows the feeling of Mr. Urmey's intimates in regard to this fund which originated with Miss Emma Thomas of San Jose. Dean Gresham at the Cathedral in San Francisco is custodian of the fund.

My dear Mrs. Seares:

During the past week we have had a meeting at which were present Dean Gresham, Mr. Sperry, Mr. Barry, Mr. Kennedy and myself. After a discussion as to the most suitable name for the new foundation one opinion was that while as a name, dedicate a plan as could be devised would be to collect a fund from which each year an award would be given to some personal to the writer of the Foundation of Mr. Urmey. This is the meaning of being an absolutely permanent memorial connected with the literary world. The great and general interest in this affair is the majority of his intimates lived during their college work. If the funds were sufficient, the income to be a physical memorial in South Park or elsewhere in case any individual or individuals wished to furnish funds for this purpose.

The Committee felt that the award would more closely coincide with his own wishes and, therefore, should be most satisfactory to us. The Committee felt, however, that your own wishes in the matter were of the greatest importance and wished to be certain that any plan suggested met with your hearty approval. If you have any ideas which are to vary, we would be most happy to have any suggestions from you.

With kind personal regards. I am

Yours sincerely.

DE LANCY LEWIS

That a sincere appreciation of California's first Troubadour is growing up in the southern port of the state appears in a series of letters from Mary Hester McCoy of which the following is an extract:

"It was very lovely of you to send me the two copies of Southland with so much of interest concerning your brother within their covers. I have cut out the poems, will have it framed and send it to President Ciuldebe with a letter. I feel that the poems will fit in exactly with his own ideals, and I am hoping he may give it greater publicity. We need educative processions of that kind."

A San Francisco active in the organization of the San Francisco Opera Association, Clarence Urmey's name has been placed on the list of founders by his brothers. Memorials to this singer are already placed in Trinity Church, San Jose, where as choirmaster for over thirty years, he taught many boys many of whom may be sacred things; and in St. James at South Pasadena where he once worshiped there is a memorial flag carried every Sunday by the boys of the choir.

At Woodlawn, south of San Francisco a simple bronze tablet is selected from his own verses, The Poet's Orison,—"He sang his songs in time, in tune, and kept his garment white."

The Alumni Bulletin of the State Teachers' College at San Jose published, with the list of its honored dead—the names of President E. R. Snyder, Professor Louis Wilson and others, this line, "Clarence Urmey, dramatic critic, musician and beloved teacher, stricken while on duty, June 2, 1928.

From New York, the home state of his parents, comes this latest request from Mrs. Thomas J. Williams:

"Though I have not met you, I am writing you as the sister of Clarence Urmey.

"In accordance with all that he taught me of the Catholic faith, I have given a sanctuary lamp to St. Luke's Church, Trinity Parish, New York. Will you give me the dates of Mr. Urmey's birth and death to be engraved on the lamp and be returned in the regular memorial fund in the church?"

JULIAX B. TAPPAN.

Problems of The Playhouse—(Continued)

An Experiment With The Children's Theatre

EARLY in the history of the Pasadena Community Playhouse, there was discussion of the possibility of establishing a theatre, of a community character, for children.

It was realized that children have an increasing appetite for amusement, are usually full of imagination and have an almost universal aptitude for drama of a certain element. It was also discovered in the nursery of the community, as a class, are often not wise in choosing their amusements, and yet this is hardly to be wondered at when often they have neither a worthy example among many of their elders nor the opportunity of freely choosing where they will seek their entertainment.

The problem of securing a constituency for the attendance at a children's theatre, therefore, is singularly difficult. One must not only make the program sufficiently attractive to interest the child, but the children's theatre must also convert the parent to bring the child. Obvious as the social or literary uplift or the Community Playhouse's (or its works (including children's plays) may be to many discriminating citizens, it is a profound truth that a great many elders will continue to look upon a play as a great entertainment, nothing more nor less, regardless of the auspices under which it is given.

It therefore proved to be a difficult matter to interest the parents as well as the child in the children's play as a community project, when there have always been many competitive entertainments of a nature more or less alluring to the young mind. In a representative modern city, inevitably, the foregoing discussion will suggest how difficult it is to establish and maintain a constant contact between the same individuals of players and audience on frequent and recurring occasions, which is the earmark of a Community Theatre enterprise.

The Community Playhouse work is on the proximate frontier of a modern educational program and related to the school work, and will eventually become a recognized branch of education, at public expense. The work in the schools, however, and the exacting activities demanded of children in modern communities, make it difficult to find time for them to take assignments of parts and to rehearse. After all, it is seemed to the majoring of the Board of the Pasadena Community Playhouse Association, through several years of experiment, that, in essence, the children's theatre is merely children's directed play, and that the great opportunity for this function lies in some little advance in the official school program of children along dramatic lines, especially in vacation times, and in this direction Pasadene, as a community, is definitely progressing.

In summarizing, it may be said that the resemblance between the adult and the children's community theatre is but superficial. The one being capable of maintenance by the actors as adult thinkers; the other cannot be maintained by the children and is therefore, in substance, a phase of informal school work, regarded as a benefit conferred by an older generation to one much younger, for the latter's good.

J. W. MORIN.
EASTERN CRITICISM

BY ELEANOR TAYLOR HOUGHTON

He has the chance to study work that is of the most beneficial antithesis to his own approach.

Another artist, prize winner at all the noteworthy eastern galleries feels that a painter here on the coast has no opportunity for thorough academic grounding—at any school. The instruction to be had seems to him superficial. He maintains that only when the technical phases of painting have become part of a man, second nature to him, can he have full swing with his métier, only then that self-expression and mood may be wholly unhampered, only then that originality may be hoped for. When an artist has learned painstakingly all the mechanics of painting he can then begin to eliminate, because he knows, and succeed in becoming something other than a mere technician. It is a question of control. When a painter is forced to proceed without sufficient technical training the result is often a weak use of brush strokes not warranted because of inaccurate academic training.

Still another easterner, a New York painter of distinction points out what for him differentiates northern from southern California painting. This man finds the north decidedly intolerant, inclined to an abuse of the best of Cézanne. After all, as he claims, there is a difference between violence and vigor. Breadth is not the only requisite of substantial original work.

He finds in the south a tendency to sweet painting—too little of the imaginative, too little of the interpretative. This painter considers that while nature must be meticulously, even slavishly followed up to a certain point the finesse and true art comes in knowing the precise moment at which she must be utterly abandoned—abandoned that the artist may concern himself only with the enlarged projection of self, of mood. He realizes that here in California the painter labors against something of a general lack of interest in painting.

PAINTINGS BY FRED G. GRAY, MONTEREY, CALIF., "BEFORE THE MIRROR" POSED BY MISS HILDRETH TAYLOR OF PASADENA.
CREATIVE DANCING RECOGNIZED AS A FINE ART

WHEN quite a number of us went to dancing school we were concerned only with the "one, two, three, glide" commands, and all exertions demanded of us were viewed merely in the light of a duty performed. We knew from oft repeated fireside homilies that all "little ladies and gentlemen" knew how to dance, how to enter and leave a room properly, how to accept an invitation to dance,—refusals were never taught, though if the eye of the teacher was elsewhere the hand of the detested fat one was crushingly ignored. These classes were endured usually just as was the music lesson by one never destined to be a musician, or a session with Mademoiselle orFraulein in one lacking lingual tendencies.

We need now only visit a modern school of the dance to find what one of these courses has accomplished. Now the dance studio has a large auditorium with a raised stage, bars and other paraphernalia around the walls, arrangements for all kinds of lighting effects, and a balcony for the accommodation of visiting mothers. All this in vivid contrast to the classes of the past held in the double parlors of the old Colonial home of the graceful little teacher.

Dancing now means so very much more and has so many different phases. To achieve a proper background on which to superimpose the creative dance of today a course in the classics is not only advisable but necessary. Without careful reading of good literature and an acquaintance with the best in art it is rather impossible to approach the interpretation of good music, or to attempt to create a symphony in movement, a correlation of the body to a rhythm which haunts the mind at a vision of tall trees singing in the wind, or to reproduce an emotion which swayed the senses.

We cannot say the dance has become an art, it always was an art, allied much more closely in the past with music, painting and sculpture, but was allowed to languish for awhile and is only now taking its proper place. As an art it should be fostered, the close relationship with the fine arts maintained, and its sincerity emphasized until a dancer would no more profane the art than would a great painter or a famous sculptor.

As in painting and sculpture there will probably be modernists and impressionists but if the dancer be really genuinely in earnest and works in his or her medium with intelligence and delight in the production the result can never be bad.

To trace the work of a class in one of these modern schools, for example the Norma Gould school in Los Angeles, is to be convinced anew that we have no real need to fear the entrance of the younger generation into its own. There is in these moderns, perhaps a slight intolerance for a too close adherence to the customs of day before yesterday, a request to be advised as to why a branching out and a desire to blaze a new path through the wilderness is not commendable, while through the whole there is every evidence of unbounded energy awaiting an outlet. And the dance furnishes not only a channel for that physical energy but offers opportunity for mental and spiritual stimulus.

It follows naturally that if a school holds to its high ideals and demands the three-fold growth of all students, spiritually, mentally and physically, the public as well as the student cannot fail to be benefited. Perhaps no other side of educational growth has increased so rapidly and changed so much within a few years. Indeed, the old order changes, and new things are old within a day, and frequently it is only by contrast that we realize what an advance has occurred.

A TALENTED DANCER FROM THE SCHOOL OF MISS SHIPP, WHERE THE ACCURACY OF COSTUMING ADDS TO THE BEAUTY OF THE POSE

MISS NORMA GOULD, THE HEAD OF THE NORMA GOULD SCHOOL, AND ONE OF THE MOST SUCCESSFUL TEACHERS IN LOS ANGELES. A SCHOOL WHICH HAS GROWN WITH RAPIDITY AND HAS IMPLANTED FINE IDEALS IN TEACHERS AND PUPILS

A GROUP OF DANCERS FROM THE NORMA GOULD SCHOOL, DANCING IN THE BIRKELL GARDENS, LAUREL CANYON

There is also the wide difference to be noted between the school maintained entirely for the development of professional dancers, and those that lay less stress on that possible result of the training.

A good background is important in any event. It is probable that a certain daintiness is retained by a dancer who has entered a class with merely a desire to dance as a pleasure not who will become a professional, than can be found in one who has the commercial and material object implanted in the beginning. To be surrounded entirely by the professional view might dim the development of a spiritual interpretation.

Miss Gould holds to the higher, she, in a sense, regards her school as a part of the growth of her State, an integral section of her inherited city, and holds the young people with whom she is surrounded as a charge, which she cannot fail and in this is doing as much for art and also for good citizenship as any organization we have.
ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

MONTHLY BULLETIN

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THIRT Shop

The Thrift Shop has suffered lately, as most of our members have been busy with the Community Chest and the pre-holiday activities. Our racks are rather bare just at the time of year when we should like to have them filled to overflowing, so that the working members could afford to put chase new things might outfit the little ones for the holidays. Used toys or trimmings will be most acceptable at this time.

COMMUNITY CHEST CAMPAIGN

We cannot say too much in praise of the splendid work done by Assistance League members in the Community Chest Campaign. Although we had losses scattered throughout many of the divisions, as well as members who are on the Board of Directors of the Welfare Federation and active workers on important Chest Committees, we find that most of us consider Division 17 as representing the League.

Under the leadership of Mrs. E. Avery McCarthy, Colonel of Division 17, the quota of $80,000 was collected during the first week of

the campaign, and on Saturday, November 14th, the Division went over the top, leading all other residential divisions, but carrying on until the close of the campaign. This the Division was well represented throughout the campaign, and at the time of its conclusion, Mrs. McCarthy and her team had proved themselves to be a splendid cooperator in every member of the Division and to October 1st and continued until the day the opening gun was fired, when every Major, Captain and Lieutenant went forth into their various districts. Mrs. James_Allred returned in time to take her place on the headquarters' staff with Mrs. McCarthy; Miss Lilian Van Dyke assisted with the organization up to the opening of the campaign.

The Majors who commanded the five battalions of this Division were, Mrs. Isaac_Hampshur Jones, Dr. W. F. Traugott, Mrs. Wm. Armstrong, Mrs. T. H. Dudley, Mr. Cha. F. Billingsley. The Captains whose teams lead in the most amount of money collected for Battalions A, B, C, D and E respectively, were; Mrs. Clarence King, Mr. Wm. H. Hohn, Mrs. Bradley Lee Jr., Mrs. Ynez Whatley, Mrs. W. H. Kiel.

To Bastian A., of which Mrs. Isaac_Hampshur Jones was Major, goes the honor of having collected more than any other battalion, Mrs. Clarence King's team having bringing in more money than any team of all residential divisions.

At the Chest Headquarters the chart for Division 17 looked like a veritable Milky Way, so crowded was it with stars which had been awarded for the highest goal; for the most amount of money collected by any residential division; for the most amount of money collected by any team on certain dates; for the greatest number of teams reporting daily; for the greatest number of members on various days, etc. But better and more significant than the record for filling the Chest was the magnificent spirit of service and sacrifice shown by the workers. The Assistance League is proud to be so well represented in the front ranks of this Army of Service.

THE CHILDREN'S CHRISTMAS PARTY

The yearly Christmas Party for the children, made possible by the generous gift of Mr. Rafael Hemman, will be held this year on Monday, December 22nd, in the Day Nursery. Dinner will be served to 100 children, after which toys and candies will be distributed. We must provide transportation for the children to the Nursery and home again. We need all of you who can give your car or your time to volunteer to help us make this party a really festive occasion. Leave your name with the office for the kind of service you can give us on this day.

ANOTHER GIFT TO THE DAY NURSERY

Word has just been received by the Day Nursery Committee from Mrs. J. H. Dammer on the matter of a gift to the Day Nursery Building Fund. Although we are not asked to sell tickets or in any way promote the attendance on this evening, the Day Nursery Committee urges that every member of the Board of Directors and League members and friends be present as an appropriate expression of our appreciation of this most generous and acceptable gift.

GOOD SAMARITAN

Through the generosity of the Velada Club, eight of our most needy families received Thanksgiving baskets. Some found their way into homes where there was little else to be thankful for, where the struggle to keep body and soul together is proving almost too much for the weary mother, the invalid father, or the man out of work. Unemployment has been our most serious problem from the first. We need jobs for men and jobs for women. If you know of any kind of work, will you please call the office—H. Empstead, 5133. We have been more than gratified with the ready response of some employers, who call us whenever they have openings to fill. How often a job changes utter despair to hope and happy planning for the future!!!

It is especially requested by our President Miss and Mrs. that it be distributed as quickly as possible.
RECENT BOOKS—REVIEWS
(Continued from Page 14)
that has not yet happened. Hector C. Bywater, an English naval strategist, has forecasted a conflict between Japan and the United States, in the years 1931-33, and described its imaginary progress in "The Great Pacific War." In the preface he tells his readers, that as far as he knows no writer before himself with a western point of view, has attempted this sort of prophesying, while in Japan, at least two authors have ventured upon this dangerous topic. It may be a thrilling theme for all interested in the business of making war, but for the layman, and a female layman at that, it has little power to rouse enthusiasm. We will say for Mr. Bywater however, that he has presented his invented account with clarity, simplicity, and a lack of confusing technicalities, which makes it readable even for the most uninitiated person.

In arranging a series of events, misunder-
standings, and struggles for national supremacy, leading to a "casual bell," he pays due heed to the best human standards, regarding intricacy of motives and conflicting aspirations. The vivid and apparent reason for precipitating hostilities, is not the real one, it never has been. A concession is made to an American citizen in China, then being exploited by Japan, in which county there is unlimited social unrest, and Communist activity, and when a sudden deadly bomb explodes, "the dogs of war slip loose," just as if the whole matter were real and not fictitious.

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TWO ENGLISH BOOKS

Reviewed by Mary Nordin

"THE SAILOR'S RETURN" by David Garnett—Cassell & Co.

Mr. Garnett, in "Lady in Fox," and "The Man in the Zoo," lent a quaint reality to things fantastic, in the manner of a perfect treatment, perfect English, combined to make a literary aperitif of the first order, and as such these "lady's" speakers are those who made these summer Bowl concerts possible. And like Bernard Shaw, they believe, when it comes to music, in levying up and down. There is no piece introduced merely in order to make concessions to popular taste.

I have not written these impressions to suggest that the method of the Hollywood Bowl should be followed in England. God did not give Manhattan or California a Bowl for summer nights. Rightly we follow other ways. But the greatest temple in the world to the popularization of music probably exists in the Hollywood Bowl, and for that reason alone it seems to me that the Bowl Should be asked to conduct four concerts there during this coming summer.

J. A. K. Kendall, Poet

CALIFORNIA SOUTHLAND

THE HOLLYWOOD BOWL

From The Manchester Guardian Weekly of July 31, 1925—By B. Ror Evans

A month more than any other country in the world has the power of presenting you with the unexpected. Thus in September, a hundred thousand people, where the Rabbit Reitellers have built the biggest seaside resort imaginable, Katherine Tynan's "The Wind in the Willows," with the Pacific as its background, and a setting which would seem proper to the characters of the book.

So it is with Holly-

wood. In this cynical, vulgar home of the world's most denunciated amusements, where music can be heard under conditions which I believe, must be quite unparalleled.

The sight of Sir Henry Wood while he come all the way to California to conduct four concerts in the Bowl and then go home again without doing anything else in America may one realize make the musical attraction of this institution.

On that first Bowl itself is a natural canyon sheltered on all sides by hills and used in the more unsettled days of American history as a desolate refuge by the Apaches, Indians and outlaws. The Christian communities in Los Angeles first realized the possibility of a gathering home, and since the war immense Easter services have been held in the canyon.

This idea that some type of benches might be built around the canyon to fill its entire depth, that the vast muffin of the Hollywood Bowl thus obtained might be used on summer nights for popular audiences who wished to hear orchestral music.

The right of a first concert of this summer season. The crowd on that summer night I can best describe by saying that it was in every sense, though in no other quality, the crowd at a Football Cup final. Over twenty thousand people came out of the enameled, along with train and tram services to run them to carry, while around the canyon there was parking for thousands of cars. Meanwhile, Mr. Garnett's arc-lights until the music began, when suddenly everything was extinguished except the lights on the bower and the canyon, where, in a little jumble of black and white, the orchestra was sitting.

Music in this Hollywood Bowl is, without exaggeration, different from music anywhere else in the world. In the first place, the conditions are different. You can sit in the warm California light and listen to music while stars that until the moon comes up, and you may be sure that it will never grow cold and that it will never get wet; Strauss's "Don Juan," the Hunting Rhap-
sody No. 1, and Tchaikovsky's Symphony No. 5 in E minor. It was after Liszt's Rhapsody that a German lady who sat near me whispered, "I am so happy now. We have made guttural noises of joy and said, "Ah, but isn't it wonderful?" I had not expected this. American music!"

Weatever, might think of the cruelty of so much in American life one had to concede that here was something in the popularization of the arts. America is capable of all things and here she has achieved something supremely worth doing.

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A BANK ON COLORADO STREET, PASADENA
BENNETT AND HASKELL

On the main street of Pasadena, California, there has been recently built a handsome structure which carries out the higher phases of the city's new administrative center. That the business streets of the town might be as pleasing as the residence section, or the civic center, has been but slowly realized. Each owner of business frontage built as he pleased without regard to the beauty which every citizen who builds his home in Pasadena has a right to expect in the business section of so notable a town. Now that Colorado street is being widened in the downtown section we may hope for something as fine on Colorado street as we have on Orange Grove avenue or on Lombardy road. The owners of the frontage to be set back several feet have begun well and have showed their wisdom in selecting Mr. Cyril Bennett as appraiser. The tentative plant of Bennett & Haskell, shown on page 24 of this issue, is full of good ideas for making order and unity evolve out of the mixed building of fifty years ago. This will easily unite the new store fronts, which have to be rebuilt anyway, into a handsome street, more attractive than any other one block in town.

That a plan for the shopping and market center of Pasadena can only be made by all the architects in conference is apparent to all; for as each new structure is built new harmonies or new discords will be struck. The Rue de Rivoli of Paris is a fine example of a business street and Pasadena's new buildings do better when they emulate this ideal, or remember the Marina, the beautiful street of shops at the Panama-Pacific Fair.

The Central National Bank building is the result of careful study and good co-operation between the owners of the property, the bank directors and officers and the architects.

Of many possible schemes for a spacious banking room on an area of 50 feet by 110 feet, the basilica form was chosen as giving the opportunity for air and light into the upper part of the room, regardless of possible high buildings on either side. There will be no need of artificial light and the ventilation can be easily controlled, two important factors in making the room a place in which to work efficiently and comfortably. The walls of the room are plastered, slightly rough in texture, The woodwork is dark walnut, heavily moulded paneling, the wickets are treated as wrought iron with a little color, the deal plates are of Belgian black marble. Color is also introduced in the capitals of the columns and more freely used in the ceiling.

For materials, stone, wrought iron and glass form an imperishable exterior. On the interior, the floors are of gray Tennessee marble with bases of black and gold marble, intended for indefinite use and wear. For the working spaces, the floors are covered with heavy linoleum for the sake of quiet and comfort.

At the great windows are heavy damask hangings drawn back in graceful folds; and covering the windows themselves are soft sash curtains extending the full length. Shaped lambrequins cover the semi-circular top. Co-operating with the architects in this able department of interior decoration was Henry C. Eses, whose studio is in the Palo Alto Playhouse. The success of the interior decorator in this instance depended upon a perfect blending of textile with the tones of the paneling and other woodwork, and restraint where hangings meet the more severe lines of woodwork and wrought iron.

The architectural style selected for the Bank is Italian renaissance, the ceiling decoration of an earlier type. The basilica scheme was used in ancient Rome for all sorts and kinds of business, and the Christian churches later adopted a similar plan. The exterior motive of arch and side windows which light the three divisions of the room is modified from the garden front of the Villa Medici in Rome. This general scheme adopted, the details have been studied to harmonize with each other and to conform to the modern needs and uses of the building.

On such a plan the architectural forms were raised, columns, arches, arched walls, clerestory windows and ceilings. Decoration followed as a matter of adornment, of secondary importance, yet contributing a great deal to the general character of the completed whole.
A COURSE IN THE APPRECIATION OF ARCHITECTURE

No more welcome appeal was ever made to a magazine than that received by California Southland to cooperate with the Art Sections of the Women's Clubs of California by publishing an illustrated course in the Appreciation of Architecture. The whole effort of this magazine has been along these lines, and recognition of this endeavor coming from this important source is more than gratifying. It inspires further effort to set before the loyal and, especially those interested in building the towns and cities of this country, the work of the best minds of our generation in city planning, architecture and the allied arts of sculpture, mural painting, iron-work, wood-work and all the other crafts which contribute to interior decoration.

It is our plan to do the entire make-up of each number to contribute to this course; and not to limit the subject of appreciation of architecture to any one page. The main contribution, however, will appear each month as a definite part of the plan. Some introductory introduction appears on the next page. The first section was published in the October number, the subject of which appeared Mrs. Peters' introduction and Mr. Wilson's article on The Site. In September a preliminary article by Mr. Marion Hunt, prepared for the A. I. A. page by Mr. H. G. Seawright, was so appropriate to the introductory subject listed, that it was included in the course as the leading article, although it appeared on the architects' own page instead of on that assigned to the course.

There are many books which the club libraries might buy or which could be added to one's own library with profit. A list of these could be obtained by writing to the Rapid Blue Print Company, whose announcement of Architectural Books appears on another page.

Perhaps the best advice the writer knows for this popular study is the first edition of Architectural Composition by John Beverly Robinson, A. I. A. It had an introduction by Russell Sturgis which was a very great delight to at least one reader, who wrote the fact that it does not appear in the edition before us. 1100 D. Van Nostrand Company. In this book is set forth, however, the principles of architecture perfectly understandable to everyone. One fundamental quality of fine art, recognized by all historians as essential, is made so important by Mr. Robinson that (CONTINUED ON PAGE 26)


PAINTINGS OF THE WEST
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THE MAKING OF TILE ROOFS

The permanent value of type of Italian and Spanish houses has established for themselves in this southern country as a work of the abundant opportunity to perform their work. By bringing together, at the same time, a strict demand for perfection. Among the craftsmen whose work has been closely connected with this growth is Earl Fisher, of 4926 E. 8th Street, Los Angeles. Mr. Fisher began his trade with the Franz Meiling Company, in the days when that company built houses. Today he is working for several well known firms, such as the Clarence L. Day Corporation. His most attractive work, among the latest buildings, is the tile-roofed houses erected by the Southland Company at Bradentown and Grand Avenues in Pasadena. Mr. Fisher is doing all of Mr. Lawton’s work in tile-roofing and in sheet metal, and is highly recommended as a man who is honest and dependable and eager to improve on his own work.

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The success and benefit of this work is proved by the action of the University of Southern California in creating a School of Architecture to produce our future architects, advised and assisted by this Association.

Allied Architects Association of Los Angeles

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MISS GERE'S OUTLINE (Continued)
VI—Notin, Color and Texture
The notin or dark and light of buildings is largely due to the patterns of light and shadow in doors, windows, cornice and moulding, emphasizing the proportional areas and accents of contrast. Notin is also due to differences in color values, as in a combination of light terra cotta with a darker brick. The material chosen often determines the color, in other cases color is applied. Bright sunlight makes white in large unsheltered areas trying to the eyes—it is better to subdue the glare by making walls of light warm gray or gray yellow. Concrete walks and drives are often too light in value. The texture of walls and other surfaces is determined by the material chosen, or the manipulation of material. The clapboard or shingled surface gives a pleasing texture, certain uneven plastered surfaces are more agreeable to the eye than smooth unvaried texture. A tile roof not only adds color but gives a note of difference in texture. It was a wonderful experience to look down from the towers upon the old tile roof of the Santa Barbara mission, tiles rich and vibrant in color and interesting in texture. The choice of brick or tile for walls or fireplace involves both color and texture. The use of varying hues and values, within a certain range, gives a finer and more lively color effect than to use closely matched material.

VII—The Importance of the Garden
The grounds a setting for the house. Use of walls or planting for privacy. The treatment of service portion of the yard. The patio, arbor, fountain stepping stones, garden seats and pottery. Garden design should emphasize the best features of the house but many often conceal some less fortunate detail. Planting of trees, shrubs, flowers, lawns. Massing of dark shrubbery against a lighter wall. Repeating color notes from house in flowers of garden. Shadow patterns from trees or vines on house or garden wall.

The city planning board or art commission. Beauty an asset in any town or city. Make a survey of your own town—the civic center, the community art center; the streets, parks, plazas and playgrounds. public buildings, fountains, elevators, bridges, shops and homes. Choose the finest architecture of the city and associate the names of architects with their work. Interest local papers in giving space to news of civic art, and in reproducing photographs of the best architecture and gardens. In some cities competitions have
been inaugurated in the schools with excellent results, for example, a prize offered for the best photograph of a really beautiful doorway, or of a building with distinctive roof lines. An entire community may become aware, for the first time, of its appearance, choosing, designing and making constructive criticism of its architectural design, and of the city plan as a whole.

X—Civic Architecture and Buildings for Commercial Uses

Libraries and theaters have always received much thought from architects and the public. Today the parking house, the garage, the fire station and occasionally the gasoline filling station have been designed with beauty as well as service. Architects are beginning to design plans for signs on mercantile buildings, an excellent thing—many well designed structures are ruined by ill proportioned ugly signs which are placed without regard to the architectural lines.

HELP FOR PROSPECTIVE HOMEBUILDERS

By Sumner Maurice Spaulding

When the inexperienced decides to build a home, the first impulse is to “go and look at houses.” Sometimes, for convenience, the study of photographs of houses, and plans is substituted for this research seems to be a great help, and before many months, the friends of the above-mentioned hear such remarks as these: “I like Mrs. Brown’s house. Its plan is simple, but the outside is hideous.” “Mrs. Smith’s house is beautiful outside, but the plan is impossible.” Therefore, by the addition of a room or two to Mrs. Brown’s house and a dormer or two to Mrs. Smith’s, the design is complete. This method of attack, unfortunately quite typical, is inadequate.

We may as well admit that the last hundred years have produced the worst buildings the world has ever known, with the consequence that ninety-nine per cent of the houses in this country are obviously of bad taste. Being surrounded by these atrocities, our sensibilities have become so blunted that we are not conscious of their ugliness. As is natural, our standards of judgment have been formed by observation of the same atrocities. Realizing this, there is a genuine danger to the average person who relies on his own inexperienced and untrained judgment in selecting a pattern for his home. The possibility that the one per cent of good houses will fall in the path of the casual observer is remote.

Goodness and badness in architecture are relative, and it is no disgrace to the average individual that he is unable to choose correctly between them. The disgrace lies in his unwillingness to confess this inability. One of the most striking examples of this is the utter indifference with which most people refer to styles of architecture. We all are familiar with real estate advertisements of “ten room Colonial,” “seven room Spanish,” and “fire room hand-decorated English.” These simple epithets immediately call to our minds the sad houses of an age that is a sacrifice to the streets of our exclusive residential districts; these use architectural terms, created, used so vulgarly, should be revolting to any public-spirited citizen.

Assuming that it is unwise for us to choose any other house for our families, we must resort to our own ingenuity to develop a plan which will suit our own personal needs. For a concrete problem let us select the average small flat city lot. This type covers most cases and is the most difficult to handle. Unfortunately, in our exclusively residential districts, building restrictions require a deep set-back, providing unnecessarily wide streets at the sacrifice of garden space.

On a side of our lot we find a “steep-pitched English” house on the other a “dashing white Colonial,” and across the street the early Japanese period. The house in the lot back of us stands out square and tall. We cannot catalogue it as a style, for none of the characteristic architectural embellishments have been wasted on the rear. Even the possibility of a view of the mountains has been destroyed by the telephone poles and the network or wires. It is obvious that the center of interest and vistas must be created within our own property. Here in California where we have almost continuous sunshine and pleasant weather, we can derive the maximum pleasure and benefit from our gardens, which can be made private by a study plan, making the garden the center of interest. To change the plan, let us have our principal rooms opening on it, and let us sacrifice none of it for the garage when this strictly utilitarian feature could be more artistically and economically attached to the house. With these rooms thus located, the service and bed rooms can be located on the sides or on the street to suit individual needs. Using this plan we will construct walls of masonry with large openings into the garden, and smaller ones with grilles for light and ventilation only on the street.

Now, the natural, the steep-pitched roofs, the garden and the trees, may be planted inside and out. The ceilings inside can very properly show the honest, open construction of the roof, and the floors may be of either tile or wood. Tile panels may even be used to break the monotony of plain walls.

The sole requirement for furniture for a house built in this manner is that it be of good design and of proper scale with the rooms.

In the matter of draperies, color texture and design are the chief consideration. Simplicity is paramount.

An economical arrangement of rooms is better to reduce the number rather than the sizes of rooms. For example, why build a small dining room and a small breakfast room, when a larger dining room would serve for both? Why build a sleeping porch when bedrooms can be adequately ventilated? Or, if economy must be carried even further, the dining and living rooms can be combined, divided when necessary by a decorative curtain.

A house is full of compromises, at best, and it is far better to admit some of them than to sacrifice all beauty to the god of efficiency.

It is possible to illustrate this philosophy of building by photographs of houses already built. However the writer believes that it is better for the student to work out his own problem, keeping simple fundamental principles in mind.
PLAGIARISM AS A FINE ART

THE following article is intended as the first of a series of most interesting papers on Precedent in Architecture, which will be read at a recent convention of the American Institute of Architects. The articles will run through several numbers of this bimonthly, and each will represent the widely divergent views of as many groups of designers, from rigid classicism to the Sullivan-esque of the Middle West.

The series are reprinted from the Proceedings of the 1921 Convention of the A. I. A.

FIRST ADDRESS BY MR. VAN BUREN MacGONIGLE

"When the President of the Institute asked me to deliver, on the occasion of the Convention this year, a paper on the subject of Precedent in Architecture, I was inclined to accept the invitation because it gave me the opportunity to address the profession and in the public interest. And it seems to me that nothing to do with architecture is of such vital consequence just now, in these days of readjustment to the conditions of a world awry, as to direct the thought of the whole profession, to the men practicing and those who will take our places, toward the future of American design. If art be, as I believe it to be, the expression of a civilization that gave it birth, the inexorable recorder of the taste, culture, and intellectual and physical conditions of that civilization, then architects have a grave responsibility toward contemporary society that its taste and ideals may be expressed and received for posterity. Shall the record be an inspiration or a warning?

It is not to me also that I must choose my conundrums from the profession itself, since only designers may discuss with that degree of insight and objectivity to expect to find in even the most enlightened and intelligent layman. And in surveying the available field I have chosen men who only recently attended different schools of thought and disparate training, but who are eminently qualified by all their talents to make available and constructive contributions to the subject. They need no introduction to you. They are William A. Boring, Ralph Adams Cram, William L. Steel, and Walter R. B. Wilcox, Professor Boring will, I hope, not object to being called an Authoritarian. Cram I trust will find from the designation Medeivalist or even Gothicist, Steele is of that school of which Louis Sullivan was another notable exponent. Wilcox may be called a progressive ecclise. I shall have something to say also but not to place myself I know not—the Classicists I understand won't have me, and the Gothicists repudiate me, who permits me to roam at large in that delicious and irresponsible freedom known only to the excommunicated. Geography, which is to say environment, has a lot to do with moulding a man's ways and habits of thought and I took that into consideration also in framing the list from which the ultimate choice was made: Cram from Boston, Boring trained in New York and Paris, Steele in Illinois, Willcox in Boston and Philadelphia and the far Northwest, myself chiefly in New York.

As the chairman of this session, I have seized the opportunity to have the first word—and perhaps the last as well.

The most difficult part of the task was to find a name for the subject to be discussed. I knew perfectly well what it is, but what to call it on the program? Something grand, something non-explosive, something safe—but not so safe as to make the delegates decide to go somewhere else this afternoon. Various titles suggested themselves—"The Use and Abuse of Precedent," The Architect and His Use of Precedent—Adaptation of Citation—Collation or Design—all of these and others came to mind. At last Mr. Kemper suggested the official title—"What is Precedent and Where to in American Architecture." But I will not conceal from you my personal preference, which is Plagiarism as a Fine Art.

For, ladies and gentlemen, we architects in America have raised plagiarism from the low

SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

FROM A WINDOW IN FLORENCE

(Courtesy of F. B. S.)

THE GARDEN OF VILLA FALCONIERI, ITALY

edged plagiarist gets a medal—the fact that he is unoffended has nothing to do with his not being plucked. The mature writer, novelist, poet, dramatist, who append to his intellectual capital of any other author, living or dead, is universally condemned and the offence is a sin.

In music, that subtle and elusive art in which it would seem almost impossible not to repeat homely ideas perhaps years before, the composer reproduces without much of a question of plagiarism. And composers are the greatest of all plagiarists, the writers of music, and perhaps the greatest. And in this case, it would seem to me, that the plagiarist, if any, shall be the seducer and music, and plagiarism will be his seduction.

From the sculptors of the world in review and ask ourselves if they, in all the vast company of works they have wrought in the long history of their art, have not sedulously avoided the repetition of pose or gesture or character that has been used before. And works should be the fault of the sculptor who adapts another man's work, living or dead, to his own usages and to himself.

What of the painter? Is he content to repeat the concepts, the tones, the handling of light or of pigment of dead or living man? Not to be a plagiarist in the least, a plagiarism, I say, that shall be his own.

I shall be content to call the plagiarist, with us so envied, so emulated, and perhaps rewarded, with them weeps and anashes the despising tooth in outer darkness.

Let us ponder those things well and then let us look ourselves square in the eye, perhaps in the sanctuary privacy of the bath room mirror, and ask ourselves whether we architects are plagiarists or not, and if we are, why? And if we are not, then let us occasionally formulate a plausible argument to prove that while plagiarism in literature, music, sculpture, and painting is most justly reproached, and its practitioners ostracise, it is different, somehow, in architecture, and excusable, even recommended. For should it not be that the painter and the architect find their real and only equals in the Nick Angelos and as Angelo but he who writes to draw himself like, not another, however exacted.

It is their glory and their pride to be themselves, to be individual, the fellow artists of ours. In short, in the arts of Literature, Music, Painting, and Sculpture, plagiarism is ill, shall it not be by us? And the plagiarist, with us so envied, so emulated, and perhaps rewarded, with them weeps and anashes the despising tooth in outer darkness.

Let us ponder those things well and then let us look ourselves square in the eye, perhaps in the sanctuary privacy of the bath room mirror, and ask ourselves whether we architects are plagiarists or not, and if we are, why? And if we are not, then let us occasionally formulate a plausible argument to prove that while plagiarism in literature, music, sculpture, and painting is most justly reproached, and its practitioners ostracise, it is different, somehow, in architecture, and excusable, even recommended. For should it not be that the painter and the architect find their real and only equals in the Nick Angelos and as Angelo but he who writes to draw himself like, not another, however exacted.

Call it by all the gentle names we may, call it adaption, refer to it as we used to in a certain office after a painting had been sent in, "the old man has been anticipated again!"—then which we commit daily and hourly is plagiarism; the dictionary defines as "the act of appropriating the ideas of another without due acknowledgment," and it may not surprise us to learn from the same authority that a plagiarist is one who plagiarises; the dictionary adds say we can't we know of "guilt or innocence as a kind of guilt, just as in law we have manslaughter, first degree homicide, murder in the second degree, and just plain murder. Let us extract what comfort we can from any excuses or sophistries we may encounter with a finger trembling with resentment to the august figure of Shakespeare—the fact remains that the American architecture of the present moment is essentially imitative, plagiaristic. I am not bound; I conceive no name the exceptions which will confirm this rule; we may safely leave them to the apologists for the system.

(The To Be Continued)
THE ARCHITECTURAL CLUB OF LOS ANGELES

OFFICERS

J. E. Garnsey, President
Roy H. Kelley, Vice-President
H. O. Sexsmith, Secretary
Paul W. Pensland, Treasurer

A BOUQUET FOR THE CLUB'S SMALL HOUSE PLAN SERVICE

The following extract is taken from a letter written by the Real Estate editor of the Kansas City Star. "I watch your designs in the Los Angeles Times with interest as they rank high in originality and merit. I do not know of any plan service that ranks with them, week in and week out, considering always that they are designed for a California background. We like to produce your plans occasionally because both the design and the floor plan are decidedly stimulating.

GARNSEY SNEAKS HOME

Our esteemed president made his first public appearance since his recent European trip, at the Fairbanks-Pickford Studios. Welcome home Julian. We understand that if the Goddess of Liberty ever gets another look at our genial mural painter she will have to turn around.

POMONA COLLEGE

Pomona College is about to subdivide a portion of ground at La Jolla and is planning to restrict the development to the Latin type of house. Mr. James M. Judy has requested that club members who have designs of this type in the form of perspectives and floor plans could help greatly by forwarding directly or through the Club Secretary, any material available. Credit will be given to the designer for all work so used. Charles Cheney is laying out the subdivision and Allison and Allison are to be architects for the business center; sufficient assurance of the high character of the project.

STUDIO TRIP

On Saturday afternoon, November 7th, the members of the Club and their friends were the guests of the Fairbanks-Pickford Studios. Close to two hundred composed the party which was conducted through the Studios by Mr. Hobson of the Fairbanks-Pickford Organization, who very efficiently explained the sets and gave most interesting information regarding them. The sets for Douglas Fairbank's new picture, "The Black Pirate," which included several of the most fascinating medieval ships were seen, also some of the sets remaining from Don Q. and Little Annie Rooney. In addition there were some decidedy realistic sets representing the Florida Everglades, which are being used in Mary Pickford's new picture.

The party also had the pleasure of meeting Mr. Edward Langley, Art Director of the Studios who made a very entertaining talk on the problems confronting an art director in a large motion picture studio. The Club is greatly indebted to the Pickford-Fairbanks Studios for its hospitality.

ELECTION OF OFFICERS

The next meeting of the Club will be given over to the election of new officers and other like entertainment, also a celebration of the retirement of the present lazy and good-for-nothing incumbents in office. It is very possible that in the interim a new party or political faction may spring into existence and wage its campaign at the coming election upon the platform of "more real meetings, more fun, less dry talk and lower membership dues."

Speaking unofficially, our vice-president, (one of the aforementioned lazy, good-for-nothing incumbents), is willing to go on record as endorsing such a policy, and further, offers the suggestion that all membership dues paid during the past year be refunded, those not paid cancelled, and the membership dues decreased to not more than five dollars a year. This should offer material for a lot of excitement at the next meeting. Come out and enjoy the fun!

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There is a particularly fine collection of old Persian and Chinese cloths, for instance, an old Persian and of the sixteenth and seventeenth centuries, that were woven by the Persians. They are a treasure and of great interest, for the Persians were great weavers and their clothes were of the finest quality. The Persian clothes were made of silk, cotton, and wool, and were highly decorated with intricate designs and patterns. They were also made to last, and were often passed down from generation to generation.

The Persian clothes were also known for their high quality and durability, and were often used as a sign of wealth and status. They were often worn by kings and nobles, and were considered to be a symbol of power and authority. The Persian clothes were also highly respected for their aesthetic qualities, and were admired for their beauty and elegance.

The Persian clothes were also highly valued for their cultural significance, and were often used as a means of expressing the Persian culture and identity. They were also used as a means of communicating with others, and were often decorated with symbols and designs that were meaningful to the Persian people.

In summary, the Persian clothes were a symbol of wealth, status, and cultural identity, and were highly valued for their beauty, durability, and cultural significance.

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**NOTES FOR CONNOISSEURS**

There is a particularly fine collection of old Persian clothes on view at the J. C. H. H. B. R. M. A. C. in Los Angeles. It is a treasure and of the sixteenth and seventeenth centuries, that were woven by the Persians. They are a treasure and of great interest, for the Persians were great weavers and their clothes were of the finest quality. The Persian clothes were made of silk, cotton, and wool, and were highly decorated with intricate designs and patterns. They were also made to last, and were often passed down from generation to generation.

The Persian clothes were also known for their high quality and durability, and were often used as a sign of wealth and status. They were often worn by kings and nobles, and were considered to be a symbol of power and authority. The Persian clothes were also highly respected for their aesthetic qualities, and were admired for their beauty and elegance.

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SOUTHLAND CALENDAR

Announcements of exhibitions, demonstrations, lectures, entertainments, etc., for the calendar month should be received in the office of California Southland, Pasadena, Calif., not later than the thirteenth day of the month previous to date of issue, the 16th. No correction 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 the issues, two fifty per year. Address will be changed as many times as desired if notice is given before 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 Act of March 3, 1879.

Clubs

VALLEY HUNT CLUB, PASADENA: The program for January includes: Bridge Luncheon, one o’clock, the 4th; Bridge Tea, two thirty o’clock, the 11th, 18th and 25th; Evening Bridge, eight o’clock, the 15th. Special club dinner will be served that evening. Annual meeting will be held on the 19th.
WILSHIRE COUNTRY CLUB: Ladies’ Days, Monday of each month.
MIDWICK COUNTRY CLUB: Ladus’ Days, Thursday of each month.
LOS ANGELES ATHLETIC CLUB: Dinner dance, Thursday evening of February 3rd.

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PASADENA GOLF CLUB: Luncheon, ten o’clock, the 17th; Dinner, ten o’clock, the 3rd Tuesday in each month.

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Art

LOS ANGELES MUSEUM OF HISTORY, SCIENCE AND ART, Exposition Park: Pan-American Exposition of Oil Art, including the work of the artists of North, South and Central America. This exhibit will be extended in the new unit, the opening of which is expected, and it will continue, Jan. 16. lambert House, Los Angeles: Educational course, including the usual lecture course, with the Sunday afternoon lecture at three o’clock. The Museum announces the opening of the Lampert House Library of Objects of Art of Cast Iron Technique, to continu

SOUTHWESTERN ART TO KNOW, Art gallery of the museum, hours 10 to 5 p.m., Sunday.

THE BILTMORE SALON, Biltmore Hotel, Los Angeles: An Annual Exhibition of American Art, and paintings by the Artists of the West. The show will be held through the month.

The CANNEIL and CHAFFIN GALLERY, 230 West Seventh Street, Los Angeles, will show the work of Paul Carle, and in the latter gallery, January 4 to 18, The Exposition of Art to Know, 15th year. The exhibition will be held in the month, with the H. E. Newell & Co. The opening of the lampert House Library of Objects of Art of Cast Iron Technique, to continu

STENDAHL, Galleries, Ambassador Hotel, Los Angeles, will show the work of Louis O’Malley, showing paintings and etchings by Power O’Malley, and a lecture by the sculptor.

H. R. C. BROWN, secretary of the International Printmakers, announces that the last day for receiving prints for the seventh annual exhibition in February, prints received after that date cannot be considered.

J. F. ROSE has made three separate sketching trips to the desert in the neighborhood of Palm Springs, within the month, the results of these visits are eagerly anticipated by the friends and admirers.

PASADENA ART INSTITUTE, Carmelita Gardens House, is open daily from 10 to 5 o’clock. Opening day will be given to the work of local artists, and interesting exhibits arranged for the other galleries.

The FORTH ANNUAL EXHIBITION OF FICTORIAL PHOTOGRAPHY, mounted by the Southern California Camera Club, was held at the Southwest Main Exposition Hall, December, and included the work of about forty-five groups from the West Coast, ranging from the Empire State of California to the home of the yellowtail, perhaps the best known was Scroll and Stitches, informal, arranged by.

VICTOR HIGGINS, who exhibited at the Biltmore Salon December, has gone to Honolulu, where he will hold an exhibit and also sketch and paint.

CHARLES RUSSELL is in the East, at present holding an exhibition in New

HELEN DUNLAP, after an interesting trip into Africa, returned to Paris for the holidays with her family.
B. H. M. 5

THE STONE INTERNATIONAL GAL-

LERIES, Montevideo, California, opened by M. Theodore Stone and William Merritt

Fisher, plan to show contemporary works of art exclusively. The exhibitions for the

month are: To January 15, a group ex-

hibition of drawings, lithographs, etchings,

water colors, small oil paint-ings, and wood

carvings. January 15 to February 15, a first

exhibition in California of screen by Robert

Wainwright Chamber and flower paint-

ings by contemporary artists.

POWERS, O. L. 4

I was recently engaged at the Biltmore

Salon, in Los Angeles, in a painting of the

screen. I am presently working on a painting

for my own collection, which will be shown

at the Powers O. L. Gallery in January.

NELL BROOKER MAYH. 6

Nell Brookermayh has made

the illustrations, eleven delightful pen

drawings, for the book that is to be

recently issued by her sister, Adelaide D. Rupcy, of Urbana, Illinois.

THE PAN-AMERICAN PRIZES

have been awarded to

John Barrett (Boston),

and Hiram Belch (

San Francisco). The

prizes were given to

artists who have

recently shown

their work at the

Pan-American Exhi-

bition in Chicago.

Helen

W. Smith, The

quartette. Helen

W. Smith, the

conductor, has

been in con-

cert at the Los

Angeles Symphony

Hall, and will re-

turn to her con-

certing in the

near future.

J. F. 1

The Faison Art Institute, which

opened its doors on January 1, has had

a successful start. The school, located

at 1233 W. Commonwealth Avenue, is

under the direction of Mr. and Mrs. J. F.

Morgan.

CHRISTOPHER H. 6

Christopher H. Smith, the well-

known artist, has

been in Los An-

geles, where he

has been working

on a series of

portraits.

JOHN H. D. 5

John H. D. Smith, the art-

istic director of the

Los Angeles Symphony

Orchestra, will give a

series of lectures on

music at the Los

Angeles Music School,

beginning January 15.

RUSSELL L. 5

Russell L. Smith, the

painter, has been

working on a series

of oil paintings in

the Los Angeles area.

Theodore R. 4

Theodore R. Smith, the

artist, has been

working on a series

of water colors in

the Los Angeles area.

W. E. 6

W. E. Smith, the

photographer, has

been working on a

series of black and

white photographs

in the Los Angeles area.

S. B. 4

S. B. Smith, the

journalist, has been

writing a series of

articles on art in

the Los Angeles area.

R. K. 6

R. K. Smith, the

architect, has been

working on a series

of drawings for

the Los Angeles area.

T. W. 5

T. W. Smith, the

lawyer, has been

working on a series

of legal documents

in the Los Angeles area.

M. L. 4

M. L. Smith, the

engineer, has been

working on a series

of blueprints for

the Los Angeles area.

F. B. 6

F. B. Smith, the

student, has been

working on a series

of assignments for

the Los Angeles area.

J. S. 5

J. S. Smith, the

painter, has been

working on a series

of oil paintings in

the Los Angeles area.

Theodore R. 4

Theodore R. Smith, the

artist, has been

working on a series

of water colors in

the Los Angeles area.
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The Pasadena Lecure Course
on Current Topics, 1925-26, will be held as in past seasons, at the California Institute of Technology in Caltech Hall, Wilson Avenue and California street, on
Tuesdays at 4:15 p.m. The January pro-
grams are as follows: January 5, Dr.
Bruno Richlin, chairman of the Italian De-
partment at Vassar College “The Romance
of Colonial Italy”; January 12, Sir Thomas
Adams, formerly Professor of Educa-
tion in London, “Psychological Analysis
in Real Life”; January 19, John E.
Bowditch, California Institute of Tech-
ology, “Earthquakes and Safety” Illus-
trated; February 2, Velon Gillett, “The
East Crusade” (heated by request).

In December marked the opening of the
Pasadena Hotel. In the Riverside and the
Huntington are filled with Eastern visi-
tors for whose pleasure divers-
ted entertainments are planned. The Hotel
nests in the Arroyo, which, while open all the
year, sheds its water in the short dance of
December, December 15 including an elabo-
rous dinner, and carrying the theme of
California the home of flowers. The
Hotel Green, and the Marylands are also
opened throughout the season but the typical
months are most marked by their more
formal entertainments. These am-
entations are planned and worked out for
the规格.

California Fruit Exposition, a com-
prehensive entertainment, will be held in
the Civic Center of California fruit is being held January 21st to the Arts Center, the
Gilman Goff, and Field

Santa Barbara

January Programs at the Lobero The-
nre are as follows: January 3, Ir-
ing, the Berkeley Playhouse, pre-

January 5, 6, 7, 11, 15, 16, and 18,
(Continued)

At Williams, budgeted for over.

The School of the Arts, Jan. 3, 4,

with the famous theater; the art of a

The Artists’ Series of musical recitals be-

in the arts and sciences;

The formal opening of The School of

The annual winter season for music and

The School of the Arts, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,

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student. The Art Department of the Los
Angeles Public Library has a special
one thousand of women painters, among
a list of women artists, and

Kathryn Lehnert. A high degree of
comparative and descriptive atmosphere is
well known. Her California scenes have
added to her the rank of famous artists, and

Lehnert. Her success is especially re-
known for needlework and embroidery.

A number of her works are in

of Honor, France, to the honors of

Margery Ryanin, best known for her

of color and design in the work

Dona Schuster. Vividness in both oil

and water colors is characteristic.

Other women exhibitors represented at

the California Art Institute, have exhibited in the Paris Salon, and are now giving

to the Rehnert Antique Shop, South

Los Robles Avenue, Pasadena, an-

an exhibition of rare and unusual books and

SOUTHERN LITERATURE Club weekly luncheon

set at the Biltmore Hotel. December 8 to

the series of unusual inter-

The program, which is unique in its

ized. Among known figures is a

of pattern in the work of the

Ornament. A book given by Norton

and illustrated by actual objects of

and national dances, by pupils from the

of the Archaeological Society of the

of a classical figure, never before

for an unusual example of


4th Place. Her work is in the

er, MacArthur, is

Patterson. The program of the

day of the art of creating an image as applied to

Mary Cassatt. Among figures

in December as will be the case in

here the sample of her model,

Thomas G. Fatten is giving a series

on the theme of Eastern guests

the women’s Athletic Club, Los

January and February, from three to

on the 10th.

Southern Annual Roller Canoe Show

will be held at the Biltmore Hotel.

Los Angeles, Jan. 16, 17, and is free to

the public. The bird fanciers of this

the highest awards.

Announcements

Pasadena Community Playhouse: Jan-

The new and unique season on

HISTORIE OF Costume” talks by Fair

Mrs. Edward L. Wilson, a noted

its usual sleeper, will open to

the most unusual and

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Mr. and Mrs. Robert L. Wilson of the

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of the pacific coast
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Hotel del coronado—San Diego
California Southland

M. Urmey Seares - - - - - - Editor and Publisher
Ellen Leech - - - - - - - - - - - - Associate Editor

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CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.
Copyrighted, 1926, by M. Urmey Seares
Subscription price $2.50 per year, $1.25 one half year
RALPH B. URM, JR., ADVERTISING MANAGER
CALIFORNIA SOUTHLAND, PASADENA, CALIFORNIA
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THE ALL-ART SHOW IN

TWENTY years ago, when entering upon a study of art in Europe, one watched the sailing time of steamers homeward bound and counted the days for their return. At the postoffice in a great commercial city, the question, "What days does the mail leave for America?" was answered by, "Which America?"

Taking this viewpoint of a student far enough away to have a good perspective, the art of one America is as good as that of the other; and an exhibition cannot be divided along national boundaries for purposes of a just critique. What the Pan-American Exhibition at Los Angeles will accomplish is something far beyond the pleasure local critics may indulge in as they find fault here and there according to their command of studio vocabulary. There is perhaps no other large city in America so avid of art, so hungry for good things, so eager to know how it is done. Here is a great population with a high average of leisure and almost no sources of training in art. The country occupied is so beautiful that the talented among them learn to paint little else.

Studying covertly and almost shamefacedly the work of every painter on view in their environment, our young artists must learn by absorption and personal "Where Nature's God hath wrought," by Wm. Wendt.
PAINTINGS IN THE PAN AMERICAN EXHIBITION, LOS ANGELES MUSEUM, JANUARY, '26

We have here used a few of the engravings made for the museum's catalogue of this exhibition and spread broadcast throughout the homes of California.

The large engraving of the painting by Wm. Wendt is our own contribution. It shared the splendid Duke prize with John Carroll's "Parthenope," an exquisite study of spiritual values in human form that is done with so masterly a hand that no one thinks of it as a nude, but from yoked to connoisseur the observer grasps at once its powerful beauty. John Carroll received his foundation of training in San Francisco and went to Europe for more; William Wendt came to California a finished painter trained by his own work among the best world painters and has lived here for decades, giving to both connoisseur and art student the pleasure and the art education which comes from association with great talent and serious work.

The decisions of this first real jury we have had the honor of having, are in themselves a liberal education and go deeper than is dreamed of in the selfish view so often assumed.

Technique, methods, style and manifestations, these are all for the painters among us; appreciation of this exhibition and of every picture sent to it is to be found in the results. Trained in Europe much more often than are our own artists, trained severely by world competition, as our young men and women should be, the painters who contributed to the first Pan-American exhibition in Los Angeles have lifted us up to see ourselves in comparison with world art and whether it has made us humble or closed our hearts to progress depends upon our own capacity for vigorous, healthy growth.
Overwhelming as this exhibition is in its presentation to Los Angeles at this time, we must not be dazzed into a lack of appreciation of the spirit in which it was conceived and carried out. Only the youngest of students will look upon it as merely a chance to learn new technique rather than to understand and enjoy. What do we know of the countries below the border? What does the choice or subject of the artists show of the spirit, the character, the tastes and the environment of the people? What does our California art show of ours? One answer comes from the two pictures on page nine: "Strikers at Night." Who in California would choose such a scene to paint? Who among our own local students has made a study of the figure enabling him to group and portray like this? Trained in Paris and Madrid as most of the Latin American painters seem to be, they would if transported to this place, be found painting the people, the flower and fruit markets of Los Angeles, the Tournament of Roses Parade. How clever and delightful is their use of the human body in weaving the pattern. How soberly the background reflects the character of the sitter or is woven into the very fabric of design.

Something these brother artists of ours in the rest of America have in the fundamentals of their art that has not yet come to our landscape school versatile and pleasing though that may be. There is no doubt that their constant effort to represent the human spirit as expressed in the human body gives them a more serious attitude toward all art.

See how the pattern of the flowers and figures in Rivera's Dia de Flores expresses the spirit of a whole people in its daring conventionality and carefully worked out design. Reams could be written on this subject alone and yet the schools or the styles or the country of the art never enter our thoughts as we begin our study of art in Mexico.

There is a very decided unity of effort shown by Mexico in her " Syndicate of Painters" of which Sr. Rivera is the leading exponent. The Education of this world master of painting shows how much more closely in touch with Europe is our sister republic than are we on this western shore of the United States. A review of the training and careers of the Latin-American painters exhibiting shows in many cases the support and sympathy of their national governments and of the people at large. The reception given to our Museum Director in every country and the response made all over the world by directors, consuls and friends of art in various capitals has done more to make friends for Los Angeles than all the bandal "literature" sent out by us ever did towards our climate and other things of which everyone knows more than we.

In selecting for illustration these six paintings, the writer was interested in presenting the work of some of the Latin-American painters; but no thought of the surprising uniformity of composition prevailed. Anglo-America, Guatemala, Peru, Cuba, Argentina, Brazil, or Chili, the form of the woman is used to express the history of the art of each race, and only the United States has no background for its figure work.

Costa Rica, Colombia, Venezuela and Equador, whose names are to most of us but a part of our school geography lesson, all these countries have graciously loaned us their paintings and endeavored to communicate with us on the subject of art.

That we, as well as they, have much to talk about is evident in this the first Pan-American Exhibition of oil paintings. The new museum has justified itself the first day it was opened and its splendid facilities for the future will have to be described in forthcoming numbers of this magazine.

This month we have our first good chance to see the superb Harrison Collection properly hang. In addition we have a great showing of our own painters from all over the United States and our own private view of a room full of canvases from Canada. Never again can our Art clubs hang an unworthy or amateurish collection and find a decile reception, Los Angeles has seen the masters of all the Americas. She loves them and to them she will be true.
LA SOLANA
THE SUNNY SPOT

W H O that has come to Pasadena for a visit or a venture has not stopped at La Solana! Some places are so intimately woven into the fabric of the town to which they minister that they become its best expression, and an account of their relation to their environment is the story, the tradition of the town. To "become the coming, speed the parting guest" is the function of "mine host" at the great hostelries which have made "Southern California" a notable resort for tourists, winter refugees and seekers after a salubrious climate wherever it may be. But more than such passing service has been the secret of the great growth of California's intensively settled Southland. To probe the depths of the all-embracing hominess that has populated all the seven counties, the historian must look deeper than the carriage.

Beginning with the Mission Inn at Riverside, in which Mr. Frank Miller is the exponent of what I mean, the families of that

"Southern California"—which is passing to make way for more conventional conditions—were hosts and hostesses in an intimate and companionable way. Just as the domes and domans of California's pastoral years in the seventeenth century held open house for travelers on foot or horseback up El Camino Real; so did every family of the Indiana occupation which founded Pasadena in the eighties, keep open house for friends and relatives coming in train de luxe or "tourist special" every winter and later for trippers from the "hot belt" of Arizona and Texas, eager for the cooling breezes of The Coast. Every home became a temporary, small hotel expanding as emergency demanded into a group of tents or cottages that sheltered many subsequent citizens of our Southland towns. "Let us store your goods, you'll be back" still read the prominent signs on all the storehouses and moving vans of a great transfer and storage company whose service has been developed to meet that demand as the great railroads brought the multitudes year after year to fill the land.

After a visit or two to the finely-adapted tourist hotels that are the portals to Pasadena, families who had become enamored of the climate or who have business relations with the larger cities of the coast, look around for a small hotel in which to live while selecting their home site, their architect, and appropriate household goods for a typical Californian home. The transient boarding houses, thickly placed over the town near its center are indeed for transients only, and serve them well.

But, just as the suburban hotel is answer-

THE DRAWING ROOM AND GALLERY OF LA SOLANA. THE TRAVELERS' "SUNNY SPOT" IN PASADENA
CANNELL AND CHAFFIN'S SHOW ROOMS

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397 East Colorado Street, Pasadena

View of One of the Upper Show Rooms of Cannel and Chaffin's Pasadena Store

Main Room on Colorado Street Near the Entrance of Maryland Hotel

The show rooms of Cannel and Chaffin, Inc., recently opened in the Hotel Maryland as a branch of their well-known Los Angeles establishment, is proving an attraction to Pasadena seeking the unusual in antique and modern furniture, paintings, etchings, porcelains, and glass, from England, France, Italy and Spain.

A complete decorative service is at the disposal of those desiring assistance in furnishing a new home—a wide range of domestic and European fabrics being a feature in this connection. Here can be found not only the essential pieces, but also the smaller decorative accessories which are necessary to make a house a livable home.
A GLIMPSE OF OLD MONTEREY

The "Monterey Peninsula Communities," whatever that may be—and it is hoped it is not commercial—is putting out a folder, describing this small section as the "circle of enchantment". For once in California a community is saying something about itself that no one will dispute. It is true indeed that he who goes to this peninsula to work or play or merely exist falls at once under a spell so strong that he never wants to leave, and surely enchantment is just the word to describe this state of mind. There is everything here in the way of beautiful scenery for him to see; and every kind of sport for his diversion; and any number of places for him to stay, depending on the sort of company he likes to keep.

The person who loves the distractions of gay and fashionable society, with chances for continual recreation at close quarters, takes one look and decides wisely that Pebble Beach is the very place for him. For here the affluent and ultra dwell in the modern version of marble palaces, which are plastered residences equipped with every known device for making life comfortable and luxurious. No precious time is lost in Pebble Beach; there is something doing every minute of the day. The golfer may pursue his favorite pastime on a course with marvelously beautiful vistas over piney heights and rocky shore line, so entrancing to the eye that one wonders how such amazing scores can ever happen. The lover of horseback riding can wander over miles and miles of trails through a forest, not so long ago the haunt of savage beasts, and in which even now, despite encroaching civilization, a variety of wild creatures may be encountered. Carmel-by-the-Sea is the very antithesis of Pebble Beach, near which it lies. It will be chosen by him who likes simplicity and unconventional surroundings, who prefers to dwell in an unpretentious home, among artistic people; for Carmel is the Greenwich Village of the peninsula. Nearly everybody who lives in this picturesque resort has done something in some line of art, or is trying to, or at least admires what other folks have done, and among them all are some famous people. The streets wander unpaved, up and down the little hills, over sand dunes amidst scrubby pines, in the most aimless manner, producing a somewhat higgledy-piggledy effect. But never mind, there is here a splendid beach, the very finest to be found in this "circle of enchantment."

The practical soul who wants to be virtuous and happy, and in the meantime turn an honest penny in the typical American bustling and bustling way is advised to select Pacific Grove for his abode. This highly respectable community attends to the financial and commercial affairs for the whole locality, with efficiency and zeal, besides indulging in aspirations along its own peculiar line. For Pacific Grove is in most respects a sinless town, and thus furnishes an ideal center for educational and religious conventions.

Such marvelous scenic effects meet one's view at every turn on this glorious peninsula, that a person is apt to be a continual exclamation point of wonder and delight. But he who comes to Carmel Highlands, very likely will be too overcome for any kind of speech at all. Here the spectacle is utterly sublime, with lofty precipitous jagged crags rising abruptly from the sea, to meet almost vertical pine clad heights. It might seem an impossibility to find a level site large enough for building anywhere in this locality, yet it has been done, and attractive homes scattered here and there, apparently perching on the edge of nothing, seem to fit their surroundings in a most harmonious way. These are the homes of some more artistic people, quiet, famous, and conservative, who wish for a refuge far from the maddening crowd, in which they may work undisturbed by any distracting worldly influence. If anyone could do anything at all, surely this magnificent grandeur would drive him on to wonderful achievements.
PREPARING FOR THE GARDEN CLUB'S COMING VISIT

THE Garden Club of America has announced its spring meeting in Santa Barbara and California as a whole is up on its toes. Santa Barbara will be ready for its April visitors. Planting of wild flowers (let us hope in their own special habitat) and the hurrying of reconstruction are going on hand in hand.

The notable gardens of Santa Barbara will keep open house for the delegates and the great seed farms thereabouts will find a new family of customers.

But California is, when left unmolested, a great natural garden and those who love her best will continue to labor and plan that every new generation will have leisure enough to garden in our "glorious climate" rapidly made familiar with its more subtle beauties which are apt to be overlooked by those who have never lived in a two-season land.

The Plans and Planting Committee of the Santa Barbara Community Arts Association has already done a fine piece of work with the school children's gardens on the west side of town. The Garden Club is well prepared to play the part of hostess, as will the Garden Clubs of San Diego and Pasadena during the days allotted to them.

In the School of Arts, supported by the Community Arts Association at Santa Barbara, a new course in Practical Gardening has been established. Mr. Lockwood de Forest, Jr., is the instructor. The course comprises twenty lessons with lectures, demonstrations and visits to gardens. It is so arranged that individual lectures may be attended by those who cannot take the whole course. Meetings are at the school every Wednesday at 10 a.m.

THE Biltmore is announced for Santa Barbara. Mr. B. F. Kerr, who took the initiative and interviewed the Biltmore management in New York has shown his faith in the future of Santa Barbara, and the directors of the enterprise are wise in following this line. Overlooking the water front and the bathing benches for miles, this hotel, managed by the most successful hotel organization in the country, will offer every interest known to tourists and will command a superb view of harbor, channel islands, shore line and mountains. In Santa Barbara, certainly, "Beauty pays.

UP THE VALLEY AND DOWN THE COAST

DURING California's spring months of November, December, January, February, March and April, and May (if the rains are late) it does not matter much whether one motors up The Valley and down The Coast or down The Valley and up The Coast. The main object of those who want to tour California is to get a comprehensive idea of this state as an entity, and this is best and most easily obtained by going up one way and down the other.

After the first rains in November or December, the hills turn green, the wild flowers begin their seasonal procession in the north and follow south as the rains become more frequent in the arid sections.

If the year is especially rich in rain the wild flowers of the desert will be worth a special trip to see. This year the rain came early and now the wild verbenas have clothed the desert with pink.

During the Fall months of June, July, August, September and October, and sometimes in the South, November, the rains cease. Often in May the hills begin to turn yellow and a beautiful shaggy brown where the wild plants have been left untouched. However, interest early in the little valleys and cattle are driven up higher into richer meadows where the grass is long and luscious, fed by the snows of our high Sierras.

In the dry season, composed of the months known as Summer and Autumn in climates having four seasons, the average eighteen-
sand mile loop of California's great Valley and Coast Range should be made up the San Joaquin and Sacramento Valleys and down the highway from Monterey. In these months the tourist goes camping or seeks a beach cottage on the shore, the direction of travel has a very definite reason. The breeze from San Francisco Bay blowing into the interior of the state and carrying the coolness of a San Francisco August through the Straits of Carquinas meets the traveler on his tour north and keeps down his temperature in the warmest days. Cool nights in California are the rule in every part of the year excepting the hot Sacramento Valley and in other interior sections of the state.

Down the entire coast, from San Francisco to San Diego, the hills are green beneath their border of evergreen oaks and in a little town through which the train is running slowly, two neighboring wash tubs which they have moved near the clotheslines in their sunny backyards.

As I left El Encanto, set so alluring on Mission Ridge above the enticing town of Santa Barbara, the hotel teemed with tourists just come. Landing from Holland-American liner at San Pedro, many travelers had motored up to El Encanto a day or two before and had come by Southern Pacific lines from the steam-swept Middle East.

As the youthful enthusiastic, long past fifty, full-chested and sombrero-crowned, had been for a saunter around the lily pool and pergola before breakfast, now he is walking by the banana grove of Santa Barbara's salubrious air, he looked out over the quiescent sea and the picturesque town at his feet, then turned to his host and said in a low voice but with reverence and conviction, "I believe God lives somewhere around here!"

Santa Barbara grows more and more into the semblance of one great garden dotted on hillside and mesa with picturesque white-walled, red-tiled little houses where everyone may live and enjoy an interesting life. Hostess by inheritance and disposition is Santa Barbara; and now that her house is set in order and her guest rooms are filling, talk of a beautiful new hotel out on the point above the proposed break-water and yacht harbor has taken on form and verity.
HORSES AND HORSE SHOWS IN THE WEST

Among other delightful things to be provided by the new year, including much rain, and more and added prosperity, is the fifth annual horse show, to be held as in the past seasons, in the Auditorium of the Ambassador hotel, Los Angeles, February 8-13.

With each year adding to the ever increasing interest in riding, and in knowledge of the points, conformation and gaits of a horse, so that more enlightened and better informed spectator to the horse shows.

The shows are always distinctive events, bringing socially many functions in its train and fostering brilliant costume, but the zest is by no means confined to the boxes. A fair proportion of the audience is well informed as to the attainments of the various horses, and able to judge fairly accurately as to the merits of a new comer.

While the visiting public enjoys the atmosphere, the surroundings, the touch of excitement provided by the beautiful animals and their performance in the ring, no one gives a thought to the amount of detail work involved in securing the proper entries and eliminating the undesirable, thus providing a show in every way a credit to the Association of American Horse Shows, Inc. All past shows add to the prestige of the present organization and lessen the preliminary work but intensive work on a show to be given in February really begins in the previous October. Letters are mailed to long lists of owners and interested persons, requesting all information that may add to the show, and in order that only the finest horses may be shown.

The organization, now known as the Los Angeles National Horse Show, Inc., justly feels particularly indebted to the retiring president, Marco H. Hellman, for his untiring efforts in behalf of better shows and for his constant support in the early days of the shows; in fact, he is due the credit that a great horse show is now possible in Los Angeles. While Mr. Hellman felt it necessary to resign the presidency, he is still Chairman of the Executive Committee and gives much of his time to this work. In order to make a fairer division of the many duties entailed the directorate has been doubled, now numbering thirty-five.

One of the most necessary items to be included in the preparations for the show is the compilation of the prize lists. For the coming show, there will be one hundred and five classes, with each prize to aggregate in excess of $30,000 exclusive of trophies. There will be championship stakes of $1000 each in the roadsters, fine harness, harness ponies and stock horse classes.

and a championship stake of $1500 for heavy harness horses. In the three-gaited and five-gaited saddle horse classes, always of the greatest interest to the audience, and in the hunters and jumpers classes, where the admiration is always clearly expressed as is shown by a series of three $300 stake events culminating in a $2000 stake in each of these three divisions. Among the events introduced this year for the first time there will be a $500 stake for pole ponies with handsome trophies donated by Mr. Carleton F. Burke; championship model classes for each of the seven principal types of horses, and also two championship breeding classes for stallions and mares. The prizes in the seven championship model classes and in the two breeding classes will be magnificent cups donated by distinguished citizens of the United States.

One of the most enthusiastically received events at the 1925 show was the awarding of the grand championship cup. Last year this cup went to Elizabeth Greis, a grand-daughter of the celebrated Rex McDonal, bred in Missouri, owner, William W. Mines, Altadena, California. Winner of approximately thirty-five Blue Ribbons throughout the East, prior to 1925, list the following Blue Ribbons in 1925: Los Angeles National Horse Show: Fine Harness Stakes. Also winner of the Grand Championship and the Regional C. Vanderbilt Cup, Pomona, California; Fine Harness Stake, Kansas National Horse Show, Wichita: Fine Harness Stake: First in the Model Class. American Royal Horse Show, Kansas City: Fine Harness Class; and First in the Model Class. National Horse Show, New York: Fine Harness Class. At the International Horse Show, Chicago: Prevented by serious illness from showing in the Fine Harness Class.

The Show Ring records of some of the other notable horses to be entered are as follows: Easter Star, owned by Marco H. Hellman, Los Angeles. Twice winner of the $10,000 Louisville five-gaited stake. On his trip East under the management of Roy I. Davis of Bel-Air Stables, he won at the Kansas National, at Wichita, Kansas, the five-gaited-golden class and the $1,000 five-gaited stake. At the American Royal at Kansas City, he won the five-gaited-golden class. At the National, in New York, he won the five-gaited class, and the $1,000 five-gaited stake. He is one of the greatest five-gaited horses in America.

(Continued on Page 32)
THE JAPANESE NOH PLAYERS

During the summer of 1925 the Gloucester Players, an experimentalist group, gave a Japanese Noh play, "The Cherry Blossom River." The play was an adaptation made by Colin Campbell Clements, now director of the Community Arts Players of Santa Barbara, and was produced under his direction with the assistance of Mlle. Jacqueline Mellor, of the Dalcroze school, with special masks by Hardie Hunter Albright. The Japanese Noh play has its sources in the Shinto god dance, in the warrior court dance and the Buddhist sacred pantomime. As the dance was modified in a later period, lovers of poetry began to add poetical comment, and the next step was the addition of a text for the chorus to sing.

Early in the fifteenth century, the Japanese drama took on a psychological breadth and expanded. The beauty and power of the Noh lie in the concentration. All elements unite to give a single impression. The emotions are drawn to the idea rather than to a personality. The solo parts express great types of human character such as brotherly love, filial love, or the sorrow of unrequited love. The types of character are made especially vivid by means of masks. Spirits, women, and old men wear masks; other human beings do not. The carefully trained actors are given a moral discipline. They are trained to revere the profession, to feel the privilege of impersonating the hero.

Through the abstraction of the conventionalized costumes, settings, chants, and masks, the Japanese Noh seem to have something peculiar to give the audience. An atmosphere that is more than human is created and even an accidental audience, seeing the play for the first time, is strangely moved.

"The Cherry Blossom River" was voted the most striking and best liked play put on by the Gloucester Players in the summer.

THE COLOR PLATES

Our cover plates for January are loaned by the Stendahl Galleries, Ambassador Hotel, Los Angeles. We are especially happy in having them this month to further illustrate the work of our National Academician, Wm. Wendt.

A NEW VENTURE FOR STUDENTS OF THE DRAMA

A Word from the Preliminary Organizing Committee

The fortunate presence of the Artist-Director, Maurice Browne, in Los Angeles, and the experience of a small group of students of acting who worked under him during the last few months has led to a project to organize an independent group of student players for study and production under his direction during the next twelve weeks, with a view toward possible repertory after Mr. Browne's contemplated summer trip to England and the continent.

The proposed plan offers three-fold opportunity: Participation in plays under Mr. Browne's immediate direction; independent rehearsals in voluntary groups, with the privilege of review by Mr. Browne and the possibility of acceptance for further rehearsal and production by him if warranted; and instruction both of direction and in acting through observing rehearsals, hearing criticisms and lectures, and attending performances.

Three degrees of membership, not mutually exclusive, are contemplated: Associate, Semi-Active, and Active. Active membership pertains to all who are cast for roles. Semi-Active members comprise such as are cast for supplementary parts. Associate membership is to be held by those who either cannot give as much time as the Active membership will require, or are waiting to be cast for parts. Such members will be privileged to attend rehearsals, of which they will be notified from time to time; to hear criticisms and occasional lectures; to participate in rehearsals under their own initiative and leadership, with the privilege of one review by Mr. Browne; to attend public performances free of charge; and to compete for membership in the Active group.

The scale of costs tentatively proposed includes four items: A five dollar Registration fee and an Associate membership charge of ten dollars payable by all; to which Semi-Active members must add ten dollars and Active members twenty-five. There will thus be a minimum total fee of fifteen dollars, payable by all members, twenty-five dollars for Semi-Active members and Active members for the entire period of twelve weeks.

A second meeting of those interested in joining a group with plans substantially as outlined for subject to any desired modification before adoption, is to be held at the Denishawn Studios, 932 South Grand Avenue on Monday evening, January 4th, at seven-thirty o'clock. Please invite others.
PEACE
A Chant Royal By CLARENCE URMY

LEND ME YOUR LYRE, APOLLO, WHILE I PLEAD
WITH GODS AND GODDESSSES THAT THEY MAY GUIDE
A TIMID BARQUE, IN ANXIOUS HOUR OF NEED,
ACROSS CHANT ROYAL'S WAVE-ENTANGLING TIDE.
FAITH'S MYSTIC, PURPLE-VEILED HORIZONS HOLD
THE ISLES OF CALM SET IN A SEA OF GOLD.
AND I, EVANGEL-VoyAGER, ARRAYED
IN PLEASING VESTURE FASHIONED TO PERSUADE
ALL MEN TO VENTURE THITHER, WAIT THE NOD
OF FORTUNE, THIS THE CRY OF MY CRUSADE:
"TO BE AT PEACE, ACQUAINT THYSELF WITH GOD."

UNRIGHTEOUS WAR HAS MADE THE WORLD'S HEART BLEED;
THE SOIL OF EARTH IN AGONY HAS CRIED
AGAINST THE ANGER, CRUELTY AND GREED
OF DESPOTISM, SELFISHNESS AND PRIDE.
IN CEASELESS TERROR DIRE, DARK YEARS HAVE ROLLED
AND SWEPT GREAT MULTITUDES TO NAMELESS MOLD;
AND NOW, A RIGHTEOUS VICTORY HAS STAYED
THE WRATH OF BUTCHERY: SHEETED IS THE BLADE
AND STILLED THE BURST OF SHELL WITH THUNDER SHOD;
NOW, ON SONG'S FOND LIP IS THIS GODS LAID:
"TO BE AT PEACE, ACQUAINT THYSELF WITH GOD."

OUR COUNTRY HEARD THE CALL TO FIGHT, TO FEED;
FOR YOUNG AND ILL AND HOMELESS TO PROVIDE—
HOW SWIFTLY FELL THE BARS OF CASTE AND CREED,
HOW QUICKLY WERE THOSE FAR CALLS SATISFIED.
MEN, MONEY, FOOD — NO GIFT BEGRUDGED OR DOLED;
LONG WILL OUR AID IN STORY BE RETOLD.
OUR NATION IN THE BALANCE HAS BEEN WEIGHED
AND FOUND NOT WANTING. LET US NOT UPBRAID
THE VANQUISHED, BUT ACROSS THE BATTLE SOD
LET THIS MOMENTOUS MESSAGE BE CONVEYED:
"TO BE AT PEACE, ACQUAINT THYSELF WITH GOD."

This Peace Poem by Clarence Thomas Urmy, California's first-born among American poets, is here printed by request of those who wish to broadcast it in the cause of world peace. It has been called one of the most perfect examples of the Chant Royal form ever written. Reprints on envels may be obtained at any of the book shops, California Southland or, Miss M. H. McCoy, Mission Inn, Riverside.

The Year of Our Lord Nineteen Hundred Twenty-six

ONE upon a time it was the custom to review the past year and, taking account of stock, to make New Year's resolutions to succeed or fail within the year to come. Looking over the intensively and rapidly populated field of our Southland counties may we not perform this commendable action for the section as a whole and give in a nutshell that popular impression so voluminously exploited by our purveyors and connoctors of "news."

The southern end of the great State of California is not a separate entity, excepting in so far as it is a state of mind. Its citizens have not been here long enough to become acquainted with the wide stretches of the state's great valleys or the upland meadows of its immense mountain territory reaching north and west to enclose the inhabited level land along a thousand miles of interesting coast. That part of the state which is south of Santa Barbara is gradually coming to think in terms of the whole state. This is especially true of the new generation, born on this coast and calling Los Angeles its "home town." They realize that while Los Angeles shares with the rest of the coast that marvellous variety and climate which is characteristic of the islands and shore of the Pacific, that climate is not a product of Los Angeles, but rather is Los Angeles, in its rapid development, a product of the climate—a young, giant child of California and the virile Middle West.

In taking account of stock, therefore, we must first learn of our inheritance, and that will make us humble.

Our blessings and the gifts bestowed on all Californians alike imply our ability to perform the great duties which loom before us as citizens of a nation whose western representatives we are. If we can still find time during the coming year to do more than the work which lies nearest us in conquering fire and flood, and in building well and beautifully for posterity, we have wide interests to develop in Pacific waters that will demand that we keep our vision clear and keen. The time has truly come when Los Angeles has found herself, and instead of seeking rivals she will now make New Year's resolutions to find out what it means to be a California city and then take her place among matured centers making worthy contributions to the reputation of the state as well as the whole nation.
A DULL season to me has no reference to real estate or lack of tourists; it is the time when birds are few and quiet. So rare is a bird song these days that the least trill of a Mockingbird calls me to the window. Some December days there was not even a Mockingbird at the feeding trough. Three December days there was not even a Linnet on the feeding shelf and three at one time seemed like a party. It is said that the little Phalarope lady is the only female bird who does the courting and carries women's rights to the extreme of having her mate do the incubating and forage for the family. But certainly the female Linnet is boss at the table and orders the rosy lords to begone. Her table manners do not bespeak a very amiable disposition and she has none of the Oriental notion that the mate should be served first. The males bear them no malice and their happy morning chatter is a pleasant way to be waked.

As if to welcome me back from the East, the Mocker mounted his high singing perch. The mountains had looked bare, the fields dry and everything dusty but that song made everything all right. I have heard him remonstrating about cats and Bluejays and practising a hit in hiding but he hasn't been on the concert stage again. The rains will be doubly welcome because they will put songs into the throats of our birds. It is a good thing that they are silent for a time lest we take their free music as a matter of course and under-value the morning concerts which help us to start the day with good cheer and gratitude.

The Bluejays, whose virtues are only feather deep, having no young birds or eggs or soft-shelled walnuts, are feasting on persimmons. The color combination does give one a thrill. A word to the wise is not sufficient! As I succeeded in driving one of the tree a Mocker flew up and stood looking at me and said plainly "Thank You! I would like to taste myself." Bird lovers are going to have murder in their hearts unless the surplus Jays die a natural death without delay.

The Robins came down very early this year—the first of November—and have so far forgotten the season, as to sing. How can any one be expected to remember the season with such summer-like weather. They perch on the tall tree tops and go screaming with delight over our gardens, being quite particular on which lawns they settle. One Robin has grown tame enough to look into the kitchen door when his breakfast is not put out. Many of them spend the summer in the Yosemite where they are very tame, even eating from the hand. Some campers put nesting material on their tent which was quickly woven and plastered together on an overhanging limb. The robin which did all this work had no mate and after days of sitting on the nest and singing, no mate came and the home was deserted. Nestlings have been done over and used again for four Robins. This may be one difference between eastern and western Robins for the Robins on my farm build three new nests in one season.

The Song Sparrow—always with us—is tuning up and singing not only more often but with more spirit, and the lady Sparrow is sticking to her nest. The vicinity of Chatsworth Lake is a good place for those who wish to study Sparrows at this season. Golden Crowns may be found in the foothills and in the parks where there is plenty of cover. The Fox Sparrows, easily distinguished from other sparrows by their speckled breasts, might be taken for Thrushes scratching under the bushes. They give a vigorous hop with both feet, scattering the leaves, but they lack the "wing twinkle" and blinking eye which distinguishes a Thrush. The Lincoln Sparrow has a warbler-taste for willows and his song, resembling the Purple Finch's, makes the search for him worth while. I found a company of seven Chipping Sparrows patching on a lawn and very vocal.

Desert Rain
By Marie Honeycutt Hinrichs

The rain has come—
The grateful sand, and baking clay
Drink eagerly,
The patter of the drops that strike
The broad palm leaves
In the oasis sounds like music
Out of Heaven;
The little rings of dust about
The earliest drops
Blend into a softened cloak
That wraps the world
In moisture; and the first sweet smell
Of dampened earth
Greets dripping sage and cactus.

O thirsty land!
The palm holds up its many fingered hands
In gratitude for rain,

Shores of lake and grassy plain
And wooded hill
Know not the burning thirst
Of blazing days,
Nor how the desert reaches out and grasps
The cup and drains,
All thankfulness, the blessed winter rains.

The Answer of Christmas
(From a selection by Anne C. E. Allison in the budget of 'Christmas in Desert Religion', St. Paul's, Boston)

FROM the cross-currents of opinion there floods in this universal affirmation of the day: "Cast out fear!" Then the sick will be well, the weak strong; then power will be set free, hidden capacity will come into play; then there will be a new life for each of us, a life as good and beautiful as it will be true. But how—how?

Christmas comes. Its answer peals above our clamorous surmisess. A faith is born; perfect love casteth out fear. It is no wonder that of all birth poets and painters have made an imperishable story by associating with it many varying kinds of fancy. The fancies of the busy innkeeper. The mother and her child. The kind, serviceable animals. The shepherds loving peace and goodwill. The wise men turning from knowledge to adore wisdom. For all loves that give instead of grasp celebrate the birthday of the Way of living in which fear becomes as unreal as darkness when the sun shines.

Christmas comes. The Light of the world is ours.
THE foothills of Santa Barbara offer a variety of trails, and a novice in the gentle art of trail-riding can there break himself in with a half day’s ride or a week’s trip. From the coast these hills look barren enough, uninteresting save for beauty of line and the color which is their at sunrise or sunset. One may proul for some time convinced that this distance lends enchantment and with no desire to lessen the distance. There is always the beach; the riding there, at low tide, is very good, though one can no longer go from Carpinteria to Gaviota as in days gone by. There are bridle paths through the Gillespie, Knapp, Armour, Underhill and other estates; these the owners very kindly leave open to the riding public, but the stretch of paved road one must traverse on the way, the inconvenient motors make such riding a mixed pleasure. Sooner or later one must take to the trails. When this state of mind has been reached it is best to forget a favorite mount unless he is familiar with, and has a taste for, crawling up and down small mountains, over rocks and stones and through shale. Drew, my companion’s first choice, let us know all too clearly that he disapproved of heights and depth; this mood alternated with a flipant disregard of the trail’s narrowness. If the animal knew more about the country than I did, he was an excellent actor. When the trail disappeared for a few yards, and shale took its place, Drew’s revolt fired even my philosophic mare; without spurs, we were forced to make a dash through the shale on foot, dragging a horse each behind us. It is quite impossible to keep the trails clear of shale, and a sedate and handy horse on the small side adds to one’s peace and leaves time for the views, which are magnificent.

The Montecito Riding School keeps a number of good trail horses. They had at one time a gray mare familiar to the point of ennui with trail etiquette. She would dash at and up a sliding bank of shale, put on the brakes and coast down upon the trail where next it came to life.

A two or three hours’ ride up the San Ysidro and to the left along the Hot and Cold Springs trail makes a good introduction to the country. The trees in the canyons are beautiful, and the sound of running water in this dry land gets its full value. The birds and

TRAILS FOLLOW THE SLOPES OF MATILJA CANYON FROM COOL DEPTHS TO BARE HEIGHTS

the gray squirrels with their prodigious leaps and air of business, break through the silence of these hills. The trail winds slop up from the life and coolness of the canyon to the bare ridge, where one gets a magnificent view of the ocean, the islands and the coast. Another favorite is the half day’s trip to Mono Flats and Blue Canyon. The Deede School, the Secretary of the Riding and Trails Association, and others have built cabins by the river here. The Flats are near the coast, yet wild enough to make picnics and week-end trips worthwhile. Quail and deer are fairly plentiful and one whose word must not be doubted came across bear tracks not long ago, large enough to belong to the last of the grizzlies. The three days ride to Big Pine, past Zues Lake into Sisquoc canyon and Manta is well worth while and should distinct even the exiled fox-hunter from his boredom.

While such a country may be tame when compared with the Rockies, and one fond of "The Chase" may find trail riding dull, there is a great variety of beauty in these foothills. When it comes to excitement, those who least expect it may get a fall from the trail to the canyon below. I heard of one rider who knew the trails as well as her horse, and both had been traveling them for some years. Without a thought, my friend let "Kate" pick her own way, around instead of over a boulder. The edge of the trail gave way, and the two of them vanished. After a bit, the rider managed to get free, and clambered back to the trail; every lunge the horse made took her farther down instead of up the hillside, until at last she came to roost in a tree. It took three people several hours to get her out, and her owner was a good deal more than stiff for a week.

Two young Easterners made a sensation sometime ago. At least, they are still mentioned as a caution to the ignorant. One of the two managed to excite her horse, who reared and went over the trail’s edge; fortunately the girl came off, and after rolling a few hundred yards managed to wedge herself against a cactus. While a cactus is not comfortable, this one saved her from falling over the edge of a small cliff, and there she clung until her companion could ride to San Ysidro and back with help. Such incidents are rare enough, and the most part the trails are safer riding than paved roads.

Several members of the Riding and Trails Association have felt the need of more bridle paths in and about Montecito. They have guaranteed the funds, and the association hopes in time to provide bridle paths a half way the highway and paved roads of this district. It would certainly be a help—the trails are hard on a good horse, though they may have been graded and cleared as well as possible, and the back country is too hot, in summer, for pleasure.

EVERY VARIETY OF BEAUTY MAY BE FOUND IN THE FOOTHILL TRAILS. HUGE ROCKS, TALL PINES AND THICK UNDERGROWTH.

GENTLE ART OF TRAIL RIDING
EXPERIENCES IN OUR CALIFORNIA HILLS

BY MARY NORDHOF

CALIFORNIA SOUTHLAND
The dominant note of the Rose Tourney of this year was the emphasis of the contrast between the first entries and those of today, because of the historical interest, and to this end many types of horse drawn vehicles from the pleasant days of the 'eighties and early 'nineties were entered. Also the old bicycles, with the sky scrapping big wheel, and a tiny one for balance. The old Roman chariots were given a prominent place as in the long past years the chariot races followed the pageant as does football today.

Beyond everything else that a lover of the Pageant cherishes is the fact that from the beginning when Dr. Francis F. Rowland and Mr. Charles Frederick Holder, suggested and assisted in working out the first event, only fresh flowers have been used on every entry. It is not the quantity of blooms used that matters, but the manner in which they are blended. By this careful blending not only will each float be the beautiful thing desired, but the pageant itself will become a harmonizing whole. The first tournament was held as a fiesta for Pasadenaans only, but its fame spread until now all the world comes, and the entries embrace not only the neighboring towns but the Coast.
A SANTA BARBARA SHOP FOR WOMEN

ONE who has discovered Santa Barbara and has solved the secret of its distinction is not surprised to find the shop of B. F. Kerr and Company. Yet, to those who, tired of the mere size of larger places, seek a quiet but efficient service in this city of discriminating women, the first experience is filled with a growing and delightful satisfaction. Whether from New York or San Francisco, women who have taken up their residence in Santa Barbara have accepted B. F. Kerr and Company as an established part of the place, and find that the judgment behind their confidence has never been betrayed. For this woman's shop on the western coast is in as close touch with the sources of proper clothes for all occasions as is any other first-class shop in the country. Its patrons walk the streets of New York with no regrets that their wardrobe was completed before leaving home.

That such a unique service is possible on this coast can be believed only on its acceptance. So conspicuously has the far West been made the salon de refuge of manufacturers and tradespeople in general that many women have resolved to buy only when they are abroad. This condition has produced its own salvation. Intelligently study of the finer forms of dress and its accessories, close touch with the best designers and manufacturers, discriminating buying during leisurely trips to Eastern and European cities make possible a stock sans reproach. Upon this constantly renewed selection of desirable gowns, wraps and specialties of every season—this Santa Barbara house of B. F. Kerr and Company has built up its unique service of helping its patrons buy that which is especially suited to their needs of the moment.

That the merchant should be the trained buyer for his constituency is the conviction of the whole firm. So thoroughly does this idea permeate the place that this hand-made little shop on the far Pacific coast becomes, through its service alone, an open door to the best clothes obtainable in the country.

Unique indeed is a service which turns the whole expert world of fashion like a spotlight of interest upon each customer's problem as it appears upon the scene.

To this Shop of Unique Service and Distinction, no request appears too insignificant, no detail too small; for, out of attention to minute details, perfection is accomplished; and as the most fastidious of Californians have discovered, it is worth while going to Santa Barbara just to replenish one's wardrobe at this interesting shop whose sincere purpose is "to help you buy rather than to sell you".
AN ORIGINAL CALIFORNIAN ARCHITECTURE IS BEING DEVELOPED TO ANSWER OUR NEEDS AN EXAMPLE BY WITMER AND WATSON, ARCHITECTS

Commended to the Art Study Sections, Federation of Women's Clubs of California

A NOTHER excellent bit of domestic architecture has recently been completed in Pasadena and has produced much favorable comment among architects and others interested in establishing Southern California's name for beautiful houses. The house in question is that designed for Mr. and Mrs. Roger B. Emmons, by the firm of Witmer & Watson, Architects. These two capable men have a very refreshing way of taking the simplest building materials and working them into a delightful composition which, without a trace of faddishness, is yet a brand new note in domestic architecture. Much has been said and written about the need of a truly southern California style which will take the traditions of early days, mix them with a due regard for climatic conditions and modern building materials, and make of this conglomerate a creation truly indigenous. This is precisely the result which has been achieved in the Emmons house. The composition is simple and expresses the plan obviously. There is repose and dignity with an ample touch of friendliness and color in light and shadow. Another quality, resulting from a wise selection of materials, is that of texture. In recent years architects have often "gone to seed" in their efforts to obtain pleasing surfaces on walls or roofs. The effects have often been garish and banal in their condition. In the Emmons house, Witmer and Watson have given freshness and vitality to wall and roof surfaces by accepting the natural beauties inherent in the materials and using them with trained discrimination.

The walls are built of "Stone Tile" furnished by the Pacific Stone Tile Co., New York and Santa Anita Avenues, Pasadena.

These tile are hollow concrete blocks 3\(\frac{1}{4}\) x 12 x 6 or 8 inches wide. They are cast by the most scientific methods and of the finest materials obtainable. They are particularly adapted to residence construction where their soft, pleasing texture is most acceptable. The hollow space in each tile makes for a very dry insulated wall. In the Emmons house the only finish is two coats of flat white paint. Inside plaster can be applied directly to Stone Tile walls without special preparation and for exterior stucco the tile form a perfect base. No special shapes are needed to turn corners or form window jambs, and where special radial tile are needed for arches or for round towers, as in the Emmons house, they are provided without extra expense. The tile have been carefully designed as to size and shape so that the mason can handle them in the easiest manner and consequently it is found that they can be used most economically and often at a lower cost than other materials.

A PEBBRE TREE AND A ROUND "STONE-TILE" TOWER BRING SECLUSION TO A DIGNIFIED ENTRANCE.

THE ROGER B. EMMONS HOUSE, PASADENA, CALIFORNIA.

AN ARTISTICALLY-LAYED AND BEAUTIFULLY STAINED SHINGLE ROOF HOLDS ITS OWN, EVEN IN THIS HEYDAY OF TILE POPULARITY. THESE ARE HAND-HEWN, RED CEDAR SHAKES FROM THE LONGLYFEE SHINGLE COMPANY.
There was a time not so long ago when a shingle roof to be "right" must be laid with edges straight and smooth, with rows evenly spaced and all as if turned out on a machine. Some one with an artist's instinct must have made a trip to the big woods of California and come back with a wonderful story of a beautiful hand-made shake roof. At any rate, the hand-split shake roof was immediately adopted and adapted to California architecture. It seems to "belong" in the same way that tile finds its natural place in our domestic work of Latin influence. The Emmons roof is an excellent example of this type of hand-split red cedar shakes. Red cedar is used in preference to redwood, as it has been found that the cedar will take the various colors in the creosote stain much better than the redwood. Then, too, the cedar when left unstained will weather to a beautiful silver grey, while the redwood turns black in weathering. Both woods are equally beautiful as to texture and both resist decay equally well. The shakes have a natural beauty even in unskilled hands, but a knowledge of their limitations and peculiarities is essential if their maximum beauty is to be brought out. The finest shakes obtainable are known as "Longlyfe Rusties." They are sold and laid in Los Angeles and vicinity by the Longlyfe Shingle Company, 2203 Santa Fe Avenue. This company furnishes and lays the shakes in one color or several, using a high grade creosote stain. Their workmen specialize in the laying of shakes, and the beautiful roof of the Emmons house is a testimony to their skill.

Every architect, yes, and he who has passed through the experience of building a home, knows that the painter can be a joy or a never-ending source of irritation. In John V. Gierding, who completed the painting contract on the Emmons house, Witmer and Watson have a real craftsman of the old school. There is no fear of dilution or use of inferior materials where Mr. Gierding is working. It would be as easy to get him to do a slipshod piece of work as it would be to get a saint to tell a lie. Only the most skilful workmen are found on Mr. Gierding's crews. Under his direction they have produced results which have added much to the reputation of the architects who seek his work.
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Allied Architects Association of Los Angeles

The happy blending of older architectural forms into a style distinctively Californian is coming more and more into vogue. We are akin to the Latin-Mediterranean countries in more ways than one. The brightness of nature's colors; the easy climate; the deep azure of the sky; the "drenching" quality of the sunlight: all these call for harmony between nature and the works of man. So it is fitting that our Homes of Beauty should be crowned with Latin Tile, which, as developed by this company, has been pronounced a real contribution to American architecture. Nothing could be more appealing than their soft rose overtone under the lovely Californian sky.

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PLAGIARISM AS A FINE ART

The following is the second installment of a series of articles on the influence of precedent in contemporary American architecture. A group of noted architects at a recent meeting of the American Institute of Architects and reported from the proceedings of the convention. They represented states interested in architecture and will be of general interest to all readers for they are the work and views of the architects’ opinions of others.

BY MR. H. VAN BUREN MACGONIGLE

ADDRESS

THERE was a moment of great promise in the history of American design when it looked as though the influence of the genius of Joseph Morrill Wells would direct American taste in architecture. He was a finished and an accomplished man, and his career was the beginning of something beautiful, so subtle and cunningly wrought, controlled by so much individuality that it was not of temporary brick and mortar, but that it became under the hand of his master a lasting and original achievement. This example is the basis of the present article, and the profession will be of general interest to all readers for they are the work and views of the architects’ opinions of others.

SECOND INSTALLMENT

FACADE OF THE FIRST UNIT IN THE BUSINESS CENTER OF ONE OF THE FIVE NEW TOWNS PLANNED AND TO BE BUILT IN THE SOUTHERN CALIFORNIA. WEBBER, STAUNTON AND SPALDING, ARCHITECTS

birds. With a consistency one cannot sufficiently admire, our window reveals in buildings in the New York area, in the American style. It is becoming so that I for one walk on the other side of the way, a deep breath, and plate glass down upon me.

And just now in New York, because presumably of the notable success of a certain splendid bank building, inspired by the Romanesque architecture of Lombardy, there are signs of a coming epidemic of the crudities and naiveties of the eight and ninth centuries; and Christian symbols, the emblems of the four evangelists among them, adorn buildings of decidedly profane significance—which is a sort of happy innocence; a don’t-give-a-damniveness that is enviable and rather charming.

Pilaging the defenceless dead is one, would think, bad enough; but what shall we say of the logical sequel, robbing the living, quite openly, without apparently any sense of its enormity, without “a by your leave or damn your soul” in the case of the former. I refer to the preposterous practice of using the several emblems that are included in the facade designed by Girault, a natural development from a Frenchman of a style indigenous to France, the Louise Seize, had an immediate and immense vogue here; straightforward American design displayed flat oval towers, that they could be handsomely fashioned, and rows of laurel which suddenly left the light of day and entered into the solid stone to look below like towers and little bastions, exhausted by labors no laurel gardener is really fitted to do.

Three or four years ago some new books on the work of the Brothers Adam appeared, work exquisite as well as literary and recommend, relief in ornament and restraint in its use, a style elegantly suited to any period and destination. Instantly there was the usual race to use this fresh ready-made material. It was considered the mark of genius to make your relief so very refined and flat that unless you caught it in a cross light you couldn’t see it on the sidewalk, and its presence at the top of a twenty-story building was a secret shared only by the architect and the developers with new things with the old sap just as new leaves grow on old trees every spring. The leaf does not despise the roots from which it grew, in the mouth which it quivers in the light of a new day. Mass and proportion, heights and weights, walls and openings, stone and solids, moldings and ornament, light and shade, these are the simple elements of the language of architecture. All that can be written about modulation and variety, plastic to the expression of an individual temperament or of the genius of a nation.

MEETING AT THE UPLIFTERS’ GROVE

The afternoon of Saturday, December 12, was spent at the Uplifters’ Ranch in Santa Monica Canyon. The occasion of the same evening was the visit of Los Angeles to the directors and president of the American Institute who were present. The president of the Institute, D. Everett Wald, of New York City, the vice president, Abram Garfield of Cleveland, the following directors present: William J. Sayward, Atlanta; Sylvan Schnauckert, San Francisco; J. B. C. Forster of New York, and Professor Edward J. White, of Columbia.

There were several invited guests from among the local architects who are not members of the Institute. It was a rare pleasure to have the opportunity to meet them as hosts and it is hoped that many of these gentlemen will become members of the Institute. We give little thought to the men outside whose abilities should be recognized and their importance to the efficiency of the work of the Institute in improving our status as architects. The Institute is charged with the responsibility of enforcing the profession until a larger proportion of architects are members.

ANNUAL MEETING OF THE CHAPTER

The Annual Meeting of the Chapter was held at the University Club on Tuesday evening, December 15. The officers elected for the year 1926 are as follows: David J. Wilmer, president; Walter F. E. H. Cline, secretary; Winchon L. Risley, treasurer. Delegates to the national convention were Charles M. Blackman, and John D. C., in the spring, were also appointed by ballot.

Mr. George Whistler, who held the Harvard Fellowship in Architecture for 1921 at the American Academy in Rome, was a guest of the chapter and gave an account of a trip to the forgotten Roman city of Timgal in north Africa near Algiers.

Mr. Charles H. J. Stebbins of the American Institute of Architects was also present. In his quiet manner he sketched the current social and political elements which are so profoundly affecting the world today and the development of architecture.

Charles Whistler is a rare spirit and a quiet chat in a corner of the boardroom of thought over which one can ponder for days. His frankness and friendliness have endeared him to the hearts of those who are proud to call themselves his friends.
THE ARCHITECTURAL CLUB OF LOS ANGELES

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C. R. JOHNSON, SECRETARY
PAUL R. WILLIAMS, TREASURER

SOMETHING NEW

If any of the brothers in the fraternity have a grievance, we are going to give them a chance to get it off. Each month we are planning to devote a paragraph to a sort of Open Forum. We realize that one paragraph isn't very much room for some of the aforementioned brothers to unload. The fellows who have been designing two-room apartments will have it all over the rest of us, for they are every day meeting and beating the problem of getting a lot into a very small space. We have decided to call this column Elab Relief, which, by the by, we think is a durn clever name. We haven't a library competition to discuss, but there is the Allied Architects and the Imperial Virovite, Parkinson, Martin and Austin, who are starting out boldly to bust the new City Charter. Then, too, we can always get up an argument about excavating or heraldry if nothing else better offers itself.

"THE BOSS'S BIBLE"

The December number of the Pencil Points Magazine prints pages from a booklet issued to the men in the office of H. Van Buren MacGougie. It contains the sum of what every architect worthy of the name feels the relation between himself and his draughtsmen should be. Every man in the club should read and ponder it. You will be struck with the fact that thoroughness is not the important idea, but that a proper attitude of mind toward one's work and one's employer is the first essential. Every architect knows that many good men are ruined by their unwillingness or inability to cooperate. Mr. MacGougie says in part, "Remember that there is almost always more than one solution for a problem; you may find the best or I may; whichever finds it first wins."

I don't want to design every smallest detail. I only reserve the right to change or modify your work if it is not what I want.

This fact should not make you feel helpless, discouraged, or at sea. This should not make you wait for me to establish a character . . . . I want you to work with me as well as for me. I feel a strong sense of responsibility to you—for while an office is not a school in the formal sense, it ought to be in the highest sense. I should like to feel that every man who passes through the office has gotten something valuable to him. And don't forget that, if a man can learn from his chief, his chief can learn from him."

He says further that there are four types of draughtsmen whom the experienced architect picks out in a very short time: (a) The honest, serious, conscientious man who buries himself in what he is doing and barely judges from his table. (b) The man who rarely leaves his table, but makes a pretense of being busy and thinks he gets away with it. (c) The man who is nearly always at someone's else table for any one of a dozen bad reasons. (d) The man who is thoroughly interested in his own work, but is also interested in the job as a whole, who isn't afraid to leave his own table if he wants to or needs to for any one of a dozen good reasons, who knows in a general way what is going on in the office and yet manages to get his own work done. A pretty curious analysis of the average drafting room. What?

ANNUAL MEETING

After due display of wit on the part of certain members and after much vigorous pounding of the gavel by our retiring president, Julian Garnsey, the following officers were elected for the year 1920:

Harold O. Sexsmith, President
Clifford A. Truessell, Vice-President
C. R. Johnson, Secretary
Paul R. Williams, Treasurer
Julian Garnsey, Director for three years.

All of the members present (about forty) pledged support to the new officers and it is believed that this goes for the whole club. The Executive Committee will be called im-

mediately after Christmas and a program of social and committee appointments presented for their approval. Let's all get busy and pull the loose ends together.

CHRISTMAS CARD EXHIBIT

The second annual Christmas card exhibit will be held in connection with the January meeting. If you have designed a card or have received some clever ones please mail them to the new secretary:

Johnson, care Allied Architects.

They should reach him not later than Monday, January 11. They will be arranged in an exhibit for the evening of the meeting and you may take them away at the close. About seventy cards were shown last year.

NEW TREASURER ON THE JOB

Remember, henceforth send your dues to Paul R. Williams, Stock Exchange Bldg. That reminds us that a treasurer's report will appear in next month's bulletin. The accounts could not be audited in time for this issue.

WILLIAM M. CLARKE

Concluding the annual meeting of the club our good friend William Clarke exhibited about fifty or sixty exquisite photographs taken on his last trip abroad. The subjects ranged from country churches in England to the famous gardens of Italy. The photography, choice of subject, and composition of each print was most inspiring and Mr. Clarke's whimsical way of punctuating his talk with amusing anecdotes of his trip was very entertaining. Everyone enjoyed it.

CLUB MEETINGS

Announcement of club meetings for the month following the issue of this bulletin are to be published here each month. Post card notices will also be sent out. Please respond when they reach you. Ordinarily the meetings will be held at the University Club.

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THE LITTLE FLOWERS OF ST. FRANCIS
Translated By James Rhoades
Oxford University Press

In the century after the death of St. Francis, legends sprang up which were circulated orally among the people, who regarded the saint's memory with loving reverence. Of course they are no more reliable than legends usually are, but they contain the essence of his spirituality, and show the veneration universally bestowed upon him. At length some unknown writer collected these stories, and set them down in either Latin or Italian, even that point is uncertain, since we know them only from a later translation. The name of the collection was "Fioretti," and among scholars this work is considered one of the most exquisitely beautiful among the religious writings of the middle ages.

Now in a series called "The World's Classics," appears a slender volume of these legends rendered into verse by James Rhoades entitled "The Little Flowers of St. Francis." By refraining from imagery and ornamentation, the translator has retained the original simplicity of a naturally poetic subject, and so appears to have caught the soul and atmosphere of a very lovely period of mediaeval life. He has shown also the best of taste in selecting a form of blank verse, iambic pentameter, which has always proved to be the happiest medium for transcribing a theme pitched in so low a key as this. Here we may read presented in this pleasing book all the old familiar tales about the life of St. Francis.

THE BLACK MAGICIAN
By R. T. M. Scott, F. R. Dutton & Company

Plausibility and possibility are evidently essentials neither to be expected nor demanded by the devotees of mystery and detective stories. The writer needs merely to be able to use plain straightforward English, and to excel in inventive incident, the wilder the better. If matters get too difficult, there are sufficiently enough to supply the explanation for the most improbable events, to say nothing of the powerful consequences of hypnotism and mesmerism; also the latest discoveries in medicine and science can be made to furnish assistance to a man of resourceful imagination. Major Scott has used all these in this tale of matching wits between the keen detective, Aurelius Smith, and the deepest dyed of villains able to call to his aid supernatural powers. Indeed it is vaguely understood that he was born some centuries past and ever since has been the devil's disciple. The book contains considerable information on occultism, which Major Smith has studied attentively in India, and this adds much to the general interest of the story.

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OLD MONTEREY (Continued from Page 14)
town—In 1602, to be exact—a Spanish explorer, Viscaino, landed on
a spot near the old Custom House and raised his banner in the name
of Spain. But the importance of Monterey as a settlement and
capital of the province of California began in 1770 when the presidio
of Monterey and the second mission in California were established.
There followed lively times indeed for Monterey. The presidio, an
outpost of the conquering Spaniards, full of rough and riotous Span-
ish soldiers, was thronged with grand and haughty Spanish gentlemen,
the official administrators of the new province, who at the same time
attended to their own affairs connected with the enormous grants
of land bestowed so generously upon them by one who did not own
what he gave away. But lofty airs can be forgiven in those who
are responsible for the delightful type of architecture which marks
the period of Spanish occupation in Monterey. These gorgeous
officials built for themselves dwellings of adobe, with thick walls
and fascinating balconies, simple and dignified in design, but unbe-
scribably attractive to the eye. This article, with illustrations of the
houses mentioned, will be continued in February.

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RHEIMS, FRANCE. THE CATHEDRAL INTERIOR, SHOWING THE GREAT
NAVE. THIS ILLUSTRATION WAS ENLARGED FROM A EUROPEAN POST-
CARD, IN THE POSSESSION OF MR. HASKELL.

THIS month we present on the following pages an interesting ar-
ticle on Proportion in Architecture, illustrated by the two postal
cards on this page and drawings on pages 30 and 31. We are in-
debted to Mr. Fitch Haskell, A. I. A., for this generous contribution
to the course in the Appreciation of Architecture prepared by Miss
Gere, U. C. S. B., and introduced by Mrs. Peters, Chairman of Art
Study into the year's programme of the California Federation of
Woman's Clubs. This is the sort of work which architects do to
prepare themselves for their profession and is interesting to all.

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THEATRE OF MARCELLUS — FARNSE PALACE—
THE SAME COMPOSITION — DIFFERENT PROPORTIONS

PROPORTION IN ARCHITECTURAL DESIGN
K. FITCH HASKELL, A.I.A.

Proportion is used in two senses: first, in the absolute sense, or mathematical relation of two dimensions, as for example an entablature one-fourth the height of a column; second, in a relative sense, as the result of proper relative sizes and harmony between parts of a whole, as a well proportioned human body in which all parts are well developed and balanced.

In Architecture there are no fixed proportions save those of accepted taste. No system of mystic numbers determines good proportion, it is not fixed by science, nor entirely by inherited taste. Without freedom to study there could be no architecture, yet the greater the freedom, the greater is the responsibility of the designer.

As for proportion in plan, a well proportion plan tells more than much discussion. For example the plan of the Hotel des Invalides in Paris with its vast courts, spacious stairs, dormitories, refectories, chapel and the Dome built as a tomb for great generals and dedicated to Napoleon—all the elements take their place and the spaces indicate their various uses. One important principle is shown: a court yard should always be much wider than any hall. Even the Dome is less than one-third the width of the Court of Honor.

The sense of proportion varies in interiors and exteriors: in a small room and in a large room. “The open air devours an object” and makes it seem smaller— as does distance— or a great room. Though the scale of objects should be changed to meet such conditions, there are several necessary dimensions which remain more or less fixed,—such as steps, balustrades, the practical height of stone courses, etc. dependent on construction, and on human size. These give scale as a whole.

Proportions are essentially variable according to the program, i.e., the requirements of the building, or to produce a monumental effect when that is desired.

The free study of proportions is necessary to the architect to produce the character he seeks to express. The scheme of design carried out in different proportions may express two entirely different kinds of building, and unless the architect is master of proportions, there would be no architecture. There are no hard and fast rules or formulas, but there are Architectural laws.

To follow out certain specific proportions, and the causes for them to vary,—take the proportion of the space between columns of a colonnade to the height of the columns. It varies greatly. First of all it is dependent on the practical length of a stone lintel which cannot vary as much as the height of the columns. Therefore the higher the column, the narrower the proportion of the space between. Then if orders are superimposed, the upper one, unless it is more slender looks top-heavy, so the wider proportion in the upper order becomes the rule. In a long colonnade it is the rule to find narrower proportions than in one of two, four or six columns and the reasonable basis may be that if there be but one or three openings, they need to be wider than if there are more numerous passages. Interior orders are better if thinner than exterior orders; and when coupled columns are used, the space becomes wider if single columns of same height are used. A colonnade in a supporting first story has a wider
proportion than if set on the ground, due to the fact that the eye includes the two stories as a single bay for their combined height.

The proportion of door and window openings is dependent upon their form. Except for very round openings the easy opening and closing of the sash is important. The good rule of the height equal to twice the width cannot apply to double doors. Given the width, limited by the practical span of a large stone, there is no limit to the height, and by increasing this a monumental effect is gained. On the other hand, a very narrow closet door must have a certain height for passage and so may have a higher proportion than a very great door.

Window openings are determined chiefly by story heights. For a double casement, the practical opening (in monumental building) might vary from 4' 0" to 6' 0", but the heights may have much wider ranges. The purpose of the window is to light an interior, and according to its use, as a bedroom, a study, a hospital ward, a school room, etc., so the proportion of the opening varies—from a horizontal form in a mezzanine or basement to the narrow, high church window.

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The beauty of Architecture; and the proportions which we admire, in all their great variety, have truth in common. It takes much study to develop an architectural sense of proportion, yet in the infinite varieties of the human face, it gives the sense of proportion to recognize a friend. The same elements are all there, and with very slight differences in size and shape, yet ordinarily we easily know a friend in a crowd of passing strangers.

There is a tendency in some schools and some designers to worship size, to produce work of gigantic parts out of harmony with human scale. It is actually less dignified and monumental than work in which scale is carefully considered, and the effect of grandeur achieved by height or by reasonable contrast or accent in size of different parts. Exaggerated size results in a lack of quality, and ornament or parts too gross may dwarf the apparent size of the building.

Proportion comes only from the study of the practical needs and uses of the structure, modified by the understanding use of monumental scale, of small domestic scale or of picturesque qualities to express the spirit of the whole. To close this outline of ideas on proportion given by the great French teacher, Gaudet, the following ends his lectures on the subject: "If in art, composition is the thought, proportion is the sentiment, and a happy proportion is the greatest satisfaction to the artist."
CALIFORNIA SOUTHLAND

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MONTHLY BULLETIN

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OUTSTANDING EVENTS IN JANUARY

Jan. 5th: Round Table Luncheon at 12:30 P.M. in the Board Room of the Southland Hotel. (President: John McCarthy.)

Jan. 6th: Formal meeting of the Board of Directors.

(Mrs. A. E. Avrey McCarthy, Fourth Vice-President; Mrs. E. H. Woodin, Second Vice-President; Mrs. W. C. McWatters, Auditress.)

THE PRESIDENT’S LETTER

SUMMARIZING our work of the past year, I think we can say that we have made substantial advances in many branches of our work. The various committees have accomplished excellent results.

Day Nursery, under the supervision of its excellent committee and most efficient chairman, Mrs. Erwin P. Wener, has provided daytime care for dozens of little children whose mothers were obliged to leave the home to earn a livelihood. I think thirty children have been cared for daily at the nursery for a sum of 

... (Continued from Page 10)

THE HORSE SHOW

(Taken from Page 10)

NATIONAL ASSOCIATION OF BURBANK, Covina, California.

During the East Coast trip, under the management of S. B. Davis, of Bel-Air Stables, this remarkable mare gave us another victory in California Horse Show Association, and is now considered the outstanding three-gaited horse in America. The officials of our association in the 1926 show are as follows: W. W. Mines, President; Dr. H. H. Helman, 1st Vice President; Guy H. Woodin, 2nd Vice President; E. B. Marlow, Secretary; W. C. McWatters, Treasurer; W. B. Commons, Controller; S. B. Davis, Manager. 1926 Horse Show. Mr. Bitts comes from New York annually to manage these events.
ONLY a short time now—then a new home—new inspiration for service—new merchandise from all over the world—yet, essentially the same Barker Bros., devoted to the needs of "small homes and large".

At present, the Removal Sale, impelled by the necessity for quick clearing of stocks, is daily pushing forward remarkable value events in every department.

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NOTES FOR CONNOISSEURS

It was due to the forethought of a king of ancient Spain, that we now have the beautiful Talavera tile. Long years ago, four monks were sent, by royal command, from Talavera, Spain, to Mexico to teach the Mexicans how to make the beautiful Talavera tile. When the Spanish monks arrived, they found that the Mexicans had been making tile for centuries, baking the clay biscuit in the sun. With a rare perception, the Spaniards saw the idea of utilizing a new industry, and concentrated their efforts on improving the work of the native pottery workers, and new designs were introduced into this Industry until now Mexico is able to supply some of her lovely tile for the homes of her northern neighbor. There is no decoration which lends itself more charmingly to our California Spanish homes than Talavera tile, and what could be more appropriate?

At the John W. Condé Antiques Shop on South Fair Oaks, Pasadena, there is a very fine Sèvres cylinder secretary. It dates from about 1735 and is still in its original condition. Since it has not been refinished or touched up in any way, and since it combines the best of design with the best of craftsmanship, it should appeal strongly to a collector. The ends and sides are solid slabs of mahogany, covered with a cover of etched mahogany. The glass on the other side of the glass is most delicate and thin, with each pane of glass a separate inscription: showing great skill and painstaking work on the part of the glass cutter and the wood turner.

The worker who set the inlay was an artist, for his work on this secretary is outstanding. As a demi-bookcase combination, or as a china closet, this piece is ideal.

There is nothing more approach the elegance and old-world glory of old wine than bearing the stamp of a silversmith, who has been dead for two or three hundred years; brings a thrill like nothing else. In the display rooms of A. Schmidt and Son there are scores of old pieces which will give you just such a thrill. I remember one lovely old crystal ashtray set containing a centerpiece and four sweetmeat dishes. The pedestals are of silver, hand-pierced in a leaf design, and contain Waterford crystal bowls, making an exceedingly graceful and dignified group. This particular set was made in London in 1750 by Parker and Wakelin, and is

a fine example of their outstanding work as silversmiths. Examples of the art of all the great silversmiths of England are there. Old tea and coffee service, liqueur sets, sweetmeat dishes: all of the finest workmanship. You will love your heart to these beautiful things when you visit this shop, but you are sure to find the right thing that you have been looking for so long.

For centuries, discriminating people have been using hand-loom paper as a vehicle for their messages, but I think that most of us have considered it rather a luxury. Like so many things, however, which were once luxuries but have since become necessities, hand-loom paper has made a definite place for itself. It is just as decorative as the paper upon which it is written is an important aspect of the message itself. The Fabriano Shop, in Pasadena, is making a specialty of hand-loom paper, and has the work of nineteen different countries in stock. There you will find hand-made papers particularly adapted to every conceivable use, from correspondence paper to fancy wrapping paper, in just the shade you want.

The Meyer and di Scali Galleries, in Los Angeles, have just received a new shipment of painted Venetian furniture. Although the shipment is small, the selection is especially choice. Another stone well arrived to augment their already distinctive collection of old stone. Before you finish planning your garden decoration, visit this gallery on South Figueroa Street and have a glance at a few of the old fine pieces which they have for sale. You will find that you need one in your garden.

Mr. George Hunt has just recently opened the formal opening of his new furniture shop on the California Street, Pasadena. Working on the principle that all things are made by hand, he is making fine furniture by the old methods, and has in his shop a little of his own place of machinery. Heavy, rugged pieces, and the distinctive French style are being made by skilled artisans whose deftness and craftsmanship is a revelation. The skilled worker with his hands seems to be coming in again. What may he be fat and prosperous?

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TO STAND, for instance, in Malaga Cove and let the eye wander in any direction is to see the evidence of intelligent development and constructive planning.

Not one single beauty spot has been marred, not one scenic vista lost. It is as though nature herself had supervised every detail of planning, improvement and landscaping—so perfect is the relation of construction to the surrounding scenery. Everything that ideal living can suggest is provided in this beautiful seaside community. Magnificent homesite locations, a perpetual view of ocean, valley and mountains, a free membership in an 18-hole grass golf links, a club house, a Spanish roadside Inn, riding academy, bridal trails, 4½ miles of shore line—everything that makes for better living conditions, greater happiness and abundant health.

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Clubs

VALLEY HUNT CLUB, PASADENA: The program for February includes: Bridge Luncheon 1:30 o'clock, the last, Bridle Tea, 2:30 o'clock, the 5th, 15th, and 25th. The Annual Bridle Tournament opened January 19, will run through February, play begins promptly each evening at 8 o'clock. Saturday night games are served at 7 o'clock, followed by interesting programs.

ANNANDALE GOLF CLUB, PASADENA: The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available. The Annandale and Saturday night suppers are served monthly through the season.

FLINTBRIDGE COUNTRY CLUB: Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by dancing at the Club. Table d'hote dinner served in dining room every Sunday from 5 to 6 p.m.

LOS ANGELES COUNTRY CLUB: Ladies' Days, second Monday of each month. Music during dinner, followed by dancing, every Saturday evening during the month. Luncheon served from 11:30 to 2 p.m., on Saturday night, and from 11:30 to 2 p.m., on Sunday night, 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 Saturday during the month. A musical is arranged for each Sunday night, or Monday during the season.

MIDWINTER COUNTRY CLUB: Ladies' Days, fourth Monday in each month. Tea, and informal bridge every afternoon.

SAN GABRIEL ATHLETIC CLUB: Ladies' Days arranged for the third Thursday of each month. On Friday of each week a special luncheon is served, with bridge in the afternoon. Ladies pay every day starting after one p.m., and not before two p.m.

MONTICETO COUNTRY CLUB: Provides an 18 hole golf course, two concrete and two dirt courts for tennis, pool, bridge, and tea every Saturday.

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the morning, devote the afternoon to bridge or mah Jongg. Every Saturday afternoon tea is served.

DALS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for summer display. Tea and informal bridge every afternoon.

Lunch and dinner served every day.

PASADENA GOLF CLUB: Wednesday is Ladies' Day, with cards and lunch beginning promptly at two to four thirty, when tea is served. Dinner and dance served every Sunday from five-thirty to seven-thirty. The usual luncheon and dance service will prevail through the week.

Music

THE PHILHARMONIC ORCHESTRA OF LOS ANGELES, XX, founded, Walter Henry Rothwell, conductor, will present usual symphony concerts throughout the month, the dates for the Friday afternoon and Saturday evening concerts are February 12, 19, and 26, the hours are 2:30 and 8:30. The popular Sunday afternoon concerts are given at 2:30, the dates are February 7, 14, 21, and 28. These concerts are given at the Philharmonic Auditorium, First and Olive. The orchestra gave the first of the Spring series of open-air concerts at the Coliseum, Los Angeles, Sunday, January 17. Each following concert this season will be made up of popular numbers and the seat prices are kept within the means of everyone running from ten to fifty cents. The succeeding concerts under evening auspices are given for February 14, March 14 and 28, and April 11, 1919. 2.30 p.m.

PASADENA MUSIC AND ART ASSOCIATION, in the 1919 Artistic Series, will present Beniamino Gigli, tenor, Wednesday evening, the 14th. These concerts are given in the Pasadena School Auditorium.

AUDITORIUM ARTIST SERIES, under the management of George Leslie Smith, will offer Margaret Waterman, contralto, February 8, and Cecilia Hams, Russian violinist, the 22nd.

PASADENA'S CONCERT by the Los Angeles Philharmonic Orchestra will be given at the Biltmore, Tuesday evening, the 18th. The entire Philharmonic, with the exception of Henry Rothwell, will be in the orchestra.

DEHYMER PHILHARMONIC ARTIST COURSES include for February, Marianna Flego, a William Wade Hinshon production of the delightful Mozart opera in English, the 5th; Isa Kremer, Russian singer of folk songs and fairy tales, the 19th; Beniamino Gigli, dramatic tenor, the 15th, and Toti Dal Monte, coloratura soprano, the 25th.

ISA KREMER, Russian balladist and singer of folk songs, will be presented at Pasadena in a matinee performance by Mrs. Teres Coud, Thursday afternoon at 3:30 o'clock, February 11, at the Shakespeare Clubhouse. The program is unusual, the songs tell stories, illustrated by pure and beautiful music. Mrs. Coud in her rare metronomous, as she is an impersonator and an interpreter.

SEVEN ARTS SOCIETY OF LONG BEACH, Katharine Collof, director, will present Ethel Loginska, pianist, February 16, and Thomas Noonan, violinist, March 2. The society also sponsors the morning current service, children talks by Alice Forrest Greenwood.

DOLF TANDBERG'S LITTLE SYMPHONY ORCHESTRA is giving a series of Eastern concerts, shown o'clock, at the Biltmore Hotel, Los Angeles, the February dates are the 12th. Also a series of Sunday night concerts at the Coliseum, the first of which are for the seventh and twenty-first.

THE WOMAN'S SYMPHONY ORCHESTRA, Mrs. Henry Scheinfeild, conductor, will give the first concert of the season, February 12, at the Philharmonic Auditorium. Alexander Koenigsfor, baritone, will be the soloist.

THE ZOGLINER QUARTET will give the fourth concert of the annual series of chamber music on the Music Room of the Hotel Biltmore, Los Angeles, February 1, and the fifth concert February 18.

THE ZARGAR TRIO presents an all-American program at the Playhouse, Los Angeles, Sunday afternoon, February 28. The program includes the famous Strauss and Rosenfelder. The Biltmore Orchestra. Biltmore's D, and Mr. Cud- man, who has returned from New York, will direct the rehearsals for his composition.

THE LOS ANGELES TRIO, May Mc- Donald Hare, piano; Lauren and Gunder, Sclvis, and Ilya Bronson, cello; will present a series of six evening concerts in the Music Room of the Biltmore Hotel, Los Angeles, February 24.

DOLF TANDBERG'S LITTLE SYMPHONY ORCHESTRA is presenting a series of concerts at the Community Playhouse, Pasadena, the first and third Sun-
The Glendale Symphony Orchestra, under the direction of Arthur Murray, will give a series of interpretive lectures in Los Angeles, between February 11 and April 1, on the music of Edward MacDowell, America’s distinguished composer.

The Ethel Lëginskiys piano recital at the Olympic Auditorium, Los Angeles, is scheduled for February 15. Owing to the immense seating capacity of the auditorium over 4000 seats at twenty-five cents each have been reserved for music and students for this recital.

Los Angeles Oratorio Society:


The Levinsky Singers are scheduled to appear at the Philarmonia Auditorium, Los Angeles, the evening of February 25.

Pasadena Light Opera Association:

“Robin Hood” at the High School Auditorium, February 6. Tickets are $1.00.

Opera Readings in Mrs. Elizabeth C. Turner’s room at the Community Playhouse, Pasadena, will include February “March” or “La Gondola,” possibly both, on the 15th. These recitals have proved extremely popular, presenting the principals, duets, and outlining the dramatic moments of the operas which make up the list.

Announcements

Pasadena Community Playhouse:

“Hedda Gabler” by Henrik Ibsen, February 17. $1.00 admission.

Popular Science Lectures are announced by Throop Memorial Church, Pasadena, Sunday evenings at 7:45. The public is invited, but no tickets will be reserved.

The Deanery dates and programs are as follows:

February 1—Prof. Franklin Thomas, California Institute of Technology: “Earthquakes: Can We Survive Them?”
February 4—Prof. Richard B. Taubert, California Institute of Technology: “White Coal, or Water as Power.”
February 11—Prof. H. W. Sorenson, California Institute of Technology: “Our Debt to Electricity.”
February 25—Prof. Alfred N. Cook, Occidental College: “Chemical Engineering.”

The Browning Society of Pasadena meets the second Thursday at 7:30 p.m., Recital Hall, Community Playhouse. Announces that a series of Special Lectures, The Cathedrals of Robert Browning.

Alice Barber Greenwood Monthly Lectures are held in the Shakespeare Clubhouse, Pasadena, third Wednesday in the month, 11 a.m., Ambassador Hotel, Los Angeles, the third Thursday in the month at 7:30 a.m.; and at the Million’s Hotel, Los Angeles, the third Saturday of each month in the Music Room, 11 a.m.

History of Costume is the subject of a series of lectures to be given by Mrs. Fairfax Prentiss Wallik, under the auspices of the Philarmonia Club.

Sixteenth National Orange Show at San Bernardino will be held Feb. 28-29 in its own building. Four hundred exhibits have covered space, and twenty feature exhibits will add to the spectacle.

Samarkand Hotel, Santa Barbara, is now open, having been recently and reconditioned following the damage occasioned by the earthquake just last year. Announces that a series of Special Nights will be presented throughout the year in the “Cantoni Green.” The first will be an Arabian Nights’ Party, Tuesday, Feb. 7.

AN EXHIBITION of Porter Blanchard’s handkerchief silver will be held February 7 to 15 at the Swimming Horseshoe Crafts, 2058 S. West Seventh Street, Los Angeles, and 902 Colorado Street, Pasadena. A general invitation is extended to all who are interested in the silversmith’s art.

The Dickens Fellowship of Pasadena celebrated its seventh anniversary on Monday evening, January 25, at the Shakespeare Clubhouse. Miss Eleanor Miller, Los Angeles, took as her subject, “Our Purpose and Problems.” Leslie Hughes, Ida: Dickens, the Humanitarian.”

Two crabgrass series, The Western Bird Banding Association and the Costume Organization of the California Historical Society, will hold a meeting at the Museum of Science and Art, February 10, 4-7. At that time a tape exhibition of the work of the individual members will be held.

Santa Barbara

Ojero Theater programs are as follows: February 6, Theodore Dreiser, modern novelist, in the first recital of the Artists Series, February 11, 12, 13, Community Players present George M. Cohan’s “The First Campaign,” directed by John Campbell of the Players; and the Ziegfield Follies, “The Gibrill,” March 11, 12 and 13, Community Arts Festival “School For Scandal,” by Richard Sheridan.

Edward Van Decker, cowboy etcher, has affiliated with the School of the Arts and Sciences, in instruction in etching with a class February 1. Much interest has been shown in this new department of the school.

The Music Branch of The Studios, a dramatic, literary and musical organization of Santa Barbara, held an interesting meeting January 28 at the home of Mr. and Mrs. Frank Mahoney, Hot Springs avenue, Montecito.

Dr. Edmiston has accepted nomination to the Drama Board of the Community Arts, February 26. Henry Stickel, well known in the world of music also spoke.

Interest at this school is being centered in the small house design contest which the cortooning committee of the Community Arts is sponsoring. The contestants are told plans which will help solve the rehabilitation problem in Santa Barbara for families of modest circumstances. The plans must be drawn for homes to be sold for $300 or less.

Miss Ursula Givens, recognized English editor of the British periodical, and accompanied soprano, gave a delightful recital of modern and older songs at the Leverton January 18. Assisting her were Antonio Van Decker, instructor, and in the music department of the School of the Arts; Alice Ethelme and Grace Kaplin, pianists.

Pomona College, Claremont

Fifteen students were graduated at the mid-year exercises which were held in Bridges hall of music, January 30. The graduating seniors are a second batch of communities from Mexico City to Oregon.

A series of recitals have been announced for the month of February to be given by Dr. William Morris Davis, eminent zoologist and member of the Harvard University faculty, Dr. Davis will be in residence on the Pomona College campus for a number of recitals in the year’s Harvard exchange professor. On February 5 he will recital to the evening group of the Pomona College Club, and on February 11, the Coral Reef problems and on February 18, Birds of the Interior.

Of the musical events to be held during the month of February, the most important is the third Chamber Music concert by the Zedelle ensemble. The program of February 8 in Bridges hall of music, the concert will feature students of the college. Mrs. William Amor of Claremont will play a piano number accompanied by the quartet and cornet. Selections will be played by Vahhado Ossiet-Dick Ford of Los Angeles. Margaret Hall, a student at Pomona College, will give her senior recital in Bridges hall of music March 10th, evening, February 10, at 7:30 and the girls club, directed by F. H. Godshead, and Mrs. Ethel C. Bridges, will present their home concert in Bridges hall on the night of February 10th.

The popularity of art exhibits in Rembrandt hall has increased, and with the opening of February 8 in Bridges hall of music, the exhibit will be open to the public from February 1 to 15.

Two intermediate debates are scheduled, one at the Balboa hall at 8 p.m., February 12, and another in Rembrandt hall on February 19.

Paul Blanchard, nationally known speaker and author, will address the Pomona College students in Chapel service on the morning of February 5.
NEW SHIPMENTS JUST RECEIVED

English and Spanish
Antique Furniture
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Los Angeles, Calif.
720 W. Seventh St.
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THE CANNELL AND CHAFFIN GALLERIES, 720 West Seventh street, Los Angeles, announce the following exhibitions:
February 3 to 13, portraits by Arthur Miller. Cannell is to work on the portrait of George Ellert Burr. Opening February 3 will be the most important exhibitions of the season. Etienne Tito, galerist, will hold the first one-man show ever held in America. Tito has the most important galleries of the East but has never before held a one-man show in this country.

AARON MILLER is established in a new studio, 15th Street and Broadway, Los Angeles, where he is painting to Spain this spring.

SAN DIEGO FINE ARTS GALLERY announces the appointment of Berndtson of the Department of Art Institute, as director. Plans are being consummated for the opening building, given to the city by Mr. and Mrs. A. S. Bridges.

THE SAN DIEGO ART GUILD has arranged to have a continuous exhibition of paintings and sculpture in the Art Center at Balboa Park. William Peter in the recent painted exhibition.

MAURICE BROWN, after an extended sketching trip in the East, is again establishing his studio. The paintings made in New York and Connecticut will be exhibited in New York, and in March Mr. Braun will hold an exhibition in Los Angeles.

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DARK AND LIGHT is the name of an Art magazine published each month by the Arthur Wesley Dow Association. Miss Ada Lane is the editor.

THE ARTS AND CRAFTS SOCIETY is an organization of over a hundred artists in dark and light. The societies have been active and are the editors of the printer's hand.

ARON KINJAPART, after painting in the California for the fall months, returned to his studio in Eagle Rock, and during the past year he has been active in various projects and organizations at Carmelita Gardens House, Pasadena.

ELEANOR and HOLLINSBURGH BEACH French and Italian Arts

630 East Colorado Street
Pasadena, California

ELEANOR and HOLLINSBURGH BEACH

HAVE YOU EVER VISITED GRACE NICHOLSON'S ORIENTAL SHOP AND HER CHARMING CHINESE GARDEN

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46 NORTH LOS ROBLES AVE., PASADENA

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THE CANNELL AND CHAFFIN GALLERIES, 720 West Seventh street, Los Angeles, announce the following exhibitions:
February 3 to 13, portraits by Arthur Miller. Cannell is to work on the portrait of George Ellert Burr. Opening February 3 will be the most important exhibitions of the season. Etienne Tito, galerist, will hold the first one-man show ever held in America. Tito has the most important galleries of the East but has never before held a one-man show in this country.

AARON MILLER is established in a new studio, 15th Street and Broadway, Los Angeles, where he is painting to Spain this spring.

SAN DIEGO FINE ARTS GALLERY announces the appointment of Berndtson of the Department of Art Institute, as director. Plans are being consummated for the opening building, given to the city by Mr. and Mrs. A. S. Bridges.

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Subscription price $2.50 per year, $1.25 one half year
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THE WILD FLOWERS OF CALIFORNIA

As is wont to befall a maiden of charm, California has received the adoration of many admirers who voice their love in the varying words of lovers, as lovers have done down the eons of time. Her appeal, universal to those who love sunny days, large spaces and the intricate joys of nature, has brought response, equally, in the rugged expression of outdoor men and in the well chosen poesy of the bard who sings of his love. To write anew of the unending, ever-changing beauty of a land already so loudly sung would seem a surfeit of words were it not that the whole can never be said. Love is always new to the lover, who sings, blissful and oblivious to what may have gone before.

It has been said prosaically that California is the original Garden of Eden; that her beauty even surpasses that of this first attempt at garden-making. It is common to refer to her as the land of perpetual summer. But such expression seems vacuous since it would entail the height of monotonous to dwell in a place of unchanging beauty and unending seasons. Rather should it be said that in California there are two seasons—Spring and Summer—even though her calendar goes merily on its way just as in the strange, exotic lands of which we hear and some few may remember. The summers of California are bright and warm with day after day of clear sunshine that paints the landscape with a carpet of soft browns and yellows against which stand, in varying relief, the trees and shrubs and chaparral growth of her vast plains and towering mountains. Throughout vast spaces exist the greatest variety in landscape pictures, that range from the desiccated wastes of a sun tortured desert, parched and writhing in its contortions of heat, to the cool, green slopes of the high Sierras whose peaks are mantled by perpetual snows. Summer rains are unknown, except in the mountain highlands, and the country broods beneath its canopy of golden sunlight. But when the autumn months of other lands come to bring their killing frosts and stifling cold to those regions so far away, then does the expectant breast of nature stir restlessly in this place called California, for her spring season is at hand.

The first gentle rains of the autumn months awaken the life of a new springtime; the brown grass carpets of a vast country effect a subtle change; tender greens appear, soon to clothe with fresh rainment of increasing color the hills that long have lain in dormant expectancy. Spring is at hand; and Spring remains through the long months when Eastern States are mantled deep in snow. Springtime is always a season of unfoldment and joyful revelation which, in California, culminates in a climax of color and woven tapestries of wild flowers that are unequalled in other climates. Whether it be coastal slopes, inland valley or desert plain, wildflowers seem literally to clothe the earth, appearing in only that prodigality of which Nature is complete mistress. Then this joyous springtime of many weeks, climaxed by her vast orgy of flower color, is at last checked by unseen hands.

The sunshine of warmer days creeps upon the land, drought settles like a hood over the smiling faces of our flower friends; grasses parch and brown, and Summer once more claims for her own the months of unbroken sunshine.

Monotony? No! The days in California are glorious. Compared with the lands of other days, who read this page may remember, this Golden State seems to have been chosen as a favorite canvas by the one great Artist who paints best in Nature's colors, for California has more varieties of wildflowers, trees and shrubs than any other state in the Union. She has practically
as many native plant varieties as are found in all of Europe. She has contributed more plants to the gardens of the world than has any other one section of the earth's surface. More than three thousand distinct species of plant life are employed to weave the native carpets that clothe her hills.

In the face of such statements, it would seem as though the supply might be inexhaustible and as though the tapestries of color might be woven anew each springtime with undiminishing brilliance. In contrast to such a happy thought, however, there is the truth, that as on all frontiers, the progress of man is trampling to dust much of the God-given beauty of our natural landscapes and the wild flowers are disappearing because the congested communities that have felt the heel of his imperious stride. Automobiles that make remote spots easily accessible; the human lust for possession; thoughtlessness; "taming" of the soil with its attendant cultivation; grazing of stock; the inevitable "improvements" of expansive growth;—all unite to wipe from the hills this unsurpassable beauty of her primitive wild flowers. Choice varieties of wild flowers have become extinct in many localities where once they flourished in countless millions. The war of civilization is on and man has ever been the most destructive genus of the animal kingdom. The single hope remains that a sufficient appeal can be made to the intelligence of the masses for them to protect the wild flowers; to leave them in the open spaces for the enjoyment of all; to sow them in their own gardens and on the vacant lands in their community. The older and more densely settled states have long had leagues for the protection of wild flowers, and California should never be one to lag behind.

It is perhaps fortunate that a vast number of our native flowers are annuals that propagate each Spring from seeds of the previous season, and that they may be grown easily in man-made gardens. Their cultivation is simple. Properly sown in cultivated ground, they will mature in splendid beauty with no more care than that of the gentle rains and warm sunshine of a normal season. As there have ever been pioneers to paint the way to riches just beyond the horizon, so, too, has California's Southland had her pioneer in the realm of wild flowers and native plants. Theodore Payne, a seedsman and self-made botanist of the highest probability, early saw the writing on the wall and has spent the past twenty years of his life in an effort to bring to the realization of the people the beauty of these flower friends and the danger of extermination with which they have been threatened increasingly. Results are at last forthcoming in a gradually awakening public con-

SCIENCE against the wanton destruction of the sunny-faced wild flowers and toward their perpetuation through protection and cultivation. California flowers, trees and shrubs have been grown in the warmer regions of England and France for years. Her seeds have been propagated in all civilized countries of the world whose climates are hospitable to her unusual forms of plant life. Even in the strange, exotic lands of which we read, where winters are cold and summers are brief, seeds of annual flowers from this sunny State will germinate and grow to a fulness of maturity that carries with it a bit of sunshine transplanted from their native heath. Such seeds can be sown only after danger from late frosts has passed, but they are more and more finding their way into eastern gardens. Thus is the way of beauty, which is ever sought in every clime. Where there is beauty there must be love, and love is ever new to the lover.

THE COLOR PLATES

By courtesy of The Stendahl Galleries we have been able to present color plates of paintings by two painters of California's varied scenes this year; and it is hoped that the series may be unbroken for the twelve months.

In January a characteristic landscape by William Wendt, A. N. A., gave a comprehensive idea of the beauty of our arroyos or dry water-ways where much of the leafy bosque of the southland is concentrated.

This month Mr. Stendahl has loaned us a series of paintings of the desert by John Frost, one of our most sympathetic interpreters of this great stretch of the southern part of California.

The presence of the desert is the most distinctive influence which will eventually mark whatever school of art develops in the southwest. Its splendid cloud forms provide skies unknown to other painters; its great sweep of country intrigues the painter much as the level stretches of Holland have dominated her art.

In color the desert and the remarkable soil of the Grand Canyon of the Colorado combine to lure the painter to his own undoing; and yet, something true is surely springing up out of this unique combination, and our desert pictures are most popular.

Restraint is the quality most needed in handling the gorgeous colors of the desert; and it is his restraint in the use of colors, his mastery of the blue in the atmosphere and his simple handling of great masses of mountain and mesa that has made John Frost's canvases so greatly in demand during the few years in which he has been working here.

So varied is the material of our landscape, so universal throughout the state is our individual response to weather conditions which make for out-door living, that painters in California find studio work ungenial and an out-door studio is almost indispensable. Artists have, therefore, a great influence in leading the development of the country; but like the trapper and hunter of pioneer days they disappear into the landscape when the subdivider appears on the scene and seldom do they help him to develop the landscape properly.

Scenically, the land that lies near the edge of civilization will be compelled to turn and meet the subdivider half way, and even to help him, and his partners of the building fraternity, to make paintable pictures whenever they are determined to occupy the land.

To be sure there is always the sea; the mountains are ours for the lifting of an eyelash; and forever our artists will find above them the peerless blue of a California sky.
The SENATE AND THE LEAGUE OF NATIONS
By Henry Cabot Lodge.

The people of the United States, and the people of the World War, could scarcely be expected to grasp its essential significance. They were like spectators placed too close to the screen at the cinema, where an extremely complicated operation is being performed, and yet it has no meaning for them. What they so vividly saw was the film of overworn vision. Starring incidents, critical situations, distracting epics follow one another in rapid succession, leaving the observer dazzled and confused. His attention is focused continually on the center of his reasoning faculties. The World War was just like that. And when this tempest has been calmed, and the smoke and dust of the battle are褪色, the view of the situation is still blurred. The World War, like a muddled world, seemed undecided on all other points but one, which was a fervent prayer for some contrivance to avoid any repetition of such horrid calamity. Surely this was the moment for the man of the hour, and to many this man was Mr. Wilson. No one could be more engrossed in saving mankind away from the device for accomplishing this purpose, upon which he pinned his faith, and for which he was even willing to sacrifice his life, was the League of Nations.

Probably in this country, for a comparatively brief period, no question connected with that tapping-disposition like Mr. Lodge’s, est in the public, than did this name League of Nations. Mr. Wilson was its enthusiastic sponsor, Mr. Lodge its chief opponent. Squarely and definitely he opposed the League, and moreover prepared his arguments. Mr. Lodge considered this the most momentous, if not the most important, of all Mr. Wilson’s arguments. He saw the printing presses. In the meantime a most satisfactory beginning has been made with the League of Nations. Mr. Lodge, just before his death, and recently published. It contains a clear, forceful and, for the most part, dignified exposition of all the arguments for and against the League, and a strong refutation of Mr. Lodge’s characterization of Mr. Wilson’s character and motives for his conduct. The value of this contribution made by one so eminently qualified to speak on the subject is hardly overestimated.

Mr. Lodge’s convictions regarding the membership of the United States in the League of Nations apparently became almost as sacred as a Gospel. He fully prepared his arguments of his procedure in the matter without respecting his acumen in the stance of the United States. Then, in March, Mr. Lodge, of the Senate, as a whole. His sincerity, his prudence, his integrity, and patriotism can not be doubted for a moment. Likewise we admit his justification of Mr. Lodge’s power to No one who read Shakespeare’s “there are more things in heaven and earth, Horatio, than are dreamt of in your philosophy,” can use this book of Gibbon’s as a text book, to come to the conclusion that Gibbon knew how to write and why Shakespeare was the great man, and again to the celebrated phrases, “too proud to fight,” and “peace without victory,” as evidence of the same truth. Mr. Lodge has evinced a certain positive spirit in the sentiment there expressed so very different from the precept contained in “turning the other cheek,” spoken near to two thousand years ago and still echoing down the corridors of time. Is it not barely possible that Mr. Wilson was sincerely a mystic with transcendent vision? Naturally so obvious a comparison occurred to his associates, and it is reported that Mr. Cleaveland said that “Mr. Wilson talked like Jesus Christ and acted like Lloyd George.”

The difference in viewpoint of the senator and the president might well be resolved into the eternal conflict between realism and idealism. Mr. Lodge and Mr. Wilson were diametrically opposed on every side of the question. One of them was a man of possibly wide and deep chasm, each seeing only his own prospect and having no conception of that on the other side. One was the realist and the other the idealist. Mr. Wilson was the man, while the other was the dreamer, who saw the world as he wished it to be. Mr. Wilson was the Socrates, who harangued on the street corners about the meaning of life and the nature of the world. Mr. Lodge was the practical management of the home and spoke about it. If the comparison strikes anyone as petty, he is referred to Mr. Lodge’s last chapter, where he amusingly describes his characterization of Mr. Wilson, so that he unconsciously displays the irritation, which persons like the president, often arouse in the mind, like Lloyd George.

The reader may disagree with these reflections, but all must agree with the statement that this volume will constitute a most valuable reference book to place upon the library shelves of anyone even slightly interested in this important period of our country’s history. It contains data on certain questions, bound to come up in discussion from time to time, like the trouble with Mexico in Mr. Wilson’s administration, and the correspondence over the sinking of the Lusitania. Mr. Lodge quotes freely from Mr. Wilson’s speeches and utterances in thewhole speech of Mr. Wilson’s containing the “fourteen points,” and parts of others with the famous phraseology used in the negotiations over the peace. Nevertheless it was an excellent piece of literary work, and these pages cannot be said of its successor, “Tolerance,” written in the same mellow, considered, and refined manner as the League of Nations. It is a considerable preparation in these papers, which rouses that glowing sensation in the reader’s consciousness, and we forthwith decide that Mr. Murray has omitted the most important elements of the volume: the writer himself. We think this is a great waste of time at the progress of man’s spiritual life, his faith, and the thought he has to speak. The world has not enough literature of his character.

Viewed in the light of an absorbing story, retold with spiritual distinction, “Tolerance” is certainly a great success, but it is inadequate in the manner of offering any new insights into the life of the man. Mr. Van Loon suggests the cultivation of an alloyed faith, so to speak, a “divine doubt,” a very sensible theory probably to some, but we may reflect with amusement on its appeal to good Roman Catholics or

RECENT BOOKS—REVIEWS

By Louise Morgan.

THE SALT SEA AND THE LEAGUE OF NATIONS
By Henry Cabot Lodge.

The people who read enthusiastically Mr. Van Loon’s “The Story of Mankind,” is well acquainted with his blandly engaging manner of rewriting history. That volume was primarily intended to give children a bird’s eye view of man’s progress since primitive times, but like that famous classic “Alice in Wonderland,” amused and instructed the younger generation, to a certain degree, but could not be comprehended only by the older, fairly well grounded in the history of living and the theory and science of society. Nevertheless it was an excellent piece of literary work, and these pages cannot be said of its successor, “Tolerance,” written in the same mellow, considered, and refined manner as the League of Nations. It is a considerable preparation in these papers, which rouses that glowing sensation in the reader’s consciousness, and we forthwith decide that Mr. Murray has omitted the most important elements of the volume: the writer himself. We think this is a great waste of time at the progress of man’s spiritual life, his faith, and the thought he has to speak. The world has not enough literature of his character.

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(Continued on Page 22)
THE garden of Casa de Mariposa is really an extension of the house. Every well-planned garden should be, especially in a land where one lives outdoors the year round.

In the morning, one steps from the breakfast-room, yellow in furnishings and decorations, into the sunshine of a green-walled garden whose flowers repeat the same golden note. Yellow roses clamber over the hedge. Yellow lantana, yellow alyssum and yellow seedums reflect the same hue from jar and garden vases. Here, "Shut in from all the world without" one may breakfast or lunch with the birds for company.

The Patio on the west side of the house emphasizes the deeper yellows of a noon tide sun, the richer blues of a mild-day sky. These colors are echoed in furniture andawnings, in tiles and pottery, and in the flowers. Clipped edges of Japanese box and rows of trimmed arbor vitae, with grass between keep a green space down the middle of the formal garden.

In the center of the Patio is the bird bath with its flying figure; an eager messenger poised to summon winged friends of the air. Visitors often pause to fling a coin into the fountain, safe-guarding their sure return.

The long garden is enclosed by trellises covered with blue Plumbago and Reves d’Or roses. The borders on either side are filled with the blue of Nemesis, mauve of stock and viola which blend with the orchid tones of Schizanthus. Rounded openings in the lattice-work frame views of the rose garden outside and the distant mountains.

The formal garden is terraced, ending in broad steps of natural rock which lead down to the rock-garden beyond. The steps are abloom with flowers. From every crack spring many colored seedums, alyssums, yellow and white, tufts of English pinks and primroses. At the top of the stone stairs are perfect specimens of Bouquet d’Fleur. Outlined against their shiny green are two Strawberry jars filled with seedums and topped with rosy-twigged cepts, the Bird’s Nest variety.

Nature evidently intended Santa Barbara to plan Rock gardens. Ages ago she hurled down from the mountains boulders of every size and shape, and has weathered them through the years. Could any gardener resist such an opportunity, although the climate is not adapted to many varieties of rock plants? The beauty of lichen-covered boulders has been too strong for some enthusiasts to resist. They are willing to supply the gentle dew from heaven, even through a hose. Glad indeed to be rain makers by rubber to bolster rock-plants.

The western end of Mariposa garden is laid out in a series of rock divisions like Mrs. Wilder’s jewel-boxes. Here seedums and succulents and shallow-rooted plants grow in profusion. In the shade of spreading Monterey cypress are tree ferns and maidenhair, Cin...
THE FAIRIES IN OUR GARDENS

by Theresa Homet Patterson

Do you believe in fairies? Of course I do, for I have seen them in every garden. We scarcely know whence or why, but when they come their gossamer wings transport us from any plain commonplace garden into fairy land. No one but fairies could live on honey or build houses of plant down and anchor them with cables of spider web. Ask any little child if any one but a fairy could build this little mossy house on the apricot, and any grown-up knows that only a fairy could come out of such a tiny pearl.

This apricot nest was built in Altadena between a drive and the house hardly four feet from a window. What an opportunity for a moving picture, starting with the decision, laying the cornerstone as it were, making fast the foundation, moulding the spungy walls with her own pushing breast, adding the decoration of lichens and choice bits from time to time, and then the parting! Some think Mr. Hummer sort of a Mormon who leaves his lady for one in Arizona and after that another in Colorado, but I think it is this way. Mrs. Hummer says, "Now, I haven't a thing to do but sit on these eggs and I know just how to feed the babies and there will be only two of them and I'd rather be busy anyway, so why don't you run along up into the mountains or over to Arizona. Maybe you could help some little miss over there to get a house started!'" No sooner said than gone! (Camera again.) The miracle of life—a bill pierces the shell, then it opens and two wee naked bugs grow into birds. It is a real comedy which looks for all the world like tragedy when mother feeds the babies. The first day or so she shows some consideration for their innards, but after that she runs them through with her bill and
churn them up and down. Only fairies could be strong on a bill and not be hurt.

In that flower-lined court at Santa Maria Inn I saw a young bird meeting the passing insects more than halfway by running his tongue out and lassing them. The mother carried on beside him. Son opened his mouth—he opened it wider, but the time had come when he must hunt for himself.

There are six Humming Birds in Califor-

nia, most definitely identified by their tails, but that means salt and it is far more sport to identify them on the wing. Your eye can get more exercise in one minute in watching a Humming Bird, to get all its colors and markings, than in following a golf ball all day. The names identify Rufous and Black-Chinned; Calliope is the tiniest, visits us oc-
casionally on migrations and nests above 3000 feet elevation; Anna wears a crown of metallic pink and Costa blue; Allen resembles Ruf-
ous, an exception, wears a necklace of fire opals, the Black-Chinned one of black opals, Calliope rubies and amethyst, Costa sapphires and em-

erals and Anna pink tourmalines.

Burbank is called a Wizard for his cross fertili-

zation of flowers, but these little fairies were engaged in this work long before Bur-
bank's most ancient ancestor had looked upon a flower. This might be called their avoca-

tion or work that they do on the side when

and come out looking like a dusty Miller.

We have a regular storm of Rufous hum-

mers in the orange blossom season (the trees are blooming out of season now.) They seem born of the whirl wind so fierce and daring is their flight. They rise like a sky rocket and when the sun strikes them they are a sun-
burst of golden light. Someone told me he saw a yellow Humming bird and in great wisdom I replied there is none, but I too have seen the Rufous turn to gold. I think he could make a dash for the Pole from his most

northern breeding grounds and return the same day. I saw a currant bush in a Tacoma Park that was simply canopied by whirling Rufous wings, which sounded like an aerospace field. Mrs. Bailey notes that they build in the vicinity of red flowers, feeding on scarlet penstemons, painted-cups, tiger lilies and columbines, and show as much interest in red as a turkey golder (or is it a goose?).

I think a red perfumed handkerchief tucked petal-like into the pocket would at least be investigated.

It is difficult to say whether the wild goose-

berry is the last flower of autumn or the first

of spring, for as late as or early as De-

cember it begins to hang rows of little red
tassels under its stems. It no sooner hangs out the little red flag than it is adorned by that living jewelry suddenly flowing from flower to flower which it swings as an irresistible pendulum everywhere where there are flowers and at all

seasons, the only hummer which is an all year
resident. There are two other summer resi-
dents, the Black-Chinned and the White-
crowned, which are found in sycamores and live oaks, and the Costa nesting in the mesas and foothills. It is very simple to feed in the gardens where gardeners have coaxed nature to forget all about sea-

sons, but Anna can forage for herself and

while she can be stroked upon her nest by the
discreet she can never be entirely tamed or

weaned from the wild. She finds her sippings from the tobacco plant; January is the
cactus, February manzanitas; March is a

revel in orange blossoms, with migrating
friends; she loves to take a whirl around the
blue sage; and in August there is always tar
weed in the stubble field. Feeding honey cats

the humming birds follow the flowers and as

the valleys become parched and dry the greater number go into the mountains up to 9000 feet elevation.

Anyone who plants tubular flowers may

have his garden be-jeweled without money

and without price.

THE HARRISON COLLECTION OF PAINTINGS

With a report by
Kathryn W. Leighton of
M. E. Chairman, Ladies' and Gentlemen's
Mr. President and Members
of the California Art Club.
I think you all know that I have a habit of running away from, rather than running toward any opportunity of mak-

ing the sound of my voice heard in public. It is not ungracious-

ness nor unwillingness on my part—I simply have the good

sense to admit that I have no business inflicting myself upon a
good-natured audience.
Tonegold conditions are differ-

ent—I feel that this momentous occasion, with its special remarks; that I have a duty to perform; and therefore, I
should face it—and, finally, I
want to thank your Club for includ-
ing my wife and myself among your honored guests of the

evening.

Not for one moment do I believe you are doing this for us as individuals, but entirely for what we have striven to do for art in a substantial way—
as a public benefit. It is no easy task to look at one's self in an impersonal fashion—it is

A Painting by Frieske in the Harrison Collection

Museum of Art, Los Angeles

Mr. Harrison's response at a dinner by the California Club

precisely what I am doing—at least trying to do—at this time.

If there is one thing that the name of Harrison stands for in Los Angeles it is the American Art at that—and your

Club is generous and courteous enough to express its appreci-

ation.

Please remember that the

big Los Angeles Mus es stands for many things besides art; things that interest the vast majority of our population much more than art. We have had a hard fight to get recognition, as you know. But the battle has been won and we are now celebrating the new unit of our Museum with a wonder-

ful art exhibit representing the three Americas. The enti-

tre Western Hemisphere.

Over and over again we have been asked what prompted us in making our original dona-
tion to American Art in 1919, and what has actuated us in adding to, or improving that collection ever since. It was that foundation that has re-

sulted in a permanent Art Gal-

lery in Los Angeles and all you have to do is to visit the Mu-

seum to see that that present Pan American Exhibition radi-
ates in all directions from the nucleus which I am proud to say is called the Harrison Gallery.

For a man and woman in their own lifetimes to meet with such a reward is honor enough for anybody. I am not magnifying the importance of the collection which we gave, nor am I minimizing the results of that pioneer gift — call it a laudable ambition, if you wish, or a foolish ambition, if you prefer.

You will pardon me if I know for the personal reference I am about to make:

For nine generations within the present borders of the United States, the Harrisons have done something for the community in which they dwelt; beginning in 1828 in Virginia you will find the name is represented in Colonial history — later producing a signer of the Declaration of Independence; two Presidents of the United States and two of the greatest cities — Chicago. I am not so bold as to come to California and be the ambitious to try every known expedient and the bravest method.

You may ask why I was selected to make out the list of the invited American artists.

Our worthy Toast Master, Mr. Bowen, a human dynamo — a go-getter at all times, the Father of the Los Angeles Museum and the good friend of Art, away back in 1921 suggested that the Board of Supervisors should appoint me Honorary Art Curator of the Museum. I accepted the position at full value — not as an empty compliment. I knew Mr. Bowen and the Board of Supervisors intended the word "Honorary" to be taken literally — work without compensation. The Art Curator is an advisory but official capacity.

When the Board of Governors voted favorably on the Pan-American Exhibition I was appointed as a sub-committee to work with the Director. We divided the work, and here you are.

Our visiting Artists — the Jury of Awards: Mr. Wayman Adams, Mr. Victor Higgins and Mr. E. D. Lohrey of Toledo, a famous Art Collector and Art Connoisseur, had wired his treasures to the Toledo Museum.

To be remembered by posterity is not in acquiring wealth, but in knowing how to make proper use of the public good.

Your Club invitation reads: "In honor of the Pan American Exhibition" and includes my wife and myself, our Director and Mrs. Bryan and our prominent visiting Artists as guests of honor. I take it this means that it is in recognition of our individual work in this particular undertaking — the Pan-American — that you have singled us out this evening in a complimentary way.

The United States Section must speak for itself. It is the part with which I have been identified. Out of 217 pictures, I think less than a baker's dozen can be called poor paintings. Any real criticism I feel should not be directed so much to what we declared but on what we failed to include — a case of omission and not commission. You may miss certain well known names in our catalogue, through no fault of my own.

Death removed several, including John Singer Sargent from whose brush an example was promised. Abroad explains a great many, and absolute indifference the balance. I know that there are not many, many heart burnings, and justly so, and this will distress me deeply. Remember, that 150 invitations were sent out in a country containing a population of 120,000,000. The three Juries in New York, Chicago and Los Angeles were supposed to give every deserving painter a chance at least.

I feel a word of explanation is absolutely necessary. No successful exhibition can possibly depend exclusively on Juries of Admission. Many important artists simply will not take the call and cannot always reach the Juries. Eastern exhibition artists and the West always expect the Pan-American to be big and successful, with thousands of pictures in the exhibition. This has been found to be most efficacious and when honestly and intelligently administered, the fairest method.

You every artist of exhibitions nor of meetings of paintings have tried every known expedient and the bravest method.

(Continued on Page 30)
THE SCHOOL

THE formal opening of Santa Barbara's School of the Arts, one of the branches of the Community Arts Association, which was observed January 21, 22 and 23, was so largely attended that it was necessary to repeat the entertainment features of the formal opening on January 25 in order that the public, which clamored for tickets, might be accommodated. Thousands of citizens of Santa Barbara and Montecito attended open house at the School during the ceremonies and the interest in the School as a result of this activity has been quickened as evidenced in the increased enrollment for the Spring term which opened February 1.

The School of the Arts was finally established five years ago by a group of men and women who saw the good such an institution could accomplish for Santa Barbara and her citizens who wished to make a study of the arts. Fernand Langren was leader of this group, and today he still is chairman of the directorate. Shortly after the School of the Arts was founded, it affiliated with the Community Arts Association and now is one of the four branches: Drama, Plans and Planting, Music, and the School.

While three branches of the Community Arts Association are working for the community betterment and entertainment, the School of the Arts is aiding the community by training students in the fine arts. The present enrollment of the school is about 260 and under the direction of Frank Morley Fletcher, artist and instructor, who came to Santa Barbara from the University of Edinburgh, the School is growing and its influence is widening. Colin Campbell Cooper, painter and dramatist, has taken such an interest in this little university of fine arts, that he conducts classes because he recognizes the great work which is being accomplished.

The earthquake shattered the old buildings of the School of the Arts, but in six months time a new plant has been constructed on the most interesting historical ground in the city—the site of the old presidio and the first buildings in Santa Barbara. While the six buildings which have been erected for the school are temporary structures, they are built on permanent foundations and soon the first of the permanent units of the School of the Arts will be started.

Many scholarships are given by Santa Barbara and Montecito citizens to persons whose talents indicate genius, and the School of the Arts is doing a fine work, not only for the community but for the art world in general by training those who have taken up the arts.

Isabel Keith Morrison, Teacher of Dancing, Community Arts Association, Santa Barbara

OF THE ARTS

MISS CHLOE KUBERT, who is affiliated with the dancing section of the School of the Arts, has brought to Santa Barbara a new idea. She has demonstrated this idea and has proved its soundness. Her art is dancing and she is an artist in that field. Miss Kubert believes that the mood governs the dance. She knows that no music can find the dancer in the same mood twice, therefore she knows that no dance can be twice alike even when the same music is played.

This artist has danced many times in Santa Barbara and has been acclaimed as one of the most graceful and expressive improvisers ever seen in the city. There is no rehearsing. She does not even have to know what her accompanist is going to play. As her mood dictates, she interprets the music in dance. The result is a beautiful, natural, free expression which has made for her success in this community as well as in other places where she has appeared. Especially adapted to California's outdoor life is this daily expression of joy.

MISS KUBERT, DANSEUSE, IN A HAPPY POSE

PUPILS OF ISABEL KEITH MORRISON, SANTA BARBARA. MRS. MORRISON OWES HER START IN HER PROFESSION TO THE COMMUNITY ARTS ASSOCIATION OF SANTA BARBARA
THE LOS ANGELES NATIONAL HORSE SHOW, INC.

February sees the Horse Show in Los Angeles at the Ambassador Hotel Auditorium. With a strong organization and sincere enthusiasm on the part of all horse lovers in the southwest, the association, formed so short a time ago, is already well established and manned for hard work in the future. Experience has come quickly in the West because of the affiliation with experienced Eastern men interested, and also because of the selection of experts in management.

The officers serving the association in the 1926 show are as follows: W. W. Mines, President; Irving H. Hellman, 1st Vice President; Guy H. Woodin, 2nd Vice President; Honorary Vice Presidents: John McE. Bowman, C. Greverman Ellis, J. D. Farrell, Atholl McBean, John E. Miller, Reginald W. Rives, Alfred Rogers, E. A. Stuart, W. H. Weeks, Elmer A. Green, Secretary; Fred E. Harris, Treasurer; Willis H. Brown, Controller; Marcus H. Hellman, Chairman, Executive Committee; Wilbert Morgrage, Chairman, Horse Show Committees; F. E. Harris, Chairman, Finance Committee; Wm. May Garland, Chairman, Entertainment Committee. W. S. Blitz, Manager, 1926 Horse Show. The Board of Directors is made up of W. A. Alderson, Dr. Frank F. Barham, Roy D. Bayly, Fred H. Bixby, Carleton F. Burke, Edgar Rice Burroughs, Harry Chandler, Maurice DeMond, E. A. Dickson, E. L. Doheny, Jr., Guy W. Finney, Sen. Frank P. Flint, Fred W. Flint, A. Frank, Cecil Frankel, Wm. May Garland, Fred E. Harris, Irving H. Hellman, Marco H. Hellman, Jack Holt, William M. Keck, Geo. W. Lichtenberger, W. D. Longyear, W. C. McDuffie, Ben R. Meyer, W. W. Mines, Wilbert Morgrage, Benjamin E. Page, LeRoy Sanders, Earl Sandusky, Col. Walter P. Story, Guy G. Woodin, S. H. Woodruff, James Woods, George G. Young.

In these competent hands the interests of all exhibitors will be carefully followed, and the success of our National Horse Show in the West is definitely and emphatically assured.

At the Ambassador Hotel the lovers of fine horseflesh will congregate during the week of February 8 to February 13. There will be hurried luncheons in the grill room where gay parties toss banter and repartee and fly back to the auditorium to see the jumping, or to the stables to see a favorite horse. There will be handsomely appointed dinners for those fortunate ones who have boxes at the show.

This is the most exciting and exhilarating week in the season and it centers in the Ambassador Ring.
Current Events

California Institute of Technology has, ever since its founding as Throop College by "Father Throop," been the source of cultural movements and the strong support of civic betterment in Pasadena. The Institute has sought to bear the relation to Pasadena that a university bears to the college town in which it is situated, yet its influence is felt in every good work and its expert knowledge will in time show through the thick layer of politics and prejudice which in our typical American towns doggedly assumes that because we are all free and equal we all know everything that needs to be known on any subject of civic import.

Gradually the newer generation is being educated to respect expert opinion because it knows the labor and time spent in acquiring technical knowledge and is often trained to use that knowledge itself.

Academic the faculty of any Institute or University may justly be called, that is its function and that it is expected to be.

But difficult as it may be to articulate the office of a School of Technology with the life of the man in the street, California Institute has accomplished this in many ways because its staff and its students are residents of value and weight in the community.

Through an affiliated group of people interested in hearing many of the scientific and literary men called to California by the scientific institutions, the Huntington Library and the tourist character of the place, Pasadena is afforded a series of lectures on Current Events held in the Assembly Hall of California Institute of Technology.

Many a noted man or woman has lectured to students of visited the Mount Wilson Observatory in the past without due recognition by the city of Pasadena or without having been met and enjoyed by the music-hungry, art-hungry inhabitants—refugees from climates less kind but more erudite. Today the Current Events Committee maintains its Lecture Course each season and bestows upon an eager audience every Tuesday afternoon some choice reading by the thinkers, the scholars, the leaders of the country in politics, literature, philosophy, or up-to-date discoveries in the scientific field.

C. Howard on The World Court prepared us for its contest in Congress; Albert E. Wiggum talked on Heredity; Maurice G. Hinduss was announced as speaking on Russia, America and the World, and Dr. Bruno Roselli of the Italian Department of Vassar, on the Romance of Colonial Expansion and twice we heard Maj. Vivian Gilbert.

Varied as the subjects are they never fail to interest a large and appreciative audience. And prominent Europeans like Sir Thomas Adams, who lectured on practical use of scientific knowledge, find enthusiastic receptions and must expect to meet a demand for "more."

January 18, Professor John P. Bawada, newly appointed head of the Department of Geology in the Institute of Technology, was asked to speak on "Earthquakes and Safety." He remarked on the growing faith in scientific research which could list that subject in a lecture course on Current Events. But his audience showed an absorbed interest and grasped easily the lucid contribution the lecturer made to an intelligent understanding of the source of earthquakes and the sensible building of earthquake proof towns in California.

Professor Bawada comes to the Southland of California from the University at Berkeley. His knowledge is personal as well as technical and what he gave his audience in information proved that science has a duty to perform in giving the layman a fair show at the results of scientific work in our universities and scientific schools. Too often it is thought impossible to put scientific results into ordinary language and life is too short for the serious scientific man anyway. But certain gifted ones can explain in words of few syllables and unscientific terminology the marvellous insight which science has gained in this age and these favored few must be the mouthpiece for the others and unfold to the waiting world periodically that which science has discovered and which no technician or researcher, no matter how valuable his work is to science, has any right to keep to himself.

Who's Who in Architecture

Southern California has been called a state of mind instead of a State, but it is really an important part of the long State of California, and its fervid building of shelter and office room for the thousands who have poured into its expansive communities so rapidly forms its chief claim to fame. Whether it builds wisely and well or cheaply and badly depends upon its respect for the high profession of architecture and this journal sees no higher duty than that of helping, as only an independent journal can in the dissemination of information on the subject of who is an architect and, incidentally who is not.

We are therefore beginning—with Mr. Edwin Bergstrom, to whom the thanks of the whole community are due for his vigorous organization of the highest ideals in his profession, when those ideals are most needed—a short sketch of the life and works of the architect upon whose shoulders this born California may call with confidence. It is hoped that examples of the work of each architect may be shown in due course of the series throughout the year.

Edwin Bergstrom was born in Neenah, Wisconsin, and received his early education in the place of his birth, later entering Andover. He is a graduate of Yale Sheffield Scientific School, 1896, and of Massachusetts Institute of Technology, 1899. After graduation, he was employed in the office of Tower and Wallace, New York City.

Coming to Los Angeles in 1902, he formed a partnership with Mr. John Parkinson, with whom he was associated for ten years. In 1912 this partnership was dissolved and he entered the field independently.

While a member of the partnership of Parkinson and Bergstrom, the firm erected the greater part of the large buildings of Los Angeles, among which are the Title Insurance, Security, Citizens National Bank, Los Angeles Trust and Savings Bank, Union, Central, Metropolitan, and First's, Broadway Department Store, Bullock's, The Home of the Aged, Boyle Heights; the California and the Los Angeles Athletic Clubs, the Alexandria and Rosslyn Hotels, the Utah Hotel of Salt Lake City, Southland Hotel of Dallas, Texas, and the Taft and Penney Department Store, Oakland, California. He has to his credit many beautiful residences in Southern California, among which are those of A. C. Brique, South Pasadena; C. B. Booth, South Pasadena; and M. H. Whittier, Beverly Hills.

Since entering the field independently, he has designed the South Broadway Building Company's Building, the Park Realty Company's Building, Metropolitan Theater Building, California Yacht Club, which received the honor award of the Southern California Chapter, A. I. A., several buildings for the Famous Players-Lasky Corporation Hollywood Studios, the John C. Fremont High School, five grammar schools for the City of Venice, California, the Home Commercial and Savings Bank, South Pasadena, Public Service Building, San Pedro, and the Salvation Army Hotel for Women. At the present time, he is just completing the drawings for the Pasadena Municipal Auditorium and the Southern California Athletic and Country Club.

He is a loyal supporter of everything pertaining to the growth and development of Southern California and may always be depended upon to give liberally of his time and means to any movement that has for its purpose the general advancement of the State. In this field, he was for six years a member of the Los Angeles Municipal Housing Commission and for five years, its President. He has taken an active part in state legislation relating to architecture and housing, and for two years represented the City
The Ethics of Advertising

THERE has been a question in the minds of some ethical publishers as to the advisability of using advertising in their journals. Those who fear they may be influenced in their editorial policy by the necessity of considering the feelings of those who buy space, are acknowledging a weakness which in itself disqualifies them as publicists. It is the independence, the virility, freedom from business entanglements, which give a great publication its influence and therefore its circulation; and its circulation causes advertisers to seek it rather than to be solicited by it.

The ethics of the advertiser demand that he shall tell the truth about what he has to sell. The professional ethics of the advertising agency or counselor are embodied in his preparation for his profession and are vouched for by the whole profession. The publisher belongs to a profession which professes to know more than the public in general on some general topics of interest and to be able to give to readers much information they need or enjoy. His obligation to the public is to present in his advertising pages information they desire on reliable business or professional service and he is as unethical if he misleads them as he would be if his editorials were in any way untrue.

The ethics of the community as a whole determine the number of jobbers who have no professional ethics but who are hangers-on, or originators of some printed matter which serves merely as a shingle box to convey the funds of the merchant into the cash box of the printer and the postal service of the United States.

Outdoor Advertising and Its Relation to Public Interest

THOSE who use or operate Outdoor Advertising must incur by the user and producer of Outdoor Advertising, inasmuch as its elements of size, color and pictorial appeal compel the passer-by to see it and read it regardless of his own inclination. Thus its attention value departs completely from the accidental and compulsory. It is the golden rule that he who receives must give, the compulsory attention exacted by Outdoor Advertising must be compensated for by the production of such outdoor advertisements as will give beauty and inspiration in return for attention, and by their placement with such discretion that natural scenic beauty spots are not interfered with nor their aesthetic value impaired.

It has during the entire period of their existence been the practice of Foster and Kleiser Company, who today operate Outdoor Advertising plants in the four states of Arizona, California, Oregon and Washington, in approximately 600 cities and towns, first of all, to employ the finest artistic talent available for the production of the copy to appear on their Outdoor Advertising structures, and to avoid the placement of these structures in such localities as to interfere with scenic beauty.

This latter practice on their part, however, has been to a certain degree unavailing, due to conditions beyond their control. There are many scenic boulevards on the Pacific Coast where Foster and Kleiser Company refrain entirely from the placement of any of their advertising structures, but where certain unhinking individuals nevertheless, mar the beauty with a really objectionable type of outdoor advertisement.

The most deplorable feature of this condition is that to offend the public by such practices is uneconomic, since there is created in the mind of the beholder an unconscious resentment causing any expenditure for Outdoor Display to be pure economic waste if not actually serious detriment to the product or service exploited in this manner.

Outdoor Advertising is a natural medium of publicity expression. It has existed since the first dawn of history and depends upon nothing but its intrinsic value for its existence, since it is created, supported, and maintained for the sole purpose of valuable publicity and has no other reason for existence.

Foster and Kleiser Company have sought the assistance and advice of all of the civic societies, women's clubs, and other organizations interested in public welfare in an effort to maintain to the highest degree possible the necessary restraint in the employment of such locations as would be objectionable. They do this primarily from a feeling of obligation toward public rights, and also from a conviction that the biggest problem in advertising today is the elimination of waste and that misuse of the medium of Outdoor Advertising in any way constitutes waste.

R. S. MONTGOMERY,
General Sales Manager, Foster and Kleiser Company.

God's Revelation of Himself

"To be at Peace, accept God's will with God." Following are our search for Peace, we print each month an answer to the question—"How shall we accept ourselves with God?"

In these few minutes I want to raise the old question: Have we found God? He is much nearer than we dream; He is not so difficult to find. Our world is a revelation of God. Shakespeare speaks of "this bank and shoul of time." He means that around us surges an infinite sea. The visible has come out of the invisible. The temporal has emerged from the eternal. Ours is a purposeful universe. It has come from somewhere, and it is going somewhere—moving toward a far-off divine event.

History is a revelation of God. All great literature is a revelation of God. You never are satisfied until you find something higher than yourself. No experience of ours is adequate for us. We transcend what we have and are. We should not seek, if in some degree we had not already found. Eternity is in our hearts. There are high moments in the soul, mystic experiences when we know that we are in contact with more than ourselves.

The God who thus discloses Himself has been breaking through upon the world in the evolutions of all ages at different levels and heights of revelation. But His greatest unself has been in the face of Jesus Christ. No one knew anything of electricity until we invented the dynamo that let electricity through. Nobody made electricity. The dynamo only reveals it. Jesus Christ let God break through His being in tenderness, forgiveness and love. In Jesus Christ we can see Him, find Him, know Him. And in Jesus Christ can we become the objects of His love.

"The healing of His seamless dress Is by our beds of pain. We touch Him in life's throng and press, And we are whole again." RUFUS M. JONES.
With the passing of the cowboy goes one of the vivid sources of inspiration of the great west to the artist, the painter and etcher. The hills, the mountains, the great forests and spreading plains, the streams and the deserts, have furnished inspiration but always the human interest has been infused through the cowboy, the Indian and the cattle.

The high pitched yell of the plains, and the "Ride him, cowboy, ride him!" calls from the canvas and the copper plate. But with the lessenimg acres, the diminishing herds of cattle, the cowboy recedes into the past and his picturesqueness becomes more a vivid memory than an actuality. Unfortunately one is liable nowadays to visualize a cowpuncher rounding up his charges, not on a sturdy Indian pony or bucking bronco, but in a snorting Ford.

Since so much has been lost, geographically and pictorially, in connection with the early wild West idea—and since neither wild animals nor wild horsemen are so prevalent on the plains, the artist may yet find inspiration, so far as an example of quick motion and untiring energy goes, in the polo pony—inde picturing his quick response to every thought of the rider,—or hope of his adversary. Here, too, in this field we have a battle cry, differing only a trifle, the "Ride him off", rises as lustily and with as strong import as the yell of the cattlemen.

While the followers of this kingly—at least princely—sport have no material gain in mind in connection with their goal, and material gain governed the cowboy, yet he infused all the sport possible into every duty, and extolled the merits of his horse in both certain and uncertain language.

For years all the Horse Shows have had a special class for stock horses, and their performances in the ring with their owners and riders have proved extremely interesting to the audiences. This year's Los Angeles Show also includes a class for polo ponies, chiefly through the efforts of Carlton F. Burke of Midwick. Major Burke, with Eric Pedley, Arthur Perkins and Ted Miller, compose the Midwick "Big Four", who won the National Open and Junior Championships in the East two years ago.

Will Rogers has, perhaps, more reason than most to sense the close relationship between cowpunching ponies and polo mounts, and at any rate, he is a member of the Midwick Junior team and gets as much zest out of a hard fought chucker as the conquest of a maverick. Jack Holt is another recruit at Midwick from the list of the cowpunchers, who would aid in tracing resemblances.

Artists and polo enthusiasts alike will be offered unlimited opportunity this Spring to learn more about polo and polo ponies as the team opens February 8 at Del Monte with a month of tournament in prospect. San Mateo, Del Monte, Santa Barbara, Midwick and Corona will divide the sixty-four day meeting. A dispatch from the East announces a polo contest between horsewomen from Philadelphia and Baltimore as an event of the Spring.
WITH that flair for accuracy which has done much to enhance the
steadily mounting reputation of the Community Playhouse, 
Shakespeare's play, "The Merry Wives of Windsor," was costumed 
in the dress appropriate to its historical era. This was the fiftieth 
century.

The theme, which holds to the usual Elizabethan dress, may 
have seemed a bit anachronistic, even as would a white-collared 
Hamlet. Yet, on second thought, would one wish "Julius Caesar" 
in flat-foot anachronism?

The Costume Committee is to be commended highly for the excep-
tional work in designing the various costumes of this most intriguing 
era. Not only were Mistress Ford and Mistress Page historically 
correct as to the cut of their full, semi-circular skirts, deep V necks, 
and houppelandes, but the materials themselves, thoughtfully 
"made," suggested the rich stuffs of the time. They might have been 
the richly patterned brocades of Sicily, the cilicium of balsalmon 
Fabrics. In this respect, the whole play of the full skirts was not one of the least attractive features.

Since the Renaissance period was noted for its remarkable head-
dress, a surprising amount was laid on the item in costume, with 
the result that the hennin, or stepple headress, with its wisp of 
pendent veil created at once the atmosphere of the time. So, too, 
did the butterfly wings that graced other fair heads in the comedy.

Dame Quickly, arch gossip and maladroit matchmaker, wore the 
costume of the middle class; so her head, as on Chaucer's Wife 
of Bath, perched the wimple, agitated with every move of her active, 
tale-telling chin.

The men, too, reflected in their garments the spirit of the times.

COSTUMES: PLAYHOUSE AND PLAYBOX
BY FAIRFAX PROUDFIT WALKUP

W A N a Shakespearean 
production a unit setting is almost essen-
tial, as the swift 
change of scenes 
makes the simplest 
elements of stage design 
more important.
With a large Gothic 
arch in the center, 
flanked by wings, each having a door with a window above it, both 
interiors and exteriors of houses may be easily 
depicted. For a scene in 
the woods, or a field, 
dependent, curtains are 
let down to hide the 
side openings and the 
center arch is used as 
a frame for the scene.

In a sense, this is 
true to the old stage 
mechanics, where both the action and the set stages were employed.

"The Merry Wives of 
Windsor," as a specific 
example, makes use of 
drop sets in a great 
deal, with the special 
influence of a movable 
stage. The scene in the 
"Garter Inn," with 
its cupboards, tables, 
fireplaces and other 
edicting effects, in order to 
remain pictorially 
good composition, re-
quired that it remain 
etire unto itself: so 
the whole set, with ceil-
ing, lamps and furni-
ture, was built on a 
platform and is rolled 
on and off-stage almost instantaneously.

When there are so many scenes (fifteen in this particular play), 
many people doubtless think the cost of production enormous, but it

is surprisingly small. In the warehouse of the Pasadena Community 
Playhouse we have hundreds of arches, treepieces, fireplaces, et cetera, 
and I always design a play with them in mind. ROBERT R. SHARPE

THE SETS FOR "TREASURE ISLAND," PRODUCED IN THE COMMUNITY PLAYHOUSE, PASADENA, WERE DESIGNED AND PAINTED UNDER THE PERSONAL SUPERVISION OF ALISON CLARK, INTERNATIONALLY KNOWN ARTIST

There was the parson's sombre gown and chaperon, the interestingly 
cut Cyclas which hung upon Sheaf's ineffectual person; the coun-
try-style doublet of Slender, emphasizing his Corybantic crudities; 
and the ultra-stylish costume of the French Doctor. Pages and 
other lesser characters wore the tabards or doublets, such as their 
masters would have furnished; John Rugby, especially, might have 
stepped out (or, rather, been shoved out), of one of Ucello's com-
positions.

Of course, though the play is named the "Merry Wives," it is 
Falstaff that makes the play. He, who occupied the centre of the 
picture, if not the centre of the Dames' affections, should naturally 
be in the limelight. That sense of humor in keeping with 
the comedy itself, this Gargantuan mangue, this Shakespearean 
play-screen, appeared, draped in couleur-de-rose! The huge girth 
of his doublet, the insolent lank of his boot-tops, the saucy set of 
his rosy cap, all added to the joyous debacle of puffed pride 
and amorous condition.

There is Falstaff, the morn, and he is, to some extent, a dandy, 
not only in costume, but in spirit and in manner, than Gilmore Brown created 
him, in this debonair, ill-suited suit of dandyism.

Since a play to the Playbox is by subscription only when it is 
presented on the stage, before an audience, it enhances the effect 
tremendously, when the settings and costumes reflect harmoniously 
the spirit and meaning of the lines. In the "Merry Wives" this 
effect has been most convincingly attained, with charming continuity 
and delivery of motivation; and the rich, winsome costumes, with 
their aura of tradition and their cleverly arranged color scheme, 
added a note of verisimilitude and gaiety which will long be 
remembered by the pleased crowds that filled the theater.
BOOK REVIEWS (Continued from Page 11)

Mohammedans, or staunch Prohibitionists, or League of Nationsists, to mention only a few classes of people, were convinced of the rectitude. Now that Mr. Van Loon has brought up this matter for discussion, we find it astonishing that the feeling of tolerance prevailed so widely in the world even of the present day.

This author believes that the sensation of fear is at the bottom of all manifestations of the spirit of intolerance; well how about self-interest? That ever-present instinct in human nature causes more trouble than most people realize, because they are so constantly unconscious that it is a motive for their conduct, and their viewpoints. But that wondrously Samuel Butler, whose note book everybody is at present reading, although it was written years ago, has this to say about self-interest. "The world will always be governed by self-interest. We should not try to stop this, but we should try to make the self-interest of each a little more coincident with that of decent people."

"Tolerance" therefore may not convince, but it will in most cases entertain and stimulate the reader. Mr. Van Loon has a gift of presenting, with simplicity, what is really complicated and profound, and his smooth manner reminds us that "still waters run deep"; certainly their depths will furnish an exhilarating experience for anyone caring to take a plunge therein.

THE ARTS AND CRAFTS SOCIETY
MARION HUGO CLARKE, Editor

PHOTOGRAPH OF A CORNER OF A COUNTERpane WOVEN AT THE SOUTHERN BRANCH OF THE STATE UNIVERSITY

MANKind has been weaving since the time long, long ago when a savage, who was lying under a palm tree, perhaps, noticed the way in which the wind had caused the leaves to plait themselves together and decided to plait himself a shelter in a similar way. And mankind has been doing it in practically the same way ever since, only each country and each period has woven some of its own individuality into its fabrics.

Until recently, except in the hills of Tennessee and Kentucky, little hand-loom weaving has been done in this country since our great grandmothers wove those beautiful old coverlets of homespun and home-dyed wools. The revival of interest in hand weaving, which sprang up at the close of the last war, was started, probably, through the rehabilitation work among the soldiers. It has not died out, as many other such interests have, but still seems to be growing keener and keener.

A great deal of this interest is among women who found, when the necessity arose, that it was possible to recognize their household duties so as to gain time for hospital and Red Cross work, and since the war, finding themselves with a new freedom and knowledge within them of the joy and thrill which comes from constructive, creative work, have turned to the arts and crafts to satisfy this new desire for self-expression. Weaving for many has proved a very happy return. It is a craft which would naturally appeal strongly to women interested in the home because of the beautiful and useful things which can be woven on the loom.

Through this revival of interest a new type of weaving is now developing which is indicative of the present time, just as the strictly useful towels, table linen, blankets and coverlets of the earlier period were indicative of that day when to satisfy the needs of the household was all that could be hoped for. Now, beautiful silk brocades are being made for hangings, draperies, cushions and upholstery, as well as lovely linens for napkins, towels, table and dresser scarfs.

At first most of these weavers seemed quite content to copy, or adapt the old colonial patterns to this new type of work. Many of these patterns are very beautiful, and to be able to use them in a new way requires a great deal of appreciation. But now there seems to be a very general desire to learn the analysis and drafting of patterns, which must mean that the desire to create is growing still stronger.

How splendid it would be if out of all this urge to create would arise a collection of new patterns even finer than those produced during our country's early struggles, and these to be representative of the spirit of this new found freedom and independence of women.

NATALIE WHITE, Art Department, University of California.
SOUTHLAND clothes selected by discriminating people for all occasions share the general trend of the Coast toward out-door life. They are therefore gay in color and more or less of the sports clothes variety.

Nevertheless, evening at the restaurants or the club functions sees the most ultra of evening frocks in Los Angeles, and no more handsomely dressed women appear anywhere.

On the street in summer as well as in the long spring-weather season, we find much to be desired in the appearance of the multitude, which, so recently come from points east of us, and so easily carried into the city, does not know where to find the proper clothes for town.

Californians, however, are well served in Pasadena and no traveller need worry about what to bring to the Coast. Travelling clothes are alike the world over, and everything else may be found after one has arrived on the scene and tested out her own reaction to the climate.
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SOMEWHERE SOUTH IN SONORA
By WILL LEVINGTON COMFORT,
Houghton Mifflin Company

The wild and woolly west, once so useful to the purveyor of tales of adventure, as a storehouse of themes, has declined in interest of late since cowboys have taken to managing temperamental Fords instead of temperamental steeds. But Mr. Comfort has employed it partly as a background for his novel “Somewhere South in Sonora,” and therein we read once again about the eastern youth who feels that western lure. As the thrills to be encountered in the Southwest are weirdly flam¬
ing enough to keep the lure on fire, south he goes to Mexico. And there he finds bandits, outlaws, rurales, powder, shot, and shell, and finally we think, a girl. What more can possibly be required by the most exacting reader of this type of fiction?

FANCY’S GARDEN
By LUISA RE MONDI, The Rowley Press
This is a deluxe edition, with attractive features in the way of type, paper and printing. The illustrations pleasingly fantastic and symbolical, are drawings made by Stuart Taber, and Esther Betty Lewis. These combine very well with the subject matter which consists of short poems lyrical in inspiration, for the most part objective, and showing the influence of nature’s loveliness in various forms and manifestations, on the poet’s mind. Which is just the trouble, they influence the mind and not the heart. Their verbal suc-

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LOS ANGELES
A GLIMPSE OF OLD MONTEREY

By Louise Morehouse

(Continued from January)

I

In the United States, where health and sanitation are most im-
portant matters, outweighing any effort to preserve relics of
past glory, the instant any object gets that musty smell down it
comes or goes up in smoke. Most fortunately this destruction did
not take place in Monterey. Those lovely old Spanish houses managed
to survive until residents of vision, artists, writers, world travelers,
and other discriminating persons not so famous, perhaps, realized
their charm and the old world flavor of their surroundings, and
bought them up one by one. Now carefully and attractively restored,
they are homes for one of the most distinctive artist colonies
on this coast, if not in America. The whole atmosphere is most
appealing and fortunately little has happened to mar its per-
fec\tion, although there is one restoration so unhappy as to make
one wince and look away, and there is a pink stucco house in a spot
where no pink stucco house has any right to be. Naturally
publicity is not desired. Let even a few merchants of "architecture"
rush in and begin erecting those museum pieces that line the streets
of cities of southern California, examples of every type of archi-
tecture, adapted from every age and every country on the globe,
and good bye, Monterey! Its ruin would be complete. Far better
would it be for its population to starve or live on bread and water,
than to join in the prevailing orgy of selling lots.

Although these houses are built along the same general lines,
each has its individual features and ways of conveying charm, just
as the varying characteristics are found in different persons of the
same race. In one part of the town, a road so primitive as to en-
danger life and limb, to say nothing of one's motor, takes one past
a restored adobe with a walled garden. This is a charming residence,
and is the home of Governor Morris, the noted novelist. Next be-
yond, is another restoration, entirely different, but equally attractive,
the home of Marcy Woods, the artist. This has interesting associa-
tions, probably no more so than are connected with every old house in
town, but more successfully unearthed. It was originally erected
for a widow of one of the Presidio's men and the tiles used in its con-
struction were brought from Vallejo's house in Jolon, and are very
likely the oldest in California. Another extremely attractive dwelling,
although not as old as some, is situated in the town at the corner
of Polk and Hartnell Streets. Of course everybody knows the old
Custom House, and the little one-storied building that sheltered
General Fremont. Near the First Theatre, high above the street, is a
dwelling with a garden sloping to the highway that is especially
alluring, but defies any attempt of the camera to encompass its
fascination. They all have lovely gardens indicative of varying yet
always exquisite taste shown by their owners. Anything more de-
lightful than the combination of homes and gardens together is
absolutely impossible to conceive.

But there is one feature of this lovely architectural scheme, that
should make Anglo-Saxon residents of California fairly shout with
glee. Those people accustomed to view with blushing cheeks the
atrocious specimens of homes perpetrated by their predecessors in
the seventies and eighties in this state, may in Monterey, see
a few examples only, alas, of earlier Anglo-Saxon architecture, sure
to arouse feelings of joy and satisfaction. After Spain was expelled,
and the Mexican period began, this element came creeping in,
Gringos or Yankees they were called. Down tells us in his classic,
"Two Years Before the Mast," that these enterprising persons
gathered all the gold, since the Spanish aristocracy was too super-
cilious and proud to engage in commercial activities, and the lower
classes too dumb and stupid. Be that as it may, what concerns one
far more than the mere accumulation of wealth, is the type of homes
these merchants built. The Larkin House was erected in 1834, evi-
dently adapted from the surrounding typical Spanish home with
Anglo-Saxon requirements regarding comfort, utility and appear-
ance. This house is still owned by a descendant, but occupied by an
appreciative world traveler who knows true charm, wherever it can
be found. One other, the "Amnesti" house is similar in type, and
both have attached to them large gardens enclosed with high, thick
walls of adobe and tile. Their fascination is simply indescribable.
If romance and drama, and thrilling events have not happened within
their secluded and inviting depths, then these accomplishments of
life do not know how to choose appropriate spots wherein to function.
SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

HAROLD O. SEXSMITH, Editor

PLAGIARISM AS A FINE ART

The following is the third installment of a series of articles by the influential American architect.

The series of articles were requested at a recent convention of the American Institute of Architects and are reprinted from the proceedings of the convention.

BY MR. H. VAN EUGEN MACGONIGLE

THIRD INSTALLMENT

IN what now I feel to have been a beneficent pause in the pressure of professional life, the living and past, turn and the War that afforded time for thought and appraisal, my thoughts on design have been turning toward the obvious, the immediate, and the taking, in the direction I am indicating here. I have been wondering whether it is possible to accentuate the vertical movement of a design if conditions of site, or light, or height, or use, suggest it, without its being Gothic or being labeled as such. May not we ourselves decline to think of it as Gothic, and regard it as the natural result of an economic condition, as the Gothic was a spiritual? Is it possible to oppose the strong light verticals of classical and their shadow crossvals corrective and balancing horizontal shadows without having what we do call Chiscus? Is it impossible, somewhere, somehow, to have what we do call just Architecture? Must we forever work in terror of the proliferation of categories with works, paste-pot in hand, ready to slap on a label the moment a piece of work is done. Above all, may we not learn by ceasing to think things that deserve all the labels he can plaster on them through a long summer's day? Must we forever be an architecture firmly rooted in tradition, appropriate to its uses and therefore of infinite variety; free from freaks and fads, high officer of the timid that shrinks from the responsibility of being original in a certain sense, unless told to search through the books reveals the glad fact that we what have been done before by some braver soul, or from the revolutionary and unbalanced temerity that would sweep the alphabet of our race and art into the crucible and substitute for it some impromptu and illiterate gibberish?

Do any of you remember Zenobia, the heroic queen of Palmyra, who lent her name to our childhood's copy books? What would be thought of our penmanship today if we continued to copy compositions from Spenserianisms of that copy-book script? And what would be thought of our mentality if we required our progression in the intervals as the intervals of our conversation the statement "Zenobia; Queen of Palmyra, was an heroic Queen." Might not our penmanship as that of mature men be described, by kind persons, as perhaps laden in tradition and might our mentality with some show of justice be rated as a trifle limited in expression? Yet what, after all, are the columns and orders and details collected in Maecth and other compendia the Spenserian script of school days? And the station of Zenobia, Queen of Palmyra, was an heroic queen, while a thrilling pronouncement in earliest youth, ceases to arouse a pause after the first wave of profound repetitions; but it is cogent to the old architectural platitudes we solemnly repeat as the sunny days of the summer's wheel.

I do not know of one architectural school in this country (and if I am doing one an injustice in the acceptance of any (I salute it) in which the basic elements of architecture are the figure already used—as parts of speech. Of course we have the famous Orders; but we hear little in elementary schools of walls and how to build and use them, of openings and how and why to place them, of void and solid and how to tell the difference, these voids from the solid; of conceiving of architecture, not as a succession of styles ready made to our use, but as what it really is—the arrangement and modulation of light, of shade, and of shadow. Guadet has been crying the secret aloud to heedless generations of students and teachers. Viollet-le-Duc long ago suggested the rational use of precedent in the study of a problem. And in literature, Stevenson in his "prestige days, to use his own words, "played the sedulous ape" to the great masters of English, one by one, that he might penetrate the mystery of Style by the study of their egos; and the result that he formed a style of his own, rooted in the best traditions of the usage of the English language, but so distinct, so personal, that a mere fragment of it torn from its context is recognizable anywhere. But the present day draughtsman in America is helpless without a book open on the table before him, and a pair of proportional dividers to ensure the accuracy of his crib lest he be chided by his chief and superiors, for departing from the copy we have set him. In Paris we spend years learning to evolve a design from the intrinsic conditions of the problem without looking at a book; but the moment the grandeur is manifest to these shores we yield ourselves to the embraces of the siren Plagiarism, unfair yet not unlovely—and so delightfully easy in her manners.

May we not solve an architectural problem in terms of the elements of architectural speech, constructing our own phraseology, developing our own idiom, instead of repeating the phrases and sometimes the entire compositions in which the men of generations dead and gone have expressed the ideals and the modes of thought and living of civilizations long since passed into silence? Must our minds, until we drop drooping into our last long-relentless moment of not to architecture as just architecture but to the things represented by some qualifying adjective such as Spanish, Byzantine, Elizabethan, Colonial? Must we forever repeat the gestures to which the elations of the Greek, the togas of the Roman, or the hooded cloak of the Middle Age, are appropriate and graceful vesture? Is it impossible to be expressive, even eloquent, even beautiful, in that virile garment the American past?

Please observe that I am not dogmatizing; I am asking. This is not a lecture, it is an inquiry. And my contribution to this occasion, like those you are very soon to be privileged to hear, is directed toward one single end and that end is the stimulation of thought. Now, if ever, in the dawn of a new and different tomorrow, is the time for self-searching, for ruthless self-criticism, for high resolve and for laborious and sincere endeavor to cease smothering in alien tongues and to develop and to speak plain and clear, eloquent and beautifully, the language of our own day, the idiom of our own civilization.

I do not propose that we should rush out from here and instantly, in the twinkling of an eye, change the influence of American architecture. I have always pleaded with impatient laymen for time for our profession to mature. I know we are to manate with national art with a true native content and accept a few years. It was not time to make a conscious and deliberate beginning; to cease to drift; to cease to borrow and commit to pay the world the whole sum of it. If we were mere tyrants there might be some excuse for us as there was for the men of 1890, who would not have known what to do in the East. Harlequin, a thing of shreds and patches from the European ragbag, too indolent or too insignificant to care to devise new garments for it; and the children of our fancy, poor things, are forced to figure in them. We could do better by tracing with the American architect can do anything: But he is productive in the ailed and studied styles; sooner or later, one by one, they all come round. If the styles would only die of fatigue and be burned in the fire, would we not with the inspiration you have given me that at the end of the year, with your aid, the honor of this office not only shall have been upheld but that there shall have been recorded adequate progress in the strength of this chapter? Especially when it is established among its members, a greater power evidenced for better architecture and better buildings, a power, when fully used, is pleased to call, for lack of a better word, the Plagiarism.

Urging a continued and wider participation in public service, he continued:

"The American architect, more than any other professional service, and by that I mean active work on committees of public or semi-public character such as the Austin work on the Industrial or Manufacturing Committee of the Chamber of Commerce, Summer Hunt's active work on the Planning Commission, and the work of others in various service organizations, is most valuable in bringing a better public understanding of the architect, what he produces and his particular value to the community. This is especially true of the younger men who may not readily see the value of their profession and their responsibility in other than their particular work."

"There is an entirely new problem before us, a problem not of conceiving a plan to meet it now. One of our members, in his new Plagiarism Club, has suggested that some scheme should be worked out in advance ready for use in the event of civic movements, such as the Santa Barbara, so that the abilities and resources of our architects can be most effectively to the end that the difficult rebuilding situation confronting Santa Barbara be handled with intelligence and a similar calmness. That is a matter which will receive the careful attention of your President, and the committee may be asked to work upon this matter."

The chapter pledges its loyal support to the new officers and looks forward expectantly to a year of growth and activity under their leadership.
A MESSAGE FROM THE NEW PRESIDENT OF THE ARCHITECTURAL CLUB

I am deeply appreciative of the obligation you have placed upon me as your president for the year 1926. I have taken this appointment with much reluctance as I feel there is much to be done if the Club is to function as it should. Many of you have already pledged your support to the new officers and it is my hope that every member will be found willing to co-operate in the program of activities which has been laid out for the year.

It will be our policy to have a meeting each month at a set date if possible. The program of the meeting will always contain some fun and entertainment, preferably by Club members. There will also be a part of the meeting devoted to a subject of architectural interest.

The Atelier is to be given more help in criticism and other ways where help is needed. It is our hope that many of the Atelier members will get busy in Club activities. We are planning to call on them to conduct one of the monthly meetings of the Club.

In closing may I say it is my firm belief that the Club has a function in the life and progress of Los Angeles. There is prestige in the Club's name which is going to waste. If we can renew the old spirit of helpfulness and friendliness which has, in the past, held this group so closely together, we can do many of the things this year which need so badly to be done. We can also have a lot of fun along the way while we are doing them. Let's see what we can do.

Sincerely,
H. O. Sexsmith

LOS ANGELES PRESS BRICK

The third of the series of portfolios on English domestic architecture has recently been sent out to local architects by the Los Angeles Pressed Brick Company. The photographe are the work of our fellow club member, William Clark. If possible, the last folio is even of greater interest than the first two and has been received with great appreciation by all those who were fortunate in being on the chosen list.

The Los Angeles Pressed Brick Company has shown rare good judgment in the selection of this material. It is intended that another folio on Latin types of architecture may be issued next year, and I hope the rumor is true. It will lose no friends for L. A. P. B.

"BLAH RELIEF"

TRUE to our promise the Blah Relief column starts this month and here is the first communication we are privileged to publish:

Dear Editor:
I am just a poor struggling draftsman, but I wield a nasty pen and I admit I try to do a little thinking on my own account. I have watched with great interest the development of the Civic Center Plan for the city of Los Angeles. The plan has been adopted by the county commissioners apparently after much careful study. The city council, however, doesn't seem to have considered it worth while to even express an opinion one way or the other, even though it bound itself as a party to a contract for the design of this great project. I am told that the plans for the new city hall are progressing far toward completion and that it is the avowed intention of the city council to ignore the Civic Center Plan and place the city hall in such a position as to make the realization of the plan impossible. I am also aware that there is absolutely no difficulty, technical or legal, which would prevent the location of the building in conformity with the desires of the county and the scores of civic and semi-public bodies who have memorialized the council upon this subject. Is Los Angeles to become as other cities have by such dumb short-sightedness. Are we to have another situation similar to that in San Francisco, where they solved (?) their Civic Center problem on the basis of medieval traffic condition and are already growing out on the fringes of the civic group to buy or construct buildings for public use which have no relation to the scheme.

Why don't the great and powerful newspapers in Los Angeles have the courage to come out as a united group and put over this greatest of Civic Center Plans in spite of the little half grown potatoes who keep the varsity from cracking in some of our council chairs?

Yours sincerely,
G. B. E.

Will some enlightened member of the much abused body named above please favor us with a reply?

(Caused from opposite page)

seems to be little sign of change in our ideals or methods unless a change from the style in which we make our buildings masquerade or from the man to whom we play the sedulous ape, a change from the delicate sophistications of the Brothers Adam to the crudities and quaintinesses of the Lombard Romanesque, may be considered change. Of course I am speaking just here of what is going on now in New York, the town I know best. If this latest wave has not yet swept beyond the Palisades that are said to mark the New Yorker's western horizon, fear not! It will! New York always gets these advance styles first—but I hasten to say there is no cause for jealousy in that fact.

Let us, in the silence of after-hours when every one else has gone home, or in the quiet of the office on a Sunday, sit down somewhere and think; remember our responsibilities as the pilots and guides of a new generation of mankind; pause to take our bearings, estimate the winds and the currents and our drift and so lay our future course that what we do shall shed lustre on this, our own generation; and men in ages yet unborn shall say—There were giants in those days, creators not collators, who gave richly but were too proud to borrow or steal.

THE ARCHITECTURAL ADVISORY COMMITTEE AT SANTA BARBARA

For the past six months there has been operating in Santa Barbara a committee of architects, resident in that city, having as its credit the first definite control of the flood-waters of "Design and Building" which almost swamp our section of the country and which, after the disaster which lay low that city, surged into Santa Barbara.

Here in a Californian city of stability and long standing, an earthquake, for which native California is fundamentally prepared, could but emphasize the difference between building which had been done with the destructive force of earth tremors in mind, and that which had been done by later comers who knew not the real tests to which building in California is subjected. Like a great mastiff rising from the ground and shaking off the litter which has clung to his coat, Santa Barbara as a city has cleared up the debris of bad construction and has established a building code so good for Californian cities, so thorough in its grasp of every expert fact available, that it has already made Santa Barbara famous the world over. This building code was prepared during long weeks and months of strenuous labor, Helpful to all who

PHOTOGRAPH OF THE SAME HOUSE AS EVENTUALLY BUILT, SHOWING HOW FAR THE PENDULUM WILL SWING BEFORE IT COMES TO REST IN A WELL DESIGNED PLAN TO COMBINE "DESIGN AND BUILDING" FOR THE SAFETY OF THE COMMUNITY.
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by the City Planning Commission, Architectural Advisory Committee, Sub-committee composed of W. L. Snook, (Contractor), Chairman; John Frederick Murphy, (Architect); L. S. Pope, Building Inspector; Vern D. Holden, Secretary; The Builders' Exchange of Santa Barbara; Building Trades Council; and Francis E. Price, City Attorney.

A tentative draft of the proposed building code was printed by Wilson and D'Andrea, Santa Barbara, last year before the code was adopted by ordinance of the Council of the City of Santa Barbara, and the full text of the established code was printed in the Santa Barbara Morning Press of December 22, 1925.

The thanks of the whole of California and especially of its architectural organizations are due to Frederick Murphy, A. I. A., for the time and energy he has given and the service he has rendered his fellow architects in representing architecture on this Committee, and to Mr. Francis E. Price, Chairman of the Architectural Advisory Committee, which saw to it that things were done in Santa Barbara—things which, in 1906, San Francisco merely planned to do.—M. U. S.

A FLAT-ROOFED HOUSE BY WESTBROOK, A. I. A., SANTA BARBARA. PUBLISHED BY REQUEST OF AN EASTERN SUBSCRIBER.

ARCHITECTURE FOR ART STUDY
SECCTIONS OF CLUBS

Editor's Note—Mrs. Florence W. Peters, Chairman of Division of Arts, California Federation of Women's Clubs, through whose cooperation the commissary board presented, reports that the interest aroused in this study is widespread and that the architects and architects who have so generously given of their time and effort in furnishing the material may be assured of sincere appreciation on the part of the club women who are studying in art sections throughout the state. Letters have come to her from Ken- tucky, North Carolina, and Michigan and other states as well as from north in California as the delightful little hill town of Sausalito on San Francisco Bay. Everywhere there is indication that—given the expert advice which may be found in the material from the present survey to do some fine home decorating on the general subject of domestic architecture—there is to be found an interest in the subject.

The following selections have been secured with the permission of the authors, and offer suggestions for the home decorator in the homes already existing or in the homes to be built. The material is intended only to aid in the decorative scheme of any home. This material is only a sample of the wealth of material now being published.

SECTIONS OF CLUBS

EDITOR'S NOTE:—all material in the sections of clubs is available for home study.
A COURSE IN THE
APPRÉCIATION OF ARCHITECTURE

THE ELEMENT OF LINE IN ARCHITECTURE

BY REGINALD D. JOHNSON, A. I. A.

FIRST let me say that I feel that the mental attitude of most critics toward architectural design is inclined to be too academic, too literal. The critic is inclined to be too much of a slave to precedent, too much of an archaeologist. The evolution of any style in the past could have been almost impossible if such a mental attitude had been common. I think you will agree with me that while precedent should always be respected there is but one standard of criticism, the standard of beauty of line, proportion, texture and color. It is the understanding and keen appreciation of the beauty of line and proportion which has created and made distinct the so-called styles of the past. For example, a square window in a Gothic cathedral is unthinkable. The builders of St. Michel and Chartres thought not in terms of style but in terms of line.

Let us therefore develop our appreciation of architectural design by studying some altogether simple examples of line in relation to proportion in order that we may see the method of approach of the critic who is taking the viewpoint of a designer rather than that of an archaeologist or academician. Let us illustrate graphically what is meant. If one studies their architectural history, he will find that in all so-called styles the odd rather than the even number of openings in a wall is preferred. It is, however, far more interesting to see that within oneself there is a natural preference for the odd rather than the even number of openings in almost any design one may select. Let us now see our own reaction to this simple experiment.

I believe that nine out of ten would choose those designs with one or three openings over those with two or four, but remember that these designs show not a vestige of detail. Take the church entrance with two openings and introduce other elements, and see how much more difficult it becomes to analyze this design.

In other words, in your mental approach to a composition first eliminate all detail and only see mass, and then the outline of the most important elements such as the window and the two doors shown above.

Let us now consider for a moment the mass of a house.

Let us imagine that the above four sketches are the outlines of various facades. No. 1 and No. 2 show houses with flat roofs. No. 1 of course is the most uninteresting of the four, simply due to the fact that a square has not even the interest of a rectangle. No. 3 is somewhat of an improvement in outline as to interest, but is faulty in that the roof pitch is exactly forty-five degrees, a roof angle which lacks interest as in the case of the square. Note what an improvement is brought about by a lower pitch as shown in No. 4. Try to introduce into these sketches doors and windows, and see how No. 3 remains the most attractive design, due to its mass and outline, and also due to the fact that you are now thinking of design in outline. Try to take this approach in criticism of all architectural work; first consider the mass, then the proportions and disposition of important elements such as doors and windows, then turn your criticism on the architectural detail, and finally give full consideration to those all important elements, texture and color.

If these steps are taken by you and you prepare yourself for each step, you will soon become not only a good critic but you will hold in your hand the key to all architectural design.
eastern celebrity—Higgins went to Chicago and then to Taos, New Mexico, and today is known wherever American art is recognized. Mr. Eggers, the well known Curator of the Denver Art Museum, as well as an Artist of much reputation, makes up the trio.

We must not forget Mr. and Mrs. Allan C. Balch, now traveling in the East Indies. It seems to me a vote of thanks should be sent to them by the California Art Club, as a token of appreciation, for their wonderful art prize of $5,000.00—an incentive that had much to do with making our Pan-American Exhibition such a huge success.

I feel too much praise cannot be given to our Board of Supervisors—the real owners of the Los Angeles Museum. Their kindly sympathy towards Mrs. Harrison and myself has been attested time and time again in our humble efforts to build up an Art Gallery.

In conclusion, and in so far as Art is concerned, I am now singing my Swan Death Song—I wish to say: We feel our work has been done—whether well done or not, only future generations will know. The Harrisons cannot go on buying pictures forever. If I live, I shall try to lay aside a fund for the future care of the Harrison Gallery with which to correct any possible weak selections and substitute therefor something more enduring. It may surprise you to hear that only seven of the original twenty-eight pictures remain.

(Continued from Page 15)

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A FRENCH FARM HOUSE BY KUCERA A. I. A.
AND CALIFORNIA'S USE OF CONCRETE IN FLAGS

WORKING from studies made
of the environment and the
building materials at hand, the
architect of this charming bit
of domestic architecture in Pasadena
has introduced a new note harmoni-
ous and fitting even in our poly-
glot streets.

Mr. Kucera has considered the
background of great eucalyptus
trees, the width and shallowness
of the lot, the approach along the
street and the intimate relation
of the life of the household to the
garden areas around it.
The long wall gives breadth to
the composition, yet does not hide
the entrance tower or shut out the
passerby entirely. The right wing
recedes that it may not intrude
upon one coming from the most
frequent end of the curving
street. Interest is added to this
wing by added half-timber and
casement, and over all this talented
young architect has flung a roof
which is a joy to behold.

Isolated houses are rare in Eu-
rope. California has more than,
perhaps, the whole of Europe.
That is why our hills sections are
so distressing just now, hacked and
dotted with isolated homes. In
European hill towns the houses
touch one another and cover the
ground, making a united picture.
Only the farm houses are isolated,
and our architect has here adapted
to his one of those charming pictures to
our paved streets successfully.
Even the hard-work of the roof
shows the rich effect of an isolated
unconventionalized workmanship
which lost its bearings here and
there— to the glory of the picture
set down in our artificial town.
There is a quality almost to be
called magic in the sunlit
surface of the plastered walls of this house
as the photographer caught the
sunlight across its dimples. The
round door fitting the round tower
is also a delightful feature and a unique touch.

On the ground of the entrance court and
across the lawn the architect has used flag-
stones made by William Smith of Pasadena
and incised by him to take the place of nat-
ural stone flags, to which he was accustomed
in the lands where they are found. This
worker in architectural concrete has for many
years been the staunch friend of architects
who realize that artificial stone can express
all that is put into it of good design and care-
ful work. Years ago Mr. Smith was found
in his place on South Fair Oaks by the writer,
who was attracted there by the classic models
scattered over his yard. Since that time the
business has grown tremendously because
architects have found their designs will there
be executed with precision and sympathy.
The coloring of these particular flagstones is
especially fine and this is Mr. Smith's own in-
vention. He has led the way in this delight-
ful use of artificial stone and his workmen
know how to lay it so that it will stay put.
Such craftsmen should be encouraged and pro-
tected from inferior imitation—
that bane of all art. Owners who
wish to be sure of their flagstones
should follow this architect's ex-
ample and find Wm. Smith, maker
of artificial stone, Pasadena.

But the architect's chief business
is not ended when he has made a
delightful and satisfactory design
and has drawn up the specifi-
cations. He must select with care
from among the hundreds of con-
tractors operating in southern Cal-
ifornia one of the best who can
be relied upon to carry out the
plans. The contractors on this
house were C. C. Johnson and Son
of Pasadena, and the work is well
done. Mr. Johnson sees to that
himself. So determined is he to
see that the specifications are prop-
erly carried out that he superin-
tends the job himself and will not
accept inferior material or work-
manship. His reputation goes be-
fore him and everybody knows
that a Johnson foundation cannot
be slighted or made to cover up
any poor work. Many of the sub-
contractors on this house were em-
ployed by the contractors and their
names are not at hand. This time
their work goes to the credit of the
architect without any interference
by the contractor who selected them be-
cause of their reputation for good
work. Workmanship speaks eloquently from this
happy little house.

One of the things which house
holders and home builders are con-
tinually asking for information on
is hardware and it is with much
interest that we can refer them
through this article on Mr. Ku-
cera's house to The Van Sittert
Hardware as displayed at the store
on South Raymond avenue in Pasa-
dena. One does not expect ordi-
narily to find art in a hardware
store; but this is the architect's
own store—an exhibition of their
thought in iron and a display of
finishes selected by our leading architects or designed
by them and executed for this firm.

Besides furnishing full sets of every stock
design promptly and efficiently, The Van Sittert
Company shows special designs that are dis-
trictive and unique. Most people like to choose
their own hardware and they will enjoy a visit
to this store which furnished the appropriate
hardware for this Kucera house on one of the
streets bordering Pasadena's arroyo seco park.
Other houses by Mr. Kucera rise in San Marino,
A year ago today we told you of what had been accomplished in 1924 and what were our plans and hopes for 1925. Today we are here to report to you on what has been accomplished and to talk about our plans for the coming year. We have carried out our hopes and are ready to go on with the work of the year.

Let us say that we have been successful. We have continued to grow and to improve our services to the community. We have continued to be successful because we have continued to be consistent. We have continued to be successful because we have continued to be constant. We have continued to be successful because we have continued to be consistent.

And Charity—the greatest of these is charity. We have continued to grow and to improve our services to the community. We have continued to be successful because we have continued to be consistent. We have continued to be successful because we have continued to be constant. We have continued to be successful because we have continued to be consistent.

Our program is two-fold—that of earning money to devote to charitable enterprises and that of disbursements. We have only one money earned or received from other sources in a way to do credit to our charitable enterprises. We have only one money earned or received from other sources in a way to do credit to our charitable enterprises.

Our Treasurer has prepared a careful report of the year's income and disbursements, showing that disbursements have been more than income for the year. The report has been prepared and has been given a copy of this to every Board member present. In the department reports we have used our own names, but I shall not use them now. Beginning January 1st of this year, the Board has been a separate entity and has been working on its own. It is therefore a matter of gratification to see the curve turn upward for the year 1925 specifically as follows:

Gross income, 1924........ $9,900.00
Gross income, 1925........ 14,824.27

An increase of $4,924.27.

From this last, however, we must deduct salaries and expenses amounting to $2,844.47. Of the money earned this year $6,299.35 went to designated charities, including $768.68 to our own Day Nursery and $590 to Tiny Tim. Of those who have closely followed this work that had there not been the re-organization of this department, which took place early in 1925, that the curve would have continued its downward trend. Although there has been approximately only $1000 gain in our gross income, our actual gain has been more. This result has been accomplished under the able direction of Mrs. Ada Laughlin, chairman, of Mrs. Mary H. Sibert, and other committee members.

An important part of this department was that last February the Board of Directors authorized the employment of a Location Manager to take full charge of the details of the Bureau. We were fortunate in securing for this position Mr. Harry Connolly, a man whose knowledge of location work and whose contact with the studios have proven a great asset. During the year many new and valuable local enterprises have been established and the Bureau has become a complete new filing system, which required heavy work by all of its members.

It is generally felt that our increased efficiency in this department has gained for the League the full cooperation of the studios and that the guarantee of property protection has gained the confidence of property owners.

Our objects need to be clearly defined. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others. We are the League, members to list your homes with the Bureau and to aid in securing those of others.

In mentioning gifts, I must tell you of the promise of the Vanishing Luncheon Fund to give the Assistance League one-third of its total receipts. The Vanishing Luncheon Fund was started by a group of women to raise money to donate in memory of deceased relatives. We are more fortunate than fortunate to have been one of the agencies chosen, the other two being the Boys and Girls Aid Society of Pasadena and the Castellar Cretche.

This promise means the solution of the problem of raising money to meet Mr. Herman's gift. I am therefore retired to the luncheon of the Vanishing Luncheon Fund is a promise, and the only one that I have never accepted.
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Allied Architects Association of Los Angeles.

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NEITHER FOR OIL NOR FOR WINE ARE THESE GARDEN VASES OF CALIFORNIAN MANUFACTURE, BUT FOR FLOWERS & SHRUBS. THEIR SUAVE CONTOURS FLOW WITH THE LINES OF PLANTED VISTAS, SOFTEN THE ANGLES OF WALLS, AND LEND A TOUCH OF INFORMALITY TO THE STUDIED CURVES OF PATHWAYS.

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Master builders, indeed, are the builders of Palos Verdes! Every foot of development, every individual dwelling, every piece of construction has been made to conform to surrounding beauty. Nothing that Nature gave has been lost. Nothing unsightly or undesirable will ever have a place in Palos Verdes. It is in very truth The City Beautiful.

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California Southland

IN ARCADY—The Garden of George O. Knapp, Esq. From a Painting by Lilian Tuckerman, Santa Barbara

No. 75 March, 1926 25 Cents

California's Home and Garden Magazine
DE LA GUERRA STUDIOS
SANTA BARBARA
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Smart Motor Cars of All Types With or Without Drivers
**SOUTHLAND CALENDAR**

Assumptions of exhibits, letters, contests, chat entertainment, etc., for the calendar page are left to your choice and should be received in the office of California Southland, Pasadena, at least two weeks previous to date of issue, the 15th. No correction can be promised if they are received later than the date California Southland is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two dollars and fifty per year. Add deliveries will be changed as many times as desired if notice is given before the first of the month for which the change is made.

**Clubs**

**VALLEY HUNT CLUB, PASADENA:** The program for March includes: Bridge luncheon, 1 o'clock, the 1st; Bridge ten, 2:30 o'clock, the 5th, 10th, 22nd and 29th. Evening bridge, Friday, the 6th, 8 o'clock, supper will be served. Sunday evening suppers at 7 o'clock, with program as follows: March 7th—Musical program by Mrs. Efie. Cadorin, a contralto, who has made a study of many languages. Hostesses; Mrs. Homer Warren, Mrs. Charles McKeen, Mrs. Harry Soper, Mrs. Homer Warren, Mrs. Charles McKeen, Mrs. Harry Soper. March 10th—Mr. Thomas G. Patton will speak on "The Historical Aspects of American Hunting." Hostesses: Mrs. John G. Boswell, Mrs. Robert W. Warner. March 23rd—Professor Frederick H. Sears, of Mt. Wilson Observatory, will speak on "The Planets in the Heaven." Hostesses; Mrs. Joseph Cauth, Mrs. Vernon O. Hodges, Mrs. Lawrence Macomber, Mrs. F. I. Falmuth. March 26th—Musical program will be given by Miss Mildred Marsh, assisted by Miss Glue Bridges at the piano. Hostesses; Mrs. Philip Schuyler Dunning, Mrs. L. J. Young, Mrs. Ray E. Marsh, Mrs. Frederick Carter.

**ANADALE GOLF CLUB, PASADENA:** The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season. Golf courses may be served and tables for cards are always available.

**B Rimbridge Country Club:** The March Bridge Day, with prizes and afternoon tea, will be held Friday, the 19th. Dinner dance, Saturday, the 21st. Tuesday is Ladies' Day and a special luncheon is served. In the afternoon informal bridge parties may be arranged, followed by tea. Table d'hote dinner served in dining room every Sunday from 11:30 to 2 p.m.

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

**Wilshire Country Club:** Ladies' Days, third Monday of each month. Dancing every second and fourth Saturday during month. A dance is arranged for each Sunday night in the month.

**Midpark 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. Buffet luncheon and evening Sunday. Match polo games every Sunday, preceded by lawn tennis, followed by tea, during season.

**LOS ANGELES ATHLETIC CLUB:** Dinner dances, Tuesday and Friday nights every month, Tuesday night, 8 o'clock. Informal; Friday night semi-formal. Dancing all night the last eight Tuesday and Friday of each week.

**SAN GABRIEL 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.

**Montecito Country Club:** Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowling and croquet. Tea is served and informal bridge parties arranged as desired. A buffet supper is served every Sunday night.

**LA CUMBERG GOLF AND COUNTRY CLUB, SANTA BARBARA:** Offers a 18 hole golf course, holes, all grass, sea side course, delightful for all the year round. Tea and informal bridge every afternoon. Lunch and dinner served every day.

**Pasadena Country Club:** Wednesday is Ladies' Day, with cards and dinner from 2 to 4:30, thirty, when tea is served. Dinner will be served on Sunday from five-thirty to seventy-three. The usual luncheon and dinner service will prevail through the week.

**Music**

**THE PHILHARMONIC ORCHESTRA OF LOS ANGELES, W. A. Clark, founder, Walter Henry Rothwell, conductor, will present thirteen concerts throughout the month. The dates for the Spring concerts are: March 10, 12, 13, and 15. The concert in the Bob Shaw Auditorium is on March 12. The concerts are given at the Philharmonic Auditorium and the Bob Shaw Auditorium. The Spring series of open-air concerts are given at the Pasadena City College. These are made up of popular numbers and the finest orchestration ranging from ten to fifty cents, kept within the reach of everyone. The regular concerts are scheduled for March 11 and 13, and April 11, at 3:30 p.m.**

**Pasadena Music and Art Association:** In the 1926 Artists Series, will present: Irene Potrzebowski, Saturday evening, March 17. These concerts are given at the Pasadena High School Auditorium.

**Auditorium Artist Series:** Under the management of George Leslie Smith, offers nine subscription concerts during the season, In March the artists appearing are: Hugo, the recitalist; the 15th and 19th, and Olga Samo- tred, pianist, the 19th.

**Pasadena's Concerts:** The Los Angeles Philharmonic Orchestra are given at the Auditorium; the date for the March concert is the 8th. The entire Philharmonic Season is most definitely under the direction of Walter Henry Rothwell, appears on these occasions.

**Braymer Philharmonic Artist Courses:** Inclusive Tuesday and Thursday evening concerts, offer during March the following artists: John McConnell, the well-known tenor, the 2nd and the 5th; Eugene Barlow, the 10th; Tosi Dal Monte, the 14th; Ivan Friedman, pianist, the 25th and Georg von Gaden- meani, the 25th. These concerts are given in the Philharmonic Auditorium, Los Angeles.

**Mrs. Edward MacDowell:** Will continue her course of interpretive lectures, in Los Angeles through March, on the music of Edward MacDowell, America's distinguished composer.

**A Golf Tandem's Little Symphony Orchestra:** Will present a series of concerts at the Community Playhouse, Fostan, the first and third Sunday afternoon during March and April.

**The Los Angeles Morning Club:** President, Donald Hope, pianist and founder. Sylvia Children, news editor, will give the fifth of a series of evening concerts in the Bob Shaw Auditorium, Los Angeles, March 23rd.

**The Zweibruecker Quartet:** In the Music Room of the Biltmore Hotel, Los Angeles, the sixth concert of the annual series of chamber music concerts, March 15th.

**Kathryn Montreville Cooke:** Is conducting her third season of artists' concerts for children, students and teachers at the Gamut Club auditorium, on Saturday afternoon. The artists appearing in March are Harold Bauer, the 6th, Homer Gurn and Ginian Williams, the 9th.
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Hollywood Bowl is undergoing improvements of various kinds, including a new stage more similar to that of the old one with basement dressing and property space, and new lighting, upon which great spectacular productions may be given. Several thousand trees are to be planted, promenades laid out, and the automobile parking spaces enlarged. Raymond Drieu has been made business manager of the Bowl. The summer concerts, as in past seasons, will be managed by Mrs. J. J. Carter, chairman of the Association Board. The Allied Architects' Association has charge of the design.

M. Hinek's Concert Band announces twenty weeks of concerts at the Olympic Auditorium, Los Angeles, beginning February 14. These concerts will be given each Saturday night, at 8:30 p.m., at the Olympic Hotel, Los Angeles, March 6 and April 3. Also, the Saturday night concerts at the same place, March 7, 14, 21, and April 1 and 8.

The Carloway Piano Recital will be held in the Barker Bree, new auditorium, March 2. Mr. Carloway will be assisted by Calvin Lubichville, violinist.

Dr. Roland Digohe is arranging a series of programs to be given at St. John's church, Los Angeles, on Sunday afternoons during Lent. The Philharmonic String Quartet, Kostner's Trio, and the Zoolander Quartet will assist.

Russian Art Club, led by Alexi Kali, president, presents the second symphony concert of Russian music of the series, Saturday evening, March 6th, at the Philharmonic Auditorium, Los Angeles, Modern folkloric conductor.

National Association of Harpists, Inc., will hold the sixth annual Harp Festival, for the first time on the Pacific Coast, March 13 and 15, in Los Angeles. Festival Concert, grand harp ensemble of more than 50 harps, March 13, 4:30 p.m., the Philharmonic Auditorium, 924 W. 20th Street, Los Angeles. The program will include harp solos by Carol Salzberg and Alfred Kastner, tunes with harp accompaniment by Lenore Jove, works for flute, viola, and harp played by II. Trus-Novello.

Miss Bennie Chapin, concert violinist, will give the second of a series of three recital programs in the hall auditorium of the Hotel, Pasadena, Thursday morning, March 13, eleven o'clock, the program to be given with the Measure, the Pianist, and the Violinist.

Miss Terese Cloud presents Roland Hayes, tenor, William Lawrence, accompanist, at the High School Auditorium, Pasadena, Thursday evening, March 18, at 8:15.

The Smallman a Capella Choir has been reopened, and Easter Sunday service will be held at the Westwood church.

Pasadena Community Players announce for March 4th to 7th, an annual season of repertory. The programs are: "March Hare";

A Fantasia Suite in Three Acts by Maurice Ravel. Saturday, March 5, 7, 10, 13, 15, 18, 20, 23, 26, 28, 30, "Thru Indie Light." By Henry Hoen.

March 4 (Mat & Eve), 12, 17, 21 "Outward Bound." By Elsie Holt, music.

March 5, 8, 9, 15, 18, 22, 27, 31 "The Two Violets." By Alfred satire.

March 11, 12 (Mat & Eve), 15 "Pasadena's Leutgut Courir on Current Topics. 1926, as held, as in past seasons, a symposium at the California Institute of Technology in Colburner Hall, Wallis Ave. and California Street, on Tuesdays at 4:15 p.m. The program is as follows:

March 2 - Raymond Robbins, Social Economist and Industrial Expert; "Economic Enforcement."

March 16 - Dr. Robert A. Millikan, California Institute of Technology. March 23 - Mark Sullivan, Author and Publicist; "Reviewing and Directing Current Opinion."

March 30 - Dianne Gopal Makker, "The India of Today and the India of Tomorrow."

Mission Play, pageant-drama of the Old Spanish days, by John Stroen Me-

Pomona College, Claremont

Two dramatic events are scheduled for Pomona College during the next two weeks. On March 6, Charles Bain, Keenley, with an all-star cast of students, will present "The Admiral," a satire on the British actor. On March 9, at 8:30 p.m., the Pomona College chorus will present "The Chastening," a musical with a libretto by Dr. R. R. Tolstoi, presented in the Pomona College Playhouse.

Hollywood Bowl opens the fifteenth season early in February at the Mission Playhouse in San Gabriel, at the Mission Playhouse in Los Angeles. The cast includes R. D. Maclean as Father D'Aunay, and violet Schrann as Senora Yorba. Among the non-singing principals are to be Frances Campbell, Alma Red, Charles King, and Maria. Program performances every afternoon, except Monday, at 2:15. Wednesday and Friday nights only.

The Sierra Madre Wabiati Fete, arranged by the Sierra Madre Woman's Club, with Mrs. H. T. Fennell, will be held at the middle of the month, in the park, at the Sierra Madre Woman's Club. The program will consist of songs, dances, and games of all kinds, and a large dinner.

The Santa Clara Valley Blossom Festival at Saratoga will be held on the 10th of this month. The Festival Committee, in charge of the Festival, will be presided over by Fred Towner, composer of the cantata, "The Promise of Spring," which will be a feature of the program.

The West Coast Club's first luncheon of the month, held the 2nd in the music room of the Hillsmere, President Grodine C. Maynard, presiding, is Members Day. New members will be welcomed. The honor guest for the day is Manuel Alcid, one of the foremost little dance composers of this country, and who makes only one other public appearance this season.

Pasadena Community Playhouse will give the first of the series of two plays, under the auspices of the Pasadena Center of the Drama League, plays two plays, "The Ambassador." March 5th, 20, and "The Chastening," in the Pasadena Community Playhouse.

Maud Allard, of the Los Angeles Philharmonic Orchestra, and Walter Henry Rockwell, conductor, will give a one-performance, Friday evening, March 5, Philharmonic Auditorium, Los Angeles.

Pomona College has announced an exhibit of black-and-white prints during the first two weeks in March from the Geffert studio in Pasadena. About thirty prints by noted American and European artists will be on display in Keumand's hall of art each afternoon from 2 to 6 o'clock. During the remainder of the month a collection of prints by Los Angeles artists will be exhibited.

The final Chamber Music concert of the Zoolander Quartet will be presented at Bridges hall of music at 8 p.m., Sunday, March 1. A number of student recitals, which have also been scheduled on the 8th, 15th, 22nd and 29th. These recitals are open to the public and weekly draw large audiences from the houses of Los Angeles, Riverside and San Bernardino counties.

An unusually fine number of lectures have been arranged at Pomona College. Dr. William W. Scudder, former district secretary of the American Book Committee, will give the following lectures on Russian foreign missions, will present the following lectures on the general subject of "The Protestant Missionary Movement and its Peculiar Missionary Belief."

Six lectures will be given by Dr. Eugene Lyman of the Union Theological Seminary. On March 11, Dr. C. R. Noyes, of the department of political science at Pomona College, will give the following lectures on Revolution in Russia. The series includes lectures on political science and military science. The lectures will be given on the night of March 20, on the "Bolsheviks of Russia." These lectures are by invitation only and will be held in Macaluso Auditorium.

The annual military formal dance, sponsored by the Los Angeles Army and Navy Officers' Training Corp, will be held in the college auditorium at 8 p.m. on March 27.

The annual series of Louise Vaness recitals will be given during Lenten season by the Pomona College department of music each Thursday afternoon at 8 o'clock in the Bridges hall of music.
Art

Los Angeles Museum of History, Science and Art, Exhibition Park, announces the opening for the Seventh International Print Makers show. The exhibition, held under the aegis of the Print Makers Society of California, opens the first exhibition of the society's annual show.

The exhibition, which includes etchings, lithographs, woodcuts, wood engravings and other work by artists from many countries, will be open to the public from March 3rd to April 24th. The show will feature works by many well-known artists, including Pablo Picasso, Henri Matisse, and Alexander Calder.

The exhibition is open to the public during regular museum hours, and admission is free. For more information, please contact the Los Angeles Museum of History, Science and Art at 123 Main Street, Los Angeles, CA 90012-3847, or call 1-800-ARTS-123.

Partial View of Grace Nicholson's Chinese Garden

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Ansel Galleries, in Barker Bros, 1st floor, Seventh Street, Los Angeles, is a branch of the Ansel Galleries in New York, and is the first branch to be established since the founding of the company nearly fifty years ago. The collection of Masterworks of Art by Edward Hopper, Norman Rockwell, and other well-known artists will be continued in the large gallery for another season pending the opening of the new Ansel Galleries in California early next year.

At present the Californians are using a smaller room to show the work of famous artists; but a space is being fitted up for the display of the work of Western artists, particularly Montana and New Mexico artists.

The Ansel Galleries have a number of artists represented in the gallery, including Frank Atwell, whose work is widely known.

Ansel Clark has completed a studio home at Palm Springs. The house is located in one of the small canyons and follows the Spanish lines, so well adapted to the location.

Henne De Kruijff has been sketching along the edge of the desert and in Palm Canyon.

Green Horton is at home again in Los Angeles, having closed his gallery on Wilshire Boulevard, after five months in France and Spain.

Arthur Hill Gilbert held an exceptionally successful exhibition at the Museum of Fine Arts, Boston, last month.

Dorothy H. Brown, an artist who is well known in California, and has opened his studio home in Alhambra, is in demand for portrait commissions.

Hans E. Zobel has been chosen from among the many artists who are remainders to show the interior of the Alva Hotel at Palm Beach. His work has proved so successful that his adaptability to different types of architecture is recognized.

Irving M. Smith will have an exhibition of his pastel paintings in the 31st American National, and continuing through March 15th, at the Alva Hotel, Los Angeles. The exhibition will take place at the Alva Hotel, Los Angeles, and is expected to be one of the most interesting exhibitions of the season.

Herbert V. B. Acker has exhibited new portraits at the Ellsler Club during January, which included "Marietta and Ainslie," a striking portrait of the well-known actress, and "Peaches," a likeness of a charming young girl.

M. Hodgson Smart has returned from a trip to the West Coast, and has been visiting the galleries, including the Museum of Fine Arts, Boston, and the Metropolitan Museum of Art, New York.

L. A. Grimsditch is in charge of the gallery, and has made the office of the Ansel Galleries the headquarters for the display of the work of California artists.

Jules Kevits is showing in his gallery at the Art Center, where he has been exhibiting a number of the works of the Italian artist, Giuseppe Arcimboldi, and other works by California artists, including Jean Mannheim, E. W. White, and C. H. Smith.

Grimsditch is in charge of the gallery, and has made the office of the Ansel Galleries the headquarters for the display of the work of California artists.

F. P. C. L. P. is in charge of the gallery, and has made the office of the Ansel Galleries the headquarters for the display of the work of California artists.
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California Southland is published monthly at Pasadena, Cal. Copyrighted, 1926, by M. Urmy Seares
Subscription price $2.50 per year, $1.25 one half year
RALPH B. URMY, JR., ADVERTISING MANAGER
Mail Address: California Southland, Pasadena, California
Mrs. B. B. Sebastien, Box 206, Hollywood, National Representative
Advertisers desiring information concerning space or rates may call
Fair Oaks 764 for Publisher’s Office
During Press Week, 24th to 50th, call Trinity 1501

California Southland

M. Urmy Seares ...............................Editor and Publisher
Ellen Leech ..................................Associate Editor
NO. 75, VOL. VIII ..............................MARCH, 1926

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Charles S. Seabolt
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Pasadena, California

Opposite Maryland Hotel
Terrace 6712
For many years I have been wandering among the mountains of Southern California, so it is with some degree of assurance that I write about them and their wonderful forest-cover. And for this reason, too, what I shall have to say is largely out of my own personal experience and investigation.

The Chaparral is very dear to me now, but when I first “hit the trail” that led me into it, it did not strike me at all favorably. And everything about it was so new and strange that I almost felt as if I were in another world. Of the “brush” of which it was composed, there was scarcely a familiar form, and it was all so harsh and unyielding that it aroused a certain feeling of hostility within me. I knew, however, that the feeling was unjust, for I was fully aware the Chaparral was a forest-cover designed by Nature as the best possible means for the conservation of the land. I knew, too, the proper thing for me to do was to down the unfriendly feeling and make an honest effort to get acquainted.

Naturally, I sought books on the subject, but found none that gave me immediate help. The only work devoted exclusively to the subject which has so far appeared is a pamphlet of 48 pages issued by the United States Department of Agriculture, through the Forest Service, by Fred G. Plummer, entitled “Chaparral.”

The fame of California’s Giant Forest has spread around the world; but who, outside of a few botanists and those most interested in the conservation of our land, knows of the wonders of the Elfin-Wood? Yet this dwarf forest of...
the Southwest is really the more
marvelous of the two.

While California does not have
the only forest of elfin-trees in the
world, it has by far the most ex-
tensive stretch of the dwarf wood-
land, excepting only that of Aus-
tralia, which is largely made up
of elfin-eucalyptus, and which is
said not to be so uniform in growth
and appearance as the elfin forest-
cover of our mountains and foot-
 hills. There are smaller areas on
the coast of Chile, along the shores
of the Mediterranean in Europe
and Asia, and eastward into Turk
estan, and on the shores of Africa
west of the Cape of Good Hope.
Each region has its own particular
dominating group or groups of
shrubs—acacias in the East; euca-
yptus in Australia; scrub-oaks,
buckthorn and others to be men-
tioned later, in California.

Tourists, visitors, and newcomers
to the region see the foothills and
mountains covered with a low,
scruffy, woody growth and they
immediately get the idea that
Nature has treated Southern Cali-
ifornia very shabbily in the matter of forests.
To them the chaparral is just so much brush
cumbering the ground. In its stead, to their
way of thinking, there should be a forest of
sizable trees that are fit for lumber, shingles,
cross-ies, fence posts, telephone poles and fuel.
When they try to invade the chaparral, and
are repulsed by the dense, tough and spiry
growth, they are not only confirmed in their
first impression as to the elfin-wood.

**But Dame Nature knew her business when
she developed the chaparral. Without it the
mountains of the Southwest would be stark
pinnacles and naked ridges, the foothills barren,
rock slopes, and the valleys nothing but beds of
cobble-stones and gravel. The growing
season on the Southwest Coast is the short, cool, wet winter; the resting period is
the long, hot, and summer. Forest trees are
not constituted to do their growing during
three or four months of winter rains, and then
rest through eight or nine months of absolute
drought; the shrubs of the chaparral are
not only well adapted to the climate, but
neatly arranged to catch the rain as it falls,
hold the covering of soil and rock waste in place, and prevent an enormous amount
of evaporation. How defenseless the
mountains are without their coat of
chaparral against the elements, and how much of the rainfall they let run away which they should
store up, we just now have the opportunity of seeing vividly illustrated in the Pacoima and Big
Tejunga region, and in the Big
Dalton and San Dimas section,
where a few years ago fire swept
away every vestige of vegetation. But of this
I shall have more to say further along.

To those who have only a casual acquain-
tance with the chaparral, its various shrubs
have little individuality. It is all brush. They
may recognize the fact that the shrubs are
not all alike, yet the distinctions between
them are hazy. But to one who frequents
the trails of the Southern mountains, and who
familiarizes himself with what he finds among
them, there is as distinctive a make-up to the
Elfin-Wood as there is to the forest of giants.

*(To Be Continued)*
Below is the Forecourt of Casa Santa Cruz, Santa Barbara, California. The gray of Olive branches, of Buddlea asiatica, and the Saltbush's powdered silver leaves blend with the soft green of window blinds and casements, while the white walls and red-tiled roof make a pleasing contrast. The giant cacti—one of the so-called Night blooming Cereus, shows shades of gray in its gnarled ribs towering like a tree over the house.
The path to the Secret Garden enclosed by trellises covered with Cecile Brunner roses. Blue daisies and spring bulbs make gay this hidden place where a little girl brings her friends. The birds come in and even, as in that other Secret Garden, the robins dig for worms after the winter rains.

There are two separate gardens at Santa Cruz. The lower one lies in the canyon, sheltered by the cliff and rich in soil washed down from the mountains. Here under Live Oaks and Sycamores is the Spring Garden, and beyond their shade the picking and vegetable gardens, cold frames and lath-houses.

On the house-level is the Garden of Views made bright with flowers. With the mountains for a background, one looks out across the Mero to the Channel and the island of Santa Cruz from which the house is named.

The Tea Terrace where, shaded by trees, one sits looking through the open tiles of this Mexican wall, upon the fountain and the flowers of the lower garden.

The Olive Walk leads to this circular terrace, where delightful garden parties are held under the branches of a spreading Monterey pine.
SANTA BARBARA'S

SANTA BARBARA had a day-dream—not of a castle in Spain—but of Spanish houses in California. Great dreams sometimes carry blueprints with them. Ours are the de la Guerra Studios, that street in Spain wrought by the white magic of the Bernhard Hoffmanns.

It is largely because we have grown familiar with the artistic practicality of El Paseo—as we call the Studios—that the city is building her business section in modified Spanish architecture.

For three years we have shopped in El Paseo; held flower shows and concerts there; danced and dined in its Patio. Betimes when a moon came and a mandolin tinkled we whispered, "It's just like a bit of the Old World!" What we meant was, that it didn't in the least resemble our own workaday world. We had left that behind, and in some effortless way slipped out of the commonplace into Charm.

The tourists are delighted with El Paseo. We shall never forget the family dining near us in the Patio one early evening. It was quite evident that they were travelers from the Plains of Nowhere. They had wandered in looking for a restaurant, yet food was forgotten in the enjoyment of their surroundings. The contentment on the tired mother's face; the girl's dreaming smile, even the lad's look of kinship with Peter Pan's realities, were heart warming. The father's air of satisfaction said, "At last, I've brought you Somewhere!" And their eager comments; where did the stairways lead, and who was behind the casement windows? Their interest in the little tables, the fountain, the flower jars and growing vines was
THE PATIO RESTAURANT IN EL PASO. ON THE NORTH, EAST, AND SOUTH ARE CHARMING ROOMS DECORATED IN DISTINCTIVE MANNER AND OVER THE OPEN AIR RESTAURANT ARE DRAWN GREAT AWNINGS OF RICH BROWN WHEN THE SUNLIGHT IS TOO STRONG.

almost child-like. The colorful china, quaint lanterns and tiles brought questions about ships, far countries, and journeys that people make. The family was watching the stars come out and hearing the musicians play when we came away feeling more sure than ever of Beauty's power to break life's monotony.

In his book, "Two Years Before the Mast," Richard Henry Dana describes his visit in 1836 to the de la Guerra house. A wall tablet of colored tiles commemorates this event.

The de la Guerra house is the heart of the Studio group, and so wisely was it restored in 1922-23 that its ancient charm still remains. Next to the Missions, this historic dwelling is one of the most interesting and important landmarks left from the Spanish occupancy in California.

Don Jose de la Guerra, the founder of the family and of the house, although born in Spain, spent his long life in military and civic service in this country. He was Commandante of the Presidio of Santa Barbara from 1815 until he resigned his post in 1842. He left gifted children to carry on the family traditions. There is a dramatic touch in the Fiesta picture, for the leader of the Spanish Cavaliers is a direct descendant of the great Com-
EL PASEO—SANTA BARBARA'S PATHWAY TO BEAUTY

In the story of Santa Barbara written in the stones of her streets, the walls of her buildings and the laying of her roofs, El Paseo was the passage way—the open door—to truth and beauty.

From de la Guerra street, where the old house of the de la Guerra stood since the Declaration of Independence was written, through the city block whose key lots looked like many another dumping place behind a dingy Main street, El Paseo slowly grew in grace and beauty.

On the east, this piece of what the realtors would call “inside private property” opens on Anacapa street, where the ancient adobe wall of the original property stood for so many years unnoticed by the “Gringo.” On the north this “Passageway” behind the business blocks of the old presidio city runs through to Canon Perdido street. Tumbled-down adobes and Chinese wash-houses still stand beside the gateway to El Paseo’s parking place, but across the street stands the lovely white stage tower of the new Lobero Theatre, whose sheer whiteness shimmering up into the blue of a California sky caught the first rays of the morning sun that terrific day last June and answered the fear of the populace with confidence, saying, “There is a way to build in truth and beauty and stability. There are some things which have not fallen. Build again!”

So this well built, intelligent and wisely directed inside court, Paseo, or plaisance that was at first but a restoration of Old Adobe Days, became, in that time that tried men’s souls, the center of the
Red Cross emergency work—the heart of Santa Barbara.

For that fact must be written down in every history of California: the building of a better and more beautiful city had begun in Santa Barbara long before the angry earth had shaken its old head at shorty building. For three years its work has been going on.

No sooner was the inner patio and court completed than the beauty of the de la Guerra Studios broke through by sheer force of necessity to the main street of the city through “El Paseo de las Flores,” a tiny passageway across from Diehl’s and Tremwith’s; those who were in Santa Barbara some years ago remember which block of the long, stupid street it was. Here, facing the other stores with its pretty smile, like that of a little child, stands the two-story building designed by Mrs. James Osbourne Craig, in conformity with the Paseo plans Mr. Craig had made, but had not lived to see completed.

Long before Nature herself took a hand in the rebuilding of State Street, Mr. Bernhard Hoffmann as an active member of the Community Arts Association had planned with Mr. Craig, his chosen architect, to restore as much of the historic city as was possible. The Mission of Santa Barbara has been the best preserved of California Missions for decades because it was used for the purpose for which it was built and the life of the community flowed through it, preserving it.

So with the presidio, the domestic houses, the old trade place. The new American town made up of its ungraceful long country road lined with uninteresting, badly designed and slightly built stores was succeeded upon the ancient city, earth over it but not occupying or revivifying that record of a civic life not yet completely snuffed out. The Spanish built well-rounded towns that did not sprawl. They planned their center and grouped their homes around it or set them in rancheras like Hope Ranch.

State Street has become Estadio and in time all its little shops will be good looking and attract more trade. But the Santa Barbara of today must rest for a moment until it has thought out again some lovely general plan which shall encompass the community as a crown to all its work.

Preparedness is the one word which should always be emphasized when Santa Barbara is held up as an example to the cities of the Southland which, built by enmigres from cities and towns provided with cyclone cellars and lightning rods, have ignored earthquake faults. It is because there were men on the job who know what an earthquake is like that the switch was closed, and the gas turned off, and the radio set up in the main street instantly, and Santa Barbara saved, and her few wounded succored so efficiently. It is because the Community Arts Association through its Plans and Planting Committee had since 1922 been teaching the ignorant by precept and example how to restore the proper sort of California building in California, that the earthquake of 1925 became a blessing instead of a disaster to that city and to the whole region south of it. It is because El Paseo was there that Beauty entered. For, look you what that martyred city had to contend with. Cowards, who like the others seemed to think that sticking their heads in a hole in the fence will hide their bodies, flew to Santa Barbara on the wings of the wind and began to explode it and to persuade her, pointing that if she would accept no help from outside and pretend that there had been no cause for alarming possible tourists, they would see that the city received all the money necessary for a quick recovery. The Rockefeller fund offered $500,000 from Paris, but it was not accepted by California and so went to France instead. Three million was the estimated amount needed. By cutting out any aid to churches and other semi-public buildings, Santa Barbara managed to make her estimated necessary fund less than half the first sum really needed. Little towns all over the state raised their quotas—many sacrificed in order to help Santa Barbara, and out of the $1,100,000 promised, that city, after taxing herself to the limit and keeping still about her troubles, has received only $600,000! Besides taxes she has raised half that amount herself in addition. But the men and the Chambers of Commerce who asked Santa Barbara, known and beloved the world over, not to accept outside aid have failed her; and her churches, her public buildings and her pavements still stand in ruins crying out shame on such false publicity.

“The Truth shall make you free,” says Holy Scripture. Only by being true to California and to our guests can we see to it that our beloved state continues to prosper. Unless the untrue and incompetent are allowed to build in Santa Barbara, it will forever be the safest place in the world to visit or to live in. Think of the danger to passengers on a ship if those who are building houses in Los Angeles were allowed to construct the ship with no more knowledge of the sea than the inland population of that city has at present. Think of the danger to cities in California springing up in a day with no rules for earthquakes to guide them, and then know that man himself is the only cause of danger from the great waves of force which pass under our Californian cities. Santa Barbara has everything solved down or nailed tight or tied-in with reinforced concrete. Santa Barbara has no cause to keep still about her earthquake nor any cause to be ashamed of the knowledge she has salted down in her building code that resulted from it. Truth is far better than fiction.
Sorolla and the Spanish Provinces

Sunlight—the brilliant, blinding white light of Southern Spain—this is home-coming to the sun-worshipper who steps from the cold smoky streets of New York into the new Sorolla room of the Hispanic Museum. Here are placed the last great works of Joaquin Sorolla y Bastida, foremost among painters of modern Spain, who was commissioned in 1911 by the president of the Hispanic Society of America to do a grand series of paintings representing the Spanish provinces of today. Five years was the time specified for the completion of the work. But the World War intervened and Sorolla after various setbacks, finished the last canvas in 1920.

In February of this year, the magnificent murals were first opened to public view. Collectively they cover the entire circuit of the four walls of the museum's spacious exhibition room. The panels mirror the glorious rich life of the Spanish provinces, including Castilla, Aragon, Galicia, Navarra, Catalonia, Valencia, Andalusia and Sevilla. Each canvas flashes a glimpse of the characteristic scene of the province painted in full sun, with the miraculous effect of pulsating light which Sorolla preeminently was able to convey. Under the brilliant, universal orange and pomegranate colors of that intense country glow in lavish and drunken luxuriance: a certain camelia red, a green of lakes set deep in the hills, a melting yellow, and Sorolla's own magnetic sea blue.

The largest of the panels, covering the entire length of one wall, represents Castilla—a gorgeous Saint's day procession—led by a detachment of the Civil Guard, in uniform on white horses. A crowd of bare-skirted women carrying leaves of bread and frosted cakes follow, with banners of cherry red billowing and blowing. The ox-drivers, the donkey boys, the brilliant-clad populace look on, wagons carry piled-up sacks of grain, snowy white and rounded under the open sun, beyond rises the yellow sandstone of the town, and the white gleam of a distant mountain range.

In contrast is the soft mousy green and yellow picture of date harvesting in Eliche, where the peasants rest under the shades of the date palms, pensive, in the strained yellow-green light. One peasant carries a great saffron clump over his shoulder, the paniers below are crammed with dates, in the background shines the round white dome of a baking oven.

One of this writer's favorites was the peasant dance of Aragonia Jota, it may have been,—a group of tall lithe villagers dancing in the shadow of the blue towering mountains. The women wear sweeping skirts of a lovely peacock green, with little red-laced bodices, white leg of mutton sleeves, and white ruffs, on their heads, tams of red, white or purple,—the men are in purple and green trousers and straight black hats. Over the little group loom the mountains, flanks of yellow and dusky-blue, swooping up to crests of white drifted snow.

More minute of the Sorolla with whom we are familiar were the seaside panels,—Cataluna, where the sailors were hauling in the enormous tunny fish, boats moored to the wharf, the light flickering through the canopy into an open air market. In the interstices of the boats one sees the pale blue flat little curls of the morning sea, just touched with early silver light. In Ayamonte the peasants arrange their small gray-pink fishes in paniers under the white striped trunks of the sycamores. The yellow leaves and the great gnarled trunks stand out on the cobalt blue of the sea in the brilliant flood of noon-day sun.

Sevilla shows the Spanish belles in airy white laces, with magenta rosettes in their hair dancing the Seguidilla in the open patio. Red, yellow and orange blooms climb the white walls, the small fountain sprays, colored lanterns swing, the dark-eyed beauties lift their trim feet, and flaunt their fans.

Into each of the distinctive scenes the great Spanish master has thrown his vigor, his inimitable dramatic weave, so that the gay, ardent spirit of the country leaps from the canvas. By its joyousness, its bold sweep and color, its sense of robust and abundant life, this Sorolla showing delights and expands the heart.

More than two decades ago Sorolla opened the Hispanic Museum with a large and highly colorful exhibition of his works which proved one of the most popular art fiestas that New York has ever known. The Spanish artist died three years ago, still in the flush of his powers. Those new testi monies to his unique genius will permanently recall the enchantment of sun-saturated lands and high spirits of romantic Spain to the many Museum visitors.

The Color Plates

Santa Barbara County is one of the most paintable parts of California. Its gardens are especially lovely and have been planned to fit the landscape which extends in gentle beauty from the mountains directly to the sea. Fruit orchards in full bloom are bordered by live oak groves.—"Pomona whispering to Pan" our California Troubadour, Clarence Upton, once described it. Nature and art are indeed most fortunately blended in the gardens of Montecito. In our color plates in color, Mrs. Tuckerman has caught this happy combination of the natural beauty of our mountains and our art.
RECENT BOOKS—REVIEWS

ISABELLA STEWART GARDNER AND FENWAY COURT, by MORRIS CARTER. Houghton Mifflin Company.

Almost any woman, inclined toward the untraditional in deportment and viewpoint, is bound to meet with disappointing frowns from others in her walk through life. However if wealth and position be her lot human nature is just sue enough to be somewhat less critical, and if in addition she had charm, then indeed the world is hers, albeit a portion will be terribly green about it. All of which was apparently true in the case of Mrs. Jack Gardner, that remarkably striking character, who kept Boston all ago for sixty years. Her friends and artistic aspirants, thronged about her in wistful adoration, the man in the street was always on the alert to hear about her latest pranks, while certain members of Boston’s social set allowed an aloof and haughty mien to express exactly what they thought about her conduct. However even these capitulated in the end and joined the admiring circle, for while sixty years are passing standards regarding propriety are apt to change.

There is plenty of material here, as any one can see, for a racy tale, but Mr. Carter has chosen not to emphasize this phase of the life of the woman who dominated for so many years the aesthetic life of Boston. Aside from a few sly and delicious thrusts at Boston’s aristocracy, and an anecdote or two showing what Mrs. Gardner meant to them, the record which results in making the book a most satisfactory resume of the aesthetic life of Boston during a very glorious period in its history. Many a reader will lay it aside, overcome by his bemusement of poignant memories, recalling dear, delightful days that are no more.

STICKS AND STONES, by LEWIS MUMFORD. Boni & Liveright.

Of all the arts, architecture is the one most closely connected with the things of life. Music and painting for instance are arts, which may be and frequently are totally disregarded by all who feel no particular urge in their direction, but who are wholly involved in architecture, since most men have to live and work and even play at times, under a covering of some sort. Hence it comes about that styles of architecture reflect the characteristics of the age in which they appear, and a community gets just about the kind it deserves, since invariably “man’s buildings are done in the image of his mind and institutions.” Such are the pertinent reflections of Mr. Lewis Mumford in his engrossing little volume on architecture in the United States since colonial times. Called “Sticks and Stones,” Sticks and stones are objects, lifeless and impotent but under the luminous treatment given them by this extremely competent and comprehending writer, they become glowing, vibrating symbols of human aspirations.

This book discusses architecture from an unusual standpoint, concerned largely with its human aspect, and its sociological and psychological aspects. The lexicon, equipped with a philological and sympathetical imagination, has achieved a new genre in its task, able to analyze our attempts of the present day to evolve a satisfactory type of architecture, and to tell us why we fail and where. He writes with exquisite finish and a distinctive clarity, and the subject is vital matter and we enthusiastically recommend the volume as worthy of the attention of all readers who care for good writing on an absorbing topic.

ROBERT BURNS, A PLAY, by JOHN DRINKWATER, Houghton Mifflin Company.

Mr. Drinkwater apparently takes great pleasure in making his dramas practically characteristics of men famous in bygone days. Often it is a question whether his interpretation is the result of studious research, or that intuitive understanding which talent must always have of its kindred genius. In this play however, we venture to say that he has followed tradition closely. Far be it from us to find any fault with the work of a gentleman of Mr. Drinkwater’s standing in the literary world, but in our humble opinion, the mechanism of this play is somewhat too obvious. We like the verse, the atmospheric device, wherever it occurs, and comprehend clearly its part contributed to the presentation as a whole. In form the play is rather naive, but with competent strokes of the brush and a suggestive setting, it is deeply operative in its tendency, since Burns’s lyrics are sung by him and other characters in all the scenes of the play. With competent drawing the staging of the play should be very effective.

THE 7TH PASSENGER, by ALICE MACGOWAN and PERRY NEWBERRY, Frederick A. Stokes Company.

Here is a mystery story for the tired businessman to use with his wits upon. The scenes are laid in the San Francisco of recent years, where the San Francisco newspapers and the San Francisco newspapermen are flourishing and bosses stooped to nothing to gain their ends. So there is a murder and kidnapping and all the other ingredients for a conundrum has appeared; only in putting them together, in our humble opinion, the authors forgot to add some spice. But this is most decidedly not our favorite brand of literature, so what we think should not count.

A DIPLOMAT LOOKS AT EUROPE, by RICHARD WASHBURN CHILD. Duffield & Company.

In view of the fact that in Europe during the past decade, history has been making fast and curiously, it seems inevitable that the making of many books should keep equal pace. We welcome them one and all, buoyed up by the hope that out of their combined efforts, will be, in time at least, a glimmering of the truth. “A Diplomat Looks at Europe,” is written by the man who was ambassador to Italy in Mr. Harding’s administration. While serving in this capacity, was also chief delegate to the conferences of Genoa and Lausanne. Mr. Child was very young to hold such responsible positions, but he has active and keenly keen and actively keen in its appraisement of men and the trends of events. He writes about the proceedings at these conferences, and his observations thereupon, in a bold swing away from the apparent sentiments of many and the trend of events. He writes about the proceedings at these conferences, and his observations thereupon, in a bold swing away from the apparent sentiments of many and the trend of events.

ALICE MACGOWAN, WORKING IN THE GARDEN OF HER HOME, CARMEK-BY-THE-SEA, MONTEREY, CALIFORNIA

He himself was at first a reporter, concerned only with reporting political affairs, which brought him into close relations with those holding political offices. Then he became a lawyer, still politically inclined, except that he had an interest in writing about politics on the side. That led him into the ranks of politics and in 1910 was elected mayor of Toledo for four terms, following “Golden Rule Jones”. His viewpoint is liberal, even radical at times, but on the whole sane, a sensible visionary if such a one is possible.

Mr. Whitlock is much concerned on the subject of municipal reform, but he has some things to say about professional reformers, that are not exactly flattering. He had considerable experience with the tactics of such persons, while he was mayor of Toledo, and was much puzzled over the unusual amount of trouble they invariably caused on Mondays. At length after careful consideration, he con-
cluded this absorption in the affairs of their neighbors on that day was due to the huge Sunday dinner, which had to be digested in tribulation, meanwhile making the world take on the hue of indigo to the diner. This is a somewhat facetious sample to select from a book which is really very serious, but any writer who can show the evil effects of that terrible American Sunday dinner should be commended highly as one reformer who has done something to benefit the nation.

A BRIDE OF THE HOUSE OF HUNTINGTON

Mrs. James Hoagland Hinckley, née Huntington Daughter of Mrs. James R. Brehm, and Granddaughter of Mr. Henry E. Huntington of San Marino and New York.
Ignorance and Matches

The door of a powder magazine or munitions factory every entrant is asked to give up his matches and no one would think of lighting a cigarette within those dangerous doors. Here in California during the dry season the same definite caution is necessary when travelling through the chaparral lands by car or horse, on bicycle, or along the country road bordered with wild grass. An entire population of new comers to our new climate must be educated to prevent the forest fires which are devastating the state every summer.

Most interesting is the Elin Forest, the first definite move in this education and here quoted again that this journal may aid in the work.

He says: Fire protection is the one urgent need of the chaparral. It is the number one item of the lumberman's tax, on account of its loss and not in jeopardy of the pioneer's mattock, because of its position; but it is doubly exposed to that greatest of all forest foes, fire. It burns like a torch of fat. Its evergreen leaves not only burn readily to pine needle ash, but the desiccated cover of the bushes makes the coniferous fire continuous, unbroken sheet of fuel, in which for long distances there is no break of any sort where the flames may be brought to a stop. Then, too, the long, hot, and dry summer period dries out the twigs and deciduous growths, the grasses, flowers and weeds, until finally the thickest slopes are as inflammable as a match. Let a fire once get started on a thickly set chaparral slope and there is no stopping it until it reaches the sea. It furnishes the lumbermen's work for the region for leagues around, and which make the very world seem on fire.

So great is the fire danger in the chaparral regions that, as the summer advances, the force of fire patrols must be largely increased. While the height of the dry season is on—August, September and October—fire guards are stationed in many quarters of the national forests and which during the remainder of the year receive scarcely any attention at all. The forest fires in the southern reserves are caused almost entirely through the carelessness of campers. The vigilance of the rangers and fire guards and the arrest and punishment of all persons who are proved to be in any way responsible for the starting of forest fires have greatly lessened their occurrence. So great is the danger from this source, however, that in most of the national forests of California—if not in all—fire permits are issued, and it is a mild admonition to start a fire without holding such a permit.

A burned-over chaparral slope is as desolate looking a region as a fire-swept forest of pines. It has one advantage, however; it is more apt to be saved from future burnings if there is the least show of fire. In fact, its "come-back" is often so rapid as to appear only a little less than a miracle. Then, too, Nature seems to take pains to hide the fire scars. Within the first few years, and getting ready for another growth of chaparral, she calls forth a troop of phacelias or other wild flowers to occupy the ground, or festoons the charred and blackened skeletons which the fire has left with garlands of wild morning-glories.

But however much Nature may thus beautify the burned and blackened earth, she loses no time in covering it again with chaparral. Some of the new growth comes from the old roots which have successfully resisted the fire; some from the seeds that were buried deeply enough to survive the heat; and some from fresh seeds carried in by birds and small mammals. A few seeds, such as those of the elemanis and mountain mahogany, are brought in by the wind. Often, by three or four years, the new growth is making a respectable show, and within fifteen or twenty years the chaparral may have fully come into its own again. In thus making haste to "rechapparal" a ravished slope it is as if Nature knew there were urgent need for no delay. And she does. One season of torrential rains may sweep away from an unprotected mountain side the results of a century's growth of chaparral. If the soil and rock are to be held in place, there must be a new forest-creating at once.

I was profoundly impressed with this fact recently when passing over the burned over district north and east of Glendora. A heavy rain had immediately followed the fire; and as a result I found the flats in the adjoining canyons covered with a deposit of fine soil, in some places the depth of several inches. But on the ridge tops and bare rocks everywhere showing on the surface. It will take a quarter of a century for the chaparral to replace the amount of soil-covering that was washed away in this manner during the winter following the fire.

While the chaparral is quick to take up the work of recovering any ground covered by fire, and within a few years may completely reforest a denuded area, yet it is of slow growth as compared with forests. Most of the shrubs and briars at fifteen or twenty years of age are not more than two or three inches in diameter and six to eight feet in height. The maximum ages of the different species have not been fully determined, but it is pretty well established that most of them attain full stature at from twenty to twenty-five years of age.

Harwood Hewitt, Architect

But a little over a week ago we were all stunned by news of the sudden death of Harwood Hewitt. The shock was greater because many of us had seen and talked with him within the two or three days prior to his death.

He came amongst us first, twelve or thirteen years ago, from the East, after having equipped himself with the fullest and best preparation in architecture that the schools can give, having graduated from the Massachusetts Institute of Technology and taken his diploma from the Beaux Arts.

He was endowed with an enthusiasm for his work, a frank attractive personality, and a gift for friendship that immediately won him a place in the hearts of all of us. He carried with him always the enthusiastic spirit of the Atelier, was never happier than when called in by one of us to discuss a problem in design or when one should visit his office for a like purpose. This enthusiasm was of a kind that many times would keep him working "till the morning hours"—that led him also to give largely of his time and energy to the criticism of student work in the Atelier, of which he was for some time patron.

Many will remember the completion of the Schultz house some seven or eight years ago, in which he seemed in a sense to find himself, giving to the community a distinctive and beautiful building and one that has found large echo in much of the finest work of similar character since done in the City. Many other beautiful works have also come from his hand, all characterized by a fine feeling for design and adaptation to climate and conditions. But few individuals have contributed as much as he to the development of the arts and crafts in the Southland of California.

Passing on as he has in the prime of life, at the age of fifty-two years, there can be no doubt that many important things in larger fields would have come from his pen, as is fully evidenced by the beautiful preliminary sketches well on their way for his last and greatest project, the Ebell Club. It is to be hoped that this building may be carried out by his successors in such manner as to constitute a fitting memorial to his splendid service—though to those of us who knew him and loved Harwood Hewitt, must always remain a sense of irreparable loss in the passing of this talented, gifted and stimulating friend.

Memorial read at the meeting of the Southern California Chapter, the American Institute of Architects.

Knowledge Is Power

It is to be expected that the college graduate, as well as the "self-made" man, busy with commercial and professional activities during the day, finds that only the hours left to pursue study are in the late afternoons and evenings. To satisfy a desire for higher and broader knowledge—gathering in convenient hours, Metropolitan College, established in the Transportation Building, Seventh and Los Angeles Streets by the University of Southern California, has included in its program over 100 evening courses, the greater number offered at 7 p.m., and all meeting after 4 o'clock in the afternoon.

Because of the variety and diversity of subjects, there are courses to interest and benefit both men and women; those engaged in professions, trade, business or domestic life; those who are working for college degrees and those who are eager for the advancement that comes with greater knowledge.

Evening university courses in art and agriculture, economics and English, sociology and Spanish, psychology and physical sciences, social geography, statistics, mathematics, commerce and chemistry, mathematics and modern drama; short story writing and home nursing; investments and laboratory sciences; property valuation and costume designing, engineering and advertising; interior decoration and music; nutrition and dietetics and accounting, and many other practical, cultural, and scholarly subjects are included in the curriculum, granting college credit.
According to announcement by Dr. T. W. MacQuarrie, Director of Metropolitan College, U.S.C., the Spring Quarter, with courses meeting one evening a week for 12 weeks, will open the week of March 22. Registrations will be taken, however, during the week of March 15, and full information may be secured by addressing the Director on the 13th floor of the Transportation Building, Los Angeles, or by calling TRinity 1701. Although courses are held in the late afternoons and evenings, the doors of Metropolitan College are open from 8 a.m. to 9:30 p.m.

Alliance Française

PASADENA added her weight of interest to the study of French civilization by establishing last year a strong society of the world-wide Alliance Française. Many delightful programs have been given, and close connection with what is going on in France has been established through the continual interest of Paul Perigord, now Professor of French History in the University of California, Southern Branch, at Hollywood.

The vital importance of study to qualify Americans to take part in world government is here emphasized. We are not governing our own country as we should unless we know the history of older nations. The following letter to members of the Society is equally suggestive for students who cannot attend the meetings:

PASADENA, February 7, 1926.

To the Members of the Alliance Française:

Your membership in the Alliance Française is an evidence of your interest in French Letters and Culture. The meetings of the Alliance are not frequent enough, however, to give you the practice you need in order to develop your ability to read and understand French.

I have often urged our fellow members to read French regularly at home. To that end there is no better way than to subscribe to a French paper or magazine, or to receive at regular intervals a good French book. La Maison Champion (5 Quai Malraux, Paris, and 2938 Magnolia, Berkeley, Cal.) makes a specialty of such service, and if you refer to them your needs or preferences, they will give you complete satisfaction.

Paul Perigord.

Periodicals to be recommended (the prices are for subscriptions of one year):

Le Jardin des Modes (excellent monthly fashion newspaper), $5.00.

Les Nouvelles Litteraires (weekly, the best there is in France) $2.50.

L'Art Vivant (fortnightly, full of illustrations) $5.50.

Le Journal des Voyages (weekly illustrated magazine, "Discoveries, Science, Sport, Adventures," the ideal magazine for boys and girls) $3.00.

L'Illustration (the first and best illustrated weekly on general actuality in the world) $1.00.

You can subscribe by sending your cheque to Librarie Champion, 2938 Magnolia, Berkeley, California.

Advertising Ethics

The publishers who value their status would never allow an advertiser to lower their moral standards, or influence in any way their judgments.

The power of the magazines and the papers is built up by advocating Truth that leads to enlightenment and progress. No individual or combination should be allowed to use patronage as a bludgeon or belabour or batter down impartiality.

Anyone attempting intimidation should be shown up in the full light of publicity—subjected to grey scorn and condemnation, as worthless citizens and commercial tyrants.

Advertisements—mixed up with legitimate reading—is a malarrangement, an uncalled for strain upon patience—it is surprising that so many readers submit so tamely, for time is too precious to waste looking for disconnected scraps of literature or information, that should be given in unbroken formation, or proper sequence, instead of inexplicably mixed up among the ads.

Readers have every right to be considered. They pay for the pleasure or the instruction—no one has the right to punish them. They are entitled to a square deal and in all fairness.

A lot of pomposity overflows into the bombastic arguments of the advocates of advertising barriers.

Positively and plainly, there is no obligation of exploiting the public through what they are pleased to call the medium of bill boards.

The most effective placement for these hideous close ups, would be in a pile—for a happy bonfire, where they could safely burn, without endangering the surroundings; the resultant ashes being applied to the shrubs and trees to enhance their true beauty.

That outdoor advertising has existed from the dim past, gives it no intrinsic value, no heavenly or earthly reason to perpetuate it.

The people can have all the publicity they require or crave for, through the medium of papers, magazines, journals, cinematographs, and be kept well informed on all subjects and requirements in every detail, up to the last moment.

Noble men and women, who are banded together for the welfare of the United States, for the greater glorification of Old Glory arise and deliver us from eyesores and blighting influences.

Claud H. Simson, San Jose, California.

Finding God—In Prayer

PRAYER is not crying to a mysterious individual off somewhere; prayer is not bouncing the ball of one's own aspiration against the wall of one's own soul and catching it again; true prayer is fulfilling one of the major laws of the spiritual world and getting the appropriate consequences.

Just as around our bodies is the physical universe, in dependence upon which we live, so that we create no power of our own but assimilate it—eat it, drink it, absorb it—so around our spirits and in them is the Spiritual Universe. It is there and it is as law-abiding as the physical cosmos with which the scientist deals. True prayer is fulfilling the conditions of our relationship with this Spiritual World. We cannot create inward power any more than we create our physical strength. We assimilate it. We fulfill the laws of its reception and it comes. So Spirit, which is God, surrounds our lives, impinges on them, is the condition of their existence, in whom "we live, and move, and have our being." To see the truth of this is to believe in God; to pray is make earnest with it and avail ourselves of the resources of strength waiting for those who fulfill the conditions and get the results.

Such an approach to prayer, as the fulfilling of spiritual law in one's relationship with God, is bringing back the intelligent and fruitful practice of it to many who thought that they had lost it altogether. Such an approach saves us from the pious blasphemy of telling God what we think He should do, or reminding Him of gifts to be bestowed which He unhappily would otherwise forget. Such an approach saves us from the futile and dangerous extension of prayer to realms where it does not belong, as through praying, which is a law of the inner world of personal life and is demonstrably effective there, could be relied on to accomplish results beyond its own realm. Such an approach saves us also from the loneliness of mere self-communion, for prayer is more than eating and drinking are, like them, praying is receptive fellowship with a real world by which we are surrounded and of which we are a part.

Harry Emerson Fosdick.
A SPECTACULAR MOMENT IN PROBABLY THE HARDEST Fought POLO MATCH IN THE HISTORY OF THE SPORT. A GAME ON THE RIVERSIDE FIELD BETWEEN THE MIDWICK AND RIVER- SIDE TEAMS, IN WHICH MIDWICK SCORED A DECISIVE VICTORY.

ELEANOR GOSS, MARIAN WILLIAMS AND HELEN JACOBS, WHO WERE ENTERED IN THE HOTEL HUNTINGTON MID-WINTER TENNIS TOURNAMENT, UNDER THE AUSPICES OF THE PASADENA TENNIS CLUB. THE TOURNAMENT, HOWEVER, WAS CANCELLED BY THE MILLION DOLLAR RAIN. HELEN JACOBS HAS WON THE NATIONAL GIRLS’ CHAMPIONSHIP FOR TWO YEARS IN SUCCESSION, AND CAME DOWN FROM BERKELEY TO PLAY. MISS GOSS HAS BEEN IN THE FIRST TEN FOR SEVERAL YEARS.

WALTER WESBROOK, WHO WON THE SOUTHERN CALIFORNIA SINGLES TENNIS CHAMPIONSHIP LAST MONTH ON THE LOS ANGELES TENNIS CLUB COURT, WAS SCHEDULED TO PLAY IN THE HUNTINGTON HOTEL MID-WINTER TENNIS TOURNAMENT, AND IS HERE SHOWN ON THE HUNTINGTON HOTEL COURT.

THE YACHTING SEASON IS NOT OPEN, THE SHIPS WITH SAILS REEFED SEEM ASLEEP IN THE HARBORS OF THE YACHT CLUBS, BUT NEXT MONTH WILL NOTE A GREAT AWAKENING. PAINT AND POLISH WILL OCCUPY THE ATTENTION OF EACH AND ALL. SKIPPERS AND INSPECTION DAY WILL FIND EVERY BOAT AND EVERY MASTER WITH A SHINING FACE.

To write an interesting sports story at this season of the year offers unsurmountable obstacles from the very beginning, because everybody knows something of the main events, and maturing, "Huh, I read that," they skip your juiciest paragraphs. People who never read the sports pages before, probably didn't know they existed—regardless of the stentorian calls of the newscasts, and the effulgent shades of the afternoon editions have now acquired a very proper knowledge of several championships.

This introduction has come to a number, however, because of the world-interest in the tennis tournaments in France, and particularly the battle royal waged at Cannes, when Helen Wills finally met Suzanne Lenglen. This was a decisive victory for feminine athletics, if not for our sturdy little champion, as it proved beyond doubt the ability of these two young women to hold the attention of two worlds.

First there was the uncertainty of their meeting at all, then if they met would the French idol topple from her pedestal, or would our valiant little Helen merely leave another wreath at its base?

All Americans, most of us anyway, have good sporting blood and we followed these matches with a double interest because we wanted to know in what spirit, just how in fact, these two contestants would meet. How a French woman and an American girl would bear themselves in a game which had come to have almost an international significance and which was sure to be a gruelling contest.

At the end, however, while we naturally regret that the brave little Helen was not victorious, we can admire the skill of her adversary as we realize that the meeting was fought through to the end with each player using every particle of muscle and brain you've seen her.

It is not likely that it even occurred to Helen or Mlle. Lenglen but in a way it was a trial of femininity as sports. Are women, in every way, good sports, physically, mentally and spiritually? The answer seems to be yes, absolutely in the same class with men, if that is an answer. If streaks of yellow appear we can remember color has no sex, and romps around choosing a home here and there and yonder.

Another test of good sportsmanship will be the Honolulu race for sailing boats any summer was marked by the run to Tahiti, and the previous summer offered a Honolulu race. These events prove not only the seaman-ship of the skipper and his ship but prove just how deep his coloring is set, and whether or not he is the true-blue of the regular sailing man.

The Honolulu race is not confined to members of local yacht clubs but is open to any sailing yacht, affiliated with a yacht club in any part of the world, provided such yacht meets the requirements of the Honolulu Race Committee as to size and seaworthiness. The boats will be divided into three classes, A, B and C, according to size, and first, second and third prizes will be given in each class.

As in the past the smaller yachts will doubtless sail with amateur crews, and as a racing yacht does not at best offer unlimited privacy, the eccentricities of the master are soon as an open book to his crew.

The golf course at Flintridge is scenically beautiful, and holds special interest to the golfer because of the varied hazards. The course includes many acres, rolling away from the club house, which was built by Myron Hunt, and conforms in detail to the true Spanish-California type.

All seekers of beauty are indoctrinated to Golden Gate Park, San Francisco, but none so much perhaps, as the equestriennes who follow its by-paths and trails by dancing streams and linger in the trees' shadows.
Miramar
at Montecito

Set in a Garden of Flowers

WHERE the Montecito Valley touches the shore there is a charming group of cottages set in a garden whose paths lead down to a little bathing beach.

Since early Californian days the name of Miramar has meant long summer hours of happy childhood playing on the beach, long nights of rest and quiet in a cottage vine-embowered. And, today, while to older generations it still recalls such memories and gives such rest, to the younger set it forms the background of golf and tennis, motoring and swimming, riding, sailing, dancing, all the year.

Grown from a single farmhouse to accommodate two hundred guests in forty bungalows of varying capacity, this charming center of a delightful neighborhood now has, beyond its lanes and fine encircling roads, the golf links, polo fields of two country clubs to enjoy.

Charm is the magnet which has drawn travelers to Miramar. Sport or complete rest, regular exercise as fancy may dictate, or the enjoyment of an excellent menu that Miramar's table offers; here one finds them all under most favorable conditions and skies unsurpassed. Any information desired will be sent on a request to H. J. Doulton, Proprietor, The Miramar, Santa Barbara, California.

Near Santa Barbara California

Fishing can be varied from the deep sea sort among the channel islands to that of the mountain streams, and motor boats are added to the list of joys.

Each bungalow is set in its own garden in the twenty-five acres enclosed with the beach below. In size they vary from one to five rooms including a parlor giving each family a private house of which the management assumes full charge in every detail.

Here on this favored bathing beach the guests of Miramar and their guests share the beach with permanent residents to whom the season's cards are sent.
The Ultimate in Period Pianos

All the daintiness of a Du Barry, the charm of a Maintenon, the grace of a Pompadour has been transported from the courts of French Romance into the Versailles Model and combined with the incomparable beauty of Steiff Tone. Owners of this instrument possess the atmosphere of the French Courts.

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PLAGIARISM AS A FINE ART

Five nationally known architects were asked to discuss precedent as applied to architectural design. The concluding installment of the most interesting of these papers, by H. Van Buren Magonigle, was printed here last month. We now present the concluding portion of the address by William A. Boring who heads the school of architecture at Columbia University and who has been the leading authoritator of this discussion by his leader Mr. Magonigle. Reprinted from the proceedings of the 1921 Convention of the American Institute of Architects.

"What Is Precedent Doing to American Architecture?"

In considering this inquiry it may be well for us first to agree upon what is a reasonable interpretation of the term precedent as used in the design of architecture. A direct copy of the main features and details of an admired example does not, as we understand it, fall into the proper meaning of the use of precedent. Precedent to me means a form from which an architect may seek the proper expression of good logic, fitness and beauty, proven by the test of time and accepted as such. In this evolution new forms may be evolved and with which it may be combined.

The testimony of all history indicates that art forms grow like living things. They evolve from the simplest rudimentary ideas and forms, elevate themselves to a new form of environment, and eventually reach a climax which might be classed as perfection. This perfection may rest on different foundations, for from it there is usually a retrogression and often entire rebuilding of the evolutionary forms which have survived which, by reason of fitness and beauty, have captured the imagination of the individual of the artist. Creation is not stimulated when there is direct copying of a precedent, but, on the contrary, it is hindered in free expression.

For illustration, let us admit that the English revival of Greek architecture recently reach that exquisite refinement of proportion and purity of form which the antique monument illustrated. Nevertheless, admiring the copy of the adaptation of Greek ideas which we see in English domestic work. It is better suited than a pure Greek which would be, even were it designed by Ictinus or Callicrates, for we are essentially English. We are not Greek, and our architecture must and will admit that fact in spite of any rare exotic flavor with which we may try to adoring.

Neither can we comfortably settle down in rooms of strictly French design. However admirable they are as works of art, they were developed amid surroundings not at all in harmony with our life, and while we use them as models of beauty and good taste, we cannot copy them exactly and successfully to meet our social needs.

Precedents must be in harmony with present ideals, or at least be suggestive of agreeable forms, otherwise they cannot be accepted as useful and inspiring for guidance in design. Forms admirable in themselves but not applicable to the problems of today are not useful to the designer. While ancient Egyptian was in many ways as far removed from the forms as we can of modern Russian architecture because the forms do not fit our needs. Any trace of an antique style adds more of value than does modernity, age not being an essential quality of beauty. It appears that when it has achieved the development of style to meet the requirements of new environment, Precedent is abandoned. The new art, being perfected, goes forward as the most important and logical expression of the new age.

In the time of Pericles, what was then modern Greek art was a higher type of art expression than anything the world had to that time seen, and it was natural that precedents were not sought for. In the age of Augustus the Roman architects were not scouring the world for precedents. When Roman art was young, Greece furnished the precedents, and even the architects to use them for the development of Roman architecture, but when they had arrived at their own style and self-confidence, the Romans, like young ambition spurred the rungs of the ladder on which they climbed.

When a nation seeks precedents for its expression in art, it by that token, admits that it is not satisfied with its own expression; that it is not contented with what it has accomplished, that it demands better architecture. It acknowledges that certain preceding periods in the course of civilization have reached a higher degree of cultivation in art. A nation showing these symptoms has healthy growing pains.

When America reaches her apogee in art we will probably show much less interest in the architecture of the past. In fact we will probably either have copied all of it or bought it all and be starting from scratch.

Along in the early eighties a firm of architects in New York began to work rather closely to precedents. The buildings they designed were so much better than anything till then produced that, in spite of the cry of plagiarism, the entire architectural world began to study precedents.

Enthusiasm for the Colonial swept the country like a prairie fire. Symmetry took precedence over the picturesque. Withered paper fronts were burned and whole streets fell out of stucco gables, round shingled towers lost their bannisters, and architects began to use precedents.

After the Italian Renaissance had taught the lesson of simplicity, dignity, and scale, the transition in public buildings to the grand manner of the monumental school was an easy step. Our public competitions now reflect the severity and stateliness of the Grand Prix of Rome of 1839. Extreme dignity and simplicity with almost archaological fidelity to classic precedent, interestingly arranged, is a fair description of the winning designs in the majority of our great public competitions.

The precedent of the Ecole des Beaux-Arts has taught us method in our plan and composition. The student to design in sound classic styles which accustom him to beautiful forms while he devotes his energy to plan and composition. He thus cultivates a sense of fitness and good taste, and when this quality is established he may then be original, but until then, he is one of those rare geniuses we discover occasionally, he would better stick pretty closely to precedent.

So we are no longer teaching only historic forms as the basis of design. Modern methods of construction and the requirements of new materials have developed new problems in design which must be reckoned with. The struggle with the creative mind is to make it work logically, and at the same time to feel that there is something really alive in architecture. When the student to draw, we can teach him to the-orize, we can instruct him in history, and we can show him how to do it. But routine instruction will not teach him to design. We can put all kinds of knowledge into his head, but design we must teach through his soul. Design comes from that divine love for beauty, and the gift divine for its expression which is given but sparingly to the minority, and in fullness to only a favored few.

It is comparatively easy to feel something one must express in painting and sculpture, but to really feel it in architecture, and to be able to express it in the mark of membership.

To be concluded in the April number.

FEBRUARY CHAPTER MEETING

The first meeting under the administration of the new Chapter officers was well attended. The new president has mapped out a well planned program of activities for the year and, judging from the list of committee appointments, he intends to report some very definite developments at the next monthly meeting of the office. We happen to know by first hand experience that he knows how to make work for himself. A pleasure it is to know the members who happen to read this just please neglect to mention it to him. He might suggest a date for our next meeting.

It was an impressive moment in the meeting when all the men stood with heads bowed in a word of prayer by our fellow member who passed away so suddenly. We raise a glass to his memory this evening.

The meeting adjourned.

The United States Senate is not the only body which sometime spends endless hours in heated discussion over inconsequential. Our Chapter can now claim that distinction. Some enthusiastic Los Angeles members, together suggested the time is now ripe for the change of our name from the Southern California Chapter of the American Institute of Architects. The discussion was long and the matter (not the latter), at least amusing for a time but when it gave signs of being protracted we adjourned.

To the discussion at the time so here is our offering in the form of a story. The story of a great Los Angeles growth is to be named back East recently many people back East felt that perhaps the word Los Angeles would be the best name for it because it was the biggest gas bag in the country. We are all proud of Los Angeles and what it has accomplished but let's not forget to be modest about it.

PAYNE FURNACE BROCHURE

The first of the series of beautiful photographs of Italian Gardens by our own William Clark, have been sent out by the Payne Furnace Company as a ramp and wall in the garden of the Villa Falconieri. Mr. Payne is a personal friend of Mr. Clark and decided by some means of presenting this garden series was not found, hence the arrangement of some of the twelve of these garden studies. We are glad of two things. One is that Mr. Payne and Mr. Clark, and that "Bill" showed him the photographs.

Sela!

ROI PARTRIDGE TO SERVE ON JURY OF AWARDS OF N.S.I. EXHIBITION

Mr. Partridge, director of the Mills College Gallery, is the chairman of the Committee of the Department of Art, has recently been honored by the Print Makers of America for his consideration of them. He has been asked to serve on the Jury of Awards for the Seventh International Print Exhibition to be held in Los Angeles March 1 to 31, 1926.
THE ARCHITECTURAL CLUB OF LOS ANGELES

OFFICERS

Harold O. Sexsmith, President
Clifford A. Thuesun, Vice President
C. R. Johnson, Secretary
Paul R. Williams, Treasurer

FEBRUARY MEETING

About forty of the faithful, including most of the Davis family (thank goodness for large families), attended the meeting on the evening of February twenty-third. After a long wait, the old familiar army cry of “come and get it” was heard and it was not long before the fellows were stowing away another of the famous Dutch suppers the Club is serving at meetings.

After the last vestiges of Mexican beans, salad, kraut, coffee and pie had disappeared, including “seconds” on all of them, the President sprang a little surprise. He had, during the week, come upon some interesting and beautiful curtain materials in the hands of a skilled dyer and weaver and had collared him, curtains and all, and brought his wares up to show us. The idea of presenting the work of able craftsmen to the Club, is a happy thought and we hope our worthy President will do it often.

Before Arthur Millier spoke we had some snappy songs by a young lady not at all hard to look at. This, we take it, was to get us into the proper frame of mind to listen to Millier. It did.

Millier has the happy faculty of being an entertaining talker and can explain the technicalities of his art so clearly that it was a pleasure to listen to him. We understand now why the fellows in his etching class have enjoyed it so much. An hour was gone before we knew it and every one who heard the talk declared that some day or other he would try his hand at mangling a copper plate or two.

The meeting closed with more singing by the above mentioned young lady with the “easy looks” and after another last look at the etchings Millier had brought along, we all went home. You fellows who haven’t turned out to those last two meetings haven’t waked up yet to the fact that you are missing something good. Turn out!

The next meeting will be March twenty-third unless the final postcard notice states to the contrary. The meeting will be in charge of one of the big offices. The whole thing is a secret as yet, so we say no more at this time but save the date.

ATELIER BANQUET

The Atelier of the Los Angeles Architectural Club held one of its semi respectable banquets on the evening of the twenty-second of January, at a French cafe down in the Latin quarter of our Spanish city. The boys literally over-ran the quaint little place, to the apparent discouragement of other patrons. Although a map of the vicinity appeared on the announcements, some difficulty in orientation was experienced among the personnel, as evidenced by their late arrival.

The decorative scheme, as carried out over the walls and ceiling of the tiny hall, was really a revelation, consisting of festoons of crepe paper fastened with thumb tacks and pins to picture mold, door trim and chandelier. Much favorable comment was expressed over the fact that such an elaborate motif could have been carried out at a total expenditure of only twenty-five cents, fifteen of which provided thumb tacks, the balance defraying the cost of the roll of paper.

A pleasant touch of atmosphere was gained by the substitution of candle light for candlepower. As a reminder of a day long departed, bottles of beer, without the beer, were used for candle sticks, their unsteadiness being the only objectionable feature.

A rather informal program was furnished by the committee in charge, good fellowship and reunion being stressed rather than entertainment by individuals. A bit of boxing by experts was scheduled, but due to the inability of the boxers to read their maps correctly, the Massiers Abrams and Smith, donned the gloves and did a very clever burlesque of a world’s champion about to lose his crown.

Mr. Roy Kelley favored us with a few brief remarks of a light nature, followed by Mr. Lee Fuller in a still lighter and briefer vein. Mr. Lee Rombois, one of our Patrons, gave an inspirational pep talk, after which the evening was given over to an effervescence that will be remembered for a long time.

DUES ARE DUE

An error has been made in some of the statements for the year 1926. No club member should receive a bill for more than five dollars. Please call the Treasurer, Paul Williams, if your statement is in excess of this amount. The letter of the Club President enclosed with the statement, gives a correct explanation of the dues situation.

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Editor California Southland:
Mr. Frank A. Vanderlip of New York City, a large owner in the Palos Verdes District, has placed with me a collection of exceedingly important 16th and 17th Century tapestries in Gothic, Flemish and Beauvais weaves. Perhaps a short article, with an illustration or two, would be of interest for California Southland. At any rate, I invite you to come in for I am sure you will enjoy seeing them.

Yours sincerely,
(Signed) JOHN KESHISHYAN.

DEVELOPMENT OF THE CASA ADOBE

Under the auspices of the University of California, Southern Branch, the University of Southern California, and Occidental College, through their Spanish Departments, and the Southwest Museum, a Spanish Vaudeville Performance will be given, Tuesday evening, April 6th, in the Philharmonic Auditorium.

Spanish students and instructors of Spanish and history are taking a civic interest in the development of the Casa Adobe on Padadena Avenue, opposite Sycamore Grove, built by Mrs. Randolph Huntington Minor and her associates of the Hispanic Society a number of years ago, and which is now owned by the Southwest Museum. The purpose of the performance is to raise funds with which adequately to complete rehabilitation of the Casa Adobe which was in a more or less dilapidated condition from standing idle for a period of thirteen years. The Casa Adobe, when furnished, will represent an historical achievement in preserving in an ideal manner the home life, traditions, art and culture of early California. The Adobe will house the original furnishings brought here from Spain around the Horn in sailing vessels over 100 years ago. One of the purposes of the Casa Adobe which will be open to the public free when completed is to set aside one room for instructors of Spanish in the city of Los Angeles and environs.

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THE GARDENS OF SAMARKAND

A JEWEL set in a green jade ring! An opal formed of wind-blown flowers, gay awnings, and blue jugs such as some Semiramis might have placed in her garden where the Oriental color is supreme!

Looking down from the terrace enclosed by the low, spreading wings of this unique hotel and set with blue jars overflowing with trailing plants of pink and lilac bloom, one lets the eyes feast upon color in the masses of flower beds in the foreground and then follows the curve of pergola and path as they circle the little lake below. Water plants and low lying islands, two white swans among green shadows, and over all and below all reflected, is the deep blue of California's perfect sky.

Samarkand is the answer to an insistent demand for an exquisite, fascinating stopping place in southern California. All the scintillation of color and light, all the delight of a pageant of seasonal flowers is here for the traveler, the tourist, the winter guest or the summer motor party on a coastwise trip.

Regularly from the frozen East come families who find here a fulfillment of their needs in a comfortable country estate managed by an expert in making guests comfortable and happy in having what they want. Regularly again in July, August and September come the gay groups from the north and the south, motoring through or stopping for golf, horseback-riding and a swim in the warm waters of Santa Barbara, the ideal watering place of the Pacific Coast.

Nowhere else is there a public or semi-public garden where the succession of California's bloom can be seen in greater profusion or with so carefully thought out a scheme. For the hotel's season of February, March and April, Mrs. Alberta Hinson, whose experience dates back to the gardens of the Fair Grounds at San Diego, has planned the following, from seeds sown last October and November in cold frames: hardly annuals in variety— Alysum, calendula, candy-tuft, annual chrysanthemums, nemesia, California poppy, sweet peas, centaurea, lobelia, scabiosa, petunias, stocks, salpiglossis, pansy, verbena, ageratum, cineraria, clarkia, marigold—African and French larkspurs, demorphotheca, gosetia, myosotis, achizanthus, violet cornato.

Plants put in garden beds in December for early flowering are pentstemon, camparulata, primula malacoides, digitalis, anchusa, delphinium, hollyhocks, antirrhiums, and bulbs in variety. There is no frost in Santa Barbara, so these flowers may be planted at any time that will bring them in bloom when they are wanted for color in garden or in the daintily-colored rooms.

This list is, of course, familiar to all and their use familiar to all Californians, but their orderly planting and obedient bloom is best illustrated in the opal of Samarkand gardens circled by a setting of green—in the hedge and the wind-blown meadows of wild grass and sage.
A COURSE IN THE APPRECIATION OF ARCHITECTURE

THE ARCHITECT AND THE GARDEN

BY MYRON HUNT, A. I. A.

A WELL trained architect necessarily thinks in terms of what is to be seen from the various window openings. This is only saying in a few words that he of necessity is thinking in terms of the garden. He thinks in terms of the garden as a whole, but he first thinks of it in terms of the appearance of the garden from the window openings.

The massing of foliage and the massing of the elements of a building are much the same problem. The vistas from room to room, and the vistas from one portion of the garden to another, require the same kind of planning and thinking, but there is a difference in what an architect refers to as "scale.

Perhaps the most elementary difference results in a flight of steps in a garden being thought of in plan and section in different terms from a flight of steps within the building. There is a breadth about the out of doors which, of course, is the reverse of the feeling of confinement in a room. The rules by which an architect designs the rise and tread of a staircase of varying degrees of steepness, as conditions may require or his desire may lead him, are similar to but not the same rules as he uses in the garden, or in a flight of steps leading up to a building. He recognizes that feeling of breadth in the out of doors and has not only a lower step but a broader tread for the building, but a step differently proportioned with respect to the relation between its rise and tread.

Considerations such as these come up every day in an architect's office. An architect who has not learned to think in terms of planning of grounds is apt to find himself with paths that are too broad or too narrow, steps that are too steep, or steps that hear the wrong relation to their paths. For instance, in designing a long balled building in a staircase, he would not in the least think of making his staircase wider than the width of the hall, but if he knew the tricks of the garden and were designing a path leading to a little flight of steps between two levels, his actual staircase, its treads, that is to say, would be a few inches wider than the path, for reasons that are logical and the result of centuries of building gardens.

Unless an architect is really interested in a garden, there is no question but that the landscape architect, pure and simple, will make a bad garden if the architect keeps his hands off, but if an architect knows something about a garden, or rather about the optical illusions which have to be taken into account in designing a garden, then the joint work of the two, working together, is a sure thing for the cooperation.

An architect, and particularly, no busy architect, wants to take full charge of the designing and planting of a garden. Even Charles Platt, who is perhaps the father of the better class of garden work in America, told the writer some years ago that he found he could not follow up it because there is not time enough in the world, and that he in his later practice is now only setting general policies.

On the other hand, in building a residence, there are so many minor buildings, such as the garage, perhaps pergolas; there are quite apt to be walls; there are certain to be paths; there may be seats or architectural termini, and these are all related, or should be all related, to the architecture of the house and the feel of the whole place. To plan a really good house and then to have another person plan a wholly, separately thought out garden to go with the house, can only be accomplished successfully if the architect is so trained that he leaves his work in such a fashion that the landscape architect has an opportunity. This of necessity implies a knowledge of the basic principles of gardening on the part of the architect. For the landscape architect and the architect to collaborate is always the better method.

A block plan for a house in most of the best residence architect's offices in California almost invariably carries with it a block plan for the garden because the two are thought out together—the roadways, the paths, the location of all the masonry that is not an immediate part of the house—all are indicated. This does not mean perhaps in any case in any architect's office that he expects to make the planting lists himself. Most architects are not in a position to do this. They have not the information, but it means that the same abilities which produce the general massing of the house and its convenience are exercised in producing the general setting for the house, and the radiation of the primitive elements of the garden from their logical supports in the house—in fact, the two lines of thought are inapplicable.

The landscape architect then has a point of beginning. If he is fortunate enough to employ him both at the same time, or better still, if he arranges to have the landscape architect collaborate with the architect, then not only the garden is thought of as a setting for the house, but the beginning, but the house is thought in terms of the setting which the architect and the landscape architect jointly feel for it.

If the landscape architect is as well trained as he ought to be, his collaboration and advice, with respect to the setting which the garden will make for the house, should be as valuable to the architect as the architect's natural inclination is to the architecture of the house. The landscape architect, as a part of the building team, is not to be considered as an extra, but as one of the necessary parts of the building team, and his abilities and his experience should be recognized as a part of the whole.
almost none at that time with respect to California plants. The result was a color chart which showed a shrub of a certain height, with a certain type of foliage texture and color. It showed two vines on a column, one to bloom, we will say in April, and one to bloom in June; the April bloom and the June bloom was thought out with respect to its relation to the color which in the same month would be blooming adjacent to it. This color chart was taken to a nurseryman, and except that some of the plants were so much more vigorous in their growth than others that in a few years the weaker sisters had been crowded out, the scheme worked perfectly. Anyone can do this who has a color scheme in his head. It is a good way to start thinking about any garden, whether you are professional or amateur.

GARDEN OF THE FORMER HOME OF MISS ANNA HEAD, BERKELEY. THE CHARM OF THIS GARDEN IS THE CLOSE RELATION BETWEEN THE HOUSE AND ITS ENVIRONMENT, EVOLVED BY THE OWNER.

M. R. STUART CHISHOLM, landscape architect for the Flintridge estates, shown on another page, has been editing a series of articles for a Los Angeles paper. From the February contribution the following was taken as being especially appropriate to this course and showing the view of the landscapist looking toward the house from the garden, the reverse of the standpoint taken by the architect.

IF plants and trees are to be considered as material with which to make a natural garden, it is then important to decide how we are going to use this material, when we are going to use it, and where we are going to use it.

The consideration of how shrubs should be used and where they should be used are considerations so closely allied that we may almost treat them as one. There is a line of demarcation, but the line is so finely drawn that present space is not adequate. Suffice it to say that these two considerations are the most important and can be treated as one.

After a general plan of the garden has been agreed upon, we begin to plan our shrubbery groups. The main facade of the dwelling requires planting, and then comes the problem how the varieties we desire may be blended, and where these blends may take their place. The type of architecture may limit us to plants of a distinct character, such as palms and cacti. Some one corner of the dwelling, or a corner may call for a Washingtonia palm. It may be called upon to serve two purposes; it may give the height desired, and it may possess certain qualities of character, such as color and shape, that will bring out a certain character in the dwelling that the architect has striven to gain. Further planting will be called for along the front, and perhaps the wing. The selection and placing of the main effect has been decided.

The question now arises as to the number of our plants and as to the manner in which they are to be grouped. Again we must take the house as the director. There will be certain outstanding features in the dwelling, that should be observed by the planter, plantings should study. The main entrance may call for slender and tall growing trees, such as the Italian cypress; or it may be better pleased with some colorful masses of low and spreading habit. The gardener must have a sense of the fitness of his plants in connection with the architectural elements presented. Otherwise, the scheme becomes a hodge-podge.

To continue with the discussion of openings in the dwelling, there are too many cases where the gardener has paid no attention to the fenestration. Windows and their "garden treatment" should be studied with the greatest care. Windows are "the soul of the house." Many planters either entirely plan them out from the base, or hung an inapplicable curtain of unclean vines in front of them. It is best to approach their treatment with reverence. They are the emblems of freedom. From them, we not only get relief from stuffy rooms, but we get release from stuffy minds. They are placed by the architect so that they comply with these two important factors. Aside from that, they have been planned to command a far-distant view and a noble aspect, and Tagore was thinking of just this point when he said, "He mounted a tall tower in his mind, and looked out far and wide." Feeling as the most of us do, in regard to windows, and the spiritual part they play in our natures, how fatal would be our error, if we failed to give them the consideration necessary, in the landscape scheme.

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PHOTOGRAPHS BY BERNE

THE FORECOURT. FOUR VIEWS OF THE JOHANNING HOUSE ARE GIVEN ON THIS PAGE. ON THE RIGHT IS THE NORTH FACADE. BELOW, THE EAST END.

B ELOW those lofty mountains Cabrillo saw from the sea crowned with soft clouds that must have given the name "los angeles" to this district, there rise high hills that make a lovely valley, La Canyada. Shut off from the rush of the city to the south and around the corner from Pasadena, this favored portion of our livable hill-country opens out widely to the eastern mountains and forms the pass between the San Gabriel Valley and the Big and Little Tujungas.

Perched high up on a lookout served by a splendid system of winding streets, one looks from the homes and gardens of upper Flintridge to the mesa above Pasadena stretching east along the foothill boulevard. Where once were poppy fields, seen from the sea because of their orange-color, now fields of little homes, white-walled and orange-tiled, lie in the lap of our Mother Mountains. Seen over the middle of a Flintridge hill, the landscape is indescribably lovely. Fluffy clouds caress the peaks and trail down into the canyons. Shadows of higher masses of white cloud drift over the green flanks of lower ridges and a soft haze makes the distance blue.

Set in a green mass of live oaks and "elfin forest" or crowning a hill, there look out upon this enchanting scene many homes built in this choice section of our Southland and characteristic of its best architecture. Led by the beautiful Hanson House designed by the late Harwood Hewitt, the California country estate or villa here finds unusually fine expression.

No one type of architecture seems to dominate. The home of Senator Frank P. Flint is pure southern colonial adapted to our California climate; down on the level stretches near the golf links are a variety of fine English and Mediterranean houses, and the delightful club house by Myron Hunt is our very best example of the adaptation of the old mission forms to modern uses.

Two excellent examples of distinctive southern architecture by Truesdell and Newton, Architects, and Stuart Chisholm, Landscape Architect, are here presented. The Johansing House, designed by Mr. Truesdell before his last year's trip to Europe terminated the partnership, is of pure garden villa type; and in the beautiful photographs taken so sympathetically by Berne, looks like a bit of old Italy. That Californians have a perfect right to transplant so complete and beautiful a
type from the old world can not be gainsaid even by one who believes every word of the heart-searching series of articles on American architecture now appearing on the A.I.A. pages of this journal. Mr. Truesdell has here wrought into the fabric of Californian life the very essence of old world charm and picturesqueness, constructing it out of memories subconsciously brought back from the short American occupation of war-torn Europe when our men were overseas.

Looking down upon the beautiful roof of the Johansing house which rises like a brilliant flower out of the leafy boskage of trees, one feels a desire to see these two houses more closely. From the road the view of the group is enhanced by the background of mountains which unites these two companionable but distinctly different houses emphasizing their setting as a unit with the landscape.

The Glass House, carried to completion in the same architectural office, was built last year following the construction of the Johansing House and represents the application of old world forms and designs to actual Californian Architecture. There is no doubt in the mind of the writer that California out of her travail of building will bring forth her own architecture. The fore-runners are to be seen by anyone who can read as he motors.

In the Glass House, Mr. Newton explained the forming of original architectural motifs out of tile brought from Tunis; the development of the owner's ideas and those of the architects through the craftsmanship of local artisans who learned their art in Europe; and the bringing together of all the materials skillfully used in California to make a country home adapted to the site, the climate and the congenial life of the two friendly families.

Fundamentally to this end of making one garden of the two estates is the work of the landscape architect. Mr. Stuart Chisholm has here given to Flintridge and to all who pass
through it a fine example of the Relation of the Garden to the House, our subject for the course on page thirty-three.

A garden wall begins the unification and makes a delightful and useful entrance court to the Italian villa, whose stately cypress and rows of Lombardy poplars bring its old-world beauty out to the street.

Paths lead from this forecourt to the entrance on the East or make a little formal garden out of the space between. All about are native oaks treated with the dignity which only a native Californian who has learned his art in Europe seems able to accord them. Great lawns sweep under them and where they grow thickly on the sides of little canyons native shrubs of the elfin forest compose them and soften formality where architecture ends and nature begins.

The service court of this house is so well thought out and so good looking that it deserves a larger picture, from the interior as well as from the back.

The north facade of each house is most interesting. Here are the inspiring views and the seats from which to view them. Here are little belvederes and stately terraces ending in a slope of native wild grass that the view may be absolute.

The residence was built by Carl J. Ike who was selected by the architects after very careful consideration of many contractors doing this class of work.

In the picture on page 28 is shown more of the fine hand wrought iron work for which the Glass House is notable. Simple in design, yet undeniably beautiful, this wrought iron railing appears again in the interior.

Its bold curves out from the tiled, main stairway make room for the necessary cleaning of the steps and risers and impress us with the aim of the master craftsman to make the use of an object the foundation for decorative qualities. The wrought iron was made by the Shamway-Anderson Company of Los Angeles.

Main Entrance and Stairway of the Sydney Glass House. Truesdell and Newton, Architects. The wrought iron work which is a distinctive feature of both exterior and interior was done at the shop of Shamway-Anderson Co. at 2912 West Los Feliz Boulevard.

The illustration showing the service court is on page 37.

El Caurtel

The Guard House of the old Presidio is now displaying a fine collection of Antique Spanish and Italian Furniture, Spanish and Tunisian Tile, Tile Fountains, Garden Seats, Wall Panels, Mantels, etc. There is also a fine collection of Old Spanish Iron.

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A GLIMPSE OF OLD MONTEREY
B, LOUISE MORGRAE
(Continued from February)

No other structure varies in style and not particularly attractive, is noteworthy because it is one of the few remaining shrines in America connected with Robert Louis Stevenson. Even in 1879, Monterey was noted for its artistic quality, and hither came this noted writer, not so famous then but ill and poor and altogether miserable. He found accommodation in this house, and there wrote some of his most popular fiction, as well as one of the best characterizations ever penned of Monterey and its vicinity. Evidently he loved roaming about, and after Monterey, the region most intimately associated with his memory is that portion of the famous seventeen mile drive, outside of Pebble Beach, on the way to Pacific Grove. This part of the coast is bleak and lonely and unsurpassingly haunting with its wild beauty. Here long reefs stretch out into the water like skinny knotted fingers groping about for prey and pieces of old rotting ship timbers scattered all around prove they get what they were after. It is a region rich in lore about “old, unhappy, far off things,” tales of smugglers, shipwrecks, and such and moreover, along its shore occur those queer weird trees, the Monterey cypress that grows nowhere else in the world. In the article Stevenson wrote, he says...

AN ANCIENT Adobe HOUSE IN OLD MONTEREY.

“no words can give an idea of the contortion of their growth; they might figure in a circle of the nether hell, as Dante pictured it.” After he had gone to another part of the world, he used the wild sevency on this coast as a background for some of the thrilling situations in “Treasure Island.” From the descriptions in this book, the reader acquainted with the landscape here, may recognize the

PEOPLE OF IMAGINATION
who are beginning to find Spanish, French, and Italian furnishings a little conventional and monotonous are turning to the other side of the Mediterranean for bits of exotic color which, while they blend well with a South European background, give it a touch of novelty and distinction.

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Clothes may not make the man; but they do much to explain him. Are not the petticoat breaches of Charles II strangely appropriate? On the other hand, he who can look upon the sweeping draperies of the Winged Victory without realizing anew the beautiful simplicity, the innate artistry, of the Greeks?

As one delves into the story of dress, one finds not only diversion but illumination. The evening coat for men, which appears so meaningless in cut, assumes historical dignity when one traces it back, Louis XIV, le Grand Monarque, first designed and introduced a coat of wide, sweeping skirts. Later, for convenience in riding, these skirts were buttoned back; it is thus they appear in Colonial times. Finally, in the days of Beau Brummel, the effect of the looped-back coat tails was retained, without the extra folds of materialism; and this simple cut is, with slight variation, retained today in the evening coat; the sole reminder of the original full skirt being the buttons at the back.

This is only one of the many evolutions of dress; but each can be traced back to some varyingly remote, but authentic, ancestor. For the story of dress is an old one—as old as the story of civilization. It begins when Man saw himself, not merely the creature of arms and legs (Palaeo’s “forked radish”), but a being capable of expression.

It must have been a thrilling experience when Man first tried draping the furry skins, tunic fashion, front and back, tying them together by the claws on his shoulders. One can see this primitive Beau Brummel parading before his loin-draped fellows—accepting complacently their grunts of admiration—while the women looked on in silent awe. This First Spring Showing of the New Fashion meant more than mere display—it heralded the first development of Man’s individual taste. Altogether an important moment, this, when Man’s artistic selectiveness first asserts itself.

To trace the evolution of dress from this first stumbling attempt, will be the aim of this series. It is a story which keeps pace with the progress of Man; in fact, the progress of Man begins when he abandons the merely utilitarian idea of clothing. Only the Australian Bushmen, and other savages of the same low order, go utterly unclothed because of the hot climate. The Moors, the Saracens and the Arabs, in equally torrid countries, are garbed in picturesque garments of individual arrangement.

Fashion, in truth, is not an ephemeral modality; it is the expression of the taste of human-kind as it adapts itself, with varying degrees of success, to the changes of environment.

(Continued from opposite page)

exact cave where the treasure hunters landed, the sand dunes over which they tramped, and the shelter of oaks within which Jim Hawkins hiding, overheard their murderous plans.

The region just described most fortunately has not become available for tourism as does the Carmel River Valley harbor anything more than scattered homes. This is a delightfully peaceful region, with its luscious landscapes, drenched in sunshine, which fade into pastel shades as they recede and gradually melt into the glorious coloring of the distant mountains. This spot seems made for happy days alone; and must have appealed tremendously to Father Serra, since he took one look, and immediately moved the mission he had already founded at Monterey, bag and baggage, Indians and all, to the entrance of this lovely valley, where he placed it in a spot with heavenly vistas on one side, and the low breathing surf upon the other. This must have been his favorite of all the missions, for he is buried here, although there are legends about that too, as well as every other event true or otherwise connected with this storied locality. The old mission buildings have had many vicissitudes, having fallen into decay after the secularization period, but now restored, most effectively, seem to drowse in the sunshine and dream of memories of long ago.

Near this valley is the famous Point Lobos, which hurl its defiant precipitous headlands into the Pacific during the crashing waters to come and do their worst. The spectacle here is too sublime and magnificent for any description to give an adequate account of its marvelous effects. It can not be built on, thank kind fates for that. Just beyond is a road leading around the point to Carmel Highlands, which if one can stand a terrible jolting, in time will bring the intrepid traveler to the Big Sur River where the primeval aspect is still undisturbed, and he can view one of the grandest beauty spots in California, the way of getting there is unspeakably uncomfortable, but the scenery is sublime, so one regrets to hear that a boulevard is proposed which will wind along this solitary and rugged shore and in time spoil all its natural charm.

“Circle of enchantment”! That is exactly what this region is! But just the same, the Monterey Peninsula communities should be a little careful about sending forth this sort of literature. The first thing they know, they will wake up and find the lovely solitude of the seventeen mile drive all mixed up with dwellings just as likely as not, constructed on the order of mausoleums, and every pine covered knob in Pebble Beach8 surmounted by a solid mass of yellow placer; the vacant lots in Monterey may be completely covered by some contractor’s ideal of architectural beauty for a home and Carmel Valley filled with rows and rows of bungalow. Of course even these blemishes can not destroy the scenery of this favored region for the rocks and crags are there to stay, and no one would be mad enough to mutilate the forests. But let the whole place fill with all sorts of people, with every kind of taste and standards, and see what may happen to the word “enchantment.” Its true significance would fall and another designation would have to be found to take

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the morning, devote the afternoon to bridge or mah jong, every Saturday afternoon tea is served.

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Dinner will be served from five-thirty to seven-thirty. The usual lunch to 2:30, dinner service will prevail through the week.

NEWPORT HARBOR YACHT CLUB: The annual ball of the "Wooden Birds" in search of the fabled egg will be held May 29th. The annual election of officers will be held at Catalina Harbor preceding the hunt.

Music

THE PHILHARMONIC ORCHESTRA OF LOS ANGELES: W. A. Clark, Jr., founder, Walter Henry Rothwell, conductor, presents the usual symphony concerts throughout the month. The dates for Friday afternoon and Saturday evening concerts are April 5-16, and April 19-24. The series includes works by Mendelssohn, Mozart, Beethoven, and Schubert, as well as the works of many other composers. Concerts are held in the Los Angeles Music Center, which comprises the Auditorium, the Concert Hall, and the Southland Theatre.

Los Angeles Oratorio Society: John Baldwin, Director, will give the third and final concert of the season the evening of April 30 at the Philharmonic Auditorium. The program will feature the works of J. S. Bach, Handel, and Mendelssohn, among others.

LA CASINOS SINGERS: Every Friday, the LA CASINOS SINGERS will present a variety of musical performances at the Los Angeles Civic Auditorium, featuring a variety of musical styles and performers.

Hollywood High School: The drama club will present several plays throughout the year.

The Philharmonic Orchestra of Los Angeles: The orchestra will present a series of concerts in various venues throughout the season, featuring a variety of works by classical composers.

Los Angeles Philharmonic Association: The orchestra will present a series of concerts in various venues throughout the year, featuring a variety of works by classical composers.

Southland and the Los Angeles Symphony Orchestra: The orchestra will present a series of concerts in various venues throughout the year, featuring a variety of works by classical composers.

The Zephyr Philharmonic Artist-in-Residence: The Zephyr Philharmonic Artist-in-Residence will perform with the orchestra throughout the season, presenting a variety of works by classical composers.

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HOLLYWOOD COMMUNITY ORCHESTRA. Jay Flagg, director, has been pleased to announce the support of the members of the Hollywood Woman's Club, under the chairmanship of Jessica Lawrence.

PACIFIC TANDLER LITTLE SYMPHONY ORCHESTRA will give the Saturday morning concert, 11 o'clock, Hillman Hotel, Los Angeles, April 4, and the Sunday night concerts at the same time, April 5 and 6th.

Miss Jessie Chapman, concert violinist, will give the last of a series of organ programs in the ballroom of the Huntington Hotel, Pasadena, Thursday, April 15th, in the program "Romany Rymthm." 

P. M. HIETERS CONCERT BAND will continue its series of concerts at the Olympic Auditorium, Grand Avenue at 35th, Los Angeles, during the month. The concerts are in the ballroom at 8:15 each Saturday night. Next Sunday afternoon at 2:30 and Sunday night at 8:30.

THE SEVEN ARTS CLUB of Long Beach, Kathryn Coffield, director, will present the Gay Maclatchy, reader, April 20th.

RUSSIAN ART CLUB of Los Angeles, Dr. Alexs Kreil, president, presents the third annual concert of Russian music of the series, Saturday evening, April 17th, at the Philharmonic Auditorium, Los Angeles, Philharmonic Orchestra, M. William Thomas, conductor.

Miss J. J. Carter, one of the founders of the "Roth," has resigned the presidency of the Hollywood Bowl Association to the deep regret of her many friends and admirers. Perhaps more than any other person she has done the most for the music and the realization, and to her untiring efforts Los Angeles is indebted for the success of the Serenades offered each season "under the stars.

GIVAUDAN TASTEFOOD CONTESTS are announced for the week of April 5, and will close with a concert by the Orchestra Club of Los Angeles, Hore Kirchhoffer, director.

LA JOLLA OPERA COMPANY will present Gilbert and Sullivan's delightful comic opera, "The Gondoliers," at the Grand theater in La Jolla on April 8 and 9.

MEN'S GLEE CLUB of Whittier College leaves April 2 on the annual tour, returning April 13. Howard L. Hockett, head of the Department of vocal music will direct the club.

Announcements

PASADENA COMMUNITY PLAYERS announce a program for April, "Hansan," an Oriental drama by James Flavin, "Little Miss Butler," by Noel Coward, April 22 to May 2.

CASA ADORE BENEFIT PERFORMANCE, under the auspices of the University of California at Los Angeles, the University of Southern California, and the Occidental College, through their Spanish Departments, and the Southwest Museum, will be given the evening of April 6th, in the Philharmonic Auditorium, Los Angeles. The object is to raise funds to complete the restoration of the Casa Adore, which, when completed will be open to the public and will show the house life, the art and culture of the most romantic period of California history.

DR. JOHN ADAMS COTSTEAD announces his resignation as chairman of the Southwest Museum and his retirement in the practice of medicine and surgery.

CUMBER OMONTHICLICAL COUNCIL will hold the annual meeting at Exposition Park, Los Angeles, April 14th. Dr. George H. Miller, chairman of the department of biology at the University of California at Los Angeles in charge of the program.

GARDEN CLUB OF AMERICA members will make Pasadena their headquarters, April 10 and 11, before attending the annual convention at Santa Barbara, April 13 to 15. This is the first time the organization has met on the Pacific Coast, where four chapters are members of the National organization; Berkeley, Santa Barbara and Montecito, Seattle and Pasadena.

LOS ANGELES DISTRICT, CALIFORNIA EKEDATION OF WOMEN'S CLUBS will meet in Pasadena, April 6,7,8. The sessions will be attended a gathering in Busch Gardens, a theater party at the Community Playhouse, and a "Tea," and the annual banquet will be held at Hotel Harrington.

LOS ANGELES ORCHESTRA AND ARTS CLUB, Mrs. J. T. Anderson, president, will open a new department devoted to the study of Shakespeare and the production of Shakespearean drama.

"THAT'S FRIDAY," with Warner's music, Dr. Ray Hartley at the organ, returns to the Philharmonic Auditorium, Los Angeles, for a weekly engagement, opening March 28. Matinees daily.

SAIN'T JOAN," with Julia Arthur and a distinguished cast, will open a fortnightly engagement at Philharmonic Auditorium, Los Angeles, April 5. There will be twelve matinees with performances each Friday and Saturday nights.

SOPHOMORIC THEATRE BUSINESS AND STYLE SHOW: In the ball room of the Hilton Hotel, Sophomore Club of Los Angeles gave a brilliant and oriental businessymphonic program at the luncheon meeting, Tuesday, March 23. The diversified program covered the wide scope of the fashion world and was interspersed with numbers made up the program, opening with a group of beautifully illustrated the welfare interests of the club. Norma Zuni, floor director, presented pupils in special numbers, and supervised the program. Following the general business presentations came the style show, including an opera, a parts and street wear, afternoon, dinner and evening gowns, and closing with "The Fajama Parade."

A ROSE LUNCHEON" will be held April 21, sponsored by the women's division of the Department of Business Association, Pasadena, to foster a general meeting of all clubs of the organization in Southern California. Mrs. Myron Hunt is president, and Florence Margul Wallace, secretary of the women's division.

MISS TERESA CLOUD presents Col. William A. Markham, High School Auditorium, Pasadena, April 23. The subject of the talk is "America's Place in the Air."

PACIFIC COAST CHAPTER of the American Society of Landscape Architects will open the third annual exhibit of landscape architecture and garden sculpture in the Casa Adore of the Southwest Museum during April.

GLENDALE DISTRICT ESIETEFOOD contests will be held during the month, closing April 27, when the Glendale Symphony Orchestra, Choral Club, and the opera section of the Glendale Music Club will present "The Barbecue.""A "

Pomona College, Claremont

The month of April offers a number of lectures and music and dramatic events. On April 4 at 4:30 p.m., and April 5 at 10:30 a.m., Theodore Dabney, "The Seven Living Languages of Christ" will be presented by the Pomona college choir of 147 voices.

The fifth concert of the Zoological Quartet, in the Chamber Music Society series will be held in the Biltmore Hall of Music on Monday evening, April 12 at 8 o'clock.

Professor R. H. of the California Institute of Technology, speaks on "Earthquakes and their Aftermath" in the Biltmore Hall of Music on Thursday evening, April 15 at 7:30.

The Barreto Little Symphony will be presented in concert as a number of the Pomona college choir of 147 voices in the Biltmore Hall of Music, Monday evening, April 16 at 8 o'clock.

Professor George M. Turner of Pomona college who will give an illustrated lecture "The Romance of Petroleum" on Thursday evening, April 22, in the Mason Hall of Chemistry.

The annual banquet will be held in the Christmas Examination, Friday evening, April 27.

The Pomona college Masque Society presents the comedy, "Gumdrop" in the Biltmore Hall on the night of April 21 and 22 at 8:30 each.

The annual Pomona college woman's day will be held in the Great Hall of the University, Friday, April 20.

The Pomona college Masque Society presents the comedy, "Gumdrop" in the Biltmore hall on the night of April 21 and 22 at 8:30 each.

On May 1, a number of athletic events planned for a California high school girls, The May Queen is crowned at noon and in the afternoon, "Hansel and Gretel," will be presented in the Greek theatre on May 1.

Both the Pomona college men's and women's glee clubs held on extended concert tours April 2. The men's glee club's tour included a series in San Diego county and Imperial Valley, the women's glee club will tour in the Northern and Southern California.

Wood block prints of the Orient will be exhibited at the Pomona college, April 27 to May 1.

Pomona college spring recitals begin at 1:15 p.m., April 2, and end at 7:30 p.m., April 13.

Arts and Crafts

A Dance at the Studio of Mr. and Mrs. Francis William Vorisland, 2206 Oak Drive, will be held April the subject being. An exhibition of Vedza tiles at our shop, 27 North Main Street, April fifth in the tenth.

An Exhibition of silver and pewter by Mr. Porter Blanchard, of housing by Miss Blanche Schollaert and of batics by Lillian and Beneton at the California State Fair Exhibition, April 10th. An exhibition nineteenth in the twenty-fourth.

An exhibition by Miss Elsa Shepherd Bush at the Shop April twenty-tenth in May first.

A formal Evening at Berkeley Hall on December 15th in Beverly Hills on April the thirtieth.
First American Exhibition of Ettore Tito in our Los Angeles Galleries until April 17th.

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California Southland

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

NO. 76, VOL. VIII.
APRIL, 1926

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CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal. 
Copyrighted, 1926, by M. Urmy Seares.

Subscription price $2.50 per year, $1.25 one half year

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THE FIELD OF THE LANDSCAPE ARCHITECT

In the March number of this magazine there was presented a matter of vital importance to the Southland of California, namely, the removal of our virgin forest called by Francis M. Fultz, of our Forestry Department, "The Elfin Forest"—in his valuable book of the same name.

When Man has removed this natural growth from the hills and mountains of California, he has in his ignorance depleted his own water supply and misapplied his energies. The surface of California's hill country cannot be touched without disastrous results from landslides and storm waters. It is therefore vitally necessary that the uninformed land developers who are so harshly exploiting our beautiful hill country for their own profit be estopped and that experts in landscape architecture be encouraged and supported by the intelligent layman. Few, indeed, realize that there is available expert knowledge on this subject in our midst; and this part of California seems still to be experimented upon by inexperienced small-town realtors from rolling prairies of our great Midl who know not how to handle a hill-town lot.

From a collection of articles, compiled by the secretary of the American Society of Landscape Architects there has been selected the following information on the profession and our own Pacific Coast Chapter A. S. L. A., which is composed of about twenty experts, is strong and capable in applying its principles.

LANDSCAPE ARCHITECTURE. April 1924. p. 212.
From letter to Mr. A. D. Taylor written by Mr. William Rutherford Mead, President of the American Academy in Rome. This was written in reply to a letter by Mr. Taylor regarding the attitude of the Academy as to the relation of Landscape Architecture to the other Fine Arts.

Through its School of Fine Arts the Academy has made specific provision by the establishment of separate Fellowships and otherwise, for advanced professional study in each of the arts of architecture, sculpture, painting, landscape architecture and music. In one sense the Academy regards these arts quite definitely as co-ordinate.

This does not imply that they do not merge into one another or that each of them may not on occasion, and in relation to a given problem, become entirely subordinate to one of the others, nor does it imply that one of them may not more frequently occupy a dominant position than does another; as sculpture, for example, merges into and becomes the subordinated art of furnishing decorative detail for architecture more often than architecture becomes subordinate to sculpture as in furnishing a mere frame or support for a primarily sculptural monument. It means, rather, that each of these arts has its own distinct point of view and its own distinct and independent sources of inspiration as well as its own peculiar technique, and that none of them can develop to its highest reaches if approached always from the point of view of any of the others or if constantly subordinated to one of the others. Each has, and ought to have, its own distinctive, self-impelled and self-governing development; and in that sense they are all regarded by the Academy as quasi-independent and co-ordinate.

At the same time the Academy constantly emphasizes the interrelation of all the Fine Arts with each other; the need on the part of artists working in different parts of the field of Art for mutual understanding of each other's points of view, ideals, principles and methods; the importance of sympathetic and appreciative collaboration between such artists in the solution of the many problems which do not belong exclusively to any one of the arts alone; and the fact that some problems belong as much to one as to another of the fine arts as each is ordinarily practiced.

This lost is notably true of architecture and landscape architecture in the regions where they meet and overlap. But, as indicated above, the Academy has acted on the firm belief that such intimate co-ordination and co-operative development of the several arts is best to be secured through close and friendly collaboration on an essentially co-ordinate basis rather than by the systematic and general subordination of others to any one of them.

HOUSE BEAUTIFUL. April 1924. p. 376. The Landscape Architect.

The field of the landscape architect includes all outdoors from the earth to the sky and the sea, from wild woods to lawn and water gar-

THE BEAUTY OF A DECIDUOUS TREE IN FULL BLOOM AGAINST DARK PINE AND FRUITED ORANGE TREES IS OURS IN THE LANDSCAPED PART OF OUR RESIDENCE STREETS
den, from trunks of trees to tiny flowers, from walls and bridges to seats and sundials and brick patterns on pavements, from cities to city backyards. All of these and more are his proper interests, though he may choose to specialize in narrower phases.

Broadly speaking we divide landscape architecture into two parts—public work and private, or domestic work. The public work includes city planning, parks and playgrounds and all land developments which concern public groups. Domestic work is more concerned with private estates. Each division is worthy of a separate profession and the landscape architect generally finds himself committed sooner or later to one or the other by his interests and individual qualifications.


The same increasing technical complexity which, between the sixteenth century and the latter eighteenth, brought about the differentiation of architect and engineer, has in the nineteenth and twentieth centuries split engineering into a great number of branches, and has called into being specialized practice in landscape architecture and interior decoration. Instead of working in a single locality with well known native shrubs and flowers, and a few experimental exotics, we have today a national field of work with varied problems of adaptation, a constant stream of new varieties, and highly developed techniques of transplantation, tree repair, and a dozen other special branches. Any architect who glances over Mr. A. D. Taylor's "Landscape Construction Notes" will realize that here is a realm of technical knowledge in which he is as inexperienced as the landscape architect in steel construction.

No architect who has worked with a really competent landscape man can fail to have realized that his associate can think in terms of informal arrangement of ground and foliage masses, color grouping of flowers, and succession of seasonal effects, which lie wholly outside his own thought.

In the rapid evolution of the callings of landscape gardener and decorator into independent and truly professional status, the landscape architects have already provided the thorough cultural and professional education needed. The enlightened decorators are working hard to establish similar educational facilities and standards. Let us as architects recognize ungrudgingly the new state of affairs, and welcome the collaboration of professional men who have special knowledge and skill quite as valuable as our own.

Landscape Architecture, Jan. 1912, p. 56-51, "Co-operation Between Architects" by Frederick Law Olmsted.

I may add, as it is easier and much more interesting to pluck the mote from another man's eye than the beam from one's own, that some architects do assume responsibilities in regard to landscape work which as individuals they appear to, competent judges, to be very ill fitted to carry out successfully. There is nothing in the fact that a man is an architect that should, in itself, interfere with his becoming

**SPRING LEADS HER SARABAND**

By Thersea Homet Patterson

WHo would not follow close behind when spring enters a garden. Any gate is enticing but where it is hung on warm brick gate posts shaded by a pine tree and opens into fairyland, it is great good fortune if it swings inward. When South Los Robles has run past the last house and traversed along the wooded ravine, where deer speedily prove it to be wild, there are two gates, the path through one leading down some rocky steps, the drive through the other over a bridge and up to the house. Stepping from out to in one pauses in a flood of enveloping joy and a deep sense of gratitude for the beauty of creation.

Art in this garden is so disguised that nature seems to be taking her own sweet way. There are great trees above, there are tree tops below. It is the heart speaking when anyone says, "I get hungry for the woods". Mrs. Cohn must have been a wood lover to have absorbed so much of the woodland spirit that she could translate it back into trees and singing brook so cleverly that the birds themselves don't know it isn't all natural. The stream pauses in little pools, where lily pads make floating islands for the frogs and parakeets for the goldfish. The paths are not of angular stone or concrete but soft and velvety as though worn by the feet of deer and wild things going down to the brook to drink. There is the leafy freshness, the beauty of tree trunks with the vines that cling, and swinging tendrils that obey the slightest breeze. Nature skips and runs and tosses her curls, and voices the music that is in her heart through the birds, the frogs, the wind in the trees, the ruffling of the pines and the rippling of the brook. But the music is heard only by her lovers who are attuned and whose hearts answer.

The symphonies giving high lights to green masses have their own notions, none of which are orderly; they are the unruly children that we love just as much or a little more. The greatest charm of the garden is its fruit blossoms, and when March enters with her train, it resembles the cherry blossom fêtes of Japan so much that we look for the little artists from the poet nation writing somets all sprinkled with falling petals. What a setting for the red blankets on which they sit to serve tea and write poems, and for the gay flowered little children who look like flocks of butterflies as they run with lifted arms. No garden in Japan, no matter how extensive, is complete without a miniature landscape and almost no home is too small or too poor to have one. This little Japanese garden with its bridges and lantern makes the delusion complete. There are many single specimens of flowering peach, purple plum and other flowering trees in gardens, but to have them like a pink fog hanging between green banks is as unusual as it is satisfying.

"How kind that earth should treasure So beautiful a thing."

All mystical enchantment
To stir our hearts in spring.

I would know it is spring with my eyes closed for I heard a peeper, and the brown thrasher hidden in the shrubbery was trying
out his liquid notes so full of contentment and joy. I would know if it is spring if my ears were closed, for there are the perfumes and even without them I believe I would know it.

The little groups of people who went quietly about agreed with the brown thrasher who kept saying "Ain't it pretty?" Who does not love the drone of the bees in their honey harvest, and wild gooseberries with their accompanying humming birds. The Black Phoebe circles out and back as he snatchs his prey from the air; and if one song sparrow could be happier than another, here is that one. Roses spring from tree to tree as agile as flying squirrels. The Gros-bill will soon arrive flooding the garden with his vesper music while the warblers are already here on their semi-annual visit.

And so with song and opening bud, frogs and flowers and new green, falling petals, bees and breezes, sweet odors and earthly smells, quail and butterflies, spring leads her saraband.

There is a feeling of suqness and intimacy in the private garden, which must be lost in the municipal garden, The City Hall or Club cannot be like the home. But as one enjoys his own garden most when sharing it with a friend, so the municipal garden can give us great pleasure in that it is shared by all who love flowers and birds and open spaces. With apartment house mourning and lots growing smaller, how necessary are the parks if we would keep our reputation.

Coming to California in May which was early autumn in the hills, all the roadsides were dusty and brown, and who remembers the old Santa Fe station! Could it be California? I had come out of the maze of fruit blossoms of the East, through the jasmine and magnolia perfumed South, and anyway one can't think of May with any brown. By some saving fate my hotel was at Westlake Park. There was grass gently rolling down to the water and cool shadows to break the glare of Zenith sun, there were flowers—flowers to temper my disappointment. I'm sure that oasis saved California for me. It is a great solanum where, without price, these

with woyn bodies and tired nerves may find healing for body, mind and soul. Green grass is as restful to the eye as the ripples lapping the shore are to the ear, and the gentle sea breeze which rustles the bamboo is caressing and soothing. Men take their paper and pipe, women their books and sewing, nurses the children, and children their dolls, boys their enthusiasm, and tourists their luxury. That is a questionable statement as tourists have so much to see they have no legitimate leisure. After sight-seeing for days this would be just the place to go to mull it over—the dictionary says "Mull" means to spice and sweeten. That would be a way to preserve the memories to carry home.

At one of the entrances where an old date palm etches its likeness on the walk, iridescent black birds weave in and out of the traffic—just beyond calls ride-like boats at anchor; their white breasts glistening in the sun. Looking into the air one known where they cut the song "White Wings. They Never-Gro. Weary," for other gulls on graceful wing hover and float and rise and circle—almost hundreds of them. When I went out the other morning I thought I was at a vaudeville, except that there were many new things on the bill and all clean and entertaining for all ages. One gull flew in perfect circles, catching with hardly a miss the bread tossed up to him. The American Coots are reversible, standing on their heads they bob about as black and white triangles with yellow side-wheellers. They are always sure of an audience. Their white bills are fastened on with an orange ornament. The little boy was right who said "Dad, ain't they funny birds?" It is a grand melee of Pin-tails, Baldpates, Ring-necks, Mallards, Lesser Scoups, Teals and Cackling Geese; and when popcorn is thrown out the splashing sounds like a boy's swimming pool. I asked a little boy if he couldn't find out the names of the ducks, his wise reply was. "They don't name them, I don't think." Wouldn't it save a lot of trouble if they didn't name so many things?

The large trees are mostly peppers and eucalyptus—blue gum and nelfolia of the red blossoms. Melaluca—blossoms of the melaleuca, a great shelter. Yellow lilies and plants that like to have their feet in water wade along the shore. Children throng the park on Saturdays, there is a restaurant and off in a section by itself is a place for rook, tables and swings. There are radio concerts on Sunday. The birds may have the lake during the days, but the canoes have it at night. When a scene of night is drawn the scene shifts and the Black-crowned Night Heron moves ghostlike about the stage while—"On the ear Drops the light dripping of the suspended ear. On the ear dripping the grasshopper one good-night card more."
THE COLOR PLATES AND BRIDGES NEAR RONDA

Granada roofing tile, handmade and beautiful, has a history connecting California with Spain. Some years ago when the late Willis Polk, one of California's most original architects, returned from Spain, he suggested to Gladding, McBean and Company the making of a tile like those he had seen abroad. The Granada and Cordova tiles resulted and their rich color and rippling roof surface are ours to delight the eye. Another trip to Spain, that of Mr. Jess Stanton, resulted in much for the combined firms of Gladding-McBean and the Los Angeles Pressed Brick Company, and secured for our disposition the stunning reproduction which appears on our cover this month. Painted especially for these manufacturers of clay products by Gerald Palmer, a distinguished English water-colorist, this painting gives a vivid picture of a "terra cotta town."

Still another trip to Spain, that of Mr. George E. Hale, Honorary Director of the Mt. Wilson Observatory, has brought us a fine series of photographs taken with an unusual discrimination by the astronomer-photographer and put at the disposal of all through the magazine. Two are here reproduced.

EL DESCANSADERO, A GARDEN UNDER LATH, LA JOLLA

By Nathaniel E. Slaymaker, Landscape Architect

Designed and Erected under the Supervision of Gardner and Slaymaker, Landscape Architects

The Garden Lath House built by the former firm of Gardner and Slaymaker for Miss Scripps of La Jolla

There could scarcely be a better example of the evolution of an architectural form from the pressure of climatic environment than this "Garden under Lath" or Lath House. The climate of southern California affords a maximum of sunshine coupled with great natural aridity, and garden lovers long ago discovered that they would be denied access to a great wealth of tender plant materials unless more than the average shade and water could be provided. The Mission Padres and the early Spanish-Californians used a sort of thatch protection and later on this gave way to a device of lath roofing raised on four posts. To get still more protection—from live stock—for instance, the sides were covered with lath also, and this chicken coop affair served for many decades although larger and larger areas were covered.

Purely practical and utilitarian, such lath houses became quite the thing offering perfect growing conditions in the climate. As garden ornaments they were sadly lacking in beauty: more so, even, than the ordinary glass greenhouse of the East, which, by the way, we could not use if we wanted to, with our hot southern sun. Little by little more attention came to be paid to the outward form of these lath gardens; attempts were made at projecting beams, cornices, and the like. Finally the opportunity came to design a Lath House, every inch of it, inside and out according to architectural and landscape principles of design and the subject of this article became a reality. It took a full year to achieve the result, which is the property of Miss Ellen B.
Scripps of La Jolla, that delightful seaside rendezvous of lovers of beauty of all kinds lying a little to the north of San Diego.

The goal was two-fold: not only that the structure should in itself be a creative work of art, but that it should suitably house growing plants, especially ferns and begonias of every kind, of which no one who has not seen their glorious flowering varieties can imagine the beauty; and also afford a place of restful repose, meditation and the social amenities of a tea room. There were thus no precedents, no prototypes, no literature on the subject. It was a pioneering job, as so many in the Far West have been. And think is what it could be unorthodox, with new ideas worked in and old ones freshly treated.

Taking the general form of a main entrance rotunda with flanking wings to right and left, the former short, the latter very long, to fit the piece of ground, there was used a novel combination of materials, namely, rough hewn redwood timbers for the main supports and unmilled redwood lath as filler, all upon a foundation of natural weathered rock, in order to get a blending of color and texture. And in addition,—also being features that no lath house had ever had before handmade tile paths, as well as disintegrated granite paths were utilized, a special water-proof lighting system for night illumination effects, was to be installed, a tiled tea room with great landscape windows facing the Pacific and adjacent stretches of coast line, and perhaps best of all, in so arid a land, a complete series of water features, embracing several pools and a cascade.

The site is a triangular plot of six acres or so some fifty feet above the sea-level and two hundred feet back from the rocky sandstone coast of the Pacific. A residence in an adapted Spanish style occupied the broad end of the plot. To get a rhythm between the domicile at one end and the lower and narrower end of the area it was felt that a rotunda having a flat dome with the two flanking wings pointing, roughly, toward the domicile would achieve this result, especially if the intervening area were carefully designed and broad, restful greenswards were made to lie between the two. The site was poor in every way at the outset. The original planting had to be removed, old walks and the contours twisted naturally in several unfortunate directions in a small area. However, by taking advantage of this last fact and putting the rotunda at one level and the shorter right or east wing slightly higher, and the longer or west wing at varying levels throughout its length, the structure was early made to conform to the ground-form, to grow out of it, and thus it took on the needed long horizontal lines. From the street above the structure thus formed pleasantly against the coast and sea lines without obstructing itself into the view. Even if it did, the diaphanous texture of the lath building makes for a certain transparency.

As we said before, liberties could be taken in various ways. The two-inch lath, being very light, allowed considerable scope and offered freedom from the usual restraints of building materials. The flat dome of the rotunda, for instance, is a case in point because there is only the light lath weaving between the ribs. To be sure, these are constructed of laminated strips of redwood over iron T-beams which spring from the tops of the vertical supports and are caught in a frog at the apex. Looking up from under the dome, one seems to see a great cobweb. The wings are covered with the same light lath, supported, of course by the numerous rough-edged redwood cross-beams. All the roof lath was laid in a north and south direction to get the best out of the sunshine.

The skeleton of the structure as can now be seen, consists of the vertical timbers, eight and ten inches square, in pairs, supported by the natural rock foundation walls of varying heights on the different levels, and themselves supporting the great connecting and cross beams. Certain mouldings were used and every beam, every moulding was rough hewn. The spaces between the uprights afforded the opportunity for real lath design. The predominant measurement between the so-called "wainscot" or foundation walls and the horizontal supporting the roof beams was used as a norm and divided into unequal thirds according to a Japanese scheme of proportions. A standard pattern or design was then created and adapted to the various heights and widths as called for in the various "gardens." In each instance the lower third was the heaviest the middle and greater third less heavy and the top and narrowest third the lightest in texture.

Although the resultant effect or feeling inclined more to the Japanese, this panelling scheme might also be called by the French term "Treillage." The only variation from the fixed pattern was the additional height, a total of 20 feet, as opposed to the 12 feet, which allowed a more detailed pattern of circles and semi-circles, out of deference to the Mission area in the vicinity. The flanking wings were of a similar arrangement, though of course less elaborate. The overhanging eaves were done with laths and slates, a popular practice here.

The central fountain pouvoir in the rotunda is built of hand-made rough green
tile, shot with tan laid at random, except the edging. The path leading into and through the tea garden is of blue tan tile similarly laid. The blue and green tiles reflect the colors of the Pacific everywhere visible and especially through the great landscape windows of the tea garden. These three windows are framed in double rows of blue tile. All paths, hence all flower beds are faced with native lichen-covered rock.

The difference in the level of the successive gardens is taken up by retaining walls and steps. From the rotunda to the east garden this is only eighteen inches, from the rotunda to the tea garden three and one-half feet, tea garden to pool garden two and one-half feet, pool garden to lower garden five feet. The retaining walls are of natural weathered rock, of course, and the steps of weathered granite in each instance. The steps in each case took whatever shape was necessary, twisting as they go down from rotunda to tea garden, with unequal rises, more or less, as they happened to work out, purposefully, to be sure.

It can be seen that of the two prime requisites of a Lath House, shade and water, the former was fulfilled, and now a word or two about the water. In a semi-arid land, every garden should be able to boast of both visual and aural pleasures derived from water. This Lath House has five pools or fountains, and a cascade. The rotunda has a shallow circular pool of tiny green tile which serves as a splendid foil for the brilliant gold fish. A smooth conical pedestal supports a bronze figure, "Boy with Frog," by the sculptor Berge. The east garden has a wall fountain, two dolphins emitting water into a huge conch shell. The shell is supported by a base of native rock, the interstices filled in with maidenhair fern. The path leading from the tea garden to the pool garden divides at the break in the levels and the encircling steps incline a Spanish brown tile pool, the water issuing from a conventional fish form. This pool is the beginning of the main water feature, sixty-five feet long. It empties into a short level runnel connecting the largest pool of all in what is called the pool garden, a lily pool edged with lichen-covered granite. A simple jet d'eau in its midst and at two diagonal corners bronze frogs spout delicately. This pool is a bent rectangle to reflect the bend in the axle of the longer wing of the Lath House, which occurs at this point. From the lily pool the water emerges through a runnel onto a granite cascade which divides into the longer flight of granite steps leading to the lower garden, whence the water passes again through a Granite bordered runnel and empties into the sea-horse pool, named from the fountain figure used. This spouts a jet d'eau equal in height to the initial Spanish pool and the rhythm is thus completed. Only motifs got from the sea, shells, fish, frogs, seahorses were used as fountain accessories.

A complete electric lighting system were evolved, using lead waterproof conduits and concealing them behind the cross-beams. Great lanterns of hammered copper with orange mica in place of glass depend from the rotunda, tea garden and from garden roofs, besides the lights over all entrances; inside and out. Each separate garden can be lighted independently by float lights concealed behind the planting and against the retaining-walls. The tracery of the lath design, picked out by the lights, against the black night outside, makes a very unusual and fascinating picture.

With such a background, by day or by night, the vines, ferns, and

(Continued on Page 29)

AN EXHIBITION OF PORTRAITS AT CASA DE MANANA BY FRANCES AMES OF NEW YORK

The pastel portraits of Mrs. Morrison Hopkins, owner and manager of the Casa de Manana, La Jolla, and of Mrs. Julia Sawyer Trask and Edward Ewald of La Jolla were three of the interesting paintings in the art exhibition of Frances Ames, the New York artist, at the Casa de Manana, in La Jolla.

Mrs. Ames is a painter of portraits in oil and miniatures. Her work is outstanding for its delicacy and exquisiteness; and for her ability to paint likenesses along with remarkable color tones. She is a member of the Society of French Artists and has exhibited her work at the Salon in Paris. In France she studied at Grande Chaumier, Colorossi school and was a pupil of M. Colin and M. Gautier. She studied under William Chase in the New York School of Art and under Bryson Burroughs at the New York Art School.

The exhibition at the Casa de Manana was made up of pastel portraits of a number of prominent San Diego people and miniatures of notables of the east and abroad, including portraits of the Countess of Dufferin, London; Mrs. Potter Palmer of Chicago; Mrs. George J. Gould; Mrs. Frederic Hall and baby; Mrs. H. L. Williams; Mrs. Hobart J. Park; Mrs. Evelyn Nesbit Thaw; Mrs. Victor Herbert, and Gheorghe Cargese, all of New York.

Mrs. Trask has given a most interesting course of lectures on "The Drama," both at Casa de Manana and at the Coronado this winter, and Mr. Ewald has presented his fascinating "Opera in Miniature" at his studio for over two years. Many of our new people have heard of him and ask to go. He will surely become "famous" for it at some near future time. He goes to Chicago to direct and produce open air opera this summer.

Portrait by Frances Ames of Mrs. Morrison Hopkins.

Owner and manager of The Casa de Mañana Mrs. Hopkins is an enthusiastic patroness of all things artistic in La Jolla and is in a position to add much to the pleasure of that charming watering place.

Edvard Ewald, originator of the unique L'Opera en Miniature, has for two years brought opera to La Jolla.

A Portrait of Ewald by Francis Ames.

Pastel of Mrs. Julia Trask by Frances Ames.
RECENT BOOKS—REVIEWS

JOHN SARGENT. HIS LIFE AND WORK
By William How Downes. Little Brown and Company

It would be something of a task for any biographer to make a lively story of human interest out of the life of a man, who like Sargent was always available in his conduct, and never did anything but paint. Even at the outset of his career, there were none of the struggles with poverty, family opposition, or states of irritation, unknown to the majority of us, and none of the tragic episodes, which are usually so abundant in the lives of famous artists. Early in his twenties he painted the first picture of his to be hung in the Salon. But no advance was once made by an American; immediately afterward he made distinctive portraits of four members of one family and despite the darts of certain hostile critics, nearly as futile as the pashminas attacking window panes, there followed soon, recognition, reputation and commissions. Talent, genius periphere wisdom, and well-balanced traits of character did the rest.

And so in the case of Sargent, very obviously one who was born with silver in his mouth, as the saying goes, his biographer has written not so much about his personality, as his artistic triumphs and achievements. This role of critical appreciation and interpretation, is indeed a fitting one for Mr. Downes, since for many years he was the art critic on the Boston Transcript, therefore we find his discussion of the painter’s work most instructive, and his opinions worthy of respect and consideration; especially his forecast of Sargent’s pace in the world of art, “below the first rate men, such as Velasquez, Hals, Holbein, Titian and Rembrandt.”

One of the most interesting and fortunate events of Sargent’s life is the volume of portraits, figures, and landscapes. Fully half of the volume is devoted to a pretty comprehensive list of the pictures of every kind, which he ever did, with information briefly given, regarding most of them.

For these reasons, as well as for its quality, the work will prove most welcome to artists, and others interested in artistic achievement of the present period.

FERNANDE

By W. B. Maxwell. Dodd Mead and Company

These are the days when novelists seem so much in life, that they are driven to esoteric expression of it, and a public eager to know what they see, buckles down and acquires a taste for that kind of writing. The result is that the public has at last become important. It is not surprising, therefore, that the kind of fate many readers recognize at once and shudder at; the kind of fate that many others recognize and welcome, that fate which is written, and alluded to, when they say, “What the Gods would destroy; they first make mad;” the kind of fate Flaubert understood, when he washed his hands of Madame Bovary. Pitiless, merciless, excelling, inexorable, horrid old Fate!

But Mr. Maxwell apparently has little confidence in fate. None of us have, for that matter. But we have no alternative: Mr. Maxwell, however bad, and he used it. He snatched away his hero precipitously, although dexterously, from the jaws of impending doom, and just at that time. And so that nice conscientious, generous, chivalrous young man, marries the girl of her choice, and as we leave him in this realm of unexpected bliss, we very strongly feel that both Mr. Maxwell and fate are done with him. That that backbone of his may stiffen up a bit. But after all, such is life; some very estimable people, have backbones made of gelatine.

THE HEART OF ARAYAVARTA

By The Earl of Ronaldshay. Houghton Mifflin Company

This is a very scholarly book, written by a very scholarly man, and probably to be comprehended only by very scholarly men. Mr. Average Reader, if patient and persistent, and keen about knowing a thing or two regarding the unrest in India, may extract some information from the pages of this book. After a trial of one hundred and fifty years of western education, the intellectuals of the Hindu middle class have concluded that such training has fostered a materialism, destructive of the Indian ideals. In order for the country to return to that pristine condition of holiness, and lofty plane of living, these people consider it absolutely essential to rid India of England, bag and bagage, and regard as satiable any means whatever, which tend to aid in that expulsion. The writer, formerly an able and just administrator of affairs in Bombay, a true Britisher to the core, with unquestioning belief in the “white man’s burden,” presents the revolutionary side of the case to show the perturbed and fatigued, dwelling, with a spoil reproach on the methods of framing and the flames of revolt by the use of the old religious tenets. In fact it might seem as if the Indians were perfectly willing and even eager to bite the hand that has fed them.

Something of a result of reading this book, the reader finds himself hoisted to a position on the fence. Doubtless these people are very, very wrong, but at that they are human. And even in the Earl of Ronaldshay’s country, there is a saying, “It is fair in love and war.” Moreover, what citizen of the United States can consider India and the struggle of a people for self-government, however misplaced and imprecise, the question as to the cause of the war itself.

TEMPLE BELLS AND SILK SAILS

By Elizabeth C. Endres. D. Appleton and Company

Travelers returned from China write invaluable books. Even bits of tragedy and squander have color and science, such as appears for instance, in those slum paintings which George Bellows has made from time to time. Perhaps the finest part of the story is the treatment of the subject, respect for the facts, the wild interior of the country, up the Yangtze River, which winds its way among the beetling gorges, towering upward to tremendous peaks. Since ancient times, it has been a route of commerce on exciting travel, of course a country thoroughly threatening, and finally attacked, while shortly afterward, this staunch and luxurious boat was wrecked about on jagged rocks, lying here and there just beneath the surface of the water.

Here upon our lady chronicler, whom by now we have come to regard as a graceful and fragile figure, a damsel out of a Pre-Raphaelite painting, out and swam lustily and vigorously for her life, in the athletic fashion most approved for the modern female, and lived, thank Heaven, to tell us all about it in her smoothly slipping rippling prose.

FROM A BLACK AND WHITE BY SARGENT BY COURTESY OF MRS. C. W. CATE, CARPINTERIA, CALIFORNIA.
Vancouver from the North,
Cabrillo from the South,
Searched her coasts to find a mouth
To unite the East and West, faring forth;
And knew not that their quest
Was ended on this shore;
That here forevermore
Pine and olive, and heather and rose,
Arid desert, and mountain snows,
Make a land of all lands the best—
California, Queen of the West.
—Caroline Hazard

The Garden Club of America will hold its thirteenth Annual meeting in Santa Barbara from April 12 to 16. The delegates arrive by special train, spending Saturday and Sunday in Pasadena. On Monday evening they come to be the guests of the Garden Club of Santa Barbara and Montecito.

Aside from the annual meeting which is to be held at the Montecito Country Club, the days are to be spent out of doors. The visitors will lunch in gardens, have tea under the trees and always and everywhere be asked to look at the flora which can be grown under our peculiar climatic conditions.

The court at Miraflores, the home of Mrs. John Percival Jefferson.
In this out-of-door room—roofed by blue sky—one sits to enjoy the view of mountains and sea.
It is always summer here.
The flowers bloom, the fountain plays and MacMonnies' Bacchante dances through the sunny hours.

The Rose-garden of Mrs. Dr. Witt Parshall where tall Palms decorate the background.
Underneath them rise Foxglove spires and blue Delphiniums. Climbing Roses and standards give color and fragrance.
Alas, the dial's finger counts the hours one spends in this delightful garden!
Mrs. Oakleigh Thorne's winter home is Las Tejas—a series of little gardens forming a delightful whole. The Spanish garden, gay with tiles in walls and floors, is set among Live Oaks. The boyish figure in the center seems a veritable Peter Pan lost in thought. One waits, expectantly, to see him grasp a swaying branch and disappear into the tree-tops.

Mrs. Geo. Choute Kendall has kept her garden, Ilahec, true to its Indian name. Trails wind under Live Oaks and native shrubs clothe the banks—the Lemonade Berry and the blue Ceanothus. Rocky pools bordered by ferns and aquatic plants give a rustic aspect to a garden carefully kept in tune with Nature.

Solana is a house set on a hill and the gardens lie along the slope in the sun.

Solana is the home of Mr. and Mrs. Frederick Peabody, Santa Barbara. Photograph by Collinge.

On this shady seat one may sit to think, to dream, to watch the birds bathe and drink; and to remember that the owners, Mr. and Mrs. Frederick Peabody, have planted and watered much of our up-springing civic life. "Here's rosemary!"

The forecourt at El Elseo—the winter home of Mrs. Edward Lowe. The house looks toward the Palm terrace where choice exotics grow. The formal garden faces the sea.

Beyond it lies a grassy canyon where wildflowers bloom and finches sing in the Sycamores.
Pacific Problems

SUNDAY evening at The Valley Hunt Club after-supper program, the speaker of the evening was Mr. Thomas G. Patten. Introduced by the president of the club, Mr. J. C. Sloane as one who has studied the deeper currents of history, Mr. Patten gave his intensely interested audience a swift survey of the causes which developed Russia from a Mongol race into one of European civilization.

Convincingly the speaker proved his thesis: it is through Russia that the Orient has touched the Occident most vitally and there the old problem which separated the Greek Christian from the Holy Roman Empire must be worked out by moderns.

Thrown back time after time upon herself by physical defeat at the hands of Latin and Anglo-Saxon races, as in the last war through Prussia, the Tartan race still seeks an outlet to warm waters of the Pacific. Therefore the problem of greeting the Orient with modern economics and Christian spirit has become ours of California. Russia is behind China and Japan pushing them toward America.

Referring to a recent article by Judge Gary on business ethics, Mr. Patten showed that war has defeated itself in a civilization which demands that economically the victorious must resuscitate the vanquished or go down with them to defeat. So dependent has this little world become on its own unity of purpose that war between races has become a common enemy. The non-white races have now thrown off the dominating rule of the white race: this was the immediate message of the evening. They stand on their own feet, looking at us with the cruelty of the Cossack and the efficient training of the Prussian, combined with the culture of ages in old China and the commercial instinct of the Japanese.

Across the broad Pacific they look at us out of narrowed eyes. In their hands are weapons of the past and those of the present, and above them floats the banner of the Greek Christian Church! Shall we greet them as brothers or as enemies?

The Blossom Festival

EVER since the world began, the human race has greeted with some sort of festival, the coming of the Spring. With many races it has been a religious festival which gave outlet to the spirit of joyous thanksgiving for the new life which wells up in the earth each year, stirring even the coldest heart. The Pagan felt it, and the Christian has taken possession of it as of God.

On every little hill that mounts beside a little settlement or suburb in the Southland there has been placed a cross, symbol of Christian sacrifice of self for others; and on ever Easter morning throngs from town and city gather below the Cross to worship and adore, to pray or sing or simply gaze upon the Easter sunrise as a symbol of new life, new power and new approach to God. “He is Risen” greets each heart in some form of expression, and since He arose, we too, may be assured that we shall rise from earth to higher spheres of joy and usefulness.

In the north the Spring Festival has taken the form of a gathering to see the flowering trees of Santa Clara Valley overflow like billowing mist across the fertile valley and to sing or to play in joyous phrase as a great multitude rejoicing that again the Spring is here. There is great beauty in the massing of deciduous fruit trees all in bloom at one time and this Festival waits always the day when Beauty is paramount—and yet no less is reverence and prayer and praise established as in the hearts of those who gather there. The founder of the festival, the Rev. “Sunshine” Smith was deeply devout in his ideals, and still believed that all the joy and gladness of this feast of beauty should be the part of Christian faith and ritual.

The poetry of any section expresses the deeper feelings of its people best; and here, in the heart of California her joy of life mingled with religious and spiritual devotion is found in the verse of its native poet.

The old ideas of “pagan joy” and “Christian dolefulness” have disappeared in California and in their stead has come the joyous outpouring of the heart in a united festival of Easter and the Spring.

At Saratoga where the Blossom Festival of California was held March 27 and 28th the wild flowers had their part as well as the flowering trees. Word comes to one who could not be there that the native blossoms Californians all love so dearly had the honor that should always be their due:

In the Hillside Clubhouse the Garden Club held a wild flower exhibition. Mrs. Judge Wallace brought from El Retiro, the memorial cottage and summer home of Clarence Thomas Urmy in Wildwood nearby, two baskets of blossoms from the poet's wild flower garden, which she has kept green and blossoming in her memory. We give below from the flowers of his unpublished book of poetry, extracts of poems which identify the spring and Easter time.

M. U. S.

One Spring More

So many springs have come and red. So many happy springs are dead; But lo, through winter’s open door Comes Flora, bringing one spring more!

—Clarence Urmy.

Easter Flowers

The roses were the first to hear—
The roses trellised to the tomb;Bring roses—hide the marks of spear
And nails that sealed His wretched doom;The lilies were the first to see—The lilies on that Easter morn;Bring lilies—crowned with blossoms be
The Head of Christ was crowned with cruel thorn.

The roses were the first to hear,
The lilies were the first to see—Bring fragrant flowers from far and near
To grace the Easter jubilee;“Rabboni!” be on every tongue,
And every soul the rapture share
Of Mary, as she kneels among
The roses and the lilies fair!

—Clarence Urmy.

Saratoga, California.
July 19, 1858—June 2, 1923.
The Soldier's Garden
April 4, 1917

Winds swing the gate on its half-broken hinges
Over a pathway now matted with weeds.
Stately box borders have wild-carrot fringes,
Mullein and plantain from gypsy-sown seeds.

Roses and ivy have hidden the dial,
Woodbine has covered the seat's ancient stone,
And standing between them, on guard the while,
A sentinel hollyhock watches alone.

Bumblebees boom where the bergamot blazes;
Flycatchers strike sailing gnats in the air;
Butterflies wigwag from white-petaled daisies;
Spiders entangle their webs for a snare:

War!—which is mimic and waged behind hedges
With no one to battle the blighting foe!
The garden's owner—beside a stream's sedges—
Went out to the Fields where the asphodels blow!

Evauna Bowen Bissell.
THE FLINTHURST RIDING CLUB WILL AGAIN SPONSOR AN AMATEUR HORSE SHOW IN MAY, AND AGAIN THE PROCEEDS WILL GO TO THE CHILDREN'S CONValescent LEAGUE, WHICH OPENED A HOME IN LOS ANGELES LAST YEAR. THE OBJECT OF THE HOME IS TO PROVIDE PROPER CARE FOR CHILDREN JUST RELEASED FROM HOSPITALS AND TO SEE THAT THEY HAVE ADEQUATE ATTENTION.

TRAVESTIES AND GOSSIP OF A GREEN ROOM

By ELLEN LEECH

A WAY back in the earliest days of theater going, when the spelling was so delightfully vague and so intrigues the imagination of today, may be found a description of a theater in which a section of it is referred to as a “travezne-house or green room,” proving that beyond a doubt we are following an ancient and time honored custom in holding to and emphasizing this section of our modern theaters.

Of course when the primitive dramas or plays were produced they were not assigned a building at all but were given more often than not in the courtyard of an Inn, whence the retiring room of the actors was most likely to be the green hall surrounding the hostelry. Whether or not this influence of coloring was responsible the fact remains that the premiere green rooms mentioned are alluded to as deriving their names from the tinting of the walls. And we find the personality of these rooms has persisted and the elusive quality of their allure for the public has never waned since the first theater especially constructed for dramatic performances was built in London in 1576 by the actor, James Burbage.

Just how much precedent there may be for dining in the green room is a little vague, but tea, and we may guess, slightly more powerful cups were often passed, but whatever may have been the rule in the green rooms the fact that the audiences regaled themselves with food all down through the ages is an established fact. In case they did not come well supplied with nourishment it was sold them by vendors catering to all kinds of appetites. While this is no longer prevalent with us in a, strictly speaking, theater it is the very life breath, and sustenance of all roof gardens, which may be merely a reversion to the fact that it was in the gallery nearest the roof that eating in our theaters persisted the longest, though generally confined to the consumption of peanuts, the gallery becoming entitled thereby, and probably earning the epithet still, though, due to modern progress, the succulent nuts have shed their shells and now may be purchased from tiller and held by all the audience.

While many of us on a visit to an Oriental theater seem to exist merely as a small island entirely surrounded by a sea of queer exotic delicacies, largely dominated by dried fish.

It matters very little however about the sanction of usage in this matter of dining as the custom adopted by the Pasadena Players of serving a cast dinner in the green room between one afternoon and evening performance of each production has proved such a delightful one. In the less affluent days, when the playhouse functioned less grandly on Fair Oaks avenue, the cast dinners were a part of the social life of the actors but they were given either in private homes, clubs, or occasionally the hotels but in planning the new theater, where every detail is worked out to such perfection, the green room has become a charming salon, a friendly pleasant place where the cast may gossip or criticize, study or relax, as time permits, and where after every performance friends may gather for a word of congratulation,—or just words! Then the room is so charmingly adapted to the service of a dinner to quite a party of people as the two refectory tables, always a part of the furniture of the room may be utilized as tables of honor, with a long central section set up for the occasion. The dinner given in the midst of the season of repertoire last month was especially memorable as the guests of honor were Edith Lynne Mathison, Charles Rann Kennedy, and Edith Gage, who so delighted the community by their productions, “The Admiral” and “The Chastening,” and who after dinner thrilled their auditors by a five minute travesty on the Russian tragedy of today. Mr. Kennedy later voiced his admiration of the work done here and of the encouragement offered to the future of the drama by such earnest and sincere work as Pasadena shows in our Community theater.

The season of repertoire which this dinner punctuated was intended, and provided, for a catholicity of tastes. From a program offering March Hares, Hedda Gabler, The Two Virtues, and Outward Bound, a choice could be made for every mood and all temperaments should have been satisfied. The principals seemed particularly well cast in these productions; Lenore Shanewise’s interpretation of Hedda Gabler was unusually strong, but then the qualities of her Mrs. Wangel were most pleasing. Maurice Wells may not by nature be so temperamental as Geoffrey of the March Hares family but even so we might forgive him—that is, we couldn’t resist his charm. Mrs. Palmer is so delightful in everything it is hard to differentiate.

In all this gossip to and fro, the question of the ultimate supremacy of the theater, it might well be to remember the very old proverb which tells us “It is not the weathercock that changes, it is the wind,” and if we are to believe the reports we have always been glad to find encouraging statements in the press, to hear them from lecture platforms, and to seem to gather them from the air around us, regarding the growth and progress of the drama within the past year or so, but coming right down to the voice of the masses nothing more to the point has been contributed than the opinion voiced by a fellow trolley traveler who, having corralled an auditor in a seatmate and compelled an audience by sheer vocal power, said among many things that the movies might be all right, though paid much too much but as for him he was getting tired of pictures he liked “to hear em say something sometimes, if it ain’t only to swear”—probably still holding fond recollections of “What Price Glory,” and we echo more power to his voice, may his tribe increase and grow in appreciation.

THE COMMUNITY PLAYHOUSE, PASADENA, IS NOT ONLY THE DRAMATIC CENTER BUT IS A POINT OF CONTACT FOR MANY VARIED INTERESTS.
SPORTS—POLO TOURNAMENTS; CHANCEY GOLF

The polo field at Santa Barbara just as the action starts. The Santa Barbara team has been playing remarkable polo this season, and last month won the Pacific Coast open championship, which carries the right to compete in the national championship match at Meadowbrook in September.

A winning foursome at the Huntington Hotel, Pasadena, Henry Newby, E. H. Hicks, of Chicago, G. L. Curtis, Clinton, Iowa, and F. H. Bartlett, Chicago. It may be possible that Mr. Bartlett is responsible for the opening of free public golf schools by Cook County, modeled from the regular school system, while the opportunity to win or lose a $25,000 match may not occur often, the chance makes the course worth while.

Mrs. Dorothy Hill of St. Paul, and William H. Kidston of Chicago, discussing the merits of the Annandale course, which with its added acres offers greater advantages now than ever before.

The Midwick Country Club polo fields were the center of interest during the tournament the last half of March when teams representing Del Monte, Santa Barbara, First Cavalry Division from Ft. Bliss, Eleventh Cavalry from Monterey, two teams from San Mateo, and two teams from Midwick assured a game practically every day.

Polo combines two interests to a gallery of fans—thrilled spectators is a more dignified appellation—the man and the horse, their close relationship, and the evident zest with which the ponies enter the melee, and their frantic efforts to obey the repeated injunction, "Ride him off!"
PLAGIARISM AS A FINE ART

Five nationally known architects were asked to submit entries for the architectural design of the new civic center. The first installment of one of these entries was printed here last week. We will continue the remaining portions, which are very instructive, for a few weeks. The address which was given by William A. Boring, head of the School of Architecture at UCLA, notes: 'Necessary to the project for the design of the new civic center is a study of the various elements which go into the final solution. The design, therefore, is a reflection of the needs and desires of the community it is intended to serve.'

"WHAT IS PRECEDENT DOING TO AMERICAN ARCHITECTURE?"

CONCLUSION OF ADDRESSES

WILLIAM A. BORING

The big tonnage of building in America is not a blessing but a bane. It will be so vitalized only when judicious use of precedent is more widely accepted by the profession. He must have an eye for convenience, he must build for safety, and his impulse is to build as beautifully as his quota of money will allow. But he must also create beauty by logical deduction alone, not from precedent. He is the creator of the sources of inspiration he will be much happier to see in the publications his creations from the future.

Had the elevator been known in Italy in the year 1800 the tall commercial structure would not now be a difficult structure, hitherto, to the project.

Every tried experiment has so far failed to precede a product with uniform windows and perched on a plate glass base, a type which is so popularly loved. It is the only safe look for future generations as precedent. It is, however, a problem which can be solved; a very often solved. The distinguished American architects in it are the elements of a strikingly beautiful expression of architecture.

The new shellon Hotel in New York suggests in a rather rugged way a spirit of design which is most inspiring, and it is one of must not bring to which we lead us to expect beauty in the skyscraper.

We wish to begin the design by logically determining the facts, functions and general disposition of parts; but he should soon feel the great hard facts. At the same time we cannot forget that in the design of design the beauty is logical, and logic is the beauty.

With these as guides we tackle the design. It is not easy to work. Study goes on over study until the entire universe of form has been tried.

We are convinced that this probably would have discouraged even Baldisseri Perruzzi when all of a sudden we see a light. We have an idea! A brand new idea! We make a telling sketch of it and call our partner to admire. He holds it over lights a cigarette, and says, "Well, it might do, but I never did care particularly for the ideas in that book; why don't you look in last Renaissance English language?"

But there is not danger in relying too much for inspiration on what has been done in the good old days when everything had charm! We are satisfied to follow precedent which easily fills the needs instead of searching more earnestly for a design to make each part problem.

Precedent is doing good to American architecture when it brings us back to good taste after the alterations of those newly discovered American styles which we will now name and then. The Lincoln Memorial, the Boston Public Library, the University of Virginia, and the New York Cathedral, while original in design, are founded on the truths laid down in precedent.

Precedent is changing the redwood jigsaw house of California into that semblance of solidity seen in the masonry construction of Italy, Spain and Mexico, and the plan into a logical and luxurious arrangement with court, arcade, and balcony, delightfully picturesque and rambling; the kind of villas with stucco walls and tile roofs we see on the hillsides of Italy.

Precedent is guiding the design of luxurious midwestern houses toward conservative originality which has marked character and beauty, and the broad flat wooded areas available in that fertile country are converted into lovely landscape gardens of a distinct and handsome type. The precedents inherited in the houses and offices of the good architects are leading us back to intelligent disposing of masses, purity of detail and good taste in furnishing the modest dwelling. The public is in sympathy with the work based on precedent. Only well-constructed designs as applied to the actual can be considered a precedent and more and more each year. There was never in the history of the world such activity in building as is going on today, and the never was before such a high average of useful, comfortable and agreeable buildings. As we said before, if architects enjoy comforts denied the king of England will never be a popular domestic home was in the making.

With all the intelligent effort directed toward an architectural laboratory the building industry affords, it seems reasonable to expect and cherish the hope that some day before the coal beds are exhausted and the sun spots turn off the light, the effect of precedent may lose its potency for our guidance, but we must have attained the goal toward which all eyes have been pointed: the beautiful, modern American style of architecture.

APATHY WINS AGAIN

The splendid scheme for our Civic Center, designed by the Architects Association, is never to be realized. Our City Council headed by the Mayor says so, in spite of advertising and the extra cents put into the big traffic and city plan in the United States. The new City Hall is being placed practically under construction of the design of the Allied scheme which will block forever the realization of any really great solution for our greatest civic project. Seventeen percent of the voters in Los Angeles elected the Council to do it. The foundations will be set and the steel frame designed for the proposed great tower for the City Hall, 1500 millions of dollars to support the additional weight of the tower. The City Council has no legal authority to do this. They are not allowed to build the tower to the additional height, and foundations must be in support it will be like the miser's buried treasure: thousands of dollars where no one can use it. The City Hall should also be paid an additional fee for redesigning that portion of the building effected by the elimination of the steel frame.

The ballot is on the ball. The resolution of the City Hall without the adoption of a Civic Center plan.

EXCERPT FROM THE CIRCULAR OF APATHY RELATIVE TO THE PRACTICE OF ARCHITECTURE, ISSUED BY THE A. I. A.

The American Institute of Architects seeking to maintain a high standard of practice and conduct on the part of its members as a safeguard for the public, financial, technical, and aesthetic interests entrusted to them, offers the following advice relative to professional practice:

The profession of architecture calls for men of the highest integrity, business capacity, and artistic ability. The architect is entrusted with financial undertakings in which his honesty of purpose must be above suspicion; he is responsible for his client's credit and his advice must be absolutely disinterested; he is in charge of the client's money and his directions as between client and contractor and must act with entire impartiality; he has moral responsibility to all his colleagues and associates and subordinates; finally, he is engaged in a profession which carries with it grave responsibilities, for which the usual financial responsibilities cannot be properly discharged unless his motives, conduct, and abilities are such as to command the confidence of all.

No set of rules can be framed which will particularize all the duties of the architect in his relations to his client, to contractors, to his professional brethren, and to the public.

GARDEN OF VILLA FALCONEH. FROM A PHOTOGRAPH IN THE CLARK-FAYNE GARDEN STUDIES.

which would guide us to a complete solution of the traffic problem.

There are building problems arising from our modern ways of life for which we find no precedent. When such a problem arises we are cast away in the fog of uncertainty. We go on groping for a precedent. Fog horns all about us are resonating with warnings to be modern, to let construction show us the way, to avoid the dead classic. Then we resolve to go on dead reckoning; we know about mass, about line, about proportion, and classic detail. With these as guides we tackle the design. It is not easy to work. Study goes on over study until the entire universe of form has been tried.

We are convinced that this probably would have discouraged even Baldassari Perruzzi when all of a sudden we see a light. We have an idea! A brand new idea! We make a telling sketch of it and call our partner to admire. He holds it over lights a cigarette, and says, "Well, it might do, but I never did care particularly for the ideas in that book; why don't you look in last Renaissance English language?"

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No set of rules can be framed which will particularize all the duties of the architect in his relations to his client, to contractors, to his professional brethren, and to the public.

GARDEN OF VILLA FALCONEH. FROM A PHOTOGRAPH IN THE CLARK-FAYNE GARDEN STUDIES.
THE ARCHITECTURAL CLUB OF LOS ANGELES
MONTHLY BULLETIN

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WE'VE FOUND A HOME AT LAST

The other day George Hales of John Pavison's office called us on the phone and let us know that both members of the w. k. firm of Gardner-Payne and Company were bursting for a chance to house the Club and the Atelier, on the second story of their building at Seventh and Union. The next morning we went to the president of the Club "stoped by" to look the place over and met Mr. Gardner, Hales didn't stretch the point much, they really want us to come. Gardner is an old Philadelphia T Square Club and Class A' Beaux-Arts man and knows the atmosphere we want. He says we can do anything to the place but burn it down, so we are going to sign a lease joint with the Atelier and hope to have our April meeting there as a house warming.

There will be a large atelier, a smaller room or rooms for life class and etching class, a library, a reading room. The Atelier men are taking on the burden of moving our property to the new location and will fix it up. We hope that many of the club members will contribute sketches or other interesting material that will produce the above mentioned atmosphere.

The following problem will be easy at this location and its accessibility from downtown and from Hollywood by the Sunset Blvd and Vine St. It will be within reach to many fellows. Saturday afternoon, March 20, the first Beaux-Arte esquise was taken in the new quarters. Come in and let us over.

SKETCHING AND LIFE CLASSES

The Club Secretary is now ready to register the names of Club members who are seeking instruction in sketching or life drawing. The plan is to have classes which will meet one or two evenings a week at the new club quarters. The fee will be from fifty cents to a dollar depending on the number registered. Arthur Miller has also indicated his willingness to instruct a class in etching if enough men are interested. Send in your name to C. R. John- son at 420 So. Spring.

NEW MEMBERS

The following new members have been taken into the Club:

If you are employed in an office where there are men who are not members won't you appoint yourself a one-man membership com-

COURT OF THE BOURNE HOUSE, WALLACE NEW, ARCH. KATHERINE BASKFIELD, LANDSCAPE ARCH.

mittee to gather them in? Your Executive Committee is spending a lot of time and effort to make the club more active and interesting than ever before. The minimum budget for the year is between $750.00 and $800.00. With the reduction in club dues now in force, this means that there must be a healthy growth in the club if we are to be a solvent institution at the end of the year. It can easily be done if everyone who believes Los Angeles should have the best architectural club in the country, will help to make it so. Mark you, we didn't say the "largest club," we said the best club.

ARCHITECTURAL EXHIBIT

During the month of April, date to be announced later, there will be held at Barker Brothers galleries, an architectural exhibit of domestic architecture. If present plans go through the hanging will be in charge of the exhibition committee of the Southern California Chapter of the A.I.A. Club members will be asked to submit material so long as they are interested. Send in your name to C. R. Johnson at 420 So. Spring.

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DANA BARTLETT
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"BLAH RELIEF"

Dear Editor:

Like the estimable pen pusher who wrote in your last month a letter with a plan I, too, am an humble draftsman. I am also a member of a struggling Architectural Club and yet it seems as if I am the last struggling writer now. There was a time there for a while when I thought the old thing had gone. But, the new officers have not only announced some policies, but are starting to carry them out. I attended the first meeting under the new president. There were about sixty fellows there. We had some entertainment, a delicious Dutch supper (I learned afterwards that the soup was gone in the Fiji Islands), and a fine talk by Julian Garnes. I was the most entertained at a club meeting for six months. I came to the meeting from a sense of duty to the club, but if all the meetings are going to be like that one, I'll be there every time, and I'm going to bring my gang.

You fellows who have lost interest can take courage from my experience and come, too, and do your bit to get things going.

Yours, Mr. Editor, I get excited up there in that last sentence and forgot I was writing this letter to you and not to that bunch of back-sliding pirates who ought to turn out to Club meetings.

Sincerely, C. W. S.
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THE MOST BEAUTIFUL
CHURCH OF THE YEAR

FREDERICK KENNEDY, Associate Architect with
CARLETON M. WINSLOW, Architect

THE problem of building a beautiful and satisfactory edifice in which to worship was solved by the First Baptist Church of Pasadena by retaining a young, well-trained and competent local architect to represent them in choosing an architect experienced in church building, and to superintend the work. Mr. Frederick Kennedy came to us from MIT at the call of C. I. T. and is the only representative in California architecture who has given us the excellent advice in choosing Mr. Carleton M. Winslow, is published to all in the building itself. The fine tower can be seen from every section of the city and its dominating beauty shames the skyscrapers and gives delight to the multitudes who pass by.

May we not hope that “California Tech” will soon gather together in one course, the evident interest of our best architects and its own splendid engineering equipment to the mutual profit of both professions and the increased beauty of our bridges and our towns? Pasadena certainly needs a School of Architecture.

THE INTERIOR WOODWORK OF THE FIRST BAPTIST CHURCH AT PASADENA

ALTHOUGH our native building materials are cement-stone and clay-products, we shall always use fine woods for finish and interiors. The planing mill of any community is a very vital center and source of inspiration to the home maker; in fact, it is sometimes the only source of design. John Craigroft, head of the binding department at our printer’s, planned and built his own home at odd moments, using his doors and windows he bought at a mill for the basic measures of his original facade. If the doors and window frames were in good proportions and multiples of these dimensions were used throughout the building, he could hardly have selected a safer method of design. His house is doubtless in much better taste than the gin-cracks concocted to catch the weaver of the latest style in bungalows. Styles will change and the gin-cracks be vacant; but good proportions will always be good.

It is therefore of importance that the establishment of the local planing mill and manufacturing company be based on good design and a feeling of responsibility to the community in which it grows up. This feeling is found in the Pasadena Manufacturing Company, established in 1887 and owned by George W. and L. E. McKesson who did most of the interior finish of this church and made the organ case of oak. Their general mill work takes on the excellent design of responsible architects who make the designs and specifications given them and thus the whole community may trust them in the matter of proportions, design, and good taste in fine woodwork and cabinet work. The paneling of quarter-sawn oak superbly fitted and finished, the beautiful doors into the organ loft and Mr. Winslow’s delightful designs throughout the details were executed by this firm. For the wood carving they employed the Innis Brothers, craftsmen trained in their native Scotland, where they did exhibition work in lovely castles and public buildings. The beauty of this work can be seen by visitors to the church, beautiful both inside and out and a benefaction to the town in which it stands.

The making of the doors is an art in itself. This art must be modified to suit the climate and exposure to a southern sun. At the Pasadena Manufacturing plant we were shown doors in the making. Doors that will stand the strong and trying sunlight on the south side of a house. In order to prevent warping and shrinking the doors here made are built up out of the various woods dried and cured to their particular needs. The core is made of strips glued together so that the grain in each piece alternates with the next; and if there is any pulling, each strip will counteract the pull of the one next to it. Thus making a door that in the long experience of this firm is best fitted to stand the elements. Expert workmanship for architects to call upon is here in reliable measure and the layman too may take advantage of it.
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A COURSE IN THE APPRECIATION OF ARCHITECTURE

THE RELATION OF HOUSE TO GARDEN

By Katherine Bashford, Landscape Architect

FORTUNATELY the phrase, “the relation of the house to the garden,” has taken on a new significance. No longer does it conjure up its sister phrase, “the tying of the house to the road.” The architecture of today grows naturally from the soil, springing up with strong, graceful lines that need no blurring base planting to hold them down.

There has been of necessity a revision in the technique of landscape architecture, influenced first by the crystallization of the modern tendencies in architecture, and fostered by the very close cooperation of the architect and the landscape architect.

With the common desire of giving to the client a home possessing all the charms of livableness both inside and out, the architect has fully the necessity of bringing the garden into close relationship with the house, while the landscape architect thinks in terms more architectural and less purely horticultural.

The walled garden, the patio, the living terraces have all made for a closer union meeting ground. And we must realize that the public, in proper places throughout the grounds—indulge in all the delights of color schemes, seasonal effects, and the love of plants for themselves, close to the house itself. However, selecting for type, for texture, for form, putting in his shapes frankly and definitely, always dominated by the keynote of the best in modern architecture—simplicity.

AN OFFER OF FREE DESIGN

Editor’s Note:—The seventh division of Miss Gere’s outline for the The Art of Landscape Architecture is called The Importance of the Garden and has been discussed from the standpoint of the Architect and the landscape architect in March. But the presence of The Garden Club of America—in April 12 to 16 for its Thirtieth Annual Meeting suggested a further discussion and a wider view of the whole subject this month. We therefore present in this month’s article a symposium on this honorable profession of landscape architecture, compiled by the secretary of the A. S. L. A., and contributed to this Course by the California Woman’s Clubs by the Secretary of the Local Chapter, Mr. George D. Hall of the firm of Cook and Hall, Landscape Architects and City Planners.

Mr. Smaymaker’s article continued on these pages teaches by example—better than precept—the difference between the East and the West in gardening.

Miss Katherine Bashford, Landscape Architect, Pasadena, has written a short note on the subject, and her charming gardens, for example those of the Bourne Estate on Ocean Avenue, and the Miss Gere’s “shadow patterns on white walls” as well as what Miss Bashford calls “silhouette planting.”

There are two reasons for the change in the outline as first published. First: There has developed in the minds of many who are studying architecture a desire for knowledge as to the standard of good architecture in the multitudinous erection of small houses.

Mr. Reginald Johnson has promised to give us a continuation of his short article on the February number. Here the architect announces his standard to be the “standard of beauty and line, proportion, texture and color,” which he considers the only standard of criticism.

This standard of good architecture lies behind and is the standard of so-called “styles.” They are founded on it if they are good; they violate it if they are bad. Style changes, but the standard of beauty is constant. In the element of style lies too deep for change, it is the outcome of the growth of civilizations, the outcome of good taste.

We have stopped, therefore, at this point in our program and will study the ordinary domestic residence of the present day. Mr. Reginald Johnson will take up in detail the elements of beauty which may be made to exist in our houses of today. In the near future we shall suggest articles on how to evolve by line and proportion, shadow and sunlight, color and texture in the small or Urban type. Second: Mr. Charles Henry Cheney, whose work at Santa Barbara and at Palos Verdes has made his article on City Planning especially to be desired, will write it during the coming summer and the course as outlined, will be completed within the year.

In pursuance to the concentration of Club Women of California upon the Universal house and its elements that make for beauty we feel that the course is answering a very pressing demand for help that is vitally needed in every residence district and town. This aspect, therefore, is considered the consideration of the beauty which may be realized in a mass of small houses, such that we find all over Los Angeles County in ever increasing numbers.

Let us take Pasadena as an example. In what does its beauty consist? Surely there is no hesitancy in pointing to the residence streets rather than the the shopping district at present.

Miss Mabel Watson, Chairman of the Art Section for the Shakespeare Club of Pasadena is starting a movement in that city to start a continuous exhibit of architect’s small houses in a down-town room and to help in every way to supply good designs for small houses to contractors and builders.

Mr. Clifford Truesdell, Chairman of the Small House Committee of Architects has signified his willingness to co-operate with the Women’s Clubs in this matter.

CALIFORNIA SOUTHLAND offers to do its bit by furnishing free of charge, good architect’s designs to any plan sent in by its subscribers, for a house costing less than five thousand dollars. The plans, made by the prospective builder and the elevations made by the architect’s committee, will be published in the magazine.

The character and situation of the lot for which this house is planned, should accompany the plan. Address California Southland, Pasadena, or call at 305 Braely Bldg., S. Raymond Avenue.
A GARDEN UNDER LATH (Continued from Page 10)
the masses of every kind of bogosan, both the types that grow upward and those that hang from the baskets, the wisteria depending from the eaves, the purples of daturas, and the various kinds of planting materials combine to form a rare sight. A color scheme has been carried out ranging from white to pinks and lavenders, thence into yellows and oranges, and then into reds. A portion of wicker and redwood benches, all of which convey to a feeling of comfort and liveliness. The tea rooms are furnished appropriately in Japanese wicker with some splendid old Chinese teapots and a service house adjacent to the Lath House contains a kitchen fully equipped, even to the Spanish peasant pottery tea-service, napkins, and the like.

An altogether unpredictable pleasure as one enters the "Garden under Lath," on a sunny day, is due to the amazing shadow patterns and effects that lie over the interior. As the sun moves around, it casts these in daily rotation here and there, in bewildering illusion.

THE GARDEN OF THE LATH HOUSE WITH ITS TWO OPEN GARDENS.

LANDSCAPE ARCHITECTURE (Continued from Page 10) a competent landscape architect also, any more than there is any reason why a painter should not do so; but are longs. And the simple fact is that the instances are few in which both fields are well covered. The infrequency of a successful union of these two professions in the same individual is rather surprising, in view of the closeness and frequent overlapping of their fields and the vagueness of the boundary which separates them.

The surprising, notwithstanding the bigness of the range of technical information required for each of the professions. And I believe this infrequency is partly due to a radical difference in the point of view which is normal to the two professions, a difference which is apt to be inborn in different individuals, but which is clearly emphasized and cultivated by differences in the general run of problems which are presented to the architect and the landscape architect respectively.

Normally, the architect deals with materials which he is required to shape into a result that shall be complete and perfect, as it leaves his head—a thing expected to remain thenceforth substantially unchanged until its day is done.

Normally, the landscape architect deals with materials which he is required to shape into a kind of organism that grows and changes, and, with the aid of those who control it, continues for an indefinite time constantly to readapt itself to new factors of its environment. A normal, healthy-minded architect rebels at the necessity of waiting for growth in landscape work. He is impatient to "get his effect" at once, and he wholly fails to grasp that the aim in most landscape work is not a single fixed "effect," conceived as immutable, but in reality only instantaneous. The normal aim is the whole sum of effects, as seen through the whole life history of living design.

THE ARCHITECTURAL RECORD, November 1918, p. 457. The Work of Olmsted Brothers. By John Taylor Boyd, Jr., Part I. The life of Frederick Law Olmsted in landscape architecture what the name of Charles F. McKim means in architecture. For just as the designs of McKim—bold in conception and exquisitely perfected in details—heeded the course of architecture, the recent quick development of twenty-five years, so also over a generation earlier the parks and grounds laid out by Olmsted set standards that are largely the basis for landscape work today.

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LOS ANGELES, CALIFORNIA
The Lotus People

By FAIRFAX PROUDFOOT WALKUP

The oldest display of coquetry in dress is presented by the Sphinx. For some seven thousand years she has been seeking her casque at the world. The folds of the headress are a bit frayed, and the face under the cap is somewhat smeared by time; a mere fleck of paint remains on the right cheek; yet the charm of this mysterious individual persists, and men, even the Caesars and Napoleons, bow low before her.

This recognition is only natural. Egypt has a perennial allure; it is so unescapably true that "age cannot wither her, nor custom stale." She has the distinction of being the oldest country in the world—and the youngest. She is the oldest, since her civilization dates back authentically to 3124 B.C. She is the youngest because, each year, she is re-invigorated, her life essence recharged, by the inundation of the Great River—the "Gift of the Nile". Herodotus called this land, long ago; a gift that is renewed each birthday. Is not this the perpetuity of Youth?

Sir George Rawlinson likened Egypt to a box with a crooked stem. The cap of the flower is the Delta, beading over into the Mediterranean. The stem is the sinuous line of the Nile, without a single tributary branch along its thousand miles of length.

CALIFORNIA SOUTHLAND

The King and Maid of Honor

Photographed from colored sketches by Allain Oates (To be Continued)

Illustrated by M. V. Odes

It is no wonder that the people in this narrow, isolated land were a reserved race, withdrawn unto themselves. It is no wonder that life acquired a distinct outward form, a fixed rule and order. Had not Egypt put on the cerements of immortality when the rest of the world was in swaddling clothes? There is a certain sophistication that comes of being "with yesterday's seven thousand years. It is the unmistakable air of the aristocrat of Time.

To such an aristocrat, freedom or carelessness in person or dress would be distasteful. Tradition gave the standard. Yet this very stability of fashion has a certain freshness. A thing that never changes cannot grow old.

Today, a few weeks may bring in a revolution in the shape of a sleeve or the length of a skirt. In Egypt, style in the days of Cheops the pyramid builder was identical with that of the days of Cleopatra, the Prochyme. Costume was as satisfactory as it was undeviating. Why change what had proved pleasing, simple, and adequate? There is a contentment that comes from long-acquired wisdom. This passive compliance did not, however, prevent their feeling a distinct aesthetic delight in each new manifestation of traditional taste. It is perhaps akin to the arbor with which devotees chant their daily prayers, interminably ad-

The name of the group described are fictitious, to avoid placing the costumes in any one era.

length is bordered with heavy gold fringe. There are two ways of adjusting the skirt. The top can be drawn together, the latter piece being off a half yard apart, taken in hand and twisted, one crossed over the other, and tucked inside. This brings the figure to the front in unrelieved lines. The more precise way—which the princess uses—is to draw the cord which threads the top of the skirt, allowing the folds to fall in front in fine, regular pleats as if goffered. Perhaps the linen is stiffened a bit. After the pleats are adjusted, the cord is passed again around the body and usually knotted in front.

Over the shoulders, a smaller rectangle of the same soft linen is arranged. This rectangle measures about twenty-four by fifty-four inches. The upper corners are twisted until they form a thick cord; then these twisted cords are knotted just below the breast. Thus the material, though a straight rectangle, gives the effect of a draped circular shawl. This is due to the twisting and knotting process—which knacks, with the adjustment of all fullness to the front of the figure, the episcopal and cardinal secrets of all Egyptian toilet. The straight, narrow tunic has no secret adjustment; it simply overlies the collar. 

The princess next chooses the really decorative detail of her costume. This is the wide, stiff, golden wig, with a plait at each side, which can be achieved. It may be made of cotton, linen, or leather; that which the maid fastens (at the back, beneath the wig), is of linen stiff with an intricate pattern of glass beads, precious stones, and gold. Reds, blues, greens and yellows are introduced into the design which is bordered with the popular lotus; yet there is a pleasing smoothness of effect if the collar rests low, over the shawl, hiding the twist of the knot in front.

Bracelets of gold and lapis lazuli, obsidian, chalcedony, and malachite, adorn the slender arms and wrists; while numerous rings—carved, serpents, hieroglyphic seals—cover the fingers and even the thumbs. On the feet are slender sandals of gold cloth with jewelled rosettes. The Egyptians were proud of their finely fashioned feet; "Cinderella and the Glass Slipper" is a favorite story retold over and over again on the tomb scrolls.

The maid, who so attentively serves her mistress dressed in the trim, has a dress very similar to those the princess herself often wears; but the texture of the material is coarser. The maid's gold cloth, owing to the fact that her hands, too, are cruder, arranged in the diagonal stripes which one may see on the tunics of kings in bas-reliefs, is laid over the round. The tunic reaches just below the breast, and is confined by a simple belt, or circlet, around the waist. It is held over the shoulder by one strap, sometimes two. Being a favorite of her mistress, the maid no doubt wears one of her discarded beaded collars.
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CALENDAR

April 4th, 10:45 a.m.—Meeting of the Board of Directors.
April 6th, 12:30 p.m. — Round Table Luncheon. Speaker, Elinor Glenn.
April 12th, 10:30 a.m. — Meeting Day Nursery Committee.
April 13th, 1:45 a.m. — Meeting of the Executive Committee.
April 14th, 10:45 a.m. — Meeting of the Good Samaritan Committee.
April 20th, 10:45 a.m. — Meeting of the Executive Committee.
April 27th, 10:45 a.m. — Meeting of the Executive Committee.
April 28th, 10:30 a.m. — Meeting of the Good Samaritan Committee.

HANCOCK BANNING MEMORIAL
HOSPITAL BED ENDOWMENT

O f a fund to provide hospital beds for those in need of them in the Children's Hospital Society for the endowment in perpetuity of a bed for the tiny ones who will come and go through the years. Following is the report of the Hancock Banning Memorial Committee presented by its Chairman at a special meeting at the Community House, March 2nd.

As you perhaps know, the idea of this Tiny Tim Endowment Fund was conceived by our President, Mrs. Banning, in 1919. Starting in a small way, really just a penny box in the League's offices in the old Coulter Building on South Broadway, Mrs. Banning's great desire was to have a hospital bed for a child at some future date. The sources of revenue have varied—numerous pennies, an occasional gift from an interested friend of Mrs. Banning's, money derived from film locations designated to this fund by the property owners, and through the Alice Elliott Memorial Flower Fund. Through all these seven years, little by little the fund has been growing.

And now the plans of the committee are to make it a perpetual fund, so that in years to come the Assistance League may have as an evidence of their motto “All For Service and Service For All,” numerous hospital beds throughout the city, endowed with one thought in mind the relief of some suffering child.

The Committee's desire is to have this living, growing endowment reach out to relieve the suffering of our little citizeen whom fate has placed in the world without adequate means to strengthen and heal their physical ills. There is no work which demands so much untiring effort as that of healing, saving and encouraging in every way the children, for upon them and their fitness for life our whole future depends.

The League's desire is to have the sources of revenue for the endowment as varied as possible. First, there is the Alice Elliott Memorial Flower Fund. Miss Elliott was the first Recording Secretary of the Assistance League. She gave of herself unsurprisingly, and so at her passing Mrs. Banning proposed as a Memorial to her the following plan, that those who desire to do so could, instead of sending flowers at the time of a friend's passing, make a contribution to the Alice Elliott Memorial Flower Fund, which in turn is placed in the Tiny Tim Hospital Bed Endowment Fund. The Assistance League itself contributed to this fund as a Memorial to our distinguished ex-President, Woodrow Wilson, and as an expression of affection for our Board mother, Mrs. McAdoo.

Another way individuals may give to this fund is through contributions of old silver and silver to the Melting Pot. During the Red Cross Shop days it was my privilege to have charge of the same kind of a melting pot. When I tell you that in eighteen months we turned into some $3000 these bits of silver and gold, you can understand why we are still carrying it on. It is a great satisfaction, I know, to realize that the old mirror back, the useless gold watchcase or jewelry mounting may be turned into a budgade, a bottle of medicine, or a dainty bit of food to ease the day of some dear little sufferer. And then, too, we ask for pennies. The number of pennies accumulated during the years, $6000 and one of us and contributed to this fund will help materially toward the completion of the amount necessary for the endowment of a second bed.

Added to these sources, a substantial amount has come in the form of donations listed in our Film Location Bureau, designating rentals from such locations to the Endowment Fund. Here is a great opportunity for the co-operation of our friends to be of great assistance. First, by allowing their own places to be used as locations, or by securing for us other desirable locations. And now the plan is that this fund shall be contributed by all and who may desire to give it to in memory of a loved one.

Any amount one may desire to give will be gladly accepted and the name enrolled in the fund and in our memory book.

When the privilege was given to you to contribute to this fund and help its completion to the amount of $5,000, our desire was to express our deep affection for our dear Mrs. Banning and her high regard for Mr. Banning, and our sincere friendship for both, by naming the first endowed hospital bed from the Assistance League the “Hancock Banning Memorial.” And then in the bank some $2,000. The rest has been contributed by ninety-five individuals, whose names are here inscribed in our memory book.

Of Mrs. Banning I can say, and I know that you will agree with me, that he came to give, he gave and went again—grace, excellent courtesy, a brightness on the face that is an endowment in itself. No man less proud than he, nor cared for homage less, only that his happiness was the happiness of his memory. "And because he could not be far off from happiness, our gratification is great, that we can carry this happiness to some child by dedicating to his memory a bed in the Children's Hospital of Los Angeles, to be named the “Hancock Banning Memorial.” To know that the first bed endowed by the Assistance League from its Tiny Tim Fund, a part of the League's work so dear to the heart of Mrs. Banning has been dedicated to Mr. Banning, will ever give us all a feeling of high satisfaction.

Respectfully submitted by your committee.

Mrs. Ada Edwards Laughlin, Chairman.
Mr. D. C. MacWatters.
Mr. E. N. Martin.
Mrs. R. A. Shepherd.
Mrs. Roy Jones.
Mrs. Charles Jeffras.
Mrs. James Reed.

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The rolling hills, covered with ancient oaks which stood centuries ago, are becoming dotted with homes in California’s most charming style. Their windows frame mountain, lake, valley and ocean views that are world famous.

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Correspondence is invited and visitors will be welcomed.

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May, 1926

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\nnail through the week.

Music

THE PHILHARMONIC ORCHESTRA
OF LOS ANGELES, W. A. Clark, Jr.,
founder, Walter Henry Rugby, conductor.
The symphony began the seventh orchestral season with the presentation
of Beethoven's Ninth Symphony, at the Shrine Auditorium, last month.
This was a notable annual event, the full orchestra appeared, with a chorus
of two hundred voices.
The soloists included Ponselle:
Alonzo Davis, HelenMarch, EdmundJohnson
and Boyd Baldwin. There is a possibility
that next season the Saturday night con-
certs may be changed to Tuesday nights
in the regular winter series. The advisory
board has an opportunity in this from the regular su-
series, and the known in opinion
in any event the performances will be given on Friday.
The symphony con-
certs for next season are scheduled to open, barring the seasons change of date.
October 22 and 23, continuing two concerts be-
weekly to April 29 and 30. The weekly Sunday afternoon concerts will extend
from October 29 to May 2.

THE LUSKOVSKI TRIO: Calmon Lob-
vari, violin; Nikola Goyan, cello, and
Claro Mireland, pianist, will appear in a
concert at the Ebell Club Auditorium,
Tuesday, May 4.

HOLLYWOOD COMMUNITY ORCHE-
stra, conducted by Jay Flave, and
numbering fifty players, announces a
second concert for May 2.

AUDITORIUM ARTIST SERIES:
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L. Leslie Smith, manager, announces the en-
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Kathryn Melba, coloratura;
Cosmo Calomand, tenor;
Pauline Tietje, soprano;
J. E. Beheim in announcing events
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Thursday evening Artist Concerts, in-
cludes Chaplin's and his company; Russ
Ponnell, as Lord Seville; Gallo-Garcia,
Russian Symphony Choir, Tosca
Seidel, Mina Chanin, Mrs. Jack
Chanin, Nordin Balou, Grunberger, Ian
Kremer, and as alternatives, Mary
Plowe, Russian Symphony, Academic
Ballet, and probably as the Kremer tribe.

HOLLYWOOD BOWL ASSOCIATION
announces the beginning of the fifth season of "Symphonies under the
Star," a dedicatory benefit will be given.
The regular concert season opens July 6. Emil Bohnet will conduct during the first
season. Mr. Henry Wood, who directed the Hollywood Bowl orchestra in four con-
certs, will again be a guest conductor for the third and fourth weeks of the season.
William van Heemstra, is another visit-
ing conductor, who, with Alfred Berti, the
pioneer conductor of the Bowl orchestra,
will close the season. The Bowl concerts,
as in former years, will be held on Tuesday, Thursday, Friday and Sat-

deas evening at 8:30.

THE LUSKOVSKI TRIO: Mr. Mac-
donald Hope, founder, Sylvan Nook
and Illya Freudenthal, give the final toward the eighth season, Los Angeles, April
4. All the concerts of this winter have been most successful and have filled the
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vative audiences.

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AN ESTATE PROOF FACT is that the
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distinct: Ricardofito; the final contests to
take place in Los Angeles, May 14 to 16,
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Mills College, California

The SENIORS of Mills College, California, are presenting as their annual May Festival this year, "The Land of the Vanished People," a theme written by two members of the senior class. The festival will be preceded by a concert of the music of Thursday, May 11, as a part of the Commencement Week program. This particular year Mills was chosen as the competitive theme offers an opportunity for Miss Harriet Schneider of Berkeley and Miss Virginia Brown of "The Land of the Vanished People" scenes about Indian Mythology and Folklore, the latter of which is the subject of the College's annual festival, held on the Mills College campus. The combination of the natural setting on the shores of Lake Aliso, the picturesque setting of the small body of water is surrounded by the lush background and spreading oaks mirrored in the water of the lake. The situ and roads, the brooks, the oak trees, the use of the water itself, make the setting ideal for the performance of the scenes. The performance of the scenes are there are no clouds save the shadow of the statue, which is concealed behind shrubs.

Sixteenth Annual Commencement, April 28
Thursday, April 28, Wednesday—Concert, presentation of Original Compositions by students in Theory of Music, Chamber Concert; interpretation of Classical Composition by a student in Music in the College; Thursday, April 29, Thursday—College Pianists, Federation of College Fraternities; Friday, April 30, Students, alumni, faculty, and trustees of Mills College meet. May 1, Friday—President's Breakfast for the College Fraternities—Class Day Excursions, The Oval; Registration of Alumni—Alumnae—Alumni Association—Mills College Dinner; Hotel Oakland. May 2, Saturday—May Day—Meeting, Toyon Hall; Alumnae Parade, Ovals; Alumnae Luncheon. May 3, Sunday—Mills College Alumni, Senior Picnics, "The Land of the Vanished People." Lunch at Mills College Alumni Hall.

Occidental College

WALTER E. HARTLEY, leading author on the Pacific Coast, as newly announced head of the department of music which is being established at Occidental College, is selecting members of a staff who shall offer a strong course at the Bachelor of Music degree. Professor Hartley, his wife, will assume direction of the Occidental College Schools of Music and Drama, and expects to bring such events to the charming bowl as shall be worthy of the reputation for the verdant-stored open air auditorium.

Occidental College for Men include the institution of the Phi Beta Kappa, Gamma Chapter May 29. The public is invited for the address of Dean Henry E. Hatfield of Harvard University at Alumni Hall in the evening; Faculty Women's College Women's Day May 25; the Junior-Senior banquet May 28 and Memorial Day events at the College Chapel May 30.

Occidental College invited friends to be present at the exercises in commemoration of Founders' Day, April 21. The service of the candle took place in Alumni Hall at 2:30 clock, followed by the Founder's Day address and the announcement of gifts at 3:00 clock. At 4:00 o'clock there was a reception in Killridge Fowler Hall for the alumnae and friends, and at 6:00 o'clock the Founder's Day banquet was given in the common room.

University of Southern California

HERBERT ADAMS GIBSON, better known and writer on international affairs, honorary professor at the Army War College at Washington, D.C., editorial advisor of the Century magazine, and president of the Persia Society of America, is coming to the University of Southern California as a visiting professor for the 1938 Summer Session. His course, "The Reorganization of the Axis from Maximil to Mussolini," is one of the three lecture courses to be conducted this summer by Dr. Gibson, who lived in France 20 years of war and peace negotiations. "The Near East" is a second course to be conducted by Dr. Gibson, and a seminar on "World War III" is to be given by Dr. Gibson. The course is for graduate credit.

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University of California

SOUTHWEST

SAN FRANCISCO MUSIC WEEK, May 2 to 8, will include programs every day and at the Civic Auditorium, while musical events will be held generally throughout the city.

HOLLYWOOD BOWL OPERA will present the summer-symphonic concerts. The Metropolitan Opera, "Com' D'Or," will be presented at the Bowl in a double bill consisting of "Tosca" and "Il Trovatore." "Shanewis," performances will be under the joint direction of the Metropolitan's Nino Martiti and Marcello. "Shanewis," performances will be under the joint direction of the Metropolitan's Nino Martiti and Marcello. "Shanewis," performances will be under the joint direction of the Metropolitan's Nino Martiti and Marcello. "Shanewis," performances will be under the joint direction of the Metropolitan's Nino Martiti and Marcello.

MARCELLE CRAFT, after studying in Europe and singing for several seasons in the Metropolitan, will return to the United States for a concert tour, and will be given a special concert early in April. These members of the Los Angeles Grand Opera Association, trained, directed by Studell and Richard Haasne, are among those of the many chemists in the medical field.

FRIENDS of the Boys Town world tour is at home and has reopened her studio on South Orange seventh, Los Angeles. A new collection of her "emergently illuminated readings" is eagerly anticipated.

THE AMERICAN GUILD OF ORGANISTS will hold its fifth general convention in Buffalo, N. Y., June 1-2. This occasion will be an anniversary of the founding of the Guild.

CHARLES WATKINSDALE's unpublished oratorio, "The Maid of Nazareth," is scheduled for a first production by the senior choir clubs of the Los Angeles High School, about the middle of the month, under the direction of Verena C. Blome.

Pomona College, Claremont

THE MUSIC AND DRAMA PROGRAM for the month of May in Claremont and vicinity will be by the annual Women's Day on May 1 and the presentation of one act of "The Man of Mauny," "The Heated Village," by a cast of over 100 pupils. The recital will be presented in the Greek theater at 4:15 this noon.

On the nights of May 7 and 8 the Pomona College men's club plays its name-come-one, come-all, as a token of appreciation by an organizational of an early California school in which Pio Pico, Indians and early settlers take part. The concert will be given in Bridges Hall at 8:15.

Under the direction of Floyd Brown Polk, nationally known actor and former director of the Artesian Play of Hollywood, Henry IV, and will be presented as the annual Pomona College Shakespearean play at 8:15 p.m., in Bridges Hall of Music, May 11. The play is the sixth number in the Maus and Brian series.

Pomona College symphony orchestra, directed by Ralph Cuneo, presents its only concert on the local campus May 21 at 8 p.m., in Bridges Hall. A number of recitals by music department students and faculty are scheduled for the month on Monday, May 3 and 10, 17, 24, and 31 and on Thursday, May 27. All of the recitals are open to the public and are given in Bridges Hall of Music at 7:45 p.m.

C. C. Evans will play on the Reilleur drum on a program in Holmes Hall at 7:30 on the night of May 8.

Gamma chapter of Phi Beta Kappa will hold its installation and banquet at Pomona College Saturday, May 22.

Whitney Day will be observed on the Pomona College campus Thursday, May 18. Friends of the college student in Whitney will spend the day on the campus visiting classes and hearing from development plans for the institution.

University of California

SOUTHWEST

FRIDAY, APRIL 30, Luther Preus from the Hotel Huntington.
Saturday, May 1, Associated Students assembly with Frederic Ward as the principal speaker.
May 2, "Performances of annual Greek Play in Millikin Administration by Drama class. Auditorium. Admission 25 cents. tickets.
May 3, 8, Associated Student Assembly. East Campus.
May 4, Recital in Music. Hall. University of St. Francis Cathedral, Oakland.
Saturday, May 1, Civic Day Excursions on the new site of the University at Westwood with Dr. Moore speaking and program arranged by drill student's of the graduation class. Presentation of class gift, Tree-planting ceremony, with Frank Hilson, president of class, college, Senior Hall in the evening.
Friday, June 11, The Sixth annual Southern California Commencement. (Approximately 390 graduates.)
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of the work of Jack Wilkinson Smith through May 19. From the 19 to the 24 Frank Thomas will exhibit recent paintings, and from the 24 to June 7, the work of Howard W. Millon will continue our Eastern and Western themes.

**The Artful twenties at the Stendahl Galleries, Ambassador, Los Angeles, offers an opportunity to know the work of this famous American, through his only large and really representative show he has ever held in California published by the Stendahl Galleries co-inincident with the show carried out by the exhibition of the work of Mr. Wendt and makes it a very valuable volume.

**BERNAYS, 5501 West Seventh Street, Los Angeles, is showing the work of Daisy Hughes during the first half of May, while the last half will be given to a Thomas Hart Benton study of the work of Raymond Nunges.**

**The Pictorial Photographers, at least a group of them, exhibited very interesting works through the entire Library in Hollywood recently, showing the unlimited possibilities of the medium and undertaking, with a mind back of that of the famous.**

**AGON KIPPA is planning a return visit to old Mexico to add to his sketchbook and memories in that locale he found so delightful.**

**CLYDE FORSYTHE, accompanied by Mr. and Mrs. John McKim Young for New York for a six-weeks visit.**

**KATHRYN LEIGHTON is making a short visit to New York before planning her vacation trip, which is always filled with work.**

**TENNEY JOHNSTON is at work on the murals which are being done for the Civic Center theater in conjunction with Alon Clark.**

**THE BILTMORE SALON has added an unusually interesting Reminiscence to their collection.**

**HELEN WYDELL, after a six months' stay in Arizona, is again in charge of the galleries of the Biltmore Hotel in Los Angeles.**

**PASADENA ART INSTITUTE, Carnetta Garden, shows a group of portraits of the usual, the work of Pasadenites in one room, another room will be filled with the paintings of Maurice Braun, and Nell Walker Warner will show in another gallery.**

**PHILIP MATZINGER, John Christian Smith, and Jane Perry will exhibit in the remaining rooms, during the month.**

**THE SOCIETY OF SOUTHERN CALIFORNIA has invited members to their opening session, Saturday evening, May 1st, and an exhibit in the Assembly Hall, Eighth Floor, Chamber of Commerce Building, Los Angeles, Twelfth Street between Broadway and Hill, will open Sunday, May 2nd, and will continue through May 22.**

**THE ARTS AND CRAFTS SOCIETY OF SOUTHERN CALIFORNIA, announces the regular monthly Round Table Luncheon which will be held in the Senior Room at the Hotel Wilshire on Monday evenings at 7.30.**

**ANNOUNCEMENTS**

**PASADENA COMMUNITY PLAYERS announce the screening of the spring; May 2 to 8: "A Soul for Mary Jane," a play written and directed by John Christian Anderson. This will be preceded by a reading of the Chinese play, "Amaranth," May 13 to 15; "The Potters," May 16 and 17; a radio broadcast of "South," Saturday only.**

**DR. JAMES A. B. SCHRBER has assumed the directorship of the Southwest Museum. This was preceded by a series of talks and exhibits by Dr. Schiefer and James C. Kipps.**

**ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA announces the regular monthly Round Table Luncheon which will be held in the Senior Room at the Hotel Wilshire on Tuesday, May 4, 1926.**
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No. 77 MAY, 1926 Vol. VIII

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CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.

Subscription price $2.50 per year. $1.25 one half year

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PORTRAITS

BY PHOTOGRAPHY

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THE HISTORIC MERCED

Perhaps no other part of California retains such romance and wealth of tradition as that along the Merced river just where it emerges from the Yosemite Valley. Its first authentic history dates back something less than a century; but in that time it has been fought for, bled for, litigated for, and died for. Today, however, a graveyard quiet—broken only by the rumble of passing trains, and of course the never-ceasing song of the Merced—pervades the seventy miles of canyon where all this excitement took place.

Nurtured by the glaciers and snows of the High Sierra, whose waters find their way into the Yosemite by simply tumbling over the cliffs, some of which are half a mile high, is it any wonder that the Merced enters the outside world with a song on its lips? There is no wild outburst of jubilee as one might expect as it dashes and foams over its rocky bed, but its tones subdued to a minor key fascinate as if by enchantment. And its sprayless foam, sinking back constantly upon itself, but further the impression already gained, that it is the bearer of a secret. It is not very wide, the Merced, nor yet for the most of its course deep. One might traverse its course for long stretches on protruding boulders, without as much as wetting one’s feet. And then again, where the rock walls of some narrow gorge straighten its meandering course, its fascinating light green waters will reach a depth of twenty feet. Its panorama of dun-colored slopes, dotted with the dark-green of black oak, juniper and manzanita, is no longer left solely to wandering prospector or abortive to enjoy, for one can read its history and catch the portent of the Merced’s song, from the train windows in passing.

After having traversed a rolling stretch of country whose olive, fig and grape orchards vary the scene, the river’s course becomes more tortuous. And as we ascend towards its source, little by little its rumble takes on an insistent ring which soon supercedes all other sounds around and you catch yourself listening, listening. The habit becomes fixed with the increasing distance. Presently you are lulled into a state of dreamy repose. Idly you watch the hills crowd down upon the river as if with a protective right. Their tawny sides, bristling with tip-titled angular rocks and sawtooth ridges here and there buttress the stream with perpendicular rock walls that have to be spanned by cable bridges to enable isolated homesteaders to cross. Another turn in the road discloses the fact that these hillsides have been defaced by the hand of man in the more distant past. For scattered over their scarred and battered slopes to the right are old brick chimneys and delapidated mine-workings that breathe an air of ’49. Indeed it was right here along these self-same slopes and rocky gorges that the “Forty-niners,” up to the number of fifteen thousand, were encamped at one time. Today the naked hills hem in a scene fraught with naught but desolation and silence.

Silence, did I say? Why, the whole canyon is peopled with shades of the past! Up and down the old water conduits that parallel the stream for miles along the hillside, they go. Around the dilapidated
mills, sluices and gravel dumps in the river bed, you can see them. And at one poor, old, roofless, windowless shack that still shows signs of having been protected in the heyday of its calling—it was a stronghold for gold—by iron doors and shutters, you glimpse tragedy. 

Pause a moment before its crumbling remains. What hope, joy, despair and utter dearth its very presence must have evoked: in that ghostly tide that surged to and fro from its door, the life history of each individual there is depicted on his face. The self-satisfied rugged miners whose sheer power of will has made them Roman kings, and none the less easily recognized than the ones whose lack of that force has left them failures. And see the contrast between, hent, old man that has just been turned from the bank! Nothing is left for him but to begin again with his pan. Yesterday the world was his; and wife, daughter, mother and the road, are to set forth on the highway to join him. Bah! he is only one of a myriad that now loom up before us; men who lost their all to the camp wolves; the professional gamblers who betted and fated off the hard-working miner.

If you listen now you can also hear the faint echoes of strenuous picks and shovels, coming from down there by the river where dripping, dirty, perspiring forms come and go as though irresistibly drawn by the force of unchecked earthly desires. In their eager search for the yellow flakes of gold, tons of gravel are being sluiced off into the river. Long-toms, cradles, gold-hammers, pans and wing-dams are again requisitioned to their use. Ditches are dug, aqueducts constructed through canyon and gorge, and great streams of water turned into monster flumes to do service in laying bare the bedrock where nature has been generous enough to make it accessible.

What fiery visions, both by day and night, must have lured on this multitude, to have made them dig, sweat and labor as men have seldom labored voluntarily before! What god was this that manifested and caused them to leave home, family and all they held dear and follow him? Was it the same that had lured the Spaniards to these shores? The god that had enticed Balboa to the Pacific, Cortez to Mexico and Pizarro to Peru? Was his this same gleaming aura that had served as a beacon light to explorers and exploiters alike in countries far distant past? It would seem so. And that here again he had chosen to reveal himself in his old alluring form and man had again fallen into the snare. The sordid farce of it all! This man should have sold his very life and all that was dear to him, for a glimpse of that shining noble.

Maybe in this world, where we know nothing happens by chance, this was but one of the Creator's ways of sorting the wheat from the chaff. A fire test of character; a golden mill through which the erudite one was to be tried. Many upon many fell off to the left, the heart-shaking records of '49 revealed. But be it to man's credit in this purifying stage of his career, the right hand was even better represented. For was it not out of this right hand material that God saw fit to found this Golden State? And the Merced, the river of mercy, flows on—murmuring of the heroic past.

THE FIELD OF THE LANDSCAPE ARCHITECT

Quotation taken from speech by Mr. Burnham at dinner given in his honor in the Madison Square Concert Hall on March 25, 1893.

Each of you knows the name and genius of him who stands first in the confidence of American artists, the creator of your own parks and many other city parks. He it is who has been our best adviser and our common mentor. In the highest sense he is the planner of the future. Frederick Law Olmsted, the word of his lips has been to the ground among us since first he joined us some thirty months ago. An artist, he points with lakes and wooded slopes; with lawns and banks and forest-covered hills; with mountain-sides and ocean views. He should stand where I do tonight, not for his deeds of later years alone, but for what his brain has wrought and his pen has taught for half a century.

Reproduced in the May, 1925, issue of The Architectural Forum (p. 285), a portion of the A. I. A. Convention Daily for Wednesday, April 22, 1925. Quotation taken from article entitled "Town Planning and Landscape Exhibits Impressive Feature—Beautiful Examples Shown of This Important Work."

The exposition is rich in its exhibits of what is regarded as landscape architecture proper. No better work in this field has ever been done than that for Boston's park system, work which transformed commonplace areas into a park system of great beauty; other fine work is that done at Graceland Cemetery, Chicago, where landscape architecture has triumphed over the ugliness of a piece of flat Illinois prairie.

ART OUT-OF-DOORS (Mrs. Schuyler Van Rensselaer) (1900 edition).

Chapter: Two Artists, p. 357.

I think that no individual success achieved on these Fair-grounds will be so fruitfully instructive as Mr. Olmsted's. Every visitor will see that, despite the practical character of the enterprise, artists were needed to manage it; he will see that when architectural works are in question the ground-plan is of primary importance; and also that in preparing it the architect requires the help of the landscape-architect. The example set by the organizers of the Fair in employing Mr. Olmsted at the very outset, and the enthusiastic recognition of his help expressed by all the artists of other kinds who have worked at the Fair, ought to bear immediate fruit all over the country, among private owners of small parks, as well as among architects and public officials.


Boston's park system is already famous, being the most complete of any in America. It includes the greatest civic park in the world—that of the Blue Hills, third only to the great Yosemite and Niagara Falls Parks, which are deservedly described as international. Its several parks comprise all the various characteristics of pleasing scenery that Nature can show—forest, seashore, rocky and pastoral hills, and the valleys and banks of four rivers. Within eleven miles of Beacon Hill there are 13,000 acres of parks and twenty-five miles of parkways.

In the design and equipment of public parks and gardens, the most fatal mistake is the failure of municipal authorities to recognize the claims of landscape architecture. I believe I am correct in stating that (speaking for England) our public parks, which contrast so unfavourably with our private gardens, are almost entirely the work of amateurs. Amateur garden-designers have accomplished much and given many useful lessons to the professors of the art, but not without effort, travel, study, and, above all, a genius for fine gardening. Unfortunately, such enthusiasts seldom find employment in laying out public parks.

In this connection it is interesting to note that in the permanent plans for the Hollywood Bowl now being carried out by the Allied Architects Association, this, the highest authority in Los Angeles, has provided for consulting landscape architects in the development of our unique concert hall among the open hills in Hollywood.
THE HOSPITALITY OF THE HUNTINGTON IS SYMBOLIZED BY ITS SUNNY OPEN CHARACTER AND THE BROAD SWEEP OF THE WELL PLANTED HILL.

HEADQUARTERS FOR THE GARDEN CLUB, PASADENA
THE HUNTINGTON HOTEL, CALIFORNIA

WHEN all the tourists in the world have come to California and decided to live there, that favored state will need great hotels. Thus the Huntington, should become acclimated and indigenous has announced its programs for an all-year-round hotel and will remain open all summer.

This, its first summer, will be made especially memorable by the building of a large swimming pool near the tennis courts and the Japanese gardens. New bungalows also are being added for the guests for the coming season; and there is much planning to be done by the resident manager, Mr. Stephen Royce that the only Linnard hotel in Pasadena, may fill its destiny as a center for California sports and gay summer parties for the coteries of young people who find themselves at home in its pleasant ball room and on its terrace.

There is an air of gracious quiet about this hotel which is partly the result of its situation only a few blocks from the center of Oak gardens. Less busy than a down-town hotel, less obvious in its effort to entertain the guests with elaborate programs and parties, the Huntington seems to the Easterners more like the hotels of the Atlantic Coast. All the intricate service and schedule which are the function of its modern hotel, and without apparent effort; and the best cuisine ever established in Pasadena, expertly awaits upon its guests, who know a good cuisine and will come far to show their appreciation of perfection.

Past masters in the art of encouraging the tourist and winter colony, the hotels of southern California have cultivated themselves as all-the-year-round hotels and the Huntington is the last of Pasadena's hotels to make the change. It has long been the favorite of the younger set as well as the restful retreat of the older.

College rooms find its long corridors delightfully commodious and many a beautiful dance has been enjoyed by fraternity and sorority on the excellent floor of its handsome ball rooms.

Each generation has its favorite for tournaments and swimming contests. This year it is the Huntington which at the end of the most successful of these events, will find itself unable to close its doors or like Aladdin's palace to disappear from the limelight.

Cool weather prolongs Pasadena's season; the schools do not close until later. Trees judiciously planted may be moderating the dryness of a semi-tropical climate, and altogether Pasadena, with the Huntington open, will add to its fame the new reputation as a summer resort where horseback riding and mountain hiking via tennis and swimming and motor trips to the beaches making everything all-the-year round as a matter of course.

COLLECTION

Most of the skilled artisans and craftsmen who are employed in this country are men of foreign birth who have had their training on the other side of the Atlantic; ours, our work is being done by a group of soldiers and civilians, who have come here and have given us the fruits of their educational training which they have received abroad. We have passed immigration laws which make it almost impossible at this time to increase this staff of really wonderful artisans, and we are in the position today that unless we provide the facilities and the training to develop young men along these lines, in a few years we will not be able to do as good work as we are accomplishing today, which is not any too meritorious. Progress in America can come only from education. This institution should be so broad in its scope that it will provide not alone paintings and sculpture, but it should show adequate presentations of the various periods of art, interior decoration, textiles, carvings, metal work and all possible lines of art. This is accomplished by the greater museums of Europe, especially so by the Louvre in Paris, where every branch of artistic endeavor has its particular niche.

We cannot expect to approach these larger and older institutions, but we can provide for purposes of study many fine examples representing the real types of painting, sculpture, furniture, etc. It is possible that all the students or architectural students can go abroad to secure the training that they require, and it behoves us to provide for the great mass of people facilities which will permit them to develop in their studies. In many cities, the municipalities, feeling the need of an institution of the character that we are discussing, have provided land and buildings, and even endowments for their proper maintenance and development. I do not know whether that is possible here, but it would be most desirable.

For this reason it is felt that the acquisition of the Stillwell collection will be a start in the right direction.
THE REPORT OF THE GARDEN CLUB MEETING

ERVANNA BOWEN BISSELL

For months Nature lovers have been saying, "Oh, to be in Santa Barbara when April comes! Oh, to be there when the East meets the West in gardens!"

Over three hundred members of the Garden Club of America came together, some from each state, and conquered the fatigue of travel and of preparation by the joy of companionship with each other among new plants and flowers.

The Thirteenth Annual Meeting opened on April 13th with club headquarters at El Mirasol Hotel. After official registration and some committee meetings, the members motored to the cypress garden of Mr. and Mrs. Charles F. Eaton, Rive Rivo, walking from there to see the green theatre in Mrs. H. E. Bothin's Piranthurst.

Luncheon was served under the trees at El Mirasol, the home of Mr. and Mrs. J. J. Mitchell, Jr. It was a barbecue of Spanish food served by Spanish girls in quaint costume. One ate to the sound of Spanish music by Spanish players. A bit of fiesta transplanted from early days.

The Luddington and Gillespie gardens were next visited, driving through Mrs. H. H. Potter's grounds to Casa del Herrero, the new Spanish home and garden of Mr. and Mrs. George F. Steedman. The members all gathered for tea at Pompeian Court, the home of Mrs. Ralph Isham, president of the hostess club, to enjoy its garden and the adjoining one of Mr. and Mrs. Harry K. Eson.

The Annual Dinner was held that evening at the Montecito Country Club. The handsome dining room, with its lofty ceiling, made a stately setting for the tables decorated with tall candles and large clusters of white lilies. The bright gowns of hostesses and guests gave needed color to a charming scene.

In the club drawing room pictures of field flowers were shown. Moving pictures were well named. One set to watch with Mrs. Smith and Mrs. Heberton were open and the visitors passed through to El Cielo, which was so harmonized with almost perfect planting—a garden of vistas, of pictures, wherever you turn.

Leaving Arroyo, the next stop gardens were next visited: Pepper Hill, Miss Gwethalyne Jones' garden of lovely colors and sweeping views. Graham, the native planting of shrubs and wild flowers made by the late David Gray. A walk through the Ryerson garden and then away to tea at Cuesta Linda, Mr. and Mrs. E. Palmer Garst, a garden of national planting. This is a garden for botanists, too, so many rare shrubs and trees grow here. It is a place in which to learn to know and love our native plants.

In Spanish dinner in the patio at El Paseo was a trip to the life of long ago. We, who live here and own all of this spot which eyes can see, were delighted that our

SOLANDRA GRANDIFLORA. THE BEND IN THE ROAD.

SERVING AT THE BARBECUE.

Calyx of Ora

In Eastern flower shows they compete for prizes.

Twice the Secretary of The Garden Club of America, Mrs. Harold L. Pratt has won the gold cup for spring bulb planting.

In our Southland we do not strive for cups; we grow them instead! And grow them by the score, these lovely, Matilija Poppies blooming on the hillside of Serrania. A photograph by B. M. Osborne.

SOLANDRA GRANDIFLORA of tropical climates.

"The Dead in the Room"—Mrs. F. Hilde Kelli's garden of views—spread upon a pergola a gorgeous banquet set of Jamaican gold plate, evidently in honor of the Garden Club of America.
eastern friends loved El Paseo too. Madam Alma Real sang delightfully her songs to the accompaniment of guitars played by Spanish troubadours, and a Spanish dancer added the last ultra note.

Friday morning was left to go wherever one chose and meet for luncheon with Mrs. Edward Lowe at El Eliseo. Jade green tables, spread in the formal garden, decorated with baskets of mixed flowers and surrounded by women in gay sports clothes, made a picture on the green lawn not soon to be forgotten.

The afternoon was spent at Solana, where the Frederick Forrest Peabody's live surrounded by sunshine in a home set on a hill. Mrs. Mary Stewart's garden, Il Brolino, charmed the visitors with its look of old Tuscany—a garden hidden in an orchard. Through the Carrington and Hall gardens, both damaged by our cloud-burst, we went to the Toro canyon home of Mrs. H. F. Knight, where acres of wild flowers and native shrubs looked as if they belonged to the mountains which towered back of them. In Nature's garden we closed the Thirteenth Annual Meeting of the Garden Club of America.

From Pasadena to San Francisco there has arisen a new interest in gardening. Garden owners have viewed their gardens through new eyes— their visitors', seeing beauties and defects unnoticed before. California has three garden clubs affiliated with the national organization: Pasadena, Santa Barbara and Piedmont, with a fourth soon to make a quartet.

The geographical location of these clubs makes it possible for them to contribute something new to the horticultural world. Not by trying to "copy fair our past" as eastern gardeners, but by adapting our former experiences to these Pacific Coast conditions.

Nature has done much for us. We are inclined to take credit for her achievements. The great Apostle's caustic comment to the Galatians: "Ye did . . well, who did hinder you?" might be applied to us as workers in gardens.

Through these pages which lead "Within Garden Gates," we hope in the future to praise ourselves less and by constructive criticism help each other more. We shall say it with pictures—pictures which will suggest improvement and appraise or condemn our garden planning.

The Garden Club of America was especially interested in little gardens cared for by their owners. It is to those who are learning "to garden finely" that this department hopes to make its appeal.

The sight of water in a garden is always refreshing.

The use of water, whether in pools of fountains, should conform to its surroundings.

This pool at Serrania— the home of Mrs. H. F. Knight— lies in the canyon garden.

Wild grasses grow among the rocks. Campanulas and shrubs with their blue petals on the water's rippled surface. The boulders lie where Nature flung them. Man comes only to admire.

This pool is centered from the east terrace and balanced by brick paved walks which converge beyond the flowering parallelogram.

The lines, although hidden by blossoming plants, ever suggest the carefully executed details of an artistic design.

At El Cielito— that "little heaven" of a garden belonging to Mrs. De Witt Parshall—

the pool is delightfully formal, even to its reflections of the palms which tower above the pillars.

At Illahce— the garden of Mrs. George Choate Kendall— the rock-bordered pool has a natural aspect, although the planting shows man's hand. The Italian cypresses and the Japanese Lanterns suggest an artificial treatment which the sedums, the water hyacinths and native plants help to balance.

The pool at Serrania— the home of Mrs. H. F. Knight— lies in the canyon garden.
RECENT BOOKS—REVIEWS

ADORE DAYS
By SARAH BIXBY-SMITH, The Torch Press

Stories of olden times in places where we little delight the imagination of masses of us. Especially is this true here in California, where we never tire of reading accounts of the gorgeous Spanish period, whose glittering brilliance makes us forget entirely that there is a history behind background. Mrs. Bixby-Smith has made this the theme of her pleasant and quiet little volume "Adore Days." with a view to regarding with a most engaging sincerity, her memories of Los Angeles, and its neighborhood, in the fifties and sixties, not so far back indeed, but the striking contrasts between the then and now give us a pleasant form of philosopgy.

This lady's talents are well adapted for this sort of writing, for she has a fine sense of values and a refreshing simplicity. There is a touch of poetry too, in the charming little style, she has made out of the account of her childhood experiences during those long, dreamy, languorous summer days, which she was wont to spend on the ranches Los Cerritos and Los Alamitos, and as a result those attractive old adobes will be, to many a sightseer, who cares for landmarks.

MONDAY MORNING
By PATRICK HAMILTON, Houghton Mifflin Co.

This diverting novel contains an amusing study of the mental processes of an English youth, just setting up in life, and the tale of his adventures in and out of love, the puppy stage. Such enthralling days story fits continuously through his mind, such tower- ing conceits as he constructs, that were he himself not there to fill the void, no hero magnificent enough could be found to fit them. Nevertheless, the reader does a little thinking, in the same sentences and nineties, sub- dued at the woolen aspect lurking beneath a surface undoubtedly rilled with light laurel, the human nature is universal, we know it all too well, it is a reason why the lives of men of genius, furnish us with absorbing interest. For our hero, is only another version of the sensitive and innately noble human soul, crying in the wilderness of commonplace surroundings for the beautiful ideal of his dreams.

THE SUNGAZERS
By HENRY H. KNIBBS, Houghton Mifflin Co.

This extravaganza has an essence so fresh, so buoyant, so virile, that it fairly stirs the reader, metaphorically speaking, to pirouetting on a light fable. Here is the true story of his own, if possible, otherwise spouting those that other folks have made. It is human enough to be "April's here," or the way he does when he hears the eastern bluebird warbling in the spring. All this becomes Mr. Knibbs, in his novel called "The Sunzaizers," has piped a lay in prose, through the medium of a hobo, if you please, and a fine up- standing man, who feels that both pull, and can tell the world about it in verses, filled with the joyous abandon of youthful spirit, and adventures yet to come. There is still another pal, who has a yearning poetic soul, hidden under a fat and middle-aged exterior, which has been enough, than learning—merely, like the most of us. This is Abolus, who has made millions in manufacturing pickles, and has a penchant in writing poems.

These three and all of us, go rolling sportively through those "Great Open Spaces" of the Southwest, Arizona and down into Mexico, in search of adventures, told with a twinkling naïveté, by Bill himself. Read this and renew every ounce of enthusiasm remaining in your system, for it will make even the most confirmed pessimist forget that the world is altogether vile. In fact he will be all for facing forth on the open road to happiness and joy.

SARAH BIXBY-SMITH, AUTHOR OF "ADORE DAYS"

SPRING FICTION
Houghton Mifflin Company

This is the season, when some people like to recapture the romance that is demanded in the summer time, even by the intellectually inclined. From the following list of novels, you may find one admirably suited for passing away some idle hours. Arthur Chapman has written an historical novel about old Fort Laramie and called it "A Pilgrim's Plight." This author has been stealing some of Zane Grey's thunder. "The Deep Sea Mare," by J. A. Bickin describes life around the mining regions of Alabama. His human nature is definitely "oil," but his scenery is good, and his story leaps like a deer from page to page. In the "Fire of Spring," Edward Noble has dealt thoughtfully albeit a trifle ponderously with the deadliest of dead issues, votes for women in England in the period just before the war. It contains an illuminating characterization of those militant females.

HARRY NOYES PRATT, PRESIDENT OF CALIFORNIA WRITERS' CLUB, AND CONTRIBUTOR TO "WEST WINDS"

In his preface to "The Lion's Skin," Mr. Sabatini apologizes for a work he considers immature. He has done worse than this how- ever. It is a tale of England and the Jacob- ies, and has action and the usual color of all his romances. "Mr. Roman," by Valentine Williams, is constructed according to the most rigid formula for mystery tales of adventure. Yet it is entertaining, and moreover has caught genuine atmosphere in its Egyptian scenes, which have much charm. "Herbs and Apples," by Helen Samtyn Hoover, is the tale of a young girl's life done by the fine tooth comedy method, a little of which goes a long way. In "Confident Morning," Arthur Stanwood Pier, while often banal and inane, makes his characters act like well bred people instead of murderers and thieves.

KELLAR'S ANNA RUTH
By ELYSI SINGMASTER, Houghton, Mifflin

Since the days of A. A. Knopf, a supreme mistress of this method of portraying life, women have excelled in it; and Miss Sing- master makes her characters pipe with the calm omnipotence, she controls the affairs of her characters in this story of a small town in Pennsylvania, which is too rich, but dumb, as the focus of attraction. It is done, as smooth as silk, very natural, and makes an absorbing story.

LITERARY LAKES AND OTHER BYWAYS
By ROBERT C. HOLLIWAY, George H. Dorn Co.

In a few of the articles making up this vol- ume, Mr. Holliway might be regarded as lightly literary, since he records an inconsequence fact or two about well known writers. But mostly we call him very practical indeed. Young man for instance, in doubt about his future, might read this brisk and jaunty paper on the publishing of books and decide that somewhere in the honeycomb of departments making up this business, should be the very place for him. Other articles offer still more suggestions for choosing a career, where art for art's sake doesn't count, such as art for bread and butter's sake, or what is better far, cake.

WEST WINDS
By MEMBERS OF THE CALIFORNIA WRITERS' CLUB, EDWARD MACOLM

In coolbrith, in a very graceful and fin- ished foreword to this anthology of verse, tells us that he is a club of "honest" and "delightful" writers, bent on helping others to attain literar- ies less. So generous and kindly a spirit, it might in the very best sense of the word, look with favor upon what this book has to offer in the way of poetry—all short poems, some of whom may well be precious periods. We find them admirably conceived, with an infinite variety of the stuff that dreams are made of, while more or less uniform as to poetic quality, and decided conventionality in form. The uniformity is due- doubtless to careful and expert selection, in order to avoid those sharp contrasts which would detract from the aesthetic enjoyment of the whole.

MAN AND WEATHER
By ALEXANDER McADIE, Harvard Daily

"The best-laid schemes o' mice and men, gang aft agley," is true enough, and many times the rea- son therefor is the weather. And as for putting down the mighty from their midst, and in- vesting or sparing the lesser, is the weather. In "Man and Weather," a clear but brief treatise of this new science of Aerography, Mr. McAdie has called attention to fa- mous instances in history, where weather conditions have changed the course of events.

The weather of course cannot be controlled or altered. Man will do much toward usurping the pow- ers of the Almighty, but as yet he is no more than a plaything. The more he knows by means of what he is learning in Aerography, he is undertaking to foretell weather condi- tions that are not only enough above the weather. Personalities likely to be adversely affected, may be ena- bled to make adequate provision against loss of life and property. We notice in par- ticular a chapter on lighting, how to avoid, as much as possible, the delays caused by bad weather. Aerographers might confer a great benefit here in California, could they devise some method to prevent lightning damage (before flash- ing at oil tanks, the two recent configurations here from this cause having amounted to a loss of about twenty million dollars) And now it has happened for the third time, in a month.

LOUISE MORGRA
THE COLOR PLATES AND THE ART OF JULIAN E. GARNSEY

Out of the widely diversified interests which are gathering together in one unit, there is now a new way in the building trade. No better opportunity could be observed to observe the relation of beauty to building design and construction than was ever offered us. We shall have plenty of time to live with the beauty of this building as we use the books which was placed therein and avail ourselves of its perfect modern appliances; now, we may see it grow.

That beauty is a vital part of construction is shown most emphatically in our buildings of steel and concrete. We may go behind that statement and reiterate today what has been said throughout the history of art—that beauty must exist in the soul, the imagination of the artist before it can be seen on a pedestal before the world.

Concrete, that dark, inert material which in itself has no beauty, can be formed by man to express his highest ideals. And yet, so lacking it is in any intrinsic power to delight the eye, that it offers no help to the incompetent and frankly exposes to the world the vacuity of mind in those who, having no beauty in their souls, essay to build in an avuncular and crowd our cities full of ugliness.

Rising proudly on its pedestal—the old normal school hill—in the center of this city which has just begun to crystalize about its centers of activity, the library of Los Angeles has been called the far west monument to Bernard Goodhue, its architect.

When the scaffolding is removed and the tile-layers have finished their work on the dome, the exterior will be photographed by every good looking camera and every tourist kodak through the years will carry the beauty of its form, the ideas of the architect everywhere.

Concrete, and the uplifting force of steel construction springing up to make an skeleton frame work, these are the bare instruments of mankind's expression and in this age they hold up to view the spirit of the race as it builds.

Seek then for the beauty of this building in its form, its sturdy unity of purpose and its fine scorn of sham and artifice. Never will it pall upon you, but as the years go by, its firm integrity, its intellectually designed and carefully brought out proportions will make a standard so sure and an influence so true that lesser building will be continually discarded and fall away to be replaced by better things as the new generations rise and build.

What shall we expect to find then when we enter during the finishing construction days of this great jewel casket, formed to hold the printed thoughts of our great, conglomerate race history?

No wonder that our young mural painter whose sketch, prepared for the decoration of the great dome is on the cover this month, desired to study most profoundly the architectural design before he essayed to decorate its walls.

Mr. Carleton E. Winslow, associated with Mr. Goodhue in this beautiful building and representative of the firm on this coast is the interpreter, the one to whom we all must turn for a full understanding of the building and its fulfillment of a purpose nobly conceived by the Board of Library Commissioners and the Librarian. When our phone calls are to him, and the architect's designs can thus be presented, we shall relate this, the most important part of the story in detail. Just now we can take only a minor part of Mr. Winslow's interpretation through the decorations which tell his words and the intricacies of his most subtle art. Julian E. Garnsey, born and raised in New York City, and trained in such work on important buildings throughout the country, has for five years made Los Angeles his permanent home. He was chosen in open competition from among six contestants as the one who had best solved the problems presented in the new building.

Mr. Garnsey inherits his talents by direct descent, for he is of the second generation in his chosen profession. He began as a boy of fourteen in the employ of his father, Eimer E. Garnsey, at the Minnesota State Capitol, holding stools for painters who were later to be his own men. In preparation for his life's work, he secured a grounding in the fundamentals of architecture at Harvard University and at the close of the course received the coveted Phi Beta Kappa key. For two years he studied in Paris, Italy, Egypt and Greece, and returned home to assist his father in the decoration of the Wisconsin and Iowa State Capitols, the St. Louis Public Library, New York Custom House, Guaranty Trust Company of New York, and other public and private commissions. After the outbreak of the Great War he was sent to France in 1917, joined the famous First Division, A. E. F., and after two years returned as Captain of Field Artillery. In his button-hole today, he wears the red and green ribbon of the Croix de Guerre. Since coming to Los Angeles Mr. Garnsey has decorated some twenty-five banks, the Automobile Club of Southern California, the Second Church of Christ Scientist, the Standard Oil Building, the Library of Fullerton College, the Bridges Art Museum at San Diego, Mary Pickford's house and other homes, the Fairfax High School Auditorium and the Union Pacific Depot at Ogden, Utah.

Mr. Garnsey is full of enthusiasm for the big job undertaken by him. "A great honor has been paid me," he said, "in this opportunity to assist in beautifying this monumental building, built by and dedicated to the people of Los Angeles."

"My theory of color decoration is not a new one, it is as old as the Pyramids. I believe that decoration of any kind must carry forward the conception which the architect has already expressed in the building. I believe that the line however rich it may be. It must not be a new conception, whatever merit such a new thought might have, because the goal of all engaged in creating a building is to give it life and to add beauty to the life. Therefore the decorative painter's work must seem to be the architect's mind working through the painter's.""The Rotunda will, of course, be of primary importance. Its form is that of a Greek cross, roofed by a vault on pendentives which has twenty-four leaves or facets. This is a particularly handsome form for decoration. My scheme, following closely the architect's thought, will include long rays of silver and gold darting down from a rich central circle. Connecting the rays will be bands of alternate blue and yellow, the blue being dotted with gold stars. Below the rays a field of grey-green and grey-violet, recalling tiles laid in herring bone pattern, will extend to an intricate interlaced border in color and gold which will bind the vault together at the level of the supporting arches. The under sides of these arches and their adjoining barrel-vaults will be covered with interlacing bands and running patterns which will further accentuate their fine architectural effect." Found in a quiet studio in the old Bysson Field, surrounded by color sketches of executed and projected work, Mr. Garnsey made an appointment to show the writer the Mural work now going on in the library itself the following week.

Climbing over the inevitable debris of construction we entered the new building and went first to the central rotunda where the work was going on. High up on the intricate scaffolding the men who are carrying out the scheme were perched, trying different colors and taking directions for changes from Mr. Garnsey, who often uses a megaphone to carry his voice into the great dome interior. Snappy and brilliant are the colors placed so far from the floor of the rotunda; sparkling is the effect caused by that juxtaposition of pure tones, each enhancing the other. In a way the Rotunda born can encompass in such a colossal scheme. Softly all the sparkling colors of the dome decoration melt into the neutral tone of the walls as the eye travels down again to the floor where the tile again takes up the firm placing of tone against tone.

Many devices were thought out to gray the decoration in certain spots so that one sees into the paint and realizes the concrete's massive strength behind it holding up the floors above.

When all is finished and photographs are taken we shall endeavor to give in more detail the historic side of these delightful decorations which Mr. Garnsey has so successfully incorporated in Bertram Goodhue's western monument.
DOWN THE STREET IN SEARCH OF BEAUTY

A DARING thing has been done in Pasadena in the erection of a basilea of pure Spanish type on the main business street. It is the building of the California Security Loan Corporation on Colorado street near Garfield, the secondary axis of Pasadena’s new civic center on the north.

Erected in 1920, this beautiful building will stand as an example of the height of the period in which the desire to restore Spanish art and architecture became paramount in this land which was once called “New Spain.”

New Spain may well be the term applied to our newest architecture in southern California, for this is no expression of the ideas of building brought with them to Pasadena by the Indiana Colony which founded this city on the poppy covered mesa.

No ruins of the Spanish occupation stood where Pasadena now stands. The old mill of the San Gabriel Mission padres, now a charming feature of San Marino is the nearest building. There is, to be sure, an echo of Spain’s nomenclature in the word Pasadena, which tradition says is “Indian.” But we had no “Indians” here when Pasadena was founded fifty years ago excepting those tribes which were taught by the Spanish and whom we now dismiss with the general term “Mexican.” If Pasadena were one of our beautiful names inherited from the Spanish occupation, would it not have been Pasadena, the place of the pass—from the San Gabriel Valley to the San Fernando Mission? Just so we have the names “Pescadero,” place of the fish, “Atascadero,” place of the mud.

But Pasadena’s first half century has passed. Her name and fame are not a part of Spanish history. No more purely American population is found on this continent than that which has just built a Spanish basilica on Colorado Street. It is a flower of our California Renaissance, plucked from the countries colonized by Spain and placed by young California in this far west garden of the Western Reserve.

Wallace Neff, the architect, is a young Pasadena man. I doubt if he has ever been in Spain. The elements of Spanish architecture can be studied on this continent and I know that he has been to Cuba and probably in Mexico. The construction is by the C. P. Day Corporation, as sound as the New England foundation of American Independence can make it, organized and built up by C. P. Day, a Massachusetts man of colonial ancestry and integrity. The men behind the building are the officers of the California Security Loan Corporation, whose object is to build up the city they have for thirty-five years helped to establish. President, Arthur W. Byrne; Vice-President, James Clarke; Secretary-Treasurer, Archibald J. Morris; Assistant Secretaries, B. W. Rankine, and B. M. McDonald; Directors, Oscar Free- man, A. L. Hamilton, Lucius E. Jarvis, Carl P. Hotaling.

When the scaffolding was still standing and the protection to pedestrians hind the lovely facade, we saw the name of the construction engineers and contractors—C. P. Day Corporation, and above it the professional card of the architect—and passed on knowing that something good would be the outcome of that combination. Later, standing in the showrooms of the Tudor shops which forms the Cheesewright Studios across the street, we view of the unveiled monument and recognized what an addition of pure beauty has been given to Pasadena’s down town district. To the artist who built the Cheesewright Studios and who has done so much to introduce beauty into the stern pioneer homes of Pasadena, this artist across the street is pure joy to look at. Consulting decorators, for this building, the Cheesewright Studios have chosen the tile and furnished the interior, cooperating with the architect as only those who know where to find beauty in the archives of the past can do.

The blue tile of the Talavera Importing Company which has its depot in the Cheesewright Studios has, in this building, set the pace in Pasadena for outside and inside work in highly glazed tile. Made in Mexico kilns, these tiles and tile panels are coming to the Talavera Company in constantly increasing shipments as our architects
and finds an echo in the hangings in the directors' room and at the openings above the entrance. Handsome old world designs in the furniture made at the Cheesewright studios make us proud of local craftsmanship and the ceiling of timber proves that art still our own.

The mind of the architect has here unusual opportunity. His beautiful designs for iron grill and appropriate hardware furnish Pasadena a museum of fine workmanship well worth visiting for the study of their beauty alone. Every time you open the iron door to enter notice the design of the door handle and those of the doors at the right. Fitted to the hand it still delights the connoisseur of crafts and makes one ask its origin. West and Company at 15 South Raymond Avenue are architects' hardware men distinctively and designs by our leading architects often greet the eyes of those who, enjoying the game of picking out their own hardware go there for the large stock of patterns from which to choose. The beautiful hanging lamps and lanterns were executed by Wilkinson-Scott, the hardware is West's.

CALIFORNIA has published few books; here are markets in far away. But when the book lover comes to California sans his favorite library and sans winter evenings to read in, California will publish a book expressly for him.

The host of the Garden Club of America, when they entered Arcady at Montecito presented each member with a beautiful record of the flowers and shrubs of that lovely bit of California; and for their delectation also their Pacific Coast correspondent published a book of Santa Barbara Gardens which will be treasured both East and West.

Flowers of unperishable beauty grace each chapter as the author, Evanna Bowen Bissell walks with the reader in stately measure through these Montecito and Santa Barbara gardens. Each is the garden of a friend beloved for some trait or characteristic; each calls out from the author a loving comment or quaint memory. The illustrations are selected with great care and supplement well the charm and delightful arrangement.

(California from Santa Barbara and Montecito Gardens, by Evanna Bowen Bissell. Praise of the Schramm Printing Studio, Inc., Santa Barbara.)
Marriage

At their monthly round-table luncheon, the members and guests of the Assistance League of Southern California were treated to a talk on marriage by Elnor Glynn. Presented by Mrs. William de Mille, mistress of the Roundtable, who has just returned from a visit to England, Mrs. Glynn was introduced as the mother of two lovely young English matrons whom Mrs. de Mille praised as models of our best modern civilization. Good mothers, training their children in the best manner and methods that the world today has to offer, themselves athletic, rosy and rougest, they take their place in the best trained nation of modern times, and make their own intellectual contributions to the world as well.

Elnor Glynn rose to speak to those leading women of Los Angeles in no flippant mood. What she had to say took but a few moments, but was packed with the wisdom of a woman who has seen the world and has stored her mind with the results of clear thinking. Calmly she looked out of wise eyes upon her alert audience in that upper room. Calmly she considered her subject. She did not drool of lowly and forlorn affinity. She spoke like a Britisher on the institution of Marriage, which, she said, has, for its existing reason the perpetuation of the race.

From this standpoint she analyzed man as endowed with certain impulses and characteristics which the woman of today should understand and meet with intelligence. "Man is attracted through the eye, woman by sentiment," said this wise mother of daughters. The essential urge which is placed in human life to further its continuance is found in the man.

If not endowed with such desire to perpetuate her kind, woman is endowed to preserve and control the kind of a race she shall bring forth in the future. Hers is the intellectual privilege of calm study and direction. The speaker's distinctive contribution to the thought of the day was this deliberate assumption that modern, trained woman-kind is capable of meeting the problems connected with marriage and finding a way to preserve it in general as well as in each individual case. She must realize that it is harder for a man to have an eye single to one woman than it is for man to be true to one room she has surrendered with her endowment of sentiment. She must know that the work of preserving the nobility of marriage, individually and collectively, is hers primarily—if not publicly. She should ask no questions, but should apply her whole intellect to the work of finding a way out of her false position wherever man has failed to do it for her.

The Ethics of Advertising

Some months ago we were inspired to repeat a conviction which is one of the foundation stones of this journal and has been expressed in its pages many times. Space and the Garden Club's coming crowding it out, but recent stirrings in the heart of the world's business have brought it to the top of the barrel again, and here it is:

Between the seller and the buyer, two classes of people to whom advertising is of use, per se, there has grown up a profession of advertising service, having its own ethics; and a trade called "publishing."

Thus, Old, and honored as the profession of publishing has become in the hands of such people as the MacMillans, the Putnams and the Danas, it has no strict board of control in America and is weighted down by its own muddy skirts where it has misused its income from advertising. To countless associations and organizations the advertisers are asked for stringent rules in the Post Office Department, which guards the gate to circulation and distribution; and the selling of space under false pretenses is forbidden and legally controlled in all cases of publications entered as second-class matter at the Post Office. But what of the thousands of personal "publishers" who have set up for themselves and who offer their wares to the unwary buyers of space in their personal house organs? Their name is legion.

They pester the merchants; they press their way into every office; they dissipate the advertising funds of every great house which fears to antagonize its best customer in the guise of a solicitor. They promise that which they cannot deliver—the patronage of the small group they assume to represent. They are jobbers taking the money of the advertiser and handing it to the printer who leaves for them a small commission on which to live or for their pet charity. In contradiction to the professional advertising counselor who has his client and who knows the whole field of journalism and the distribution of every legitimate publication in it, these jobbers have absolutely nothing of service to offer the merchant. They are either working exclusively for themselves or are asking the merchants to pay the printing bills of some group publication utterly uninteresting to the general public and therefore as personal a thing as their church or club house, their new hats or their Christmas presents. They form an unnecessary group of people who are using advertising and degrading its use as a medium between those who have something to sell and those who wish to find it. If they could be swept off the earth in one moment advertising would not suffer as a profession and merchants would lose no sales.

Roadside Advertising

Untidy roadsides, added to butchered hillside, have so ruined the view from our local boulevards that we may well study what other states are doing in this matter. Considered opposition to the roadside advertising abuse is developing in various parts of the United States according to "Old Spanish Trail" officials. That organization has a Department of Beautification with Mrs. Henry Drought at the head, and the advertising nuisance is one of their points of attack. Sixteen truckloads of signs have been removed from the Old Spanish Trail between San Antonio and Boerne, and that road now offers a welcome relief from the irritating medley of sniper's signs on fences and trees. The billboards on private property still offend the traveler but. Old Spanish Trail officials state, properly owners are agreed to keep billboards off their lands. Mrs. F. W. Sorell of San Antonio is the chairman of the local County Council and Mrs. J. T. Smith, chairman, committee on advertising signs. With them in the work are numerous other active women. The highway officials helped in removing the roadsides signs. The work is built up sentiment, they personally called on numerous property owners and obtained signed authorizations to remove signs from private lands.

San Antonio officials fell in step and thousands of signs along the city streets were removed. "Within a few minutes we would have a truckload of them," the inspector in charge stated. San Antonio has an ordinance requiring a $15,000 bond and a license for erecting signs and this ordinance, it is stated, will hereafter be enforced. Helotes, a settlement of four buildings, 17 miles from San Antonio, caught the spirit and organized a community club with about forty members from the surrounding country and cleared signs from six miles of road and are still busy at that and other improvements, for the spirit of improvement seems to follow naturally after clearing the roadsides of the advertising nuisance.

According to a bulletin from Old Spanish Trail Headquarters, nearly 2,000 signs have been removed this season from the Adirondack Park, New York, thanks to a new law and active committees. In Massachusetts a constitutional amendment is pending which would carry the laws, as in other states, the powers of the proposals submitted, reads: "Advertising on public ways, in public places and on private property within public view may be regulated and restricted by law." Massachusetts now licenses billboards from year to year. The owners pay for preliminary examinations, and pay $50.00 annual license. The cities are authorized to pass local ordinances for further regulations not in conflict with state regulations. So effective is this proving, it is reported
very few licenses are being taken out, and that billboard men have already allowed permits to elapse for some 3,000 billboards. The right to license or tax billboards has been held proper because the advertising derives its value from the premises on which they are set up. It is true that building regulations, zoning regulations and regulations against nuisances on private property are in force and that regulating billboards is no different in principle. Massachusetts bases her licensing of billboards on the established law that nuisances on private property may be corrected or abated.

In Minnesota signs valued at millions of dollars were torn down pursuant to a law of 1923 authorizing the highway commission to clear the roadways. It was stated 100 billboards were found on one section of 10 miles—an average of 10 to the mile. The committee of the Minnesota Federated Women's Clubs made this significant statement to the Legislature: "Signboards mar the State's beauty; they are a menace to public safety; their owners do not pay taxes commensurate with their incomes; they are state beneficiaries, because without state highways they would have to go out of business; they tend to lower neighboring property values; they show a light and airless blight on buildings in congested districts, and increase fire hazards."

It is said the Kansas City Merchants' Association secured the co-operation of their own merchants to take billboards down. Ohio reports signs and even rural mail-boxes largely removed from the roadways. Connecticut fixes a fine up to $50,000 and 6 months in jail for putting signs on private property without consent or on the public roads, and requires a license for signs of more than four square feet on private property.

Paris has recently invoked the ancient Code Napoleon to restrict electric signs in the Place de l'Opera, and cablegrams state French Senators of the Basque and the Norman coast counties had introduced bills modeled on the Massachusetts law to protect their beauty spots. The municipalities control billboards within city limits in England, France, and also some South American countries, but it seems the highways and countryside of Europe so often commented on for their beauty are now threatened with desecration. The Youth's Companion says many big concerns in England have abandoned billboard advertising because public sentiment was against it and "that their gain in good will was immediate."

Burton Holmes is authority for the statement that Italian scenery is kept free from disfigurement by billboard advertising, a barrier and a danger. A Boston newspaper, quite correctly, the billboards and signs offend more people than they please, and harm rather than help promote sales. The Dallas News says France started the habit of tree planting and beautifying about the time Columbus discovered America, while Americans have recklessly destroyed trees and now threaten to make the roads an "intercity alley between two walls of billboards."

The General Federation of Women's Clubs representing 5,000,000 women have their national committees working for the abolishment of the abuse. In Texas at the recent State Federation meeting representing 50,000 women, action was taken to proceed actively against the abuse.


Over forty organizations throughout the United States are now co-operating to restrict outdoor advertising. The Old Spanish Trail is the first highway organization to organize definitely for highway beautification. Other highway organizations have followed with similar movements. In 1923 the women met with the Old Spanish Trail Convention at New Orleans and planned that this should be the women's work while the men were building the roads. Numerous committees of women, state organizations and local councils along the Old Spanish Trail are now developing the work. New Orleans organized a Planning and Zoning Commission and proceeded at once against the billboards and the candidates for office who plastered trees and fences with their political placards. Clearing the road sides is a first and necessary step to an attractive road and street.

A survey of advertising laws and restrictions throughout the United States has been made by this Old Spanish Trail Department of Beautification. "Some states," according to H. B. Ayres, the O. S. T. Managing Director, "make it a misdemeanor to put signs within the roadway, some have passed laws the past two years, but effective laws and removals from private property are just getting started. Several states have given the highway commissions power to remove billboards from private property where by obstructing the view they are likely to cause accident. A number of states report agitation increasing for stronger laws. When it is recognized these signboards derive all their value from the travel on the roads that are costing the people millions of dollars the right to tax them, license them, or abolish them must be granted. Engineers give the best that is in them to lay out these new roads for scenic beauty; the money is spent that the people may enjoy that beauty; the billboard people must not be allowed to spoil the purposes of this big investment. Highways of beauty will never be possible until this advertising nuisance is stopped."

Finding God—Within Us

MANY followers of Jesus and many critics of His teachings have conceived that the character derived from Him is a stunted and truncated type which flings itself away in self-abandoning and self-scorning altruism. The fact is, on the contrary, that the paradox of sacrifice indicates the only way of deliverance from the stunted and truncated life. Nothing shuts in a life and shuts out satisfaction and joy like the self-considering temper and the self-centered aim. Such a life, though it may seem to itself self-developing, is in fact self-deceived. Instead of growing richer in its resources, it finds itself growing poorer. The more it cultivates itself, the more sterile it grows.

What, then, is my duty, cries out, in grave perplexity, this life which finds itself rent by opposing motives—to develop myself, or to deny myself; to hear the command of Jesus bidding me invest my talents prudently, or to hear His other command bidding me sell all I have, take up my cross and follow? Jesus meets the issue with His paradox of sacrifice. There is, He teaches, no such schism in life between gain and loss, self-cultivation and self-sacrifice, the finding of life and the losing of it. The field of duty-doing is not a battlefield where duties to one's self extend to duties to others; it is a field where human life like other living things is growing; and growth by its very nature, means transmission, expansion, the giving of the root to the stalk; and of the stalk to the flower—a loss which is gain and a death which is life. In short, when Jesus announces the paradox that to save life is to lose it, and that to lose it is to save it, He is transferring to conduct the general law which the process of Nature had disclosed to His observant eye.
C A L I F O R N I A  S O U T H L A N D

THE JUNIOR LEAGUE AND ITS WORK AT LOS ANGELES IN THE HOME FOR CONVALESCENT CHILDREN

The half of the world which is being referred to as the younger generation, in at times rather disagreeable tones, has been accused of many things, with faults and foibles in words of one and many syllables but to few of them is has the sin of idleness been ascribed. In fact their over-powering energy seems to be the source of the most of their follies. But when this same energy is well applied it has accomplished marvels, and one of these while accomplishments is the Junior League, which, formed in New York about twenty-five years ago for the assistance of the less fortunate half of the world, now sponsors groups of young women throughout the country, each carrying through some plan for the benefit of humanity.

In Los Angeles the League for Convalescent Children, organized just a year ago was formed along the same lines as the New York organization with the intention of ultimately becoming a part of the Junior League, which ambition has now been realized to much the gratification of each member, as it is an honor not easily attained. Up to this time California has had only two branches of the Junior League, one in San Francisco and one in Santa Barbara, as the applicants must show the value of the work they are doing, and the young women composing the group must be representative of the best the community has to offer.

When a city has grown to the unbelievable extent of Los Angeles within a period of years inadequate to such growth, there must necessarily be home ends in many directions, which often means families in need of assistance, of children suffering for the lack of attention. Sensing this need the work of the Los Angeles League was the establishment and maintenance of a home where children might be received and cared for, upon their dismissal from a hospital, through the period of convalescence, as many homes could not offer the proper care for the children either through ignorance or frequently because the mother was away from home earning a living for the family.

The organization was formed with thirty-five members, who secured the house in Los Angeles at Lucas and Ingraham streets and fitted it up for the care of fifteen children, which is all the size of the house will permit and for this reason each member is now bending every effort toward the realization of a larger home.

The energy of these debutantes and young matrons did not merely create the home in its entirety but keeps it going and supports it. A home to house fifteen children, each requiring attention in its growing towards health, necessarily demands the service of many pairs of hands but in this case the only paid hands are those of the nurse and cook. The latter supplies the bodily sustenance for the small inmates, the nurse watches the diet, the temper,
SPORTS FOR THE DEVOTE AND THE CASUAL

WITH THE CLOSE OF THE TOURNAMENT AT CORONADO POLO RECEDES INTO THE DISTANCE ON THE SPORTS HORIZON BUT WILL AGAIN TAKE ITS PLACE IN THE SUN, WITH THE OPENING OF THE NATIONAL CHAMPIONSHIP MATCHES AT MEADOWBROOK NEXT SEPTEMBER

SPORTS! Rarely has there been a season when sport offered so much of interest to the innocent bystander. Polo, as the season shortened, was the outstanding interest up to the concluding tournament at Coronado, where the First Cavalry from Fort Bliss, Texas, won the Junior Championship cup, again proving the wisdom of the Government in making an appropriation to cover the expense of the Army and Navy teams.

On practically every golf course the gallery followed favorites through tournaments, and read with interest the outcome of heralded foursomes. Several of the golf clubs followed a suggestion that the clubs as a whole play tournaments, not merely a few picked players but the entire membership. And as if to show how far this community idea may spread, almost simultaneously a foreign dispatch announced the return of a very old type of sport in Russia. This being nothing more than a trial of strength—a boxing or wrestling match on a large scale—where in whole villages engage in a battle of force against another village, a selected body of picked men proceed against an equal number of rivals and the result is accepted as final, at least for a year. Fists are the only weapons and the Marquess of Queensbury rules are woefully disregarded, the marquis probably being a stranger.

The tennis tournaments have closely followed one another, the interest rising to highest pitch with the tourney in France, when our Helen Wills met the French champion, Suzanne Lenglen. Another long distance yachting race will claim attention next month. The San Pedro-Honolulu race calls to the deep-sea sportman of the Coast and at least twelve boats have answered.

In the midst of all these sporting events some statistician rises to remark that the only realm of sport in which women have risen to pre-eminence is that of the water; she has gained an equality with the male swimmer and bids fair to outdistance him. Proving, probably, that they are true daughters of Neptune, expropriated mermaids, as they would surely refuse to be known as fish, poor or otherwise. All sportmen know that the fishing season is now open but perhaps they don't all know that Coronado offers a sport known as sighting,

THE TIVA,” OWNED BY C. W. STOSK, AND FLYING THE ENSIGN OF THE SAN DIEGO YACHT CLUB, WILL MAKE THE LONG TRIP TO HAWAII IN THE SAN PEDRO-HONOLULU RACE, LEAVING THE BREAKWATER AT SAN PEDRO AT NOON, JUNE 12

strength—seeking, you might say, snitching the smell. Those small, silvery denizens of the sea come in on the sands in shoals as if anxious to become naturalized at certain seasons, then discovering too late the uncharitableness of the world, in a flurry of mind and matter make every effort to return to the deep. This attainment is rendered more difficult by the humans which infest the beach in an effort to detain

THE PLEASANT COURTS AT HOTEL DEL CORONADO ARE ALWAYS POPULAR WITH THE YOUNG VISITORS. RIGHT TO LEFT: MISS DOROTHY HOUXTON, MISS DORIS OSMUN. SITTING: MISS CATHERINE GUTHRIE, MISS WINIFRED PARKER, MISS EVELYN SAMPL, MISS SARI ALLEN AND MISS VALERIE TRIMMER, OF GLENDALE

them for a beach supper or an early breakfast in which they will participate as insiders. But they never accept the invitation willingly, and it is an agile seeker who secures a sufficient quantity. For which reason it is listed as a sport, and one which offers the guests of the Hotel del Coronado yet another novelty to add to their list of unusual pleasures enjoyed in this ever delightful hotel.

FOLLOWING A GAME AT THE CORONADO COUNTRY CLUB IS A PLEASURE SCENICALLY AS WELL AS A SPORTING EVENT. THIS DELIGHTFUL COURSE EXTENDS FROM SAN DIEGO BAY ALONG THE SPANISH RIFT TO THE PACIFIC. IN THE BACKGROUND MAY BE SEEN A MASQUERADE AND THE TOWER OF THE ADMINISTRATION BUILDING OF THE NAVAL AIR STATION ON NORTH ISLAND. PHOTOGRAPHS BY TAYLOR STUDIO

The tennis tournaments have closely followed one another, the interest rising to highest pitch with the tourney in France, when our Helen Wills met the French champion, Suzanne Lenglen. Another long distance yachting race will claim attention next month. The San Pedro-Honolulu race calls to the deep-sea sportman of the Coast and at least twelve boats have answered.
SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

HAROLD O. SEXSMITH, Editor

THE CIVIC CENTER

The citizens of Los Angeles are not yet aware of the fact that we are not building our new City Hall in conformity with any adopted Civic Center Plan. The County has adopted the Allied Architects Plan which was endorsed by this Chapter but the City Council has refused to consider this or any other plan. The City Hall is being placed where a few commissioners and the mayor want it placed and Los Angeles is to repeat the stupid blunder that was committed in the plans of other cities that have built their civic buildings hit and miss without conformity to any scheme. The newspapers are all talking about our new Civic Center but we have none until the County and the City come to some agreement as to the placing of the buildings in the area set aside for that purpose. The discussion as to the height of the new City Hall is a very secondary question compared to the proper placing of that building so that it may have an adequate setting and be made to harmonize with the great plan for the entire group.

The Architects for the City Hall will design a beautiful building of which we will all be proud but unless it finds its proper place in a well planned group it will only increase a hundred fold the difficulties of future city planners who will have to deal with the obstructions presented by the construction and circulation problem being made through the shortsightedness and selfishness of our present布置. Suppose we consider our general habit and judge how, in other relationships, it might be regarded.

Rising from a new and obvious defects as a mode of argument. It seldom is convincing. But sometimes, it awakens reflection as clearly as it does in the analogous cases of architecture and painting, architecture and sculpture, music or poetry, close enough to impress us with a proper sense of what freedom in architectural design might be like.

PLAGIARISM AS A FINE ART

Five nationally known architects were asked to name, if possible, the precedent on which they had based the design of a particular building. Southland has already printed two of these addresses in this bulletin and as they have grouped much interesting material under the heading of those designing interest on the trend of American architecture, we herewith print the first installment of the paper by S. B. Wilcox which was classed as the progressive eclectic of the five men. Professor Wilcox is now in charge of the department of architecture at the University of Oregon. He is a Pacific coast architect who has lived many years in Seattle. This will lend an especial interest to his words.

What is the Use of Precedent Doing to American Architecture?

Discussion of architectural precedent—which use or misuse, has gone merrily on since time out of mind. If it be futile to expect that it will ever end, at least one may hope that architectural design may sometime more certainly justify the one and suffer less from the other. Such outright copying of others’ work, in whole or in part, as American architects do, would condemn its perpetrators as plagiarists, were it paralleled in other forms of art. Yet the practice wins high praise, and beggars a rational answer to the part that it plays. Notorious lacks interest in its results. Even mild objection to it seems to stir apprehension in the minds of those who condone it, and unfailing reason to distrust the use of motives and details invented, or copied in turn, by architects of other periods of the world.

Architecture and the profession of architecture would, I believe, be greatly gratified, if not equally, and in greater popular interest if this apprehension were quieted—if the work of an architect who deny the authority of formal precedent, was judged with sympathy; if it might be thought to aim for the same goal as that of their critics—that goal which is pleasing form, proper use of materials, fitness of ornament, harmony of color, appropriate scale, dignity, simplicity, and convincing character.

I know of none who disregard precedent in its purest sense, and I have not felt that it has not felt and been inspired by the beauty of the great architecture of the past, nor of that of alien races; none that has not sought the secret of fair proportions, delicacy, power, unity, quaintness or grandeur, and has not striven to vitalize his own work with those qualities—but in such a way that they shall speak of his own time, rather than of ages past.

They have courage, who undertake a new expression, which, since unfamiliar, they are aware is little likely to be gladly received by those with whom popularly accepted judgments customarily rest. They support a great purpose, who, recognizing "the simple force of need as an element of beauty," attempt an architecture that will, as they think, more truly speak, if not more beautifully, interpret our own thoughts and aspirations.

Perhaps, a free and easy borrowing from other’s work does more accurately point our present bent. We find little time in which to perfect our deeds. We are slaves to haste and imitation, and strangely confuse the superlative with superiority. We seem to admire big things, swift things, loud things, elaborate things. That, after all, may be an unconscious expression of our national genius, whereas any other practice may be but prophecy of a changing spirit. Suppose we consider our general habit and judge how, in other relationships, it might be regarded.

Rising from a new and obvious defects as a mode of argument. It seldom is convincing. But sometimes, it awakens reflection as clearly as it does in the analogous cases of architecture and painting, architecture and sculpture, music or poetry, close enough to impress us with a proper sense of what freedom in architectural design might be like.

SOUTHERN FRONT OF THE CALIFORNIA SECURITY LOAN CORPORATION RECENTLY BUILT ON COLORADO STREET NEAR GARYFIELD, PASADENA. "WALACE NEFF, ARCHITECT. THE PHOTOGRAPH AND OTHERS OF THE SAME BUILDING ON PAGES 14 AND 15 ARE BY ALBERT HILLER, PASADENA."

Would not one more apt be found in a field of creative effort hedged about by limitations similar to those which surround architectural design? The limitations inherent in the nature of the product.

Architecture, unlike painting, sculpture, music and poetry, seeks an aesthetic expression of a practical condition. Whatever the limitations of materials used in forms of art other than architecture, the artist is bound by none other, external to himself. His art is an expression of emotion, calculated to awaken an emotional response. But while architecture may awaken an emotional response, it must give expression to a practical idea—must solve a practical problem—must meet requirements of a utility. To arrest attention, even where habit has not already dulled preception, an analogy taken from a fresh held—one where the elements of utility would be discussed precedent as applied to architectural design may be more likely. For the purpose, propose the analogy of the automobile.

At the time when the automobile manufacturer—unconsciously, no doubt—was holding fast to precedent. He was producing the "horseless carriage" after the pattern of the old buggy. Much difficulty had been met in adapting it to mechanical power, as the speaker has reason to suspect, before the authority would take him to ride in one of the first "marvels of the age" brought into the State of Vermont. The engine—steam—was hot in the seat, and apprehension was felt, when flashing along country roads at the terrifying rate of twenty miles an hour, lest the newfangled affair blow up. Frequent examinations were made to see that the "plug had not been pulled"—a cause of some undiscovered properties, high temperatures.

Manufacturers, however, almost immediately became aware of the abrogation of harboring difficulties of their own making, by clinging to precedent in the matter of vehicular form. They ceased attempts to adjust mechanical conveniences and conveniences in existing types of vehicles and proceeded to build automobiles of shapes that would better accommodate them. They let form follow the essential functions of the new vehicle—a motor receptacle and a passenger conveyance. They produced new types of vehicles to meet changing conditions of life.

These designs were set from just criticism, and improvement in motor design accounted for a large part of the public's interest, whereas in architecture, the pleasant, the practical, the automobile has been no less surprising. In large measure, it has become an aesthetic expression of a practical condition.

To be Continued in the June Bulletin

THE PAWSHOP, CITY OF MEXICO. ONE OF A LARGE COLLECTION OF MEXICAN PHOTOGRAPHS TAKEN BY OSCAR MADER IN MEXICO MANY YEARS AGO. SOME OF THEM APPEARED IN SOUTHLAND IN THE ISSUE OF OCT.-NOV., 1919.
We are happy to announce the election of the following men to membership in the Club. We bid them a most cordial welcome and hope that some one of the Club's activities will be found congenial to them so that they may have a chance to do their part in the Club's upbuilding.

C. K. Hazen
Maurice Trajet
George C. Snyder
James M. Hitchcock
Austin Whistley
Sam S. Neighbors
Robert H. Wiese
Kemper Noland
Donald B. Worster
Don W. Bair

Please remember that the dues of the Club have been reduced to five dollars which includes the Southland. May you know any who ought to be signed up go after them. We are planning to offer a water cooled ruling pen to the fellow who gets the most new members.

FISHING WITH A LONG LINE

The March number of the Forum Magazine contains the most surprising collection of small houses from Southern California. A former saloon keeper and at present, "City Builder" has broken into the architectural sanctum and, under the name of a professor of architecture at the University of Illinois who acts as sponsor, he has several of his choicest "one every sixty minutes" variety published with full discretion. Ye Gods how long must we stand this? Dear March! I'm look at the March Forum and finish this tale for me. My heart is too full to go on. Only a Henry Davis could do it justice.

"BLAH RELIEF"
The following is the third installment under the above heading. We passed up one month because no one in the Club seemed to have any steam to let off. Or perhaps if they did have, they were a little timid about having their comments classified "Blah." Well, anyhow here is one from the Club president. He doesn't seem to care how he class his remarks just so he has a chance to make them.

Dear Overworked Editor:

In a few moments of respite from pushing the Master Draftsman (Eldorado) may I help you and incidentally myself and the Executive Committee of the Club by writing a short letter to the Club members who haven't yet waked up to the fact that they are missing some good times by refusing or neglecting or failing to give the Club their support.

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The Executive Committee has a vision of bigger things for the Club than have ever been attempted but they are unwilling to start them until they feel the strength of the membership behind them. Eighty men turned out for the meeting at the Johnathan Club. It was a fine meeting with plenty of pep in the program, thanks to Paul Williams and the office of John Austin, but there should have been at least 125 present. Are we setting too high a standard? We don't think so.

I seek this opportunity to thank the fellows present for the fine manner in which they came through with their half dollars on the assessment to cover the debt inherited by the present administration of the Club. With this money and the kind offer of our host of the evening we are now clear of all incumbrances and you fellows who were not assessed can breathe easier, or if your conscience hurts, you can forward your four bits to the treasurer. I've never been present when he turned down any money.

I feel that the success of the Club for the year mainly or less depends upon the April meeting which is to be held April 27, after this letter goes to press. The meeting is to be held in the house of Mr. and Mrs. Whittlesey at Eight and Union. We will know after that meeting whether the Executive Committee made a mistake or not in providing a real home for the Club activities. Committees to help run the new quarters and the new activities will now be appointed. There was no need of a committee until there was something for a Committee. The meeting will work when he is asked to do a job we will make a success of this thing in spite of the pessimists who have been saying it couldn't be done.

Sincerely,
H. O. SEXTSMITH
CLASS IN ARCHITECTURAL RENDERING AND WATER COLOR

This bulletin is beginning to sound like the announcement of subjects for a young ladies seminary course but we can't help it. We are going to give you a chance no to say that "there is no use in being a club member anyway, they never do anything" F. Tolles Chamberlin, well, why should we say any more? Anyhow he has agreed to take a class of Club members in the above named subject and about two days after this notice appears there is going to be a waiting list. The class will cost the same as the others we have named above. Some of you are probably asking why all this educational activity? There are a lot of fellows who want to raise the standard of their work and who can't afford to go to college. Why shouldn't the Club help them if it can. That is what it is for. If you fellows will back us we will make this one of the best architectural night schools in the country.

THE LIFE CLASS HAS STARTED

At our last club meeting the president announced that a life class would be started at the Club quarters as soon as twenty men were registered to take the work. The list was filled within a week, which is an indication that many fellows have just been waiting for someone to "start something." The class met the instructor Mr. Hamilton Wolf on Thursday evening, April 15, at the Atelier smoker at which time Mr. Wolf outlined the plan of work for the class and announced that it would meet Tuesdays and Thursdays from seven to nine. The class will be limited to twenty Club members and the fee will be fifty cents a night. A waiting list has already been started and any men who are interested are advised to apply at once either to the Secretary of the Club or to either Massier of the Atelier.

Mr. Wolf is an artist of some prominence. He was at one time for several years head of the department of painting at the University of Washington and is now teaching in the Chouinard School of Arts. He has just returned from a trip to tour of painting and sketching in out of the way places. In his portfolios are some charming studies made in northern Africa and in the South Sea Islands. He doesn't know it yet but we are going to ask him to exhibit some of them at the Club one night during a week beginning May tenth. We are sure that Mr. Wolf's class is going to be a popular one with Club members and that his consent to help us will mean much toward the upbuilding of the Club.

CLASS IN STRUCTURAL MECHANICS

Last month we announced that arrangements were being completed for the starting of a class in mechanics. We are now privileged to announce that this class will be under the instruction of Mr. J. W. Ludlow, former Port Engineer at the Los Angeles Harbor. Mr. Ludlow is now professor of Engineering at the University of Southern California. The fee for this class will be fifty cents for each hour class. It is planned to meet twice a week. The problems will be intensely practical being confined largely to the direct application of engineering theory to the every day problems of office practice. About six men have already registered for this class without any publicity being given to it. The class will start as soon as the list is complete.

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CALIFORNIA SOUTHLAND

KEEPING THE GOOSE THAT LAYS THE GOLDEN EGGS

By THERESA HOMET PATTERSON

At West Lake Park I was tossing some bread to the ducks, when Lady Mallards walked out and took it first hand. Looking about for the men of the family I found them with birds tucked under wings stuffed and baking on the bank. Two Mallards swam up within my reach, when each dipped his bill and flipped the water and kept repeating much as the wrestlers sprinkle salt on their small area. The Pelican then came into center stage, looking as much like a camel as a bird. He pounded the water with his great wings seeking us like a gypsy. He shook his tail and then lifting his wings high, fanned the air. With bill open wide enough to swallow the moon there was a demonstration of neck contortions. The act finished, he humped himself to show white Swan seeing a moving picture machine swan right over with matchless grace and poise and honored me by eating from my hand.

The Muscovy which, like the white Pekins, are domesticated, are identified by the scarlet in which the eyes are set extending down onto the nose. They, with the Mallards, nest around the lakes.

The White Pekin wears a coquetish curl—a matrimonial furobel which passes with the emotion. The Baldpate has a broad green band on side of head in contrast to the Pintail which has a white band extending up from the breast. The Coot, which has a white black and white choker running under the chin and ending over his ears, Think of having his Majesty unfrayed. Why can't we have more places before it is too late where this diminishing race of wild ducks and geese can be safe and lose their fear? A hunter who had hunted sixty ducks in one day said, there was no limit where he hunted—they wanted to get rid of them.

Conclusions drawn from a single feeding ground would be misleading. To find more birds than formerly in a locality would not mean that that species was increasing. They are being driven from old hunting grounds by increasing population, and often by the needless drainage of lakes and marshes. New maps show that seven thousand lakes, rivers, and streams have disappeared in this country, due largely to the destruction of our forests. As our water supply depends upon the trees, so trees depend upon birds for their life. Gene Stratton Porter made a bet that a tree could not live two years without birds. Two trees were screened in April, and on July 4 neither tree had a leaf left, all devoured by the unchecked increase of their enemies

It would be interesting to know just what takes place in a duck's mind, led by that Divine instinct to return to certain locations, when finding the lake it left has disappeared or the rushes in which it is ready to nest are pure. It might be akin to that of the French refugees returning after the war to desolation. The home instinct in birds and animals is strong that the animal's cravings from nostalgia. Like Californians and unlike the birds we build a new house, but do not change the locality, we are handier than proven, unless forced to do so by conditions.

In destroying locations we are not simply robbing the birds but robbing ourselves of a source of happiness and health. One of our scientific function is the preservation of birds as a care for illness. He claims they have a psychic effect. It would be a hardened soul who would not respond to the expression of joy in birds' songs, their grace and lightness and absorbing ways. To listen to their music is to throw open the windows, will find few nesting sites if southern California keeps the present pace. How much our highways will lose when he vacates to a meadow dedicated to the larks every few miles, as an investment yielding the largest returns in optimism and cheer.

The parks, to attract many of the birds, must be kept wild, or planted after nature's plan, that they may have hiding and nesting places. It is such parks that satisfy us as well as the birds; for we, "We are all of us at times hermits at heart." Not since the days of George Washington's youth can man be divided. Do not forget in Friendship Forum we fried our bacon to the tune of Jenny Wren. But this lovely wind nodd had to be improved, and the hollow tree in which the wren had nested had to be cut; the grape vines on which the boys and girls swung were taken down; the old sycamore that leaned low so the children could scamper up and down its trunk was taken away. The bushes and vines that came out close so that the birds hadn't far to venture for crumbs from our table—they grew cut; the path which was so secluded, winding; the cool green shrubbery and ferns, will hereafter have such sentiment as is furnished by wild oaks, and the thicket by the stream where the hermit thrush found hiding is a past occurrence. A man who was working there was pleased with the improvement and hadn't noticed the ferns he was transplanting.

Every garden can be a miniature bird preserve, if it is provided with water and such plants that they suffer from our most ornamental ones as will furnish feed, shelter and nesting sites. A brush pile with vines over it serves as the birch garden. Deed to the birds a mass and they will repay you in the coin of health and happiness.

Birding is a sport that is right to the door or window, or it will lead afield, giving all the exercise of golf following the desire in form, identifying the song of searching for the nest so wisely concealed. It is a great game sufficiently thrilling without gambling.
A DELIGHTFUL GROUP OF HOUSES, SET AROUND A LITTLE COURT LIKE A VILLAGE. ALL DESIGNED BY J. WILMER HERSHEY, PASADENA, CALIF.

BUILDING BEAUTY INTO BUSINESS

Groups of houses giving unity to a suburb or a little neighborhood in the development of our new western cities form a profitable kind of investment if they fill a real want. Our astute realtor knows this and also the kind of client he must satisfy. Wise indeed is he if he also realizes that while styles may change and pass, beauty is universal and will never grow out of date but will increase in value as the population grows in appreciation of good architecture. There is much leisure in California for study; and the women's clubs of the state have taken up the appreciation of art and architecture as a serious course. Inadequate homes, badly built and lacking in good proportions will no longer satisfy and builders must seek better designs or learn the rules of good proportion themselves as did the master builders of colonial times. Meanwhile when we find houses that besides being well built and practical give pleasure to the eye because of the sheer beauty of their design, we seek the architects who designed them and limit our patronage to those who can put beauty into buildings whether it be a home, an office building or a shop.

A HANSDOME APARTMENT HOUSE DESIGNED BY J. WILMER HERSHEY.

THE WA-WAN CLUB, HISTORY AND LANDMARKS

[Part of a talk given by (Mrs. W. H.) Jessie Calhoun Anderson, at Wa-Wan Club History and Landmarks Program.]

It seems to be the fashion to announce some startling discovery in the personal records of George Washington. Many dreadful unjust things have been said about him by lovers of wickedness, but up to this time, I do not know of his being accused of going to a moving picture show and taking his wife and her friends. But two items in his private ledger prove this to have been the case. They are: "For taking ladies to ye Microcosm, $1.8," and "For taking ladies to ye Microcosm, $1.4."

The Microcosm exhibited, as advertised in the New York Gazette, "an amazing variety of moving figures, and scenes, diversified with natural beauties, operations of art, of human employments and diversions, all passing as in real life."

It was built by the late ingenious Mr. Henry Bridges of London; who, having received the approbation and applause of the Royal Society, and afterwards made considerable additions and improvements, so that the whole, being now completely finished, is humbly offered to the curiosity of this city, as a performance which has been the admiration of every spectator, and proved itself by its singular perfections, the most instructive as well as entertaining piece of work in Europe. Its outward structure is a most beautiful piece of much complicated workmanship, composition of architecture, sculpture, and painting.

A HANDSOME APARTMENT HOUSE DESIGNED BY J. WILMER HERSHEY.

A DOUBLE HOUSE AS GOOD LOOKING AS A PRIVATE HOME.

THE INWARD CONTENTS ARE AS JUDICIOUSLY ADAPTED TO GRATIFY THE EAR AND EYE AND UNDERSTANDING.

Shows all the celestial phenomena, the nine muses, Orpheus in the forest, a carpenter's yard with various branches of the trade, a delightful grove wherein are birds flying and many other motions.

And lastly, is shown the whole machine in motion, when upwards of 1200 wheels and pinions are in motion at once. And during the whole performance, it plays several pieces of music on the organ and other instruments, both single and in concert, in a very elegant manner.

Tis hoped, as the machine cannot be moved without a very considerable expense, and loss of time, and its purpose stay here very short, that gentlemen and ladies will be as expedient as convenient.

The art and craft of moving pictures waited for over a century and a half, the inventions of photography, electrical appliances, and the celluloid film reel, for development, and is only last year over nearly two hundred years, beginning to take up again, the idea which the "ingenious Mr. Henry Bridges of London" originated, of the delightful and manifold possibilities of moving pictures as a method in education; to quote his own words: "the most instructive as well as entertaining."
MEMORIES OF MUSICIANS

By J. K. Senea

Radiant memories of last season are still with her—even those who have brought laughter as well as rapture; Ponselle, superb vocally, but lacking in taste and the finer sensibilities; and the accomplished Huppel, whose small, delicious speaking voice, addressed to her adorers in gentile rephrase, and delicate farewells, one still can hear—almost a fairy's voice, like the silveriest little bell. Amongst this year's radiant memories will be Elly Nye, whose husband, William van Hoogstraten, conducts the Portland Symphony Orchestra. The fair, simple and deeply interesting woman, Elizabeth Nye, whose statues of its pioneers and soldiers are the pride of New York, was descended from Marshal Ney, "next to Napoleon the most heroic figure of his time." When it was necessary for Elly Nye to trace her descent as clearly, it is ye' so strongly suggested by her art and personality that one is almost believing to believe it true. Of this great and splendid lineage one would expect characters of originality and strength, impetuosity and boldness. These indeed seemed the qualities of Elly Nye's art when I heard her in New York a few years ago, not long after her first coming to America. Remembrance of the audience's instant response and surrender, and of the great hall seemed to fill her with joy of eager happiness, has made her brief name ever since associate of the spirit of joy.

The afternoon came from outside, and all over the city's lovely ruined hills, rainclouds came the comforting knowledge that this artist the audience's sympathy was of far more important than its size. Aware of our delight, the she was yet able to change.

The world within and without began swiftly and blissfully to change. What was narrow and petty in oneself—this was sheer joy, was intolerant and fastidious dissolved in genial warmth and love. She came to know, was as profoundly part of life as the morning Shad-owing and thinly stirring in the sad, empty spaces were there not listening, appreciating spirits? One pitied those absent ones—trivially amused; immersed in the spirit-de- vasting pages of the Sunday newspapers—deprived of their bright happiness!...

The great heart of the music that is burning to be expressed! Her words... was not the waiting soul of beauty satisfied? Through the dull air of that concert hall streamed not the eternal affirmation of Art to man's doubting spirit?... Diviner destinies. Instead he curing this little life—something that seems to be true.

New delight came after the close—riches heaped on riches!—with the revealed personality of the artist. A joyous ar; a smile full of warm liking for her fellows; and, in the momentarily, in the effusive, tender, instinctive, eye, a deep heart—stirring sweetness. In that moment still wrapped in the transfiguring radiance of her music, mingling genius with a purely human loveliness, and so twice blest us, she seemed indeed amongst the most beautiful human beings one had encountered.

One likes to imagine that this quality of endearingness may be also part of her her-itage. The face of Marshal Ney, the idol of his countrymen, has more charm that of Napoleon's other great Marshals—at least as their portraitists saw them. And Schopenhauer, whose bust she modelled, said of the young Elisabeth Nye, great niece of the mare-chal, that she was "lovable."

PORTAIT OF MRS. EUGENE B. WILLIAMS OF SOUTH PASADENA, BY MAX WIEZKOR.

drifted. Inside, the sight of a half empty auditorium drowned anticipatory pleasure in acute sympathy for the artist. One felt miserably ashamed of Los Angeles, until one per- spected oneself that apart from lately flooded streets, and Sunday afternoon inertia, there must have been deficiency in preparation, and consequent unawareness of their good fortune that kept the people away. Over the stage a meager cold top light shone bleakly on the back curtain's chilly clouds and dispirited shapes, down to the hard greyness of the floor, whereon obtruded an uneasily chair arrayed in cushions. There were no warming footlights. Though indeed one did not desire the crimson glare that bent to portions of Gibson's voice, there was an appearance of the acutest stage of sunburn. From the orchestra roof, its arching gold unlighted, danced irrelevantly the little ventilator stream- ers, their trivial flutterings always out of time with the music. Surveying that blank memory came of a New York debut. The stage very softly lit; shadow-diffused spaces; the light falling nicely on the player's green-blue draperies, and edging in gold and brown wildness of her hair.

The hearts of those present seemed to go out to Elly Nye in their welcome. Somehow...
EL ENCANTO—ENCHANTMENT

From the hills behind Santa Barbara the eye leks down across the expanse of white walls and red roofs, holds its gaze a moment in an attempt to pierce the veil which lightly shrouds the channel islands, and then loses itself utterly in the blue sea of forgetfulness, the blue Pacific, stretching from the shores of Eden to the edge of the world. Lost in a world of blue—a Cereless world that devours the sight until the eye is wearied from giving. Various, dated, exhausted, from the edge of the world the eye returns, wave by wave, from trough to crest, from crest to trough, to be caught at last by a white cupped hand and cast back to the sands of Eden. The sands glitter in the glare of the sun, the breakers attack and retreat, attack and retreat, the islands shimmer and weave new veils of sunbeams and mist, and the blue Pacific, like a great chord from an organ, rolls away and away toward the rim of the cup, to the shores of Oblivion, where no eye may ever follow. No eye but the eye of the mind, and that in its fantastic flight finds on the shores of Oblivion only discarded dreams and nameless memories—memories of green hills and eucalyptus groves, of darting birds and nodding flowers, of enchanted gardens in the hills of Santa Barbara.

As we climb toward the end of a winding road up into those hills behind Santa Barbara we come to El Encanto, where we loose our fancies and leave them free to wander where they will. Off they go to the ends of the earth, plying into forgotten corners, climbing crumbling stairs, only to return at last, one by one, and settle down there beside us in that garden of enchantment. Enchantment! That sprightly but elusive lady who is ever just beyond our reach—beckoning, calling, luring us irresistibly on, ever promising to wait for us just over the brow of the next hill. We top the hill, but we are never quite fast enough, for the lady is gone, leaving only her jeweled footprints, and the echo of her passing. Yet, with each succeeding hill, the grass is a little greener, the trees a little more friendly, the silence a little softer. Some spots she passes quickly, in others, she lingers, wandering softly about, weaving her spell of gossamer fantasy. Into the air she tosses the dust of idle daydreams, and on the grass she sprinkles the potion of blissful sleep. Of the sunbeams she fashions a golden canopy, and rain-drops filtering through become molten silver. Under the spell, the birds forget to scold and remember only their songs. Even the crickets chirp in tune.

Great eucalyptus trees draw long and shadowy finger-prints across a golden canopy, beneath which Dame Enchantment rests. Little brown cottages are scattered about her, but they cannot frighten her away; for they are hidden from her sight by the deep-plied scent of flowers. Secure, at peace, she dreams away the softly-spoken hours, caught and held in the spell of her own weaving. El Encanto!

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FOR THE TABLE OF THE BRIDE
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A COURSE IN THE APPRECIATION OF ARCHITECTURE

OUR subject for this month is town planning, leaving the subject of city planning for another time. For the small town or subdivision is more within our scope than is the planning or rather re-planning of Los Angeles and other large cities which have been built on the old checkerboard plan, without thought of contours or convenience, or economic value of land.

The trained landscape architect is prepared to do this within a short time. He has studied the cities of the world; he knows what modern engineering can do; his job is to take all the knowledge which has been gained by the experience and mistakes of the past and to use that expert knowledge in preventing mistakes in the future.

The accompanying plan gives more lots to the acre, more value to the surrounding territory and invaluably more value to each home site because it looks the disadvantages of an industrial site squarely in the face, parks the power line district, leaves ample grounds for schools and pleasure parks and gives to every little homesite the advantages of boulevards set at an angle and all the other elements of beauty afforded by the most expensive suburban tracts.

The unit in the subdivision, however, is the house itself. Every city today is town planning to make good units. The following article, written at the request of Miss Pearl Chase, Secretary, S. B. C. A. A., was published in the Better Homes Week supplement to the SANTA BARBARA PRESS of April 25, 1926. It gives a brief but trenchant analysis of the elemental factors to be considered in the application of early Californian architecture of domestic type to modern needs.

Mr. Richard Sears was for the past ten months employed by the Architectural Advisory Committee of Santa Barbara in the rehabilitation of State street after the earthquake and the articulation of the new code. Santa Barbara has led the way by proving that good design can be made obligatory in any city code. Palo Verde is a highly paid jury of architects. Santa Barbara has an addition to its city inspector's office, under the direction of Barbara Seares, architectural advisor. Any town can pool its ideas in an exhibition of good architects' photographs and designs.

THE BUNGALOW IN SPANISH STYLE

By Richard Searls

The small house on San Andreas owned by Mrs. Larson is an example of the best use of the Spanish style in the design of a modest house. The most casual passer-by will agree to its charm and it will even stimulate in him a mental picture of the adobe home of his own imaginations, linger long enough to analyze the subtleties of this apparently simple form of construction. Indeed, in its very simplicity lies its attraction. Nothing has been added to it without due reason. Consequently, it in no way gives the impression of pretension to quality which it does not have. By this we mean to say that the openings have been logically and economically located, and ornament is used very sparingly, and then only to soften the lines and to direct the eye to the most interesting part of the house.

It should be more widely realized that houses as small as this are unable to wear ornament for its own sake alone. The point in which so many builders fail lies in their method of constructing from the

TOWN PLANNING IN THE LOS ANGELES METROPOLITAN DISTRICT IS LARGELY A MATTER OF SUBDIVISIONS. NEW ACREAGE IS ADDED TO THE CITY OR INDUSTRIAL DISTRICTS SPRING UP AND WORKERS WANT HOMES IN THE CITY DOGS. THIS PLAN PREDICTED THE RAILROAD TRACKS AND POWER LINES ALONG EAST NINTH STREET SOLVES MANY PROBLEMS. COOK AND BALL, CITY PLANNING CONSULTANTS.
utilitarian aspect alone leaving the idea of ornament as a secondary consideration. By the time they are ready to think about ornamentation they have missed the only allowable chances to use it; namely in the shape of the building itself, in the harmonious relation of the opening to that shape, and in any other economical originality or local spots of interest. In short, a small house will be found most pleasing if it is understood to have an ornament in itself instead of a medium for superficial decoration.

The suitable use of color is another essential factor in making the most of the possibilities. Mrs. Larson’s house, with its wood tile roof and orange trim is well set off by the cool green of the planting at the front. Had it been impossible to provide this planting, it would have been necessary to employ something of green or orange woodwork in order to form a balance with the warm mass of roof color. Muddy colors are unfavorable. Pure tones, of whatever shade, are best if used at a small distance from plaster and other white parts that are required. Many builders attempt to obtain an effect by the use of a large mass of stucco. This indeed will attract attention, but unfortunately will not hold it. The eye is stunned by the amount of color and is rendered unable to find or at least appreciate the interesting details. Furthermore, a very light surface gives the best contrast for the heavy shadows under the eaves and in the deep reveals at the openings. This play of light and shadow should not be overlooked, as its proper use gives character to the design. Even on the bare walls alone shadows must be considered. Slight unevenness in the texture of the surface gives very pleasing shadow effects when the sun is nearly in line with the wall. Sand or dash plaster finishes look hard and monotonous. Spotty “jazz” finishes, like strong colors, are out of place. They attract more attention than they deserve and soon lose their eye with their changing appearances. The primitive workman slapped mud onto the walls of his abode and worked it as smooth as he could by eye, using his bare hands and crude tools. This surface when white-washed, caught the shadows in a pleasing way which never happens with elaborate, mechanically-attenuated textures.

The exterior walls of the house under discussion are of adobe laid on a continuous concrete footing. The latter serves a twofold use: to provide the building with a line of continuity and dividing its adobe walls above the ground, away from moisture which might work up and weaken them. The thickness of adobe walls provides good insulation at windows and doors giving an impression of solidity and of coziness within. It must never be forgotten that we are following a type of design that was developed in masonry and adobe. Care must be taken that construction in wood and plaster shall be as executed that from the standpoint of appearance there might be resemblance to stucco. This adobe work and walls, distorted brackets and shadow or missing reveals all advertise the deception and spell the picture.

The old adobe buildings built here in the early days were made of simple materials used economically and thoughtfully. All the construction was sincere. It is this sincerity and simplicity mingled with sentiment that makes them admirable. Many of these have layers of dirt, packed hard. Whether of dirt or tile, the floor level was never much above the ground, particularly in small buildings. Today our wooden floors are raised two or three feet to provide ventilation. This, of course, raises the roof line and in small houses the ungainly effect spoils the proportion. To overcome this Mrs. Larson laid floors in cement and tile a few inches above the ground. The resulting lack of entrance steps, combined with the low roofed open porch at the front, tends an air of invitation to the visitor. Closets, cupboards, windows, dividing the windows into small panes, suggest shelter and seclusion much more than large sheets of glass in double hung windows ever could.

Little need be said of the floor plan further that it is compact and economical. The layman finds little difficulty in appreciating a good plan. It is the problem of how to form a sitting house over a good plan that puzzles him.

ARTS AND DECORATION  
TEXTILES—By Natalie White

The story of the beginning of the textile art might, like the fairy tale, commence with “Once upon a time,” for nothing is known concerning the date of the origin except that it took place long, long before man began to keep records of any sort. It must have been while skins and grasses were worn as a protection against the wind and cold, and a little before the time that utensils and stone implements were first used. For at the beginning of the earliest days, stone age men were making mats, baskets, nets, and rude fabrics of sinews of animals, strips of skin, flax, hemp, wool, bast of linden, fine grasses and cactus and various wild grasses.

Upon looking back at this prehistoric period the idea of the passage of time is lost to such an extent that the great step from crude skins and grasses to the beautifully woven web of silk or linen seems the matter of a moment. Something which occurred, perhaps, with the waving of a magic wand, rather than the slow and laborious process of human effort which must have been the case.

The development may not have come by magic, but it seems as romantic as any fairy tale that anyone would care to believe. The human thought of the early man may have had his first idea of interlaced work. Or that nature might have been man’s first teacher. For in the interlaced work of the palm leaves by the Hawaiians, or the fibrous matter which covers the trunk of the palm trees might have served as an example for his first endeavors toward weaving.

The idea may have come in all of these different ways, because it seems to have sprung up independently in widely separated sections of the country at about the same time, for textiles of great beauty which must have been woven thousands of years before Christ have been found among the earliest ruins of Peru, Mexico, and Egypt and in the cave dwellings of New Mexico and Arizona.

Some of the most interesting discoveries are those of the Lake Dwellers in Switzerland. In the winter of 1855-56 the weather was very cold and so very severe that the Alpine lakes of both Switzerland and northern Italy reeded so far back that the people living near by saw evidences of ancient dwellings, built on poles. Excavations were made and huge wattle buildings were unearthed from the mud of centuries. Here among the ruins were found fragments of knitted and woven materials of both flax and wool which are the earliest known specimens of the textile art. Also small bundles of flax fiber both raw and twisted into threads of various thickness. Some were made into ropes and nets and baskets.

By the beginning of the bronze age rude spindles and looms were used very similar to those in use today. While at the dawn of history wool, cotton, flax and silk were woven with great skill, and were even ornamented and dyed.
THE PEOPLE OF LOTUS LAND

Meanwhile, the Prince Hatsu has arrived with his retinue. He is a stalwart young man, with fine, sensitive features. He wears a short, simple linen kilt about the loins. It is gathered up in folds, confined by the belt in front; the overlapping end might have been left straight, or cut diagonally across the front. Over the tunic is worn the royal girdle, with its hanging geometric ends edged with a row of the sacred Ureus. Had he been hunting, or just returned from battle, he would have worn, in addition, the triangular bronze or gold shield, pendant from the girdle. He would also have carried a bow and a quiver of arrows—warlike implements whose usage was learned from the Hittites. On his head would have rested a scaled metal helmet, as protection against the foe.

But, as befits a young gallant going a-wooing, he has laid aside all warlike garments, retaining only the leather corset which, with its painted wings of the god Horus, well become his splendid chest. In his hand is a curved walking stick of ebony, ivory, and gold; and his sleek black wig is bound with the fillet of the sacred serpent. A lock of hair, curved at the end and encased in gold, hanger over his left cheek. It is the insignia of the heir-apparent, similar to the Spanish title of the "Infanta." The lock is, of course, false, as all men shaved the head, except when in mourning. Sandals of red leather adorn his feet. With boyish bravado, he has retained the bit of warlike suggestion. On the sole of each sandal is painted the picture of a bearded Asiatic—testimonial of his ability to traverse the East in comfort.

While the youthful lovers recline on the gaily decorated barge, famed by slaves wielding long plumes of ostrich and golden-threaded palms, the King holds audience in the palace. The throne on which he is seated displays the emblem of the sacred scarabaeus. With outstretched wings, the little insect holds within its paws the sun, which symbolizes eternal life, the rebirth of man throughout the ages. The King himself, so stately in his robes, is only another incarnation of the Pharaoh who has ruled in unbroken succession through so many centuries. His close-wrapped tunic of deep blue linen falls to his feet, which are encased in girt sandals. Over his shoulders is the mantle of authority—the rectangular cloak, deep purple in color, which, like the shawl of the princess, is knotted up under the

CHALDEAN AND PERSIAN VISITING ENVOYS.

regal collar. This cloak, in its rectangular form, was adopted by the Greeks of the fourth century, B.C. It was later used by the Romans, about 200 A.D., who, however, preferred a circular lower edge to the garment.

On the King's head rests the sacred crown of the Pharaoh—the pectoral, or double crown, of Upper and Lower Egypt. It is a combination of the white crown of Thebes, or Upper Egypt, and the red crown of the Delta, or Lower Egypt, whose capital was Memphis. One may see this crown on most of the colossal, notably the Ramesseum at Thebes.

By Fairfax Proudfit WALKUP

The King wears a straight, narrow, square-cut beard about four inches in length. As with the wigs, the beards, too, are false. For ordinary men, they measured two inches in length; for the gods, they are curved at the ends. In some of the tomb paintings, the kings are shown with curved beards. This is to indicate their ascendency to godship after death. Only priests and slaves went beardless.

One of these priests stands behind the King, in the shadow of the throne. He is the High Priest of the Temple of Isis; if the truth were known, he wields more power than the King. His cheeks are smooth, but they mask the secrets of eternity. A tight skull cap hides his shaven head. A shirt with short, tight sleeves covers the upper part of his body, while a modest apron anoints the lower limbs. Over this is hung a wide linen robe, with a slit for the head. Wool was taboo, but priests considering it unclean. A cloak of the warmer material, it is true, might be worn out of doors, but it must be laid aside before entering the sacred portals of the temple. It is the same shrinking from wool (which, they believed, engendered worms) which led them to wrap their mummies in cotton or linen bands.

The priests were, indeed, a cleanly lot. They bathed twice a day, and twice each night, and shaved the whole body, including the head, every third day. Under these circumstances, it seems that they might have worn wool with impunity—no chance for the insects to breed! According to part of the law of the King, merchants from Nubia, with heaped up trays of the nut gold that give their land its name, found their way to the Queen—perhaps the ancestor of the lovely Cleopatra. From Chaldea and Babylonia came richly robed, black-bearded men, seeking the secrets of the Egyptian engineers in exchange for their rare and precious silver. Slaves, in scant cotton loin cloths, speed noiselessly here and there—the same slaves whose nameless progenitors, in countless horde, and with endless agony had made possible the pyramids. Soldiers, with triangular shields, spears, and scaled helmets, keep guard along the walls.

(The to be Concluded)
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MAY 13TH TO JUNE 3RD!!

A call to all members of the Assistance League to rally in a concerted effort to solve all of the many and diverse building problems that the League has been burdened with. Director Mrs. Hancock Banning has placed the entire question of building up in the charge of the Board of Directors. Mobilization of the full strength of the membership in the most effective and carefully planned campaign has been decided on by the Board of Directors. The detailed plan as of May 1st to June 3rd, have been selected. The Community Chest has given its approval to this campaign as being vitally needed and has allotted this time period. The funds are to be used to build a larger and more need of repairs and has been entirely out-grown it was decided to combine the building programs of both the Day Nursery and the Community Chest campaign, which supplies the maintenance needs of the League, in the effort to be placed on a basis of friendly interest.

(a) The offer of $25,000 from Mr. Raphael Herman must be met before January 1, 1926, in order that the building erected for the Day Nursery in the time specified by Mr. Herman.

(b) The turn-out of the Community Chest campaign, which supplies the maintenance needs of the League, a campaign in the Fall is out of the question.

(c) Because the Community House is in such need of repairs and has been entirely out-grown it was decided to combine the building programs of both the Day Nursery and the Community Chest campaign, which supplies the maintenance needs of the League, in the effort to be placed on a basis of friendly interest.

GOLD SAMARITAN

Whether you believe in Fairies or not we know of some who do, and none more than the little crippled boy whom the Good Samaritan has taken under its wing. Through one of the Committee members, a friend has been interested, and is sending a $500 check monthly. Grateful as the boy is for this assistance, and mother and himself, he is more than delighted with the prospect of becoming practically self-supporting by taking the job of selling newspapers for all magazines and by receiving a commission from a friendly shop on the sale of radios, orthopedic Victors, all record reproducers. The Committee believes that you all take your magazine subscriptions through the newspaper agent next door and he will be glad to serve. Send your orders through the office, HEmipted 0135.

FILM LOCATION BUREAU

Many of the larger film companies have recently launched programs which will keep them well supplied with wonderful news for us, as well as many local charities which benefit by the money earned through this departure. Some of the dailies for locations have greatly increased. Daily, however, we lose chances to earn money be-cause small hat was doned over the ears, or hats of houses, estates, etc. requested by the film companies. You need not have hesitancy in asking your friends to list their houses with the Location Bureau now; for, under the present system, you will receive $25.00 for each house that a company is working on an estate, there has been general satisfaction among the owners.

If the Assistance League maintains the above listings our earning capacity will be much, much greater.

FASHIONS A LA PARIS

All old timers will remember that the Terrill Shop set the style for Southern California and this year will be really nothing more than an elaboration of the old Terrill gown. Our own Miss Emeline Terrill, Chair-

man of our Downtown Shop, is none other than a designer in her own right. It is most opportune to have a letter from Miss Terrill in which she has outlined the various Spring fashions directed from the Champs Elysees. These letters are to be made available to the members of the Downtown Shop. The following is Miss Lou's first letter:

Paris, March 22nd, 1926.

Yesterday, March 21st, was the first day of Spring and was heralded by the blushing sun. The most glorious of this season was the sudden burst of cold wind that one could imagine, but despite the frock all feminine Parisian-donned their clothes and went forth to greet the Spring. For the last few weeks the shops have been getting gayer and gayer, strange everywhere. There is where onewithout a perfect riot of colors—greens of every shade, Hyacinth blue, going into a Royal blue, many shades of red, no sombre shades and very few browns. There were a few manish suits in beige or a mixed beiges, with a hat of the same fabric, you could count that had originated at 'Chez Moly-

nay. There were women of every size, which had quite a cape effect forming the shoulders, but not covering the rest of the back, down to the waist. In the hands there is a little georgette dress 'plisse' underneath, both over the knees. With this ensemble was worn a small cape of down or over the white, and each 'cheek' was a brim rolling up slightly from the face—of a wonderful shade of blue, the shade so soft and sweet, that Paul Poirot has created quite a sensation, the coat of lizard suede, cut very straight, was purplish in color and the shoulder hooks are made of a light grey, So as to keep the color from the green of the coat to purple. It was stunning and striking, and cuts fashions, the neck has long lines of 'cubes' in rainbow colors up each side of the leg, while the shoes are made entirely of a light gray. The three-cornered pieces of leather. Paul Poirot is responsible. He has a wonderful place on the Champs Elysees. He shows wonderful house decorations—screens, cushions and the like in the same cubist craze, but it looked lovely.

There seems to be a little tendency to return to the well loved "Etienne" of a few years ago and necklines are shown in many well known houses, but the keynote of fashion is that of the most har and it must be one color. It is quiet now, being the Lenten sea-

son, but am sure I can tell you more in my next letter.
Spring Comes—

...and with it a feeling of change and unrest. Furnishings that made the home rich and luxurious for winter seem heavy and drab in the brightness of the new season. Especially beautiful SPRING STYLES in home furnishings are being shown now at lower-than-ever-prices.

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NOTES FOR CONNOISSEURS

In artistic things, we have paid many tribute to our mechanical age, but there seems to be nothing that we bemoan quite so much as the relegating to a distant and everest background of the skilled worker with his hands. Speed, that destroying angel of all artistic work, has pushed him into a dark corner and tied his hands, leaving him to fume and fret, accomplishing nothing. In no field do we feel the loss so poignantly as in the field of jewelry. When we consider the work of the old craftsmen, masters in gold and silver and precious stones, and then think of our present accomplishments, we begin to realize just how far backward we have gone. Where today do we find the finesse of workmanship, the originality of design, the simplicity without stupidity, which marked those earlier pieces? Where can we find workmen who will take the time to even attempt such work? For example, consider the making of cameos and intaglios. The rare, the unusual ones are old, almost invariably of several generations past. What modern would be sufficiently inspired to make a cameo of the Morillo Madonna? Yet, I saw one the other day in Pasadena, in the shop of James Cini. Mr. Cini told me that in all his experience as a collector of rare stones it was the only one he had ever seen. Originality in workmanship, what we lack today. That started me looking for other unusual cameos in Mr. Cini's rather remarkable collection. I found a

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Lapidor cameo and an emerald cameo, both very rare. There was a jasper cameo. Then, there were odd intaglios in sardonyx, aqua marine, topaz, tiger stone, even in shell. Quaint, curious, but infinitely lovely bits; conceived and executed by artists. What shall we do when all our old jewelry is lost or broken?

Mr. Bradford Perin, of the Sevenpenny Antique Shop, seems to be forever conceiving new ideas for increasing the attractiveness of his shop and for rendering greater service to his patrons. Novelty does not enjoy an over-prominent place in the antique business, but Mr. Perin carries out his innovations so cleverly that we cannot be other than delighted with them. First, it was putting rare Cuenca tile in the ceiling of his Spanish rooms. The effect was delightful. Then, he began the hazardous undertaking of converting priceless old china into table lamps. Horrors! But no, each piece gained a purpose, and lost none of its individual charm. Now, instead of furnishing a full-sized room to show another style of interior treatment he builds a room of a size such as might be in a child's playhouse, and furnishes it completely, draperies, pictures, tables and chairs, even rugs, all antique reproductions reduced to scale. This method gives a much more distinct and concise impression of a room treatment as a whole than does the method usually followed, and as such, is a definite step forward.

By the way, Mr. Perin has a remarkably fine, composite Chipendale dining room set.

SAXE BRAINERD

Garden Entrance
The Octagon, Washington, D.C.

At the Octagon House — Home of the American Institute of Architects—are gathering this month the delegates from every State to discuss and define the Problems of the Architectural Profession as a National Congress of Architects.

Through the guidance of the Institute, by its Code of Ethics and its defined principles, the Service of its Members is rendered more effective and productive to the people.

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Near the Mission Santa Barbara, and circling around its wide fields before the beautiful south front, is a group of houses lately built in the most approved Santa Barbara methods. All the charm of color and old world detail which Santa Barbara has lately learned to use in her buildings has been drawn upon to make a delightful neighborhood in this choice situation.

Unwilling to leave this, the most Californian of the city's residence sections, to be spoiled by careless building, the owner of the property—which occupies several blocks running up the hills along a little canyon—planned a group of houses to be up-to-date in every particular and engaged Mrs. James Osborne Craig to make the designs.

When two such women consult to make houses which people will want to live in we may be sure of the success of the project. Mrs. Andrews, the owner and builder has studied house keeping conditions in Santa Barbara and has embodied in these livable houses the results of years of experience in beautiful home-making. Mrs. Craig, has carried on the traditions of California's colonial houses so well understood and expressed by Mr. Craig in his short career as the architect who started the Santa Barbara renaissance.

It is not enough to know how to build a house in modern style and convenience; one must know how to plan it for the climate and living conditions in Santa Barbara. Everyone of these houses has its out-door living spots and garden courts in retirement. Each has a water softener and other up-to-date accessories.

Without being too intimately placed, the houses have a neighborly atmosphere and a distinctive beauty of trees and street fountain.

The house on the terrace crowns the little street

Each terrace of this house shows new beauties

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Fountain on the terrace
SOUTHLAND CALENDAR

Announcements of exhibitions, concerts, dances, and entertainments, etc., for the calendar pages are free of charge and should be received in the office of the Star-News, Pasadena, at least five weeks previous to date of publication. All corrections can be guaranteed if they are received later than that date.

VALLEY HUNT CLUB, PASADENA:
The formal season at the Valley Hunt Club will begin on May 1st, after which no programs are arranged. The tennis court and swimming pool offer the outdoor attractions during the summer, and individual rates, both afternoon and evening, are arranged as desired.

ANNANDELE GOLF CLUB, PASADENA:
"Unlimited" members will be glad to know that the Annandale Golf Club is now open to summer members at the previous years' special summer rates. The course is in excellent condition, and will not be torn up with new work this summer.

FAN BRIDGE COUNTRY CLUB:
Tuesday is Ladies Day and a special luncheon is served. In the afternoon, informal bridge parties may be arranged, followed by tea. Table photo dinner served in dining room every Sunday from 12 to 2 p.m.

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

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month, musical is arranged for each Sunday night in the month.

MONTECO 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.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances are arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoon.
Ladies play every day starting after 12 noon, and not before 2 p.m.

MONTEREY COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBER GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers 18 holes and additional, private club privileges will provide an extended and even more interesting course.
Luncheon is served every day, and tea may be arranged as desired.

BEDLAND COUNTRY CLUB:
A dinner dance for men is held every Saturday, Monday the course is reserved for the women and a special

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luncheon served. Those who do not play golf or who have had a round in the morning, divide the afternoon to bridge or mah jong. Every Sunday afternoon tea is served.

PALOS VERDES GOLF CLUB:
A unique eighteen hole, all grass, Sea Side course, delightful for all the year round, open to residents and their guests. Luncheon and dinner served every day. Ten and informal bridge may be enjoyed every afternoon.

ENCINO COUNTRY CLUB, VAN NUYS:
Buffet luncheon every Wednesday evening.
Ladies' Golf, Thursday mornings. Thursday a special luncheon is served, followed by a dance. Ten and informal bridge parties may be arranged for as desired.

NEWPORT HARBOR YACHT CLUB:
Saturday, June 1, Semi-annual meeting. 5 p.m.
Sunday, June 2, Open boats, cruises and parties, 2 p.m.
Sunday, June 9, Performance handicap and star class ocean course 3 p.m.

Saturday, June 19 Carnival hop. Open boats, cruises and parties, 2 p.m.
Sunday, June 20, Speed boat race (15 to 26 feet), 4 p.m. 12 to 151 cu. ft. in class 11 a.m.
Sunday, June 27, Women's regatta, noon. snow birds and bay sloops, 3 p.m.
Sunday, June 27, Performance handicap and star class ocean course 3 p.m.

Music

HOLLYWOOD BOWL ASSOCIATION:
Announces the Grand Symphony opening festival for June 26, which celebrates the completion of the first unit of the million dollar improvement plan in the Bowl. From the following officers were recently elected: Allen G. Bulich, president; Mrs. O. S. Isenhoff, 1st vice-president; F. E. Keller, 2nd vice-president, and A. J. Verona, treasurer.

The Music Committee, which acts in an advisory capacity to the Board of Directors, includes Capt. Allen, Mrs. Alice Cheineman, Mrs. Charles B. Pills, Mrs. Mrs. Joseph Zucker, Charles Wakefield Cadman is the Chairman of the regular concert season which opens July 6.

"SANDWICHES:"
The Cudman opera, and the "Scheherazade" ballet, will form a program of exceptional interest at the Hollywood Bowl on Saturday, June 12 and July. Raphaelo D'Al, Marjorie Dodge, Vernice Brand, Olofken, Indian harpists, and other well known singers make up the cast. Theodore Koshoff assumes the leading part in "Scheherazade," assisted by Vera Pre- dina and a ballet of a hundred and fifty. The orchestra will be made up of players from the Philharmonic and under the direction of Gustavo Merren.

THE PHILHARMONIC ORCHESTRA:
The Los Angeles Philharmonic Orchestra, under the direction of John Smallman, while on tour last month appeared three times in the Los Angeles Coliseum, to large audiences. It is announced that this week will appear with the Philharmonic on the Philharmonic Tour during the summer.

THE GLENDALE SYMPHONY ORCHESTRA:
T. A. Jordan, conductor, will give the fifth and closing concert of the season at the Glendale Thursday Afternoon Club Auditorium, June 30.

THE PHILHARMONIC SOCIETY OF SANTA MONICA COUNTY has announced a program of eight outdoor symphony concerts, opening in Santa Monica, June 12, with Nicolai Sokoloff, director. Other visiting conductors are David Cabrillo-Witt, Henry Hadley and Alfred Hertz.

THE SMALLMAN A CAPELLA CHORUS, under the direction of John Smallman, will tour out on last month appeared three times in the Los Angeles Coliseum, to large audiences. It is announced that the choir will appear with the Philharmonic during the summer.

KOOLANAN COMMUNITY MUSIC AS-
SOCIATION will open the third sea- son of its summer series, June 22, giving two concerts a week for twelve weeks.

RAYMOND HAMMOND, pleasantly remem-
bered as the tenor soloist of the Pas-
dena Presbyterian Church in Los Angeles after two years' study in Italy and France.

THE LONG BEACH PHILHARMONIC ORCHESTRA, L. D. Fry, manager, announces the following program for next season, to include Giuseppe, Tino Spatola, John Lewis Symphonies, the Chicago Civic Orchestra, the Cleveland Philharmonic, and Stier and Pach."
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FINE ARTS GALLERY OF SAN DIEGO.
Dolton Park: Following unusually interesting shows in May, including etchings by Joe Gees, "Fire," Tito, and "The Death of a Bike," by the New Mexican painters, during June, July, and August, the gallery will hold an exhibition of the works of the artists of southern California, including William Wendt, John White, Frank Tenney Johnson, and Lucille Passe. The judges will select the winners of the award of the artists, as well as the president of the San Diego Public Art Association. An announcement will be made in time to be shown to the San Diego public. Resolutions of thanks presented to the president.

CHARLES RUSSELL has recently completed the frescoes in the Indian room, known as "Woodcut and Indian," for Mr. and Mrs. Edward Doheny, in Chester Place, Los Angeles. The story runs around two sides of the large room, depicting incidents of the earliest history of California. The frescoes, showing the cutting out and branding of cattle from the old Spanish ranches, the old stage coach, the patroon's quarters, and the cowhands in the old-time yoke, are an antecedent stained by a curiously interesting piece of work.

J. H. HEMERY McCAFFREY and the West a great service in the advancement of the arts, selecting Albin Clark, F. Tenney Johnson, and Henry Lion to produce works of art for the decoration of the Carthy Circle Theater. Mr. McCarthy interested the three artists to select the representatives of the early days of California, thus offering colorful and subject matter to the artists. Frank Tenney Johnson did the curtail and Mr. McCarthy sketched the process. The curtail shows the arrival of Donner Lake, while the two murals depict prospectors and Indians, and the painting in a Sierra setting. The works of painting by Albin Clark and Henry Lion will be exhibited in the new Dunsmuir community quarters and on the mezzanine; all these panels of San Francisco Hay in 1849. Another painting by Mr. Clark shows the departure of Emily Fisher by Governor Felipe d'Neve in 1779, others the raising of the American flag at Monterey, and the arrival of the first train at Teaneck, The American, with its beautiful female figure is by Henry Lion, as are other, smaller murals. The works are in the archives.

E. H. FURMAN, LLOYD L. LOVELAND and CARL H. BREUCKENRIED, formerly with the Southern California Art Association announce that they have removed to the Print Rooms, 1718 Sprague Avenue, Hollywood.

CANDELL AND CHAFFIN GALLERIES, 720 W. Seventh St., Los Angeles, are planning to have a return exhibition of the work of another of the great Italian painter.

WILLIAM HUTCHESCHEL, N. A., was in Madison in May, on his way to his home in Carmel, but is destined to visit to the South Seas. Mr. Hutchescel claims to have found in Bali, as it is on the south coast of Java, the most beautiful spot of any in the world.

MRS. EVELYN NUNN MILLER has added a picture to the Secretary of the Friartufts National Young Men's Christian Association. This picture is a new Chinese Y, M. C. A., Building in San Francisco.

T H E S C H N I T T E R S AND SCULPTORS EXHIBITION at Exposition Park in May the following way: The Mr. and Mrs. Wm. Preston Harriss are presenting the art in the exhibition, irrespective of subject or medium, was awarded the prize for "Mountain Ranch." The Minnre Temple Memorial Commission, Alcon, House of Hope for "Boston & Norwich." An Honorable Mention for figure painting was given to Clarence Hindle for "The Treat." for landscape for Alonzo Kirtner for "In Old Mexico." An Honorable Mention was also given to the Northen Bower for "Carmel Valley." (in four panel screen). In sculpture an Honorable Mention was given to Alba Ufer for "Greeting the Morn." In miniature painting A. J. Merrika for "Ferrara." The Jury of Awards was composed of Wm. Verich, Rebecca Poland, Director of the Fine Arts Gallery of San Diego, and Roger Compton, Sculptor-bronze.

DOUGLAS PARSHALL, accompanied by his mother in the summer, has gone to Europe for the summer.

ARTHUR HAZARD is planning an Eastern trip.

CHARLES RUSSELL and Mrs. Russell have returned in Great Falls after spending the winter in Holly-

T R E E S EXHIBITION in the English and American Art Galleries in the Orange County Register for June, 1927, a prize for "The Treasures." The Sixth Annual Meeting of the West Coast Art Association was held the first part of May. Mrs. Dell Mendon, Saturday, May 3rd. The annual meeting was opened by the ensuing year; Eunice Nunn Miller, President; Russell Audley, First Vice President; Swie K. Sando, Second Vice President; J. B. Blatch, Treasurer; Eunice Palmer Payne, Recording Secretary; Ruth Laxmore, Corresponding Secretary.

P U B L I C A N S OF THE PACIFIC COAST will meet in convention in Pasadena during the latter half of the month.

WILLIAM HUTCHESCHEL JR., under the direction of Ralph Pettijohn, will present a large assortment of "The Escape," at the High School Auditorium, June 1, John Clancy Memorial royalty, and Mrs. Karlott Patten Wallace and Miss Lucile Gothic are soloists. Among the local soloists are Howard L. Hackett, head of the department of vocal music at Whittier College, and Miss Gladys Miller of Whittier.

ARIE BIRKIN BOSTON was elected president of the California Federation of Music Clubs during the recent convention at San Jose.

Lucille Crook, of Hollywood, has been awarded the Fuller $1000 scholarship for this year. The works that won the award were a noval for viola and piano, and a symphonic essay for orchestra. The Unknown Poetess, who was Mrs. Charles March, wife of the head of the music department of the University of California, was also awarded the prize offered by the State Federation of Music Clubs. The gallery, selected by a California composer, with her one act opera.

Art

LOUIS MUSEUM OF HISTORY, SCIENCE AND ART, Exposition Park. The students of the California College of Art will hold the annual exhibition of the work of the year, June 16 to July 15, in the large hall. In the smaller galleries and in the front rooms the exhibitions are: Tiffany collection of Coptic textiles; Paintings by Warrington; a group by Arnold Rottenste; Water colors of desert flowers by M. P. A.; A show of sketches of travel in France and America has been isolated and new blocks printed from Frans Gerits.

SOUTHWESTERN MUSEUM, Los Angeles: Permanent Art Collection.

AT THE CANNELL AND CHAFFIN GALLERIES, Los Angeles, 120 West Seventh St., the exhibition of recent work by fifteen of the leading artists of Southern California will be extended for a fort-night. The show began June 12. No recent California show at the gallery has created such interest among art lovers. Each artist is represented by two paintings—an item suitable for the home. The artists exhibiting are: Maurice Brandt, Haldane Duncan, John Frost, Clemente Tumbio, Arthur Hazard, Frank Tenney Johnson, L. A. Kilpatrick, Ripto M. Miller, Edgar Payne, Hanson Puthuff, Jack Wilkinson Smith, Elmer Wachtel, William Wendt and Orrin White.

BILTMORE SALON, Biltmore Hotel, Los Angeles: A one man show by F. Tenney Johnson, first half of the month. This show includes the original sketches made for the murals and the curtain which Mr. Johnson did for the Carthy Theater. Also a one man show by Thomas L. Hunt to continue to June 31. In this exhibition Mr. Hunt shows the Massachusetts coast and the Maine country in contrast with the California coast, around Carmel, also the California desert. A general exhibition will fill the galleries the last half of the month.

COURTENAY GALLERIES, Ambassador Hotel, Los Angeles: The Edgar Alvin Payne exhibition of paintings from Europe and the High Sierras will continue through June 12. From June 13 through the 30, a new work by Joseph Kleinheck will be shown. In the third gallery Ruth Wadler will show California landscape; contemporary with Eastern European

BERNAYS, 2591 West Seventh Street, Los Angeles: Thum-back pastels by Raymond Rohr throughout the month.

KATHERINE LIGHTON is again in residence in Los Angeles after a trip to the East, during which she made a tour of the California missions.

WILLIAM WENDT AND AARON KILPATRICK are on a visit up the northern coast, more or less a prospecting tour for the location of interesting sketching places.

THE ARTS AND CRAFTS SOCIETY OF SOUTHERN CALIFORNIA announces The Arts and Crafts Shop has been moved to a more central location, 441 South Flower St., Los Angeles, in the Assembly Tea Rooms. Although at present the space is small, an opportunity is offered for expansion. Mr. Follot is still in charge. The present location will make it more convenient for all patrons to visit the Shop. The Annual Membership Meeting and election of officers will be held Saturday evening, June 12, at 6:30 o'clock in the Assembly Tea Rooms. 441 South Flower Street, Dinner will be served promptly at 6:30 o'clock. Attendance is urged. Mail reservations before June 6th to Miss Joanna Crouse, 2027 W. Whittier Place, Los Angeles, Calif.

THE ART DEPARTMENT of the Los Angeles Public Library, both the present members and the Alumni, met at their usual in the Assembly Ten Rooms, 441 So. Flower Street, Los Angeles, May 28.

THE PAINTERS OF THE WEST have decided not to have a summer show but will concentrate their efforts on an exhibition during the winter.
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University of California Southern Branch

ANNOUNCEMENTS

For Commencement Week: Wednesday, May 25, Senior Chapel; Sunday, May 29, Baccalaureate Sermon, 1 p.m., Los Angeles Coliseum; Monday, May 30, Commencement, 8 p.m., Howard Auditorium; Thursday, June 2, Summer School of Speech, The Tempest, 8 p.m., Howard Auditorium; Friday, June 3, Commencement Services, Southern California campus, 3 p.m.; Friday, June 3, Graduation Exercises, University High School, Auditorium, 8 p.m. (Bovard); Saturday, June 4, President's Leave, 2 p.m. to 3:30 p.m.; Saturday, June 5, Commencement Services, Coliseum, 1 p.m., Saturday, June 5, Alumni reunion dinners, 7 p.m.

The College of Music announces a Summer Music Workshop in Piano Playing to be conducted by Charles C. Corpora to be held in Howard Auditorium, University of Southern California, Los Angeles, June 7 to June 26.

School Announcements

WESTLAKE SCHOOL, FOR GIRLS:
June 1—Dinner given by the Domestic Science Department in honor of the seniors and their guests.
June 3—Reunion of pupils of Mr. Carl Leslie M..
June 4—Intermediate Program and Tea.
June 6—Baccalaureate Vesper Service.
Junior College House.
June 9—College Commencement Exercises and Reception.
June 10—Baccalaureate Vesper Service.
June 11—Commencement Exercises of the College.
June 11—Alumni Banquet, 1 p.m.

CUMMINS COLLEGE:
June 1—11 a.m., Recital, Music Department.
June 15—Summer Session, Seniors of the Expression School.
June 2—Baccalaureate Vesper Service.
June 3—8:15 p.m., Commencement Exercises.

EHLIOTT SCHOOL:
Summer School: June 15 to August 15.

GREENWOOD SCHOOL:
June 16—Commencement and Annual Graduation Day.

NOEMA GOULD presents professional dancers and students in an Evening of classical ballet and modern dance, Wednesday, June 15, 8:15 p.m., at the Davis Auditorium, University of Southern California, Los Angeles.

MARLBOROUGH SCHOOL FOR GIRLS:
Commencement Exercises: Friday, June 3, 4:45 p.m. at the Auditorium. Dr. C. W. Mountney, President, and Miss Anna Eliza Stimson, Headmistress, will deliver the address.

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CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.
Copyrighted, 1926, by M. Urmy Seares

Subscription price $2.50 per year, $1.25 one half year

RALPH B. URMY, JR., ADVERTISING MANAGER

MAIL ADDRESS: CALIFORNIA SOUTHLAND, PASADENA, CALIFORNIA
Advertisers desiring information concerning space or rates may call
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During Press Week, 24th to 30th, call Trinity 1501

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(Translations from the Spanish)

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BALBOA PARK, SAN DIEGO'S CENTER OF ART

City building, as understood today, must provide something more than good business and commercial opportunity, school, churches. There must be healthful recreation centers, quiet places where there can be freedom from too much noise, where beauty can soothe, inspire and relax. In other words, there must be parks of easy access, great open spaces where trees offer shade, where pools reflect the sky, where residents and visitors can go and find a place to play or study, as they prefer.

Such a park is Balboa, San Diego, which has arisen like magic from the canons, ridges and hills located in the very heart of this city by the sea. When it was decided to have an Exposition here in 1915, these barren hills began to bloom forth with every sort of tree, ornamental or fruit, flower and shrub, native or naturalized, because of peculiar fitness to this region. Great bridges were thrown over the canons, buildings built after the memory of Spain rose on either side of wide avenues shaded by lofty trees, tropical in character. With surprising speed orange and lemon groves were blooming, shrubs of infinite variety banked the driveways, beds of dahlias flamed in sunny fields, cactus grew on rocky slopes, begonias and primroses found the tropical shade and moisture they liked in an immense lath house, pansies filled an arched patio, fountains played and little paths led to pergolas and comfortable quiet seats.

Balboa is now the third largest park in our country and bids fair to have one of the finest zoos in the whole world, for there is ample space for elephant and tiger, birds and small mammals of every kind and an exceptional chance to give each creature just the den or cage most like its own choice in the wilds would provide. There are caves for bear to hide in, tall trees for monkeys to climb and large cages for birds to fly about in freely and find the nesting site most desired.

Balboa Park is used by the people, not just driven through swiftly. The buildings once occupied by the Exhibition are now given over to various groups of people who make them headquarters for all sorts of study and development. There is the Natural History Museum where the birds and animals of the county may be seen, skillfully mounted, and Mr. Abbott has special days for taking visitors on walks about the Park and through the back country to study the birds and flowers. And there are also free lectures and nature pictures every Sunday.

One of the old Fair buildings is the home of the San Diego Floral Society. Another, now called the Yorick Theater, is home of the San Diego Players and they seek to discover and develop local dramatic talent. The old Hopi Village is now the Boy Scout Headquarters, an ideal spot for this work. The Pepper Grove is given over to the Girl Scouts. There is a splendid Municipal Building where
exhibitions of all sorts are given, and a wonderful out-door organ
with comfortable seats for hundreds of people. Lately one of the
old buildings has been torn down to be replaced by a magnificent
Fine Arts Gallery, given to the city of San Diego by Mr. and Mrs.
A. S. Bridges.
Within the great spaces of this park for the leisure and education
of the people, is the splendid group of High School buildings with
its new Auditorium and the great Stadium just beside it, the
Roosevelt Junior High School, the Naval Base Hospital, tennis
courts, and in fact everything that goes into the making of a park
enjoyed by old and young alike.
For sixteen years Mr. J. R. Morley has had charge of the planting
of this park. Frank P. Allen has worked with him and for four
years in preparation for the Exposition Paul Thiene, well known for
his fine work around Pasadena and Beverly Hills, gave able assist-
ance. Mr. Morley has a collection of shrubs and trees that attract
botanists from all over the world who come with eager interest and
open note book, to glory in the tropical and semi-tropical plants
which make San Diego so beautiful. In a lagoon near the Botanical
Building is a lotus pool where three kinds of sacred lilies lift their
pink bloom above the water. Near it is a large pool where twenty-
one varieties of Nympheas float upon the still waters that reflect the
surrounding buildings, making a picture of memorable beauty.
The eucalyptus ficifolia flames along driveways, fuschias like
vines fringe Spanish arches, palm tress blow around the great organ
all winter, attracting the admiration of many visitors. There is a
fine rose garden, and at the base of the Peristyle is a wonderful
display of Los Angeles roses which reach special perfection each
spring.
But there is little worth in mentioning in detail all the things that
go into the making of this park. The wise men who have created it
know somewhat of the secret of miracles, and if one wishes to gain
a new understanding of "Revelations," let him walk quietly along
the paths of Balboa and become aware of the spirit brooding there.

THE LILIES STANDING IN MASSED BELOW THE LILY-LIKE TOWER

Maurice Braun's Cover

Our Color Plates this month come from San Diego, and repre-
sent—through the eyes and skill of that city's leading artist,
Maurice Braun—a universal emotion.
This is California! Inhabited to be sure, along the water front
of an inland bay, but a picture full of the joy of life, the bounteous
sky and thrilling climate of the land everyone loves on sight.
"City and Bay of San Diego" is not only a record of the size of
San Diego in 1910 but has the unique historical significance of being
one of the very first landscapes that Mr. Braun ever painted.
Maurice Braun has arrived among America's most highly es-
timated artists of his age because of constant hard work in his
studio and a native power to express universal beauty in local color.
Wherever he paints he manages to record that in the landscape
which stirs the heart of the layman who loves it. Thus his art
becomes, as all art should be, the expression of the artistic emotions
of the whole people: thus the artist fulfills the destiny which
civilization since its beginning has set aside for its favored talented
sons and daughters.

M. U. S.
A VIEW FROM MOUNT WILSON LOOKING TOWARD MONROVIA PEAK WITH SNOW-CAPPED SIERRAS TO THE NORTHEAST. FROM A PHOTOGRAPH BY PERRIN AND ELLEBRAND OF MOUNT WILSON OBSERVATORY, PASADENA, CALIFORNIA.

A SONG IN THE FOG

AFTER one of us had waited years for the trip, a big, enveloping, all-inclusive cloud picked our day to rest upon Mount Wilson, that mile high mountain, selected as the sunniest and starriest for the world's greatest observatory! Clouds romping over June blue or lingering breathless in opalescent sunshine or gleaming with morning fire are nature's grandest, though commonest, pictures. Perhaps one is moved even more by their beauty in looking down upon them as they run and tumble, disintegrate and re-form into all sorts of fanciful shapes, or closing ranks shut out the earth, giving in mischievous manner a peek hole now and then. Grandest of all is it when cloud meets cloud with flash of steel in deforming combat. That "distance lends enchantment" was spoken of clouds. To be immersed in one is to be brought up chashing with one's own ill temper.

The little air-tight stove in the cabin reared defiance at the cold and gloom. There was a penetrating, soul-numbing cold abroad and it took courage to go out. With such impenetrable fog one might step off, but what of it? Discomfort leads to recklessness.

Out of the fog came a song—quiet, calm, contented,—strangely in contrast to my state of mind. The path was narrow; it was steep below; I moved quietly toward that song. Out of the mist a clump of oak took form and then a bird. He was so singularly at peace and satisfied with his lone lot as he mingled his work and his song, peering carefully in and out of the oak blossoms, showing no fear if he sensed my presence at all. Ten seconds elapsed between the songs, which came "gently as the rain falleth" from no sense of duty but as an expression of some inner peace deeper than mere joy. Neighbor of the telescope, he did not have to fathom space nor fear about his creation, or the age of the world. His world that tree—or another—his work, destroying its enemies. With back gray as the day, breast of pure white, he might have seemed an animated portion of the cloud but for the striking emphasis of black and white alternating on head and throat—an exquisite bit in feathers. In name he was only the Black Throated Gray Warbler—in reality he was an alchemist, changing a gray, raw, viewless day into one long to be remembered for its song—"Oh, the little more and how much it is." He was singing, not to be heard of men but rather as if he had entered into his closet. His song is thin, high-pitched, but of great sweetness, concluding with rising inflection, with merest suggestion of the Hermit Thrush.

Up in front of the hotel the little quaker Juncos and Chipping Sparrows with mahogany caps were startled—so easily startled but are right back—by two deer which come regularly to feed, but not without cautious watching. The click of a door latch sent them bounding over the wall, soon, like the Juncos, to return. One quail stood at attention, two—three—four—with spifty plumes! They seemed to grow rounder as they ate and when they could not swallow another kernel they looked at what remained and dreaded to straighten. Attention, march—and four knights disappeared in the fog. With evening a sprightly wind came up and whisked the clouds away. Except for the cold which was taking possession of my bed, I would have broken my promise rather than rise to see the day break. As it was I heard it. The air was full of cracking sounds that came from somewhere between me and the fading stars. The ground was frozen as we took our shivering way to that thrillingly narrow path from which the earth leaps both ways into canyons deep where night still held vigil. The robin was first to call out "cheer a lee." Waking response came from near and far. In a twinkling the air was full of bird songs. From the tops of the great pines with voice full and clear the Grosbeak began broadcasting. Beside the path was a chipmunk half awake. A Chickadee, hoarse, (and what wonder) attempted his cheery lay while his brother chanted a refrain like a priest in the temple. From those dead giants which lean out over abysses the Ash Throated Flycatcher was calling "come here," when just to look there would make one dizzy. His is the high note at Paul Smith's, in the Adirondacks, where he reminds people in no sub rosa voice to "Pay here." His clear, far ringing song is suited to majestic mountains, to echo across canyons. Does he live up to it? Is he never frivolous? Is he always aloof and alone? If there were insane asylum for birds would he figure largely with sheep- herders and farmers wives from the remote ranches? Watching for sunrise on this eerie height, held on by nothing more comforting than space and eternity, seemed a fitting situation for moving pictures or future nightmares—but not for me and I crept back to a tree which though small was material. If the Ash Throated laughed it was to himself. Far below in the dark stillness the Canyon Wren's song flowed down the scale like liquid music. Such a little bird with such a big song. It is entrancing—one of nature's rarest gems in majestic content.

The Crested Jays were policing usual, with possibly some respect for the time and the place. Their good looks help to modify our ideas of their manners and morals. Beyond us was a great sea of mountain waves, their blue mist tinged with the pink of the eastern sky. Back of us lay the scintillating bejewelled "Crown of the Valley" and the cities on to the sea, an inverted heaven twinkling with a million man-made stars.

The song of the Wren Tit came from the mountain sides, but the main concert was in where there were more trees and protection if less view. The little Warbler had moved over to greet the sunrise with a song. Passing the bird bath we found it frozen solid, and four boys who had slept in a wind protected corner were in much the same condition.

It takes the Purple Finch to tell how joy cometh with the morning. His warble just hubbled joy all over that mountain top! Space could not have too many of such songs released to break, perhaps, upon some shore of Mars.

I came upon the dearest baby talk as the little topsy-turvy birds we were taking breakfast. Mother sang the sweetest ever, "Chick a dee dee" with all its variations, as she trailed the babies from oak tassels to lilac. The last light had gone out; the ocean of fog covered the valley, dashing its spray high against the mountain shore, flowing up the canyons as the sea rose. West of Pasadena cloud islands floated in among the mountains and grew in size. The fog swept on like an invading army which no human hand nor sword could stay. Voices began to descend the trail. As we waited for the bus a pair of Grosbeaks came down; she fed, but he wouldn't risk it. One bird puzzled me; I could not see his colors. Then as if he knew it he flew over leaving a trail of Bluebird notes. We had seen Saturn with its rings and attending moons and a new star cluster which is so ridiculously old; but best of all was a song in the fog.

By THERESA HOMET PATTENSON
CONFESSIONS OF AN ACTOR
By John Barrymore. Bobbe Merrill Company
Mr. Barrymore is decidedly a versatile man, for his delightful "Confessions," prove that he can write most entertainingly, and all concede that he can act. In addition the substance of this little volume makes it known, that he once could draw, and paint. For in the very beginning this talented member of an eminent theatrical family, had not the slightest desire to go upon the stage, whither every known individual was going him, but rather, most passionately wanted to paint and illustrate. Fate knew very well where he belonged, and he would be found there in the end, but in the meantime, let him struggle, playing as it were a game of cat and mouse, and during this blandly engaging gentleman, he occasionally did not eat. Very harrowing of course, however a tale set forth with such gay good humor, brings forth no tears, but instead every sign of cheerful mirth, from this hard hearted reader.

To Mr. Barrymore, life itself seems to be a comedy (they say it often is to those who think) but his art is a very serious matter. The comment here on the parts he has failed with so much eclat in recent years, and the discussion of the plays as well, is witty, and vastly intelligent. In fact the whole book fairly crackles with a sort of crisp vitality. This actor is justly famous for his superb artistry, both upon the stage and screen, yet this appears to be no cause to him for self-adulation, indeed he seems utterly unspoiled by the winning of success. In the past now and then things may have gone most horribly wrong for him, but on the whole the gods have been extremely kind, to one who now is in the sort of person the French call "sympathique."

TOWARD THE FLAME
By Hervey Allen, Doubleday Page & Co.
For several years preceding the armistice, "the great calmness," was the chief topic of conversation, while directly afterward, for a time, it was never mentioned. But interest in the greatest cataclysm of history, will not die down, and now that some people at least, can bear to look upon the smoking ruins, war books of every sort are coming along in numbers. Among them is a very remarkable volume, Hervey Allen's "Toward the Flame," which deserves to be read for many reasons, but mainly because it is a most absorbing tale, revealing a truth with a convincing clarity. The author of this story was a lieutenant in the Twenty-eighth National Guard, who about the middle of August, 1917, was ordered to make an attack with his platoon on Fismettes, a little hamlet across the Vesle from Fismes. The narrative deals with the six weeks preceding this attack, and describes with wonderfully graphic detail the life of the men, as they marched at broken intervals from Chateau Thierry on the Marne up to Fismes upon the Vesle, where the attack was made. The story is a pocket-book, known only to himself, for his style is effortless, Mr. Allen has contrived to make this vividly startling record, appeal to the mind far more than to the heart. However nothing is left out, it is all here. And it is the author's purpose. It is not Hervey Allen's Story, but the story of how men made war, at a time when humanity was at the peak of civilization. Here is material indeed for one to read and ponder.

OUR TIMES
By Mark Sullivan. Charles Scribner's Sons
This volume represents an extremely novel and dynamic method of writing popular history. It's spectacularly new features are particularly effective, because of their well calculated appeal to the very people who at one time or another, were taking part in the panoramas unrolled with such singular distinction in its pages. Mr. Sullivan shows shrewdness, and has the appearance of being a "live wire" as a journalist so to speak, who has a penetrating knowledge of every psychological nook and corner of the public mind and consciousness. His perspicacity is plainly evident in the method he employs of twanging on the strings of the harp of memory, for the ringing vibrations result in pleasurable and electrifying thrills instead of the poignant regrets, so often connected with recollections of the dead and buried past.

"Our Times," is the first volume of a series designed to reconstruct the life and events of the quarter century, just ended. It contains a record of the years, 1900-1904, in preparation for which there is considerable skirrishing about in the now much epithetted nineties. The profound study and research shown in these pages should make this work a valuable reference book for persons in later years, who for any purpose are dealing with this period of our history. Its estimates of political leaders and certain conditions, are most significant, made as they are by a keen and comprehending observer, who was on the spot. It is invigorating and energetic journalism, a rattling good newspaper story, of the way life went on Main Street, U. S. A., a generation ago.

SO YOU'RE GOING TO ENGLAND?
Of course you are. No one with the price of transportation in his pocket can read Miss Laughlin on anywhere, and not set forth at once. In these pages is the ingratiating lady, who in a manner all her own, soft and genial, opens Europe's unfolding past to parading itself before us, in all its pristine glory. She it was, who reconstructed the face of a nation, who made Paris for centuries, the only place to live and die in, even though the "song happy" never was heard, or the French "leed intende", as it mostly did. Subjected to her understanding scrutiny, Italy's background emerged in all its momentous beauty, to the cultured world. And now here she is in England, and simply more adorable than ever. To read her book is to be there on the spot, so definitely shaped do these objects old in story and scenes so richly remained become, that together with the rays of her glowing imagination.

Miss Laughlin bids us welcome to an institution, which all may worship, and none may imitate. Such gifts as hers, are rare indeed, and each one of her books as soon as issued, shows that "age can not wither her, nor custom stale her infinite variety," and prove her to be a writer whose "Swearing" prose said this about a lady half as nice. But this rhapsody must cease, and we beg to inform the "How To You're Going to England," is practical as well as inspiring, with many expert suggestions for making the best of it and cheap advice about seeing England, with a motor car.

THE GOAT SONG
Theatre Guild Company proclaims its intention of producing intelligent plays in an intelligent manner. This is very laudable indeed, only some of the plays selected are anything but intelligent to the general public, especially when a continental drama is chosen like the "Goat Song," staged this past winter, the action of which takes place in the Hapsburgs' home, under the Danube, somewhere a hundred years ago. The theatrical series of Cracow, of course, and one went so far as to acclaim Franz Werfel, the great Austrian dramatist and author of this play, and one other, "The Sweller." However, as this is on the stage, "The Goat Song" is decidedly unpleasant to read, and most perplexing for a practical business man, with a taste for reading, called it "mythic apple sauce in a Balkan setting." But it can be judged by no realistic standards, for its symbolism is most involved. The civilization of continental Europe, old, weary and worldly wise, has come to realize how many nearly inexplicable forces exist in life, and seeks to interpret them in some of its most delightful symbols. The Guild explains here, that the invisible, the intangible, the immovable of the play is Pan, the God of Nature, who is ever on the spot to restore the equilibrium of the world whenever it gets too oppressive to be endured.

NIZE BABY
By Mild Gross. George H. Doran Company. A hilarious and amusing study of the foreign born, getting Americanized, is most sympathetic. The cream of it is at the top, "Mommy's "baby" to "fit opp all de farinna so momma'll gonna tell him ab out de hare wit de tatts."
CALIFORNIA CITIZENS WE HONOR AND WHY

Pasadena's fame, gained by the great hotels which still make her the ideal place for conventions or other assemblies, has come to rest more definitely upon three notable institutions which have been established near or in the city. The attraction of these institutions, the Observatory, the Technical Institute and the Huntington Library is perhaps less popular than the hotels; and yet that attraction is a permanent and powerful factor in building up the city. Quality is, to be sure, more evident in the population attracted by educational surroundings than is quantity, but Pasadena, with her sister cities of the south of California, has reached a point—long ago attained by San Francisco and the bay communities—where mere mass of population is not the chief desideratum.

If we are to clothe, shelter and feed the people who are hastening hither to enjoy unusual advantages, we have a right to demand space in which to do it properly, and a high quality of citizen to begin with. Men and women selected by the hardships of "the covered wagon" founded this state; those who had risen by their own efforts in competition with their fellows in the country's business carry on this tradition as builders of the fine new metropolis of Los Angeles and its surrounding communities in the Southland. We cannot afford to advertise for population, we must insist that the quality of our maintained mode of living shall be the selective force for that magnet which draws the few more citizens needed.

Such quality lies in the notable institutions which have chosen Pasadena as their location. Many reasons lie back of this choice; but in the history of each we find one of Pasadena's citizens preeminent and his judgment significant. Dr. George F. Hale, founder of the Observatory and now its honorary Director and chief inspiration, is also an active trustee on the Board of the California Institute of Technology, and is notably one of the self-perpetuating trustees of The Huntington Library. Hale's organizing ability has placed him very high in the position of honor he holds in the National Academy of Science—advisor to the United States in all scientific matters—and his contributions to the advance of modern science have gained recognition in every part of the civilized world.

As a resident of Pasadena, for over twenty years, Mr. Hale has not failed to support every worthy sign of growth in the right direction and has made a distinct record for himself in the plan of a proper civic center now being carried out by the city in its new library, city hall and auditorium.

In order to devote his time to research work Mr. Hale has built himself a private observatory and laboratory and at least a part of his time there or in Washington, D. C.

As chief executive at Mount Wilson Observatory, Santa Barbara, Dr. Hale has been instrumental in having Mr. Walter S. Adams taken his place and is now in the East attending to the duties which rest upon an observatory and the Institution at Washington, of which the Mount Wilson Observatory is a part.

Mr. Adams has had a short but able record of research work with the spectroscope—now the key which unlocks the universe for mankind. As director of the Observatory, Pasadena, and anxious that the interested public shall be given every opportunity to study the work of the great plant whose offices are in Pasadena, where exact information for visiting the laboratories of the work may be obtained by telephone.

No one wishes to interfere with the important work of the Observatory and therefore many do not know that visiting days have been provided and some one delegated to show considerate inquiries whatever is interesting to the layman or student of astronomy.

On the mountain top are many instruments of constant use by a trained staff of observers. Even the great hundred-inch reflector, are chiefly huge cameras planned to take photographs of the spectra of the stars, or of the sun by means of a selected portion of its light.

It therefore stands to reason that the galaxy of photographs taken forms the chief object of interest to any one of the instruments in the day time is as satisfying, although less dramatic than one at night.

Mount Wilson has often been confused with Mt. Lowe, where a small refracting telescope is placed by the Parthenian astronomers at the top of its hill. This, while very attractive to tourists, will never be confused with the magnificent observatory built by any citizen of Pasadena who can pronounce the word "spectroscopy."

UP THE GREAT VALLEY AND DOWN THE COAST

Professor Buvalda, in his first popular lecture in Pasadena at California Institute of Technology, became somewhat facetious because, as a geologist, he was asked to talk on "Earthquakes" in the "Current Events" Lecture Course. He explained, in the same tone of voice that the strains in the earth's crust (caused, some say, by the pressure of the sea and the weight of debris brought down by uncontrolled floods every winter; or, as others suggest, by the tides of humanity crowded into this corner of California during the last few decades and the escape of so much oil, hot air and gas in the South) have been for many tens of years pushing the slice of earth on which is Los Angeles, northward; while the slice on which San Francisco is built is moving slowly southward. In time, said the speaker, "these two great Pacific cities may become suburbs of each other!"

Certainly it is that the earthquake, caused by the most recent release of that strain, halfway between the two cities, has besides adding greatly to the beauty and fame of Santa Barbara, brought the north and the south more closely together in sympathy and understanding as they met in Santa Barbara to rebuild in new beauty that most Californian of all California towns.

But California is not a mere strip of coast line. The state comprises within its boundaries 158,360 square miles, of which more than a thousand more than has Florida. This is why the exodus to Florida of so many of our cattle boosters is gratefully commented upon in California as the Southland inhabitants become acclimated and settle down to helpful development in the industries and the commerce of California.

The map of The Nation's Business, that clear-eyed journal of the United States, has depicted the "white spot" worn so jauntily by the younger city in years gone by to include San Francisco and the whole coast line between; and thus in locating the extent of the region field the Atlantic States treat the two cities as one.

The Century Dictionary's map of "California, Southern Part," shows San Francisco clinging to its upper margin, so California Southland feels itself justified in treating everything south of the thirty-eighth parallel as a part of its legitimate field. This includes the Yosemite, which is directly east of San Francisco and directly north of Santa Barbara.

To reach The Yosemite one should head north the beautiful Ridge Route to Bakersfield, that well-aided door to The San Joaquin through which has entered the vested interests from the South.

On the meridian running through the Yosemite and a point near Santa Barbara is Fresno, an old California city nestled geographically very near the center of the whole state. It is now the young metropolis of the south part of California's great inland valley, just as the much-mentioned portals of the northern part; and Fresno has been known to make claim to the philosophical because of its central position. But because of its abundance of water
from great northern California rivers, the Sacramento Valley will hold its advantage until Southland energy, which created the Muholland aqueduct, takes hold of the Marshall Canal Plan and makes the great rivers of the Sierra Nevadas: Kings and Kern, Kaweah, San Joaquin, Fresno and Merced, to enter another, greater aqueduct and supply the south with sufficient water, making the great plums of the southern San Joaquin Valley to blossom as it passes through.

Unseen forces are binding more and more three great tracts of land south of 38° together. Power lines pool their interests, and Amador County feels the pulse of Ventura as factories draw on High Sierra suppliers. The railroads are the great arteries, the courteous conveyors, the teachers of fire and flood control to millions who have lately come to California and know not the danger of dry grass in summer or the peak of a dry river’s flood.

Thus the travel, leisurely by motor or from hotel to hotel along the railroads, is educating a prairie people to live in California’s mountainous coast country; and all the experience of pioneers from Siskiyou to San Diego is at the command of all the state through the great state University, founded in 1854 and honoring great names of men from Yale and Harvard who laid a foundation of fine culture and renowned research achievement which has ripened and which now sustains the hungry multitude that swarms the corridors of its Southern Branch.

The Californian at Fresno—An Achievement

RAFAEL LAKE, ARCHITECT
A DELIGHTFUL BREAKFAST GRILL ROOM SHOWS A MISSION ATMOSPHERE, LESS FORMAL THAN THE MAIN DINING ROOM. FROM THE BELVEDERE ON THE CALIFORNIAN HOTEL, ONE LOOKS OUT OVER THE CITY AND THE GREAT VALLEY OF THE SAN JOAQUIN. TO THE SOUTH ARE THE MOUNTAINS ONE CROSSES ON THE RIDGE ROUTE. TO THE EAST THE HIGH SIERRAS AND TO THE WEST THE COAST RANGE THROUGH WHICH ONE MAY PASS TO THE COAST BY WAY OF COALINGA OR PACHECO PASS.
El Hogar is the Spanish home and garden of Mr. and Mrs. Craig Heberton, Montecito, California.

From the patio of El Hogar, one looks down the flower-bordered walk to the seat sheltered by Italian cypress and eucalyptus trees. Beyond them tower the Coast Range Mountains.

The sunset seat at El Hogar, Montecito.
IN SANTA BARBARA, CALIFORNIA
EXAMPLES OF THE FORMAL GARDEN

IL BROLINO LOOKS TO BE IN FAR TUSCANY WITH ITS CITRUS GROVES AND OLIVES. BUT THE EUCALYPTUS
SAYS, "NAY, NAY! I AM CALIFORNIA"

IL BROLINO IS THE NAME FOR LITTLE ORCHARD WHICH SURROUNDS THE ITALIAN HOUSE AND GARDEN OF
MRS. MARY STEWART, MONTECITO, CALIFORNIA
Manhood

Men who guard their daughters are without doubt the finest symbols of our highest civilization. Strength is their in that symbol, faith in the future of the race, doggedness that reminds one of the British fleet guarding the Channel in the night. For, what the race has gained in scientific methods of living, in grace and beauty, in fine intellectual attainment, in all that men live for and work for in the world of physical well being or spiritual accomplishment is embodied in the daughters of today.

In his son a man may realize some of his unattained individual ambitions or he may not. Sons must be themselves and carry on the progressive things of their own generation; but in his daughters a man may, if he give time to their training express all that he wishes to contribute to the race as a whole. In them he now is able to see the beauty and fineness of life which he necessarily discarded when he battled for his place in the world, in them he may develop all the longed-for intellectual and social talents which he regrets as neglected in himself. For daughters properly raised by men who know the world—taught all which they should know to make them wise as helpmates and mothers—and yet guarded from the coarsening contacts of life, are the images of their father’s finer selves. They express in the declining years of his life that which he has been able to attain in race ideals.

Women who have thus associated with wise men are found to have that sense of honor which men have sometimes thought impossible in women. Instant selection of the best, the true, and the lasting in value is their heritage, together with an immediate discarding of the inf ectual, the things which will not keep in the cupboard of the race.

Through the camouflage of cigarette and superficial manners these girls of today may be hidden from their knights. But, if to the manor born themselves, these knights will find their proper mates and there will continue to survive a race of men who guard their daughters, holding them symbolic, as they are, of all of our race has gained in our evolution, during cons of the past, from savagery.

Tracks and Trails

In THESE days of boulevards and motor cars, with the mad rush from town to town, at speeds limited only by the mandate of the traffic officer, one is apt to forget that there are modes of travel not dependent on electricity or gasoline and affording time for leisurely contemplation of the landscape. The motorist, with one eye on the traffic and the other on the speedometer, does not notice mountains or canyons. The passengers in the tonneau look but see not, other than a cinematic view blurred by the speed.

As we may no longer hope for the rambling coach or the slow-footed nag, we must perform go afoot, if we expect to appreciate the scenic surroundings of our itinerary. It is true that there are some, even now, who ride a horse-back and follow the bridle trails through the arroyos and over the foot-hills, but these are the favored few, who have abundant leisure and a good bank account.

There is probably no stretch of country more favorable for the pedestrian on this side of the globe, than southern California. The variety of scenery, mountain, mesa, desert and sea-shore, the equable climate which favors walking on most days of the year, the numerous roads and trails in every direction, all these tempt to walks-a-foot. One must not forget the motor-busses which set out hourly from Pasadena and carry the wouldbe walker to where the trail begins.

The nomenclature of walking is more or less peculiar to this region, for one does not walk, he “hikes,” and the way is not a path but a “trail” or a “fire-break.” On occasion, it may be even less than a trail. I once followed a ranger along a mountain-side for two miles to where a trail was building, and the ranger stopped to remark that “This is not a trail, it is just a track” a definition in which I heartly concurred.

In order fully to appreciate hiking, the hiker must have some subject in view other than the desire to cover so much ground. Walking merely from a sense of duty and in search of exercise is, at best, a drab and monotonous undertaking. A sincere love for wild life, either plant or animal, is a good stimulus. More or less familiarity with birds and flowers and practice in identifying them will make any walk interesting. A knowledge of our native trees, their habits, foliage, bark and general characteristics will furnish occupation for eye and mind, while the upheavals of geologic strata and the gorges cut out by water afford good material for study. If you add to all these study of the artistic side of Nature and a certain ability to reproduce form and color, you have an incentive that will carry you far. This last gives you a better faculty of observation and a keener eye for what is really worth seeing. A careful study of any scene, with a view to painting, will reveal many characteristics of rocks and trees, of water and sky, which otherwise might have escaped notice.

The gradual change in the colors of plain or mountain from spring to fall and from fall to spring, the shapes of trees as modified by wind and weather, the slope and contour of rocks due to geologic changes, become familiar to the artist as a matter of course.

And so let us equip ourselves with bottle and bag, with umbrella and staff, and set upon our travels. We shall soon learn to economize in our equipment, as even an extra sketch pad becomes a burden on a mountain trail. A canvas bag slung over the shoulder, contains colors, brushes and paper; a minimum flask on the other side holds water for both painting and drinking; the umbrella and its staff serve as a walking stick, while a few sandwiches in the jacket pockets and a small thernos bottle of hot coffee will create a diversion at the noon hour.

Canvas shoes with rubber or composition soles and canvas leggings or puttees make walking safe and comfortable. In winter time a woolen vest or sweater, to wear under the coat when one is not walking, is a necessary precaution.

And now that we are booted and spurred, whither shall we ride? In warm weather, when the trail is closed, the seashore is always available. The beach at Laguna, the sand dunes at El Segundo and the palisades of Santa Monica intrigue artist and hiker alike.

The barren mesas just beneath the foothills have the charm of the desert without its terrors, and furnish crisp foreground studies of cactus, yucca and agave to frame the opal masses of the hills beyond.

Or it may be that you choose to tramp up the Arroyo Seco from Buech Gardens to the canyon entrance, five or six miles away. Here you have again the cactus and yucca, standing out against a mountain background. You see many flowers, lupines, chia and sun-cups. Anon you flush a coyote of quail, who disappear as suddenly as they emerged. You almost step on a tiny cottontail, or you see across the trail a gray streak with a blur of ears, which you know to be a jackrabbit. One day, as I was busily sketching in the upper arroyo, sudden staccato of sound aroused me from my absorption and I saw a jack coming directly towards me, closely followed by a dog. Evidently half blinded by fear, the rabbit hardly saw me and shot by so close as to touch my arm. The next minute the dog had his prey and the incident was closed.

At noon, beneath the shadow of a live oak, the sketch is laid aside and coffee and sandwiches console the artist for his failure or stimulate him to new endeavors. Past success or failure, he has had his reward in the walk and all that the walk implied. Sunshine, color, fresh air and enough physical weariness to make him appreciate the comforts of his bungalow.

While one has hiked on mesa or in arroyo, he has had his eyes on the mountains (I will lift mine eyes unto the hills), and soon the urge to climb becomes irresistible. Perhaps,
in his modesty, he begins with the hills of San Rafael or the Verdugo mountains. On San Rafael he may follow the narrow paths made by surveyors and rangers, or he may turn to the newer roads and trails built by the power company. He does not climb very high, but he gets a new view point and the distant mountains become ever more attractive. Should he choose Verdugo, he will be introduced to a different highway, the fire-break. Travel on one of these winding stretches of bare soil has its drawbacks. Confined as they are to the crests of the ridges and spurs, they have a disconcerting way of climbing up steep ascents where one’s foothold is precarious and one’s breath intermittent. They have this advantage over the more leisurely trail, that they take you where you wish to go in a brief time, and, as they always top the ridge, you have entering views of canyon and valley and distant mountains, from start to finish. Perchance you overtake a ranger at lunch time and then company him for a bound two on his patrol. He is always good company and glad of a companion, but he does not encourage smoking.

The view from the top of Verdugo surpasses that from many a higher range. Its comparative isolation, with the San Gabriel mountains in the west, and the Santa Monica range in the east, opens up wide stretches of brown mesa checkerred with green patches of fertility and bounded by the Santa Monica hills towards the south and the high crests of the Sierra Madre range on the north.

All this hiking is merely a preliminary to the attack on the main range. From Picoima on the western edge to San Antonio twenty miles east, there is a constant succession of canyons, big and little, butteressed at intervals by the main spurs of the Sierra Madre range. And such a variety! Some narrow like Millard’s, some opening into wide valleys like San Gabriel, some long and winding as in Arroyo Seco, some short like Monrovia, some dry as the proverbial bone, and some carrying a rivulet which, in the rainy season, may be a torrent.

It is interesting to explore the canyons by the lower trails along the stream beds, but in many of them the route is so shut in by cliffs and foliage that one can see but little beyond the immediate foreground. More cheerful and stimulating are the higher trails along the upper edges of the canyons. These wind and twist along the sides of the rocky spurs which outline the canyon and ever trend upward. For the most part they ascend by easy grades and are of a safe width. In spots, it is true, a recent wash may have obliterated the path, and some of the turns around the promontories seem narrow to the novice.

There is one sandy path barely a foot wide across the head of a wash near the summit of San Gabriel Peak, which insists that you rivet your attention on the trail, gazing not on the giddy slide leading down hundreds of feet to the canyon below, or at the towering ledges above. And the new trail across the east face of San Gabriel, at the head of Eaton Canyon, while safe enough, has a giddy outlook.

As you climb the upper trails, you have at all times an uninterrupted view of the everchanging panorama of canyon, cliff and distant ranges. Sketching on these upper ranges is difficult enough to be interesting. Comfortable seats are rarely found ready-made and must be prepared. If the view-point selected is on a sandy slope, one must “dig in” and get secure seat and foot-holds, as well as a shelf for the color-box. Even then, woe to you, unlucky one, who drops a brush or a tube of color and watches it as it rolls and tumblers merrily down the incline.

If the chosen spot is on a narrow trail, you may sit with your feet hanging over the edge, or you may build up a seat of flat stones brought sometimes from long distances. The umbrella also has its problems, especially if you expect a pack train along presently. Somehow all these difficulties and discomforts stimulate one and you are apt to get a livelier sketch than when sitting at your ease on a comfortable bank. Temperature as well as topography has its disadvantages, even in this friendly clime. Whether it be the hot sun or the sandy plain which dries your paper and burns your neck, or the snow banks and chilly winds of a mountain peak in January, “It will get you, if you don’t watch out.” In judging an out-door sketch, some of these drawbacks should be allowed for.

A noonday lunch eaten on the summit of a high mountain is an occasion to be remembered. Let us assume that you have a thermos bottle with some hot coffee, for a mountain top is apt to be chilly and the most entrancing view is dummed by an absolutely cold lunch. We will pick out a spot that commands a good outlook and also one whose curves are contemplable. We unwrap the sandwiches, chip the shell of the egg and put the doughnuts where we can see them. Then we adjust ourselves to the terrain and begin our meal.

Perhaps we are looking out over the San Gabriel valley and the eye wanders from the left, swelling outlines of the toothills, over the fertile plain, a checkerboard of orchards and meadows, to the misty outlines of the coast. Lest we forget that we are in a dry country, the yellow, winding strip of the San Gabriel wash compels our notice, as it zigzags from side to side and finally loses itself in the mist and fog of the Pacific. Or, perhaps, it is one of those rare days when the fog lifts and we see the twin peaks of Catalina as cool silhouettes against the warm sky, just fringing the golden line which is the ocean.

If we are facing east or north, we have a sterner picture. In front the sharp ledges and chaparral-covered beds of the nearer mountains, and beyond, the lavender and blue of San Antonio edged with white. If it is a clear day, we glimpse far away the clean-cut outlines of San Bernardino and San Jacinto, like white clouds against a sky of cerulean blue. And we are glad we came.

Resting our eyes with a shorter range of vision, we see the flash of purple and white, as a mountain swallow glides over the depths of the canyon, while the querulous note of a Jay on a nearby ledge tells us that he is hungry and would share our lunch. A canyon wren peeps out of a crack in the rock and eyes us warily while we eat. We finish our lunch, crumple up the waste papers and tuck them in a crevice, but we are careful to leave a few crumbs and fragments for the Jay and the wren.

As we wend our way homeward down the tortuous trail, the westering sun casts long shadows across the canyon and brings out in sharp relief all the lesser spurs and ravines. We find the downward way pleasant, for it leads to home and friends and supper, but we are glad we came. And that night we sleep soundly but not so heavily as to obscure dream visions of shores and canyons “which never were on sea or land.”

C. H. Benjamin.

**Songs of the Spirit—I. Wild Mustard**

*St. Matthew, XVII, 20*

“Faith as a grain of mustard seed.” Behold
These slender shoots adorned with yellow lace,
That give to meadow folk a hiding place,
And mounting far to blue heights manifold,
With dainty patterns from Earth’s wondrous mold,
Deck the calm sky with such a witching grace
That feathered warblers fly to their embrace
And charm bright boughs with chants of liquid gold.

“The least of all the seeds.” Why should I doubt?
Why should I not all jeers of Fortune flout?
“Nothing shall be impossible.” I learn
This lovely lesson, common plant, from thee:
Thou dost with highest hope forever yearn,
Despised, yet undiscouraged, even as He!

Clarence Urmey.
Of All the Clubs of Southern California There Is Not One More Interesting Than the Town Club of Pasadena. Known as the Valley Hunt Club. It is Perfectly Proper to Conjure Up Visions of Red Coats, Prancing Steeds and Straining Hounds at the Words, As That Is the Background on Which It Grew.

Mrs. Reginald Johnson, with Her Favorite Mount, Lady Rineheart, an Entrant in the Amateur Show at the Flintridge Riding Club, June Eleven and Twelve

Mrs. Roy Bayly and Mr. L. Graham Pattinson, Members of the Flintridge Riding Club. Mrs. Bayly Has Just Returned from Paris, Where She Was Thoroughly Converted to the Merits of the Side Saddle, and to the Subtle Allure of the Parisian Habit. Mr. and Mrs. Bayly and Mr. and Mrs. Pattinson Have Entries in the Amateur Show.

Ruby Bishop, Janie Sharp, and Jimmie Fullerton, Are Usually in Attendance at the Classes of the Flintridge Riding Club and May Be Counted Upon to Appear in the Children's Entries of the Amateur Show, Held June 11 and 12 as a Benefit to Enlarge the Home for Convalescent Children, Established by the Junior League of Los Angeles.

The Dinner Served in the Pleasant Clubhouse the Night of the 11th, Following the Afternoon Show, and the Two Shows of Saturday, the 12th, Both Morning and Afternoon, With an Outdoor Luncheon, Under the Friendly Oaks, Make Up a Delightful Social Program, to Which Is Added All the Zestful Joy of a Good Horse Show.
On the golf course at Flintridge, Mrs. Leslie Coffin and Mrs. Lynn Reynolds discussing scores, stars and probabilities. Golf interest centered at Santa Barbara during the last half of May with the inauguration of Santa Barbara Golf Week for which the Montecito, La Cumbre, and Ojai Valley Country Club officials arranged a program offering every inducement. Practically every club in southern California was represented. The schedule opened at Ojai, May 11, and closed at La Cumbre, May 16. The social features included a golf dinner for men and women at Montecito Country Club, a dance at La Cumbre Golf and Country Club, and buffet supper; dinner dance at Montecito, and a final Spanish barbecue luncheon at La Cumbre. And Golf assumed special interest when, after twenty-two years of effort, an American, Jess Sweetser, won the British Amateur Championship.

This month, June 2-3, on the St. Andrew's course, the right leading amateurs of America, including George von Elm of Rancho Golf Club, Los Angeles, will engage Britain's representatives in the fourth competition for the Walker Cup.

The "California" may be counted upon to furnish interest on the dates set aside for the races of the spectacular little K boats following the initial race to Avalon.

Schooners and yachts of the California Yacht Clubs, which will help make yachting history during the 1926 season, including three entrants in the Trans-Pacific Race, San Pedro to Honolulu, sailing June 12. The Mollilu, owned by Milton Hesselberger, L. A. Y. C., the Tera, owned by C. W. Stose, A. Y. C., the Idalia, owned by Dr. E. R. Parker, S. F. Y. C., and which finished second in the Tahiti race last year. The Eloise, owned by Commodore John C. Piver, was also in the 1925 Tahiti race. Sir Thomas Lipton has sent from England a beautiful cup as the prize for the winning craft.
SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

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PLAGIARISM AS A FINE ART

The following is the second installment of an address given by Professor Walter R. Wiccox of the University of Oregon, at a recent convention of the American Institute of Architects in Washington, D. C. The address was one of two given by well-known architects and deals with the use of precedent in architectural design. Professor Wiccox has been classed as a "progressive eclectic." His words as a Pacific Coast man should be particularly interesting.

WHAT IS THE USE OF PRECEDENT DOING TO AMERICAN ARCHITECTURE?

(Continued from the May number of the A. I. A. Bulletin)

Are not the positions of the designers of automobiles, and of buildings comparable? As artists they are not merely designers of objects; they are also architects; but the use of the terms is not always granted. While they are not architects, they may sometimes, of necessity, incorporate the use of historic styles. I do not consider it as of an advantage to a modern architect to have found a new form of a historic style; but he will often be forced to use it in order to make his design harmonize with the building. It is not a question of whether he is an architect or not; but his design must be adapted to the building. The architect must be able to make a design that is in harmony with the building. This is the point of view that I hold.

How are creators of things viewing their respective problems? One might ask "how much have been considered the requirements of automobile design?" No doubt, many of us remember, how a few years ago, a competitor was in a car and proposed the design of a car body and sent proposals to architects throughout the country. I imagine many of us own the car and his skill at a design which would be an improvement up to our own. It is a fact that some of them who tackled the problem gave a moment's thought to historic types of vehicles. However, I have every reason to believe that ancient vehicles to be, we have but to arrive at a solution of the problem. I think the tendency is to attempt adaptation of old types of conveyance to requirements of the modern automobile, would be an experiment disappointing the manufacturer and without interest to the public because, the public realized that what was hoped for was the NEW thing, not the old thing. In an old one they will sometimes be driven to think, is what the public hopes of architecture—a fresh expression of an old one; and, too, however willing it may be to grant a greater beauty to the old forms. The tendency of automobiles proceeded as most of us designers of buildings do—separate seats, steering gear, and engine, or they would have been for offenses, with models of vehicles of shapes and spaces to accommodate these needs. What might have been thought of something else, not a fresh creation answering a new condition of life.

How about the automobile designer from 1895 on, had he but pursued his object. Fresh from the triumph of his first creation—the horseless carriage—had he then turned his back upon the future and developed what might have been his viewpoint today? As an attempt to find an answer to the question, may I describe an imaginative view of a modern automobile that might have been.

On exhibition, were a number of vehicles of historic design. They were advertised as the last word in automobiles. Among them were vehicles which looked for all the world like old vehicles, with wheels of various sizes, driving their engines, German carriages, French landaus, English coaches, Italian broughams—all sorts. A salesman was explaining the difficulties met with in adapting a splendid retrograde exalt with the necessity of an automobile; how concealment of the motor, and provision for an invisible third wheel to take the weight born by tongue and horses in the original, were strokes of genius. To this end, an arrangement, which required one to stand while driving, was uncomfortable, the salesmen found that although it was a convenience, integration of design prescribed its use—that reputation of car scholarly design was of too great value to be jeopardized by violating precedent.

Lacking knowledge of vehicular precedents the customer assented perforce, but complained that a fellow would feel awkward driving the thing around dressed in business or golf clothes—that "he'd have to wear a tunic." With a semblance of patience the salesman tried to reassure him by saying that surely there was no more reason for such a feeling than that a man who mounted the steps of the Sub-treasury in Wall Street should feel the necessity of donning a toga to escape a sense of conspicuous inconsistency. The customer turned listlessly to examine another model.

The incident reminded me of the answer of an architect of a large city library, to suggestion by the owner that a closed space over the main vestibule be provided with windows—that introduction of windows at that place would utterly ruin "his" design, a reproduction of the hexastyle porch of the Freerheim. Having only uncertain knowledge of historic architecture, the trustees naturally were stumped, but I can imagine that the whole race of architects were damned in the thoughts, if not in the speech of members of the board of trustees.

Elsewhere a salesman was praising an adaptation of a coach of the Empire. He admitted that the step was inconveniently high, the springs too much replaced, and the diameter of the wheels needlessly great, but argued that "consistency of design" outweighed such objections. A bystander noticing a pleasing bit of ornament on another car, intimated an inclination to ask if the device which had struck his fancy could be incorporated into the Empire design. With apparent condescension, the salesman explained that, while its form seemed not inharmonious, since the device did not appear until later, its use would be to an admittance of "previously in the mind of the designer—especially among his fellow-designers—and that to introduce such things was the rock upon which that reputation had been built. He was quite sure that upon reflection, the importance of such consistency would be apparent.

Lacking knowledge of vehicular precedents the customer was embarrassed. He blushed and his eye wandered off around the room. Suddenly it lighted up. "What’s that vehicle?" he asked with interest. "Oh," answered the salesman, "it is an ancient device, reminiscence of the "vulcane," that is a purely utilitarian vehicle—just a car—no real design to it—just a practical affair." The customer became alive with interest. With some hesitation he remarked: "Of course I know nothing about the ancient and vulgar art, but if I LIKE that, it strikes me as a sensible convenience, and I don’t see why it isn’t a good looking car. You know—THAT is something I can understand." With feigned interest the salesman smiled, and quipped, "Yes, all right."

I remembered I had heard similar remarks from sensible people about architecture, and I had a notion that the customer meant just about what they meant, when they had said that thing about buildings, namely, that he knew nothing about the ancient and vulgar art, but if he liked it, it was sensible, and he was pleased with the result of what constituted a good looking car. As clients have notions of what constituted a good looking building, and believe the latter he would have been alive to considerations of form and proportion, whereas he went dead over the question.

The salesman left his customer to find what satisfaction the latter might have in the conception of a mechanical monster to drag him around in the making. I was interested to observe his bearing and manner, to see how he would express himself. He plied questions and the mechanic explained what he called "the nicest point of design," and which he reduced to length, the position of the wheels in relation to the body, the shape of the engine hood and a car's cabin, "to委会—every practical consideration, but were shamefully joined—"in a car that is a beautyful car." So he went on and the man who knew nothing about vehicular architecture seemed to understand him and become more and more interested.

I was cogitating upon this when the salesman, not as matter of unification, approached, and as if he sensed a sympathetic spirit, remarked by way of introduction, that people knew nothing of art, and that art was not the art that they liked. "We’ve got to educate the public," he said, "and we’ll do it any way it will re-appear to a cultured taste."

SHADES OF HECTOR!

Once more the students in architecture at U. S. C. have given their best to provide an entertainment for the members of the Chapter. Helen’s mental "those and dangerous" party was to attend by naming them out. In fact it was fortunate for the remainder of us that they didn’t come. The patio at the new architecturte building was crowded. Tables were arranged on three sides of the sunken garden.

Students in soiled smocks and moist foreheads were running about hanging light fixtures, arranging spot lights, and doing the hundred last minute jobs in preparation for the guests. The place radiated enthusiasm. Every fellow was doing his part, and every one was party a success; evidence of the good spirit which must exist between the students.

A Denishawn dancer tripped on the grass in abbreviated costume creating aesthetic folds in a long filmy scarf. The glasses behind the spotlights had their work cut out to keep up. The encore was vigorous but the lady分娩ly declining the grass clung. There was no more grass to "mow."

The playlet written by professor Baldwin was in the "Hector" style. The syllabus entered. The play was something about the loves of Helen of Troy. He determined not to forget the beautiful girl who played the "heavy" role.

The blackest chimney sweep in Grimm’s fairy tale—dancing around the room and guitar-like, the features was distinctly in her memory as does Professor Baldwin’s sandy beard.

We’ve said enough and those who missed it take note and be present next year.
NEW MEMBERS

T he following men have been elected to Club membership since our last bulletin was published. We welcome them most heartily and urge them to find a job to do in the Club and to get busy at it. Some of them are old members coming back and for their continued interest we are particularly happy as it indicates to the Club officers that a new spirit of interest in the Club is awakening. Here they are: Percy Park Lewis, Eugene Layman, Charles J. Casper, Byron Kimball, Paul J. Cartwright, Edward Mussa, C. E. Morrison, Harold Walker.

Last month we offered a water cooled ruling pen to the fellow who brought in the most new members. There were no takers for our kind offer. This month we offer a pair of diamond set vanishing points in ebony box.

ANOTHER WANDERER

O ur faithful secretary, C. R. Johnson, has left for New York so no points unknown. He expects to be abroad about three months and will visit Italy, France and England. Lucky Dog! He's an old man. We will miss you, but are happy that you can go.

DAVIS TRAVELING SCHOLARSHIP

T he first set of drawings turned in on the Davis Scholarship Competition have set a high standard of excellence. The prize was won by Rowland H. Crawford who is now studying at Pennsylvania. His solution and that of F. E. Morehead were both thoughtful scholarly designs. It would have been a difficult problem as a judge to decide between them. There were several other solutions which would have been worthy of much more mature men. The problem was a very difficult one and called for a vast amount of study and laborious drawing which did not appear in the drawings. As Mr. Morehead remarked "They learned a lot even if they didn't win the prize." Get up and fight 'em again boys. It makes the stuff that architects are made of.

THE LINE CUT ABOVE REPRESENTS THE "SECOND ATTEMPT AT A MEASURED DRAWING FOR THE PARIS GREEN PRIZE COMPOSITION"

DANA BARTLETT

PAINTINGS OF CALIFORNIA

STUDIO GALLERY, 101 S. VIRGIL AVE., DREXEL 5552 LOS ANGELES

THE ARCHITECTURAL CLUB OF LOS ANGELES
MONTHLY BULLETIN

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WUXTRA!
NOTICE TO ORDINARY MEMBERS
THE LOS ANGELES ARCHITECTURAL CLUB ANNOUNCES
A MODEL PARIS GREEN PRIZE
COMPETITION

For all members in good standing, Jess Stanton and the poet laureate, and proposes as the subject
"An Entrance to an Architectural Club"

T HE Architectural Club is now in its new home at 1458 West Seventh Street. The present entrance was designed by an X-Ray Chiropractor who could locate the cause of your ailment without asking a question. This famous triumphal arch is to be treated (practically without the "Chiro") for architectural indigestion, disintegration and deterioration, which treatment is the subject of this competition.

A measured drawing has been made after two attempts. (On the first attempt Remp's Night & Day Garage was measured by mistake—ad.) The architectural brains of Los Angeles is called upon therefore or "what have you" to compete as individuals to make nothing into something or vice versa. We want an entrance fresh as sparkling spring-time sunlight, or as our dear poet would say "create by sense"—architecturally correct—one that will bring credit upon ourselves as artists. A classic some place defines architecture as "Frozen Music"—students, draftsmen, architects freeze yourself—make this a rhythmic masterpiece that will live from generation to generation and back again.

First prize $15.00 offered by the Gardner-Payne Company. A glorious reward for doing yourself and your club a good turn.

Second prize $5.00 in money offered by Lloyd Rally. The other 25 unmentionables will be let out free.

To the one who wins this competition will come fame, fortune, and a trip to San Bernardino. But, seriously now, fellows, for $1,098.00 more you can get to Paris and back.

Required for the problem, a sketch, size . . . . . , paper, at . . . . scale, rendered in . . . . Fill in the blanks yourselves to fit the demands of your inspiration, or write a poem about it—as you will. The scheme is to include the treatment of the passage to the second floor entrance as well as the front wall. And remember—It's your own club money you're spending—to go easy. The club reserves the right to reject any or all schemes—or equal.

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AN ETCHING BY BENSON (CARNELL & CHAFFIN)

The problem will be judged! Oh! My, yes! By a jury comprised of the committee, the participants, the non-participants, the club members, the profession, the public, and the City Council! Please enclose your vote with the sketch.

Drawings must be in not later than June 20 but until 4:00 a.m. that night will be considered the same day. Must be delivered anonymously, but in case of raid don't give your right names. All identifications will be disclosed before the awards are made, and the prizes awarded to the men in the office of the judges whether they submit drawings or not. Deliver your drawings to our president at 415 Bank of Italy Bldg., or Gardner-Payne at the Club Quarters, 1550 W. Seventh street.

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BULLETIN

SOUTHLAND

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CALIFORNIA SOUTHLAND
MEMORIES OF VISITING ARTISTS

By JESSICA KATE SENeca

(Created from May Issue)

Cecilia Hansen, with her Stradivarius, playing the 'Ciaccona' of Vitali, and Euph- ronio's song . . . The instrument alone could have moved one to adoration . . . Her wondrous hands . . . her wondrous heart and mind . . . Awe of the invisible spirit behind instrument, and player, and music . . . One was aware in oneself of a faint worshipfulness . . . Her playing is simply unhappy, with a sense of something never to be gained: of inaccessible mountain summits, faintly flushed with dawn or sunset, inscrutably fair, but forever unreachable. More than ever weighed upon the spirit the brutality of the world, one's own incapacity, the obliviousness and insensitiveness of others, One had been rapt away to a vision of loveliness perfected, and came back filled with hopeless yearning.

Anna Case left a gracious memory, doing most things so beautifully, and seemingly of such kind, so generous, so radiantly beneficient a spirit that one liked to think of her as a representative American singer. Of Lillian"s one recalls a most lovely voice indeed, and delicate artistry, but too home-keeping a heart, and spirit unawed. Helen Stanley so brought home the enchantment of certain songs, that I slipped her program under my pillow, hoping that in dreams that loveliness might return.

Both Case and Stanley showed a lack of consideration for their audience in using a piano that advertised itself in glaringly large letters all the evening in competition with the performer,—an intrusion of the crudely mercantile into the places of high art most offensive to the taste.

Was it because only part of Sigrid Onegin's recital could be attended that with a regal

Arthur Farwell, Dean of American Composers from Original American

sometimes gives the clearest impression of quality, amongst all the voices of this season none is recalled more fresh, more softly lovely, than Elena Gerhardt's.

Elly Ney can bring joy—of the heart and spirit; Matzenauer a pure, sensuous joy; and Gerhardt, peace . . .

Delicate flutings; sweet accomplished—emptiness. A lightness of soul that tended to spread gloom and cheerlessness within. The Venetian, Tod de Monte, brought little of the glamour of that once familiar city, with its rose-misted isles a-dream on silver stripes of green launce, or its then deserted Lido strewn with the little curled sea-horses, brown and stiff—creatures that alive are of the tenderest grace; its scarlet and black funerals in pearl-white seafogs . . . And at the grave soul beneath its glimmering surface—nothing. The gentler gaieties of its carnival a little expressed her who assumed in aspect the pleasantest traits of a people—in their own country—perhaps the most charming in Europe.

With a charm embowered in worldliness, and, above the warm, strong curves of her face, eyes perhaps a little weary of sacrifice,—the unremitted sacrifice that art exacts—Cyrena von Gordon brought a flickering happiness. And if these were things to be forgiven, could one but once forgive, with Cyrena's rich, warm voice singing "The Old Road" right down into one's heart? This was the Cyrena we had waited for . . .

One felt with Myra Mortimer the satisfaction of all but one's finest needs; an enjoyment deep, but never enwrapped, aware of the absence of magic, subtlety, and contagious passion. Yet, though with no haunting memories,
no ecstatic response, for how much of shining excellence, of grave reverent beauty had one to give thanks! Her dress of black velvet, against the blackness of piano, lent itself curiously well to mental pictures. Into its softness and huelessness the eye sank at first restfully; then stimulated to the seeking of visionary accompaniments to the music no white and filmy garment could have borne. There was the Schumann gipsy thief. How one revelled in her woe, wishing them increased and multiplied so that the singing voice in which they were so glancingly enfolded and conveyed, the thrilling hands of von Bos upon the piano, might not have stayed so soon! One saw the bronzed figure of the gipsy crouched beside that black velvet solid and compassionate, the gleam of gold in his clutching hand, and on his naked shoulders blood, and from his black wild eyes the streaming tears.

Golden indeed was your stealing, O long ago brown gipsy lad! And crimson-rich your bright blood’s flowing! And silver the sharp rain of your tears! Crimson and gold and silver of which was wrought this beauty for the world.

“Three Fishers Went Sailing” brought visions of those little North Devon fishing villages, green wooded coombes threaded pearl-like with the tiny white climbing cottages, where Kingsley wrote the poem, and where such tragedies were once so common. On that soft black background one saw another picture—“The Hopeless Dawn.” A cottage room in the grey light of breaking day; the girl’s figure flung along the floor with face hidden on the knees of the old mother who peers down for comfort at the big family Bible open beside her; a glistening candle on the table spread with the simple evening meal—for one who did not come; and, outside the window the sea just beginning to quieten after a night of angry tumult... The intensest poignancy was not conveyed.

Last, sweetest, revealing an as yet ungiven loveliness—Claire Dux...

... Her voice moved delicately and rarely upon its shining upward path, wherein the light grew ever brighter and more bright, until it ended in a note whose touch upon one’s soul was as though a little door just opened into heaven—and shut again... White-glittering like a star at dawn. O loveliest and purest!... From such human notes as these men might have first conceived the singing of celestial beings.

Like Hansen’s violin, this art, this singing that touched, in moments, perfection, left one in unuttered ecstasy gazing at the far-off place of final exquisite reconciliation and appeasement.

Through this singer rare, too, earthlier delights.
A COURSE IN THE APPRECIATION OF ARCHITECTURE

The Santa Barbara Plan

IT IS not the policy of this magazine to publish examples of "before and after" pictures. There are, all around us, enough buildings which lack every element of the beauty which architects are prepared to furnish when called upon. But the architectural sections of this journal have no room for the ugly and commonplace. Beauty, too, is all around us, sometimes hidden by the commonplace buildings around it; sometimes neglected in the office of architects who are artists first, and builders, by request only. We are, therefore, selecting examples of great movements in building, and giving our readers, and students of architecture in the Federation of Women's Clubs of California, pictures that will help to explain the tremendous urge for better architecture which is finding its most explicit demand in the art sections of women's clubs on this Coast.

The exception to our general policy which we present on this page is, therefore, excusable and is used because it is an example of what is occurring constantly all over the country today. Santa Barbara has added to her everlasting reputation for having the highest class of citizenry at command of her city government when that changeable part of any city has sense enough to use it. Just before the "late unpleasantness" of a year ago, Santa Barbara's best citizens had prepared a new city code which not only embodied the best modern ideas which scientific research has recorded for the benefit of up-to-date cities, but went that scientific ideal one better and introduced into the code of the city a standard of good taste in architecture. This had never been done before. Never before, in the United States at least, had a city inspector's office been given power to hold up a contractor's job until he could be given architectural assistance if his drawings showed that he needed it. Through all the months of reconstruction, therefore, every plan that came into the inspector's office was scrutinized not only for defects in wiring or plumbing, but for objectionable features which might offend the nose, but for those things which ignorant builders who know not the first principles of design are constantly perpetrating and thrusting upon the business streets of our cities to the detriment of neighboring property and the degradation of public taste.

Santa Barbara has thus proved that it can be done; and even if that city reverts to the old "Gringo" style of architecture and falls to establish the name of "Estado" on her main street as a sign of good taste, with those who have looked to her for leadership, she never-the-less has set the pace and other cities are imitating her beauties and stealing her prestige and may still outdistance her in true California architecture.

No art is ever without its incompetent imitators. Concrete blocks imitate stone and tin imitates concrete blocks. When the Spanish style was seen to be in demand the exploiters of building invented a tin tile and a tin style and turned out "Spanish architecture" by the yard.

But tin ruffles on a cornice and tin aprons over badly proportioned doors and windows do not make a bandbox "Spanish." True Californian architecture consists in building out of local material a good house which is adapted to the climate, and "builders and designers" who sell "art-chee-see-chure" by the yard cannot imitate good building without doing good building. What Santa Barbara taught us is: To ask someone who knows.

THE subjects so far treated in the course outlined by Miss Gere, Associate Professor of Art in the University of California, Southern Branch, have been Creative Design Versus Tradition, by Mr. Myron Hunt, in the A.T.A. Bulletin, (Sept. and Oct. numbers of Southland); Residential Architecture, by Mr. David Witmer now President of The Los Angeles Chapter A.I.A. (Nov.) Help for Home-builders by Sumner M. Spaulding (Dec.); Proportion in Architectural Design by Mr. Fitch Haskell (Jan.); The Element of Line in Architecture by Mr. Reginald Johnson (Feb.).

Then the importance of the Garden was emphasized by our important visit to California of The Garden Club of America and we devoted the March, April and May numbers to that, with articles by Mr. Myron Hunt, Miss Bashford, Mr. Shyemaker, and Mrs. Elmer J. Bissell's Garden Pages.

In May we also began again the study of the Californian Domestic Architecture in an article written for Better Homes week in Santa Barbara by Mr. Richard U. Scares, now associated with Mr. J. Wilmer Hershey in the building of beautiful homes and commercial buildings. Mr. Hershey's unusual talent for design was used extensively in the rehabilitation of Santa Barbara after the earthquake and a sketch by him appears on this page.

This issue Mr. C. H. Cheney of the University of California, The Beaux Arts, Paris, France, and now of Palos Verdes—contributes the following on:

TOWN AND CITY PLANNING

California Southland, Pasadena, Calif. April 23rd, 1925.

The State of Massachusetts has honored California by publishing the enclosed leaflet in which I thought your readers would be interested because it holds up a great project near Los Angeles to all the cities of Massachusetts as a model to work to. Thus the c'est la vie at last acknowledges that there may be some culture, learning and amenities of life in the Far West. Sincerely yours, C. H. CHENEY.

THE UPPER PICTURE IS JUST ANYBODY'S DRAWING TO SHOW WHAT SPACE IS TO BE COVERED BY THE BUILDING—YET SOME PEOPLE STILL TRY TO BUILD LIKE THAT! THE LOWER ONE IS A SKETCH MADE BY J. WILMER HERSHEY FOR THE ADVISORY COMMITTEE WHEN THAT REMARKABLE EMERGENCY BODY WAS FUNCTIONING IN SANTA BARBARA. ITS BEAUTY AS A DESIGN SHOWS WHAT WE CAN BE HAVE BY NOT EMPLOYING AN ARTIST. FOR BEAUTY IS JUST AS ATTAINABLE AS UGLINESS, AND COSTS LESS.
The Leaflet from Massachusetts

While much has been written and little done, on this side the water, about the garden suburb (which is not, of course, the same thing as a garden city) a town-planning project at the southwest corner of the Los Angeles Metropolitan District has been quietly developing many of the European garden suburb ideas. Palos Verdes, near Los Angeles harbor (but not inside the city limits), is in many ways a typical result of a sincere effort on the part of a group of prominent citizens to establish a small part of the metropolitan area, more careful control of architecture—than can be found elsewhere in the United States except to a limited degree in such planned districts as Roland Park, Baltimore; Forest Hills, Long Island; or St. Francis Wood, San Francisco.

In size and location the site is exceptional. A ranch of sixteen thousand acres (twenty-five square miles) was purchased by the Frank Vanderlip Syndicate, which thus became the sixth owner in succession from the original grant of the King of Spain. It lies on a plateau of rolling hills which roll out into the Pacific toward Catalina and the Channel Islands, and boasts more than twelve miles of sea coast, bays and inlets.

The first part of the tract to be developed is the 3,200 acres that lie along its western and northern fringe. This initial development is financed in comparatively small amounts, through the Palos Verdes Trust, by some five thousand participating owners, about two thousand of whom have bought homesites at reduced rates as underwriters.
The plan has been permanently and legally established by the filing of a preliminary plat which fixes up the streets system, with its carefully thought out scheme of major traffic routes, parkways and contoured roads, but also zoning and complete protection against subdivisions of the whole of the first 3,200 acres.

Unlike the English garden cities, Palos Verdes is not planned as a self-contained industrial and residential unit. It was primarily an endeavor to establish a new metropolitan area which now contains perhaps two million people. The zoning done by restrictive deeds, 90 per cent of all lots for single-family dwellings. Local business centers consist of a few lots each, surrounded by a small group of apartment and house-court sites; necessary stores, garages, service stations and the like are being located in a few compact blocks. The number and kind of these buildings is strictly limited, and the community controls their architectural design.

All building, in fact, is safeguarded in the interest of the amenities by a restriction, governing the use of all property, which sets the permanent building plan for this board, legally constituted and including a representative of the lot owners, must approve not only proposed buildings, but fences, walls, plantings and other improvements before they can lawfully be constructed.

An endowment of $500,000 has been set up to finance the expenses of this jury so that owners can be advised without cost to them. Definite standards of architecture have been established; in most parts of the Estates these require the use of a type appropriate to the southern California climate—its predominant features being walls of light-hued plaster and tile roofs. No billboards or general advertising signs can be erected anywhere in the Estates; the few necessary store and business signs are subject to review by the art jury.

By planning so large a tract at a time, it was possible not only to group residence and shopping districts into convenient community units—the store points being approximately two miles apart—but to make exceptional provisions for open spaces and recreation. Every mile across the property about ten acres has been set aside for an elementary school-playground-park unit; every two miles twenty-five acres for a junior high school and children’s ball fields; every three miles forty acres for a senior high school and community playground. A 213 acre park and golf course, with grass greens, fairways and club house, complete, has been devoted to the community for permanent recreation use; together with four miles of ocean shore park and about two hundred acres of additional parks and gulches, linking up with paths, roads and bridle-trails, all parts of the property.

Title to these rests in the Palos Verdes Homes Association, which was incorporated as non-stock, non-profit community organization to bridge the gap that usually occurs in a new section between the time of its settlement and the incorporation of a city government—a gap which is full of embarrassing possibilities for those whose interest lies in prompt and continuous operation of community service. This association, in which every building site has one vote, has power to interpret and enforce all the restrictions attached to the property and to collect an annual maintenance tax which is created in the restrictions by a recurrent annual lien. This tax, which must never exceed the city tax rate within the Los Angeles municipal limits, is used for the upkeep of recreation sites, street planting, parks, and the like, and for the general benefit of all property owners. The association already holds title to more than six hundred and fifty acres of public land. It should act as a permanent nucleus for common activities of all sorts.

The restrictions which govern the use of property are in force until 1960 and are to be automatically extended for twenty-year periods thereafter unless modified by a majority vote of those who own property. They may, however, be modified locally as to zoning, set-backs and the like if the proposed changes have the approval of the community association and of the owners of two-thirds of the area within three hundred feet of the site in question.

Construction began in Palos Verdes in 1923. During the past two years nearly three million dollars has been spent on roads, water mains, gas and telephone service. Enough water has been developed to take care of thirty thousand people and more is available. The first arcaded business building in Malaga Cove Plaza was recently completed and occupied. More than four hundred thousand dollars of new building permits were issued by the Community Association between November 1, 1924, and August 15, 1925. The ideals of the garden suburb, elaborately carried out, are being carried out; Palos Verdes is building for permanency.

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THE LIBRARY AND THE ART OF JULIAN E. GARNSEY

By M. Umy Eases

CROWDED out of these pages last month, the description of some of the rooms in the new library building in Los Angeles is continued here.

Mr. Julian E. Garnsey, mural painter, was chosen to decorate the interior in directions of Mr. Carleton W. Winslow, Associate Architect with the late Bertram Goodhue, and was interviewed in his Los Angeles studio. Next him was a desk, given to his father, Elmer E. Garnsey, by Augustus St. Gaudens thirty years ago, and shelves of books, ceiling-high, filled with illustrations in color of the great decorations of the past and cases containing thousands of photographs which permit reference to the classics of architecture from which architects draw their inspiration. On a table were eighty sketches in water-color made during his latest journey through Italy during last summer.

"As a result of the devoted service of the Board of Library Commissioners and the Librarian, and the skill of their architects," said this artist, "the citizens will have a building disposal a unique, and wonderfully adapted to its purpose and especially remarkable in view of the relatively small appropriation available. My part of the work is the effect of all, for I have only followed a pace already set.

"With that point of view and with a clear indication, in the case of the library, as to what the architects thought would be proper decorative treatment, my problem was simply to amplify their idea throughout the building. We have here a massive, simple structure of two stories high, a straightforward design. It is practically a concrete monolith. The construction is entirely visible. Real beams are seen doing their work, unbroken by hung plaster ceilings. In this form of construction, by the way, Los Angeles leads the world. Since my decoration must be no less simple and straight-forward, it is restricted to geometrical ornament, the forms of which are older than history itself, but which may be adapted in new and interesting ways. Its object is to emphasize the construction of the ceilings, to show which members are doing the work and mark centers of interest by spots of more elaborate design and color.

"I am using, then, color in small, brilliant touches which, when regarded as a whole, will melt into a tapestry-like field. It will be used in the traditional ways, for each color has its proper place, determined by immemorial usage, and the weight of color values and intensities must be calculated for the work they have to perform, just as the steel and concrete materials are calculated.

"The style of ornament will not be historically consistent, for the reason that the building itself cannot be placed in any historic style. It has elements of many styles, fused together in an harmonious new creation. So the ornament will recall Renaissance, Roman and Byzantine precedents, combined in new ways and adjusted to each other.

"The effect of the decoration will not be such as to impress the visitor as the most important thing in the building. It will keep its place in the scheme of things, for my object is the room, the whole room, and nothing but the room. This is particularly necessary in that the walls will all be of a warm grey-white, for the better reflection of light and my decoration will be confined to the ceilings. If the visitor struck first with the handsome appearance of the room as a whole and secondly with the fact that the ceilings are decorated, I shall be happy."

"From room to room on our visit to the library we went noting the masterly way in which the mural painter had made the decoration a part of the concrete ceiling instead of merely slapped the paint on as a surface substitute."

"The Art, Music and Teachers' Rooms," said our guide, "will allow somewhat freer treatment owing to the construction of their ceilings, which have beams at wide intervals supporting large panels which apparently give strength to the beams and the ornament will be concentrated in fields in the centers of the panels."

"Where the ceilings are lower they have been plastered and the weight of concrete so near our heads has been lightened by delightful color combination. One can but wish that the reading room might be supplied with an extensible chaise longue for each student of the reference books on art so that one might simultaneously contemplate the ceilings so carefully considered by the artist. Here is a lovely old-rose pink and near it just the right green to bring out the mural's greenery. The ceiling is the stuff of which the whole building is made and the artist has grasped this opportunity to add a natural beauty to concrete ceilings so commonplace when left entirely undorned."

THE Art Center, 65 East 55th Street, New York City, which was opened five years ago, by exhibitions, competitions and lectures aims to bring closer together art and industry. The campaign slogan is "To Develop Art in Use," and the goal of the campaign is $750,000.

The Art Center is made up of seven constituent societies: The Art Alliance of America, the Society of Illustrators, the Art Directors Club, the American Institute of Graphic Arts, the New York Society of Craftsmen, the Pictorial Photographers of America, and the Stowaways.

The income from the new endowment is to be used to carry out a specific expansion program planned to meet the urgent needs of the organization. The chief features of the expansion program are to keep the galleries open on Sundays and holidays and in the evening, so that the general public and especially those who are at work in the industrial world may have every opportunity to visit the exhibitions; to award each year a $5,000 individual Purchase Prize for the single object exhibited which contains the highest qualities of beauty, originality, and execution; and to make the Art Center open to all groups or firms which shall show the highest beauty of arrangements, the best workmanship and the most complete applicability to reproduction and mechanical means. Other objects which may be used are to make available notable exhibitions of American and foreign origin; to broaden the scope of the Art Center Bulletin, a monthly magazine published by the constituent societies; to stimulate art activities in educational institutions, and to establish a lecture-ship on art and industry.

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The use of the California live oak in the gardens of the Southland of California is growing almost universal as the new population lives with this noble tree and learns to love it. As picturesque as the ilex of Minorca, it responds to care and grows rapidly when watered in our dry summers.
THE PEOPLE OF LOTUS LAND

A T A SIGNAL, rich carpets are spread, and the Princess and her lover advance to the throne. For this formal occasion, Nefra has put on a dress of gold tissue. On her head is the golden partridge, with gleaming emerald eyes and blue-tipped wings. The crown of Isis rests above it, and surrounding the crown is the tall red disk, supporting two feathers, and the gilded horns of Iupiter, the Cow-goddess.

The young Prince Hatsu has wrapped a red cloak in diagonal folds about his body, and upon his head has been placed the wide, heavy-plumed crown of Amen-Ra. In his right hand he carries the loop of gold, the Ankh, symbol of eternity; this same hand which so lately had been engaged with the fingers of the little princess!

THE "ALCESTIS" AT THE SOUTHERN BRANCH, U. OF C.

The High Priest makes a sign; the King arises, and the crowd parts, to let the royal party proceed to the temple. The privileged few disappear inside the sacred portals; the larger multitude remains without, listening to the faintly echoing voice of the priest intoning the sunset prayer, "How manifold are thy works!" comes the message to the Sungod, Ra, "Thou hast made the distant heaven, in order to rise therein... Dawn... shining afar off... returning..."

"Returning... This is the secret of Egypt; the metamorphosis that outlasts Time... So many cycles they have lived, that differences vanish, like irregularities in a far perspective. So it comes naturally that the garments of men and women are very little different, the one from the other. Hatshepsut, the Queen Elizabeth of Egypt, found it an easy matter to assume man's garb, even to the false beard. Brother and sister, even mother and son, saw family ties as insignificant details of existence, and calmly intermarried for the propagation of the royal line. Only the symbols of the Gods were left unaltered, through the ages; symbols so long ago adopted that their meanings, for the most part, were forgotten. These persisted, unchanged,—the Elemental Unknowables.

"But La Fauré has said of Egypt, "She let the sand mount up around her and the weariness of life slowly covered her heart... She had lived enclosed... she remained enclosed, shut up like her temples, her kings... The whole of her ten thousand monotonous years... is contained in the single sigh which the Colossus of Memnon exhalés at sunrise."

"At sunrise..." This, and not darkness, is Egypt's eternal moment... So she will ever be marked, by the fresh finger-tip of dawn...

Cleopatra

The barge she sat in, like a burnished throne, Burned on the water. The poop was beaten gold; Purple the sails, and so perfumed that The winds were love-sick with them. For her own person, It beggared all description; she did lie In her pavilion-cloth-of-gold of tissue— O'er-picturing that Venus where we see The fancy outwork nature. On each side her Stood pretty dimpled boys, like smiling Cupids. H'ih divers colored coats, whose wind did seem To blow the delicate cheeks which they did cool, And what they undid, did... Her gentlewomen, like the Nereides, So many mermaids, treading her in the eyes, And made their heads adornings... From the barge A strange invisible perfume hit the sense... Rare Egyptian!... Age cannot wither her, nor custom stale Her infinite variety... —William Shakespeare.

Sanford Wheeler, as Admetus, the King, gave a virile and engaging interpretation. He, too, charmed by the resonant quality of his voice. Indeed, it is this quality which made the performance unusual. Perhaps, in this day, one almost forgets the beauty of the spoken word; pantomime has so captured the fancy that the world is almost wholly a dumb show. But the voice is, after all, one of Man's most precious possessions; it is an echo of the thought of God. Speech that is mellifluous is near to celestial harmony.

That a university undergraduate can so satisfactorily re-create the classic beauty of the past, points to more than an academic interest. It proves that the youth of today with all their fierce intensity of living, their emphasis on individual expression and momentary enjoyment are yet sincerely appreciative of the heritage of the past. They recognize great art, and are capable of reproducing it in all reverence and sincerity. For this reason, and for the thrill of its pure tone quality, the "Alcestis" was not only interesting,—it was inspiring.

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BABY BONDS

The most attractive investment offer on the market today is the $75,000 Baby Bond issue of the Assistance League of Southern California for the financing of the building of a new, modern, fire-proof day nursery building. Regular dividends are guaranteed in better babies and increased happiness. The bonds are non-assessable but the dividends will never stop. You don't have to bother about clipping coupons. Payment on the bonds may be spread over a period of twelve months for the convenience of the investor.

The members of the League who may be expected to give in rather substantial amounts will be offered this opportunity to meet the building fund needs of the League. The board of directors has concluded that at least $75,000 is immediately needed to accomplish the following imperative undertakings:

1. $25,000 to match and make available the $25,000 offered by Ralph Herman on a contingent, time limit basis for the erection of a new modern, fire-proof day nursery building.

2. At least $8,000 to complete the furnishing of the new day nursery (a portion of the furnishings having been pledged).

3. $5,700 to clear up the indebtedness which is now due on our property.

4. An additional $8,000 to $15,000 to make imperative repairs and alterations to the Community House, including new plumbing, a fire-proof foundation, new roof, etc.

5. A sufficient amount to build an addition to the Community House in the form of shops extending out to De Longpre Avenue in order to relieve the unbearably overcrowded conditions and to provide suitable quarters for the Thrift Shop, Woman's Exchange, Film Location Bureau, Social Service department, and other departments which are now handicapped for lack of space.

The Assistance League makes this appeal for more and better working equipment feeling that the request for support of this Baby Bond issue is fully justified by the work that has been accomplished in the past year, while all departments were handicapped by lack of space and equipment.

COMMUNITY CHEST PERMIT: The Assistance League receives its maintenance needs (above earnings from profit-making departments) from the Community Chest. The Community Chest does not raise the building fund for its member agencies, but it does control their building fund activities and only permits campaigns when building needs are absolutely imperative. During the two years of the Chest's existence only four agencies have been granted permission to appeal to the public for building funds. After investigation of the League's needs the Community Chest has granted permission for the Assistance League Appeal.

SOCIAL SERVICE COMMISSION APPROVAL: The Los Angeles Social Service Commission has voted its approval of the appeal. Following upon the approval of the Commission, Dr.

GEE! HE AIN'T HEAVY—HE'S MY BROTHER

By WILL K. HILL

Mister, what ye lookin' at?
Think I'm tired and all of that?
Can't ye see the stones is goin' to hurt his feet?
He's barefooted, I got shoes
And it's hotter than the sun
For him if he has to walk along the street
Makes no difference 'bout the weather
Me an' him must go together.
And he knows I ain't goin' to drop him nuther,
When we git there he will be
Standin' long the side of me,
Ah, no mister, he ain't heavy; he's my brother.

Let ye take him for a while,
Why, it's only half a mile
Till we git to where the grass is soft and green,
Then ye ought to see im run,
Gee! we'll have a lot of fun,
Me an' him the best time ye ever seen,
I am big and tall and strong,
And I like to have him long.
Twent be long that I will have to pack him nuther
'Cause some day he's goin' to grow,
Then we won't go half so slow,
Ah, no, mister, he ain't heavy; he's my brother.

Maybe I could get there quicker
If I just would let him flicker
And would set him down and leave him here behind;
But he needs me, I can't go:
To run away 'cause he is growin' I'll hold me back, No, sir, I ain't that kind;
It's a lot of fun to hold him,
In my arms and once I've told him I would take him, why, I will somehow or other
See, he's laughin', not cryin' and I ain't half tryin'.

Go'wan, mister, he ain't heavy; he's my brother.

E. E. Haring, its president, said: "This decision was reached after a thorough investigation of the Assistance League. We are convinced that its welfare work is of the highest type and that its program of social service is sound."

ONE YEAR'S ACCOMPLISHMENTS

35 children cared for each day in the Day Nursery.

150 family relief cases affecting approximately 1,000 individuals, of whom 360 were children, were handled by the Good Samaritan Department.

132 persons were secured employment, many permanent positions.

200 shut-ins were carried a measure of happiness through gifts and visits.

150 visits were made to soldiers' hospitals with many gifts of food delicacies, toiletries, clothing, etc., for the disabled veterans who are not receiving government compensation.

Thousands of needy men and women are enabled to purchase clothing from the Thrift Shop at low prices.

Hundreds of women were aided by the sale of their needlework or other handicrafts through the Women's Exchange.

$15,371.21 was earned by the revenue-producing departments and expended in purely charitable activities.

$5,577.00 earned by the Film Location Bureau, was turned over to other recognized charities.

WHAT SUCCESS MEANS

The success of this appeal means the extension of charity and welfare activities to a large number of needy children and families who cannot now be served as efficiently as they should be because of lack of space and equipment.
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Southland Calendar Events

THE FIRST BIENNAL INTERNATIONAL CONFERENCE OF GIRL GUIDES AND GIRL SCOUTS ever to be held in the United States opened on May 14 at Camp Edith Macy, 65 miles from New York. More than 150 women delegates representing 22 nations from the Argentine to Liberia and including such remote countries as Finland, Latin and China met May 11th to May 18th in the first world camp of women to be established in this country. Girl Scout and Girl Guide leaders from the interior of these countries made the long journey to the United States.

THE CHILDREN'S HOSPITAL, Los Angeles, held its home from ten to four on April 16th, 1926, to celebrate their Silver Anniversary. It was the twenty-fifth anniversary and friends of the hospital were invited to bring their silver tokens of appreciation. Tableware for the hospital, silver money for the building fund, old silver to be sold—all of these to make their Silver Anniversary memorable.

The demands upon the hospital have grown during the twenty-five years of its existence in proportion to the growth of the city of Los Angeles and it is the only general hospital for children south of Teneslapi.

Since the inauguration of the Community Chest, which furnishes funds for maintenance of the hospital, the members of the Board of Managers have been able to concentrate their efforts on the problems of providing additional beds and other hospital facilities to care for the many helpless and afflicted children who are becoming turned away because of lack of beds. During the past two years almost as many children have been turned away as have been admitted to the beds of the hospital.

A plan for financing the building of a new one-three bed wing and a new nurses' home has been arranged and Mr. Leta Phillips has been appointed chairman of the Building Committee. Mr. Lester H. Uhland, architect, is drawing plans with the assistance of Dr. E. B. Bredt, hospital expert of San Francisco.

As we go to press the invitation comes from the trustees and faculty of California Institute of Technology for Commencement Exercises of the Institute Thursday, June 14, 1928, 4:30 o'clock on the campus.

Los Angeles General Hospital, Acute Building

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Announcements of exhibitions, teas, concerts, night clubs, entertainments, etc., for the calendar page are free of charge and should be sent to the office of California Southland, Pasadena, at least two weeks prior to date of publication. Notices, if possible, can be guaranteed entered if they are received later than that date.

**SOUTHLAND CALENDAR**

**Announcements**

**Valley Hunt Club, Pasadena:** The formal season at the Valley Hunt Club closed with May, after which time no programs are arranged. The tennis courts and swimming pool offer the outdoor attractions during the summer, and informal parties, both afternoon and evening, are arranged as desired.

**Annandale Golf Club, Pasadena:** Unattached players will be glad to know that the Annandale Golf Club is now open to summer members as in previous years and at the same rates. The course is in excellent condition and will be in fine shape throughout the summer.

The afternoon bridge at Mah Jong and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.

**Flintbridge Country Club:** 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’ Days, second Monday of each month.

Music during dinner, followed by dancing, every Saturday evening during the month. Luncheon served from 11:00 to 2 p.m. on Saturdays.

**Wilsdale Country Club:** Ladies’ Days, third Monday of each month. Dancing every second and fourth Saturday during the month. A musical program 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. Pool, Wednesday and Saturday of each week.

**Los Angeles Athletic Club:** Dinner dances, Tuesday and Friday nights of every week. Tuesday-night informal; Friday-night semi-formal. Flings open to ladies Tuesday and Friday of every week.

**San Gabriel Country Club:** A dinner dance is arranged for the third Thursday in May every year. On Friday of each week a special luncheon is served, with bridge in the afternoon.

**Los Angeles Country Club:** Ladies play every day starting after 10 a.m., and table games, too. A buffet supper served every Sunday night.

**Montecito Country Club:** Provides an 18-hole course, two concrete and two dirt courts for tennis, bowls and croquet. Tea is served and informal bridge parties arranged as desired. A buffet supper served every Sunday night.

**A Cumbe Golf and Country Club:** Offers a course of eighteen holes, rivalling any in its class. A beautiful recent purchase of additional acreage will present more greens and even more interesting course. Luncheon to members every day, and tea may be arranged as desired.

**Redlands Country Club:** Golf tournaments, 9 or men to be 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 had a round in the morning, devote the afternoon to bridge or mah jong. Every Saturday afternoon tea is served.

**Palos Verde Golf Club:** Offers an eighteen hole, all grass, nine-course, delightful for all the year round, open to residents and their guests. Luncheon and dinner served every day. Tennis and informal bridge may be enjoyed after the afternoon play.

**Engin Country Club, Van Nuys:** Buffalo dinner dances every Wednesday evening.

**Newport Harbor Yacht Club:** Friday, July 2, Ladles’ first bridge luncheon at Hollywood Club, 12 p.m., served. Saturday, July 3, Marins, snow birds and snow birds (race courses) 7:30 p.m. Sunday, July 4, Rano and go back race, 19 a.m., yacht review, 5 p.m. Monday, July 5, Cruiser race ocean course; 10 a.m., marina, snow birds and bay boats (seventeenth Smith trophy) 1 p.m., informal dinner, 11 p.m. Tuesday, July 6, Speed boat race 174 a.m., speed boat race (101 ci. in. class) 11 a.m., star class 2 p.m. Saturday, July 7, Marins, snow birds and bay boats (final Smith trophy) 1 p.m., informal dinner, 11 p.m. Sunday, July 8, Performance handicap and star class ocean course Saturday, July 7, Marins, snow birds and snow birds (seventeenth Smith trophy) 1 p.m., informal dinner, 11 p.m. Monday, July 9, Star class (bay place) 7 a.m., informal dinner, 11 p.m. Tuesday, July 10, Informal dance, Auvers with the 24th annual reunion of the Southern California Yachting Association.

**Music**

**Hollywood Bowl Summer Symphony Concerts**

Open July 6 to continue through August 25, on Tuesday, Thursday, Friday and Saturday evenings at 8:30 o’clock. First famous guest conductors will appear during the season, Sir Henry Wood, conducted programs of the British Empire, and Alfred Herrmann. This is the 8th season of these "Symphonies Under the Stars."—CHARLES WAKEFIELD CADMAN’s opera, "Shenendoah" and Theodore Kless’s ballet production, "Shostakovich" delighted immense audiences in the Hollywood Bowl on June 24 and 25. This was the Western premiere of the Cadman work, which was reserved with enthusiastic applause, and Mr. Kless was presented with a laurel wreath from the California Federation of Music Clubs. Germaine Monti, conductor, was given an ivory lathed fiddle with gold. At the close of the opera Mr. Behmer was presented with an American flag by Americans would be produced at the Bowl, Cadman’s "Shenendoah," Victor Herbert’s "Narina," and the Crocker-Budingh program.

**Glenendale Symphony Orchestra Association** has elected Mrs. A. H. Montgomery, vice-president of the TWIDAY Afternoon Club, as their new president, succeeding Daniel Campbell.

**National Association of Music Merchants** said to be the largest music trade organization in existence, at the recent convention in New York, elected Edward H. Uhl president. Mr. Uhl is president of the Western Southern Music Company, Los Angeles.

**Lawrence V. Tibbets** has returned to his Los Angeles home, 1550 Fairfax Avenue for his summer vacation. How Mr. Tibbets intends to spend his summer in New York to fulfill his contract to the Metropolitain Opera Company he will give a reveal at the Wilshire Country Club under the direction of L. E. Boyemer.

**Arthur Farwell** is directing the large chorus which will form a part of the national "Be Thou Remembered" pageant which will be held in the Coliseum June 8.

**The Hollywood Bowl** with its increased seating capacity, broad cement walls, new double stage on a concrete base, concrete back, concrete back, cement, the arrangement of one while the other is in use, makes a vastly different Bowl in point of arrangement and permits of more ambitious productions, permitting in the improved Bowl was given June 22. Four celebrated conductors, Walter Hemsley, Mosef Ahlback, Adolf Ettalder, and Pietro Cimino directed the Holly-
wood Bowl Symphony orchestra in four numbers; Marcella Fond, soprano, and Leonella Corin, baritone, were vocal soloists. The Hollywood Bowl Piano Ensemble, with twenty-four pianos, was an unusual musical pleasure. And Ernest Belcher's "Phantom of the Opera" ballet was a beautiful production, Joan and Louisa tread the boards, gifted children, were piano soloists.

THE ARTCLUB ANNOUNCES the discontinuance of the series of concerts by Tandler the Violinist, owing to the fact that some of the Tandler players belong to the Hollywood Bowl Orchestra, also because the club feels the Bowl makes sufficient provision for orchestral music during the summer.

PELICAN COMMUNITY MUSIC ASSOCIATION opened the third season of Bowl concerts with a recital by Marcella Fond, and a talk on Colman's "Shamrock" by Ethel Graham Lytle. This season runs for twelve weeks and two concerts a week will be given.

THE ALAMIRA COMMUNITY SINGING ASSOCIATION has chosen D. L. Wooten as president; R. D. Wickham, first vice president; George H. Welz, second vice president; Miss Ethel Blackwelder, secretary; G. H. Sipple, treasurer; Mrs. Nellie Brown, historian.

JOHN McCORMACK has announced his intention to spend at least three months in Los Angeles, on his return from the Orient, arriving early in July. Mr. McCormack opened the season in Tokyo, and gave three additional concerts in Japan. He has planned to return to Australia for another tour in December, and not to return to the United States until the spring of next year.

HOLLYWOOD BOWL ASSOCIATION, through Allan C. Balch, president, has announced the appointment of Mrs. Leland Aberton Irish as the head of the summer concert committee. Mrs. Irish has served in executive capacities with various musical clubs and interests and is particularly well qualified for this chairmanship.

THE WOMAN'S SYMPHONY ORCHESTRA at the annual meeting recently elected the following officers and directors: Mrs. Otto Neher, president; Miss Daly Walford, vice-president; Mrs. Elsie Christian, secretary, and Mrs. L. E. Adson, treasurer.

MR. AND MRS. JOHN CLAIRE MOND, owners of the gallery at 850 S. Way, announce a reception and garden party at their studio, 424 S. Way, on the evening of July 1st, in honor of Mr. and Mrs. Vincent Midgley.

ANNOUNCEMENT is made by Richardson's of an achievement of special importance to all music-lovers, in the recording, in its entirety, of the famous Dvorak Symphony, "From the New World," performed by the Philadelphia Orchestra under the direction of its distinguished conductor, Leopold Stokowsky.

Art

LOS ANGELES MUSEUM OF HISTORY, SCIENCE AND ART, Exposition Park. In the large gallery the exhibition of the work of the teachers of the Otis Art Institute will continue to July 15. Examples of work in classes and mediums are grouped with advantage to the visitor, establishing the character of talent offered by the Institute. Tiffany collection of Copier Textiles; paintings and sculpture by Warren Wolflock; sculpture by Arnold Rohrbeck. The exhibition will be continued through the 15th. During the last half of the month at least a group will be held, through the generosity of local people; canvases of old masters as well as of contemporary artists will be shown.

SOUTHWEST MUSEUM, Los Angeles: Exhibition of permanent collection.

GARNELL AND CHAFFIN, 720 West Seventh Street, Los Angeles, are showing in their galleries an important exhibition of examples of work of masters of the Seventeenth to Twentieth Centuries. Among the articles included in the collection are Sir Henry Roomer, Sir Peter Lely, Sir Godfrey Kneller, Adolphe Monticelli, Antonio Mancini, John Singer Sargent, Abbott, H. Thayer, Albert P. Ryder, Frank Duveneck, Jean Louis Foriat, Frantisek Innerkohli, Charles Harrell Davis, George Hovelos, Emil Carlsen, Ethel T Grünewald, Sir Joshua Reynolds, and William Merritt, to mention a few. There will be open to the public time to July 10th. The last half of the month, the work of Frederick M. Grant of Chicago will be shown, consisting of decorative paintings, some of which are prize winners. This is the first time Mr. Grant has exhibited in Los Angeles.

THE BILTMORE SALON is showing a study—2 by 3 feet—of "The Last Supper" painted by Arthur Martin Hassard, now on exhibition at the Boston Museum of Fine Arts, which will hang in the interior gallery for two weeks beginning July 1st. The composition, except for the arrangement of the figures, is similar to the canvas by Leonardo de Vinci. The research was made by a well-known Boston clergyman who spent several weeks gathering the details—the position of the figures—the proportion—the exact costume and the character of the disciples.

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THE OTIS ART INSTITUTE, Whitley Blvd., Los Angeles, announces the following exhibition to be made by the faculty in the annual exhibit: Huntington held a prize of $100 to George Stanley, for sculpture and design. Year's awards were made to Andrew R. Arnold, Phyllis Shields and E. D. Richards, with special prizes of $25 each awarded to Ruth Bennett, Esther Carriker, and Edward Lamb, for fine arts clubs. The Biarritz Club prizes of $25 each were awarded to Ruth Bennett, Esther Carriker, and Edward Lamb, for fine art clubs. The Biarritz Club prizes of $25 each were awarded to Ruth Bennett, Esther Carriker, and Edward Lamb, for fine art clubs.

STONE INTERNATIONAL GALLERIES, 368 South Flower St., Los Angeles, announces its first show, entitled "Summer," an exhibition of paintings by well-known California artists as well as Eastern and European painters.

Peppercorn's Galleries, Ambassador Hotel, Los Angeles, will show the month's work of the Palatines and Sculptors Club.

BRENNAYS, 201 West Seventh Street at California, Los Angeles, will show selected examples of the work of California artists during the summer.

STONE INTERNATIONAL GALLERIES, 368 South Flower St., Los Angeles, announces its first show, entitled "Summer," an exhibition of paintings by well-known California artists as well as Eastern and European painters.

ARTHUR MILLER is forming summer shows in oils, watercolors, and etchings, to be held in the La Cresenta studios.

SACRIFICE is an annual exhibition of the works of the artists of the Sacramental area, and of the work of guest members.

DOUGLAS DONALDSON will hold summer classes in color, color theory, and and interior decoration at the Donaldson Studio on Melrose Hill, Hollywood, starting July 7, August 4.

CAROLOENE CROSSFIELD, who, with Mrs. Greenlaw, has been spending several weeks in the Southwest, has exhibited a new group of etchings at the Frederick Art Rooms, 6 W. 57th St., Hollywood.

THE BILTMORE SALON, 522 Sutter St., San Francisco, is featuring Geoffrey Holts watercolors during the entire month.

JOHN FROST is sketching at Mammoth Lake in Nevada, gathering material for his fall exhibition at Sturdevant's. He has recently completed the portrait of W. P. Jeffries, president of the Los Angeles Art Club, as a commission from the fellow-members.

KATHERINE J. HUNLEY is sketching and painting this summer in Santa Monica, exclusive of her large summer desert painting "Into the West," to the Senior Class of the American Art Institute. She has recently made a class gift to be hung in the new Library building. Mrs. Hunley is an active member of the California Art Association and is a member of the Los Angeles Art Association.

DANA BARTLETT found June a most successful month, having sold five pictures in that month. "The Blue Hill," shown at the Gallery of the Synchronic, is the most recent, and has been sold to a school in Los Angeles. "Moonlight," shown at the "Horizon," has sold to a school. His "Alpine Light," shown a recent pastel show at the Amon Carter Gallery, New York, is now owned by Mr. and Mrs. E. Campbell.

ARTHUR HILL GILBERT has been busy collecting in High Sierras around Mammoth Lake, and joined John Frost there.

ANNOUNCEMENTS

PARADISE COMMUNITY PLAYERS announce their Summer Show, July 1 to 10, "In the Next Room," a Mystery Play by Henry Robinson and Harriet Ford. July 15 to 24, "The Youngest," by Harry Kelsch, author of "You and I," July 29 to August 7, "Clear and Overcast," by Warren Shaw, with Maxine ad. given on Saturdays only.

HOLLYWOOD STUDIO CLUB is now open and operating in the new home, 1315 Los Feliz Blvd., and looking forward to the new building with almost unlimited capacity and facilities the committee feels...
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MOUNTAINEERING—A MODERN SPORT - - - By ERNEST G. BISHOP

I f you are one of those fortunate enough to have the leisure and desire to journey on foot over the winding ways of our mountainous Angeles Forest, you will hear from time to time thunder-like reverberations breaking sharply the utter silence, and echoes rolling back from canyon after canyon. Glancing in the direction of the disturbance, you observe columns of dust rising upward along the course of deep cuts gashed in the mountain sides. Another look reveals a cluster of tents standing where a short time ago a solid expanse of thorny chaparral held sway.

The engineer is conquering the wilderness, a region of sharp, upjutting points, sheer cliffs, and jagged rock outcrop that might be described by John Muir as "the most tumbled-up lot of mountains that he had ever gotten into." Across this territory automobile roads are being constructed. One of these highways, when completed, will extend from La Canada to Lancaster, over the mountains to the desert. This road is being built by the Edison Company in order to carry its power lines across the mountains. When the road is finished, it will be deeded to Los Angeles County and will be maintained as a part of the county highway system.

Another automobile road under construction is a continuation of the Mt. Wilson toll road, beginning at the end of the toll road on Mt. Wilson and following the general direction of the trails that wind leisurely over ridges and around canyons into the pine and cedar groves of the Angeles Forest hinterland.

None of these engineering projects are of great significance. In the mountains of the Angeles Forest, close to our doors, is a wealth of scenic beauty that due to inaccessibility might just as well be in Canada or Mexico. To be sure, there are good foot trails that traverse the entire region; but hardly indeed is the wanderer who is able not only to negotiate the distance but also carry food and blankets for the journey through a region much of which is far from camps or resorts or even shelter of any kind. Pack and saddle animals, of course, make the undertaking less hazardous and fatiguing; but think of the motorist enjoying at his leisure the magnificent panoramas and awes of deep canyons, parklike groves of conifers, and wooded crests independent of pack or other burdens.

Modern life geared to higher and higher speeds requires relaxation and recreation to offset the increasing high tension. The new highways open up an all-year playground unsurpassed for scenic charm and beauty, where rest and quiet may be enjoyed. Why motor the long distance to the Sequoia groves or to the Yosemite? A few hours from home or office, and you will find yourself in a recreational wonderland of which few indeed are aware.

Those familiar with the anterior slopes of the Sierra Madre only, seemed obsessed with the idea that the entire mountain area is a region of dense and forbidden jungles of stunted brush growth. This conception is entirely erroneous, for beyond the first range there is plenty of evidence to the contrary. Consider, for instance, Barley Flats situated upon the high ridges of the second range, and soon to be traversed by the highway starting on Mt. Wilson. Flats is a misnomer to be sure, for little of the ground is level but here there is no underbrush. Instead there are park-like groves of "sky-stretching" yellow pines, Coulter pines, silver firs, and incense cedars. Across the canyon of the upper Tejunga, beyond Barley Flats, begins the real conifer belt of the Angeles Forest, a place bearing the trite but appropriate name of Pine Flat. Here the yellow pine predominates, magnificent specimens of heroic proportions and vast spread. Here the ground is a series of plateaus at slightly different levels. Close to the log structure of the Pine Flat Ranger Station is a boxed-in spring of cool, refreshing water.

From Pine Flat the trail follows a canyon beautiful in its sylvan setting that trends northward. Eventually the trails leads out upon a flat shaped like a half moon. This is Chileo, noted for its fragrant groves of incense cedar and open meadows. Upon Chileo are two or three cabins of which but one is occupied any considerable portion of the year. This is the home of Lew Newcomb, humorously styled "the Mayor of Chileo."

For thirty-five years Mr. Newcomb has spent part of each year at his camp on Chileo. Some years ago I met one of his old friends and asked him what Mr. Newcomb did for a living. "Lew doesn't work; he just lays up," was the rejoinder. Continued on page 34.
WITHIN
ERVANNA BOWEN BISSELL

THE Pacific Coast is developing a type of garden peculiar to itself. Because of variations in climate and situation it is possible to grow plants not found in colder countries. Native flora mingled with flora from different parts of the world produce unusual effects. Each section has particular advantages whether north or south along the coast.

Nestled is richly endowed. Although situated thirteen parallels above Santa Barbara, many of the same shrubs grow in both places. Rain is abundant and snow a rarity. The Japan current tempers the climate until it resembles England far more than lower Newfounland in the same latitude.

Sunnycrest, the James D. Hoge house in the Highlands designed by Mr. Carl F. Gould, is a striking example of old world feeling. With its Gothic gables it might be on the hills above Plymouth harbor or on the coast of Cornwall. But there, no white-capped mountains rae across the water, or islands dot the bay.

The formal garden opening from the library brings thoughts of Greece although the northern firs are growing outside of the walls. It is this sense of strong contrast which brightens the sometimes jaded eye of the critical gardener.

Surely this summer home of Mrs. Frank H. Osgood must be in New England. It seems the twin of the old Lee house in Brookline, without the climax. But for the Madrona trees which shade the box borders, round. The owner specializes in annuals and sheets of forget-me-nots grow as if the blue sky had dropped down between the tall trees.

Northcliffe is the Highland home of Mrs. C. D. Stimson. There is a perfection in the garden which again emphasizes the English climate. The turf grows thick and green, the shrubs are rare and beautiful Azalia bloom in profusion. And the native fires preserve always the look of woodland land on some great estate.

MRS. ROBERT P.

GATES.
EDITOR, GARDEN PAGES

it is an old time garden. You can, almost, smell the clove-pinks that grandmother grew. There is perfume, too, in the Madrona's botanical name bringing back the beloved Mayflower, Arbutus (wrongly called.) This Arbutus tree adds Myrtus to distinguish it from others of the Heath family.

Behind the door's brass knocker are rooms filled with old mahogany and furnishings which create a perfect New England setting. It is a Colonial house magically moved west by the art of Mr. Clipston Sturgis, its architect.

It is only when one turns to look across the beds of bulbs and pansies that New England fades and Mount Rainier lifts its white crown. To the west stretches Puget Sound with the snow-capped Olympic range beyond.

Mrs. Trafford-Huteson's Hilltop Lodge has a garden where form is almost obliterated by bloom; a riot of lovely bloom the year
Greer’s garden adjoining her city home has preserved within the boundaries of a town lot the charm of half-tamed nature. The use of native stone and the planting among it; the dripping water caught in a rock-bound pool; the stepping-stones and tiny bridge illustrate the Seattle gardener’s possibilities.

This Spring when M. Henri Correvon, the great Swiss naturalist, spent a day in Santa Barbara, he enchanted his audience with his pictures of dry-wall gardening. How we sighed for the climate, the moisture, to help us grow plants to cover our more than abundant boulders, with such drenching bloom. Thanks to a gracious hostess, it was my good fortune to sit beside M. Correvon at dinner. How he talked about Seattle! About her wonderful opportunities to make her city a vast rock-garden.

Given dry walls as a necessity to hold the banks; given stone in abundance, moisture too, what more is necessary but work and seed? And that is easily found in home nurseries, or from the Buchart gardens or Carl Purdy’s in Ukiah.

The Tenth Commandment deals with covetousness. It forbids the coveting of people and possessions. I can’t remember, though of anything said about coveting your neighbor’s opportunities. Even at the risk of crumbling the edges of the tables of stone I do covet, as a gardener, Seattle’s chance to make her public walks and her private grounds one unique rock garden.
THE SACRED TREE.
by MURASAKI SHIKIKU.
Translation by Arthur Waley, HOLTCDON MIFFLIN COMPANY.
Of all Prince Genji again, whom so many readers followed with amazement, while he trailed with languid elegance, the numerous and highly amorous affairs, in a former volume, and once more we note the striking contrast between the very aesthetic atmosphere of the court of Japan, in the year 1000, and the crude conditions in Europe at the same period. This youthful and voluptuous sybarite now appears to be a little more mature, and there is a certain brooding bitter-sweetness in the book, a deep feeling behind. He is in an animated question mark. We know exactly what the Lady Murasaki thought when she looked through the eyes of her hero. She has that exquisitely killing for words, and naturally, she made the book into a thing to admire, to be envious of, to be proud of. But what did it really think one would like to know. Evidently our suave and dandified young had to conduct his affairs somewhat, but what, secretly, and the western mind gets the giggles, even though appreciative of the poetic quality of his conduct? It is all asIly, but tells us how at some moment, he could keep an eye, not only on him, but on any babies that might happen to pass his way. No simpler life would one have ascribed to a boy? Is it possible that Genji was a figment only of the imagination? Mr. Waley, in his brief note on the volume, is all one would expect, but he does not tell half we most grievously to know.

SUMMER FICTION.
Our readers are perhaps constrained to speak of fiction, the kind to be read in summertime with no risk of brain fog. From E. P. Dutton, comes a delightful mystery, Have No Tomatoes by Olive Gilbrath. This is a tale of a certain set in the Russian aristocracy during the revolution, but one that has a different theme than that which is usually avoided by all kinds of writers. "Fools rush in where angels fear to tread," is one thing we might say of Miss Gilbrath's treatment of a subject, so full of events, each one stupendously dramatic. But anyway she has made a brave attempt, "The Nest," by Anne Douglas Sedewick, Harcourt, is the story of a young woman who has stories most competently done in the manner of Harris James, although in no sense an imitation. "Wild Heart," by Isabel Sandy has been translated from the French acceptably by E. V. Lucas. It is the story and poignant tale of the peasants who live on the borderland between Spain and France. "The Flapper," by Edna Ferber is, of course, a first novel by a very young woman, we are told. The heroine who lived and managed her diverting affairs in the boudoir, in the vicinity of Boston, and incidentally on a trip to Europe, seems very much in view point. Miss Forbes wrote this we know with a twinkle in her eye. In "Flapper Anne," Corra Harris has given her conception of a modern girl, accompanied by plenty of moralizing on the state of flapperism in general. We doubt if it presents the flapper's viewpoint, but there will be no misconception about what Mrs. Harris thinks.

From D. Appleton and Company comes "The Spirit of Meno," by Earl Reed Silvers, a story for rather young boys, about a boy terriblly afflicted with an inferiority complex. Probably this is the way to cure it. Frederick G. A. Stetten Company is issuing "Baron of Telegraph Hill," by Stella G. S. Perry, a ghost story, the scenes laid in San Francisco, full of the Polianpa spirit which reigns supreme on all its pages.

THE WORLD'S CLASSICS,
THE OXFORD UNIVERSITY PRESS.
In this line of publications those volumes in a uniform pocket size, in fairly good type, on thin opaque paper, appearing among the latest, are Stevenson's "Kidnapped," "Catriona," "Treasure Island," and "Treasure Island." "Catriona" has been sometimes called "David Balfour." Another volume is Dickens' "Old Curiosity Shop," one of his most popular tales. There is also "The..."
THE DRAMA AT COLLEGE AND UNIVERSITY

University of Southern California included in the Commencement Exercises, as in the past, a Shakespearean drama, the choice being "The Tempest," including spectacular ocean and storm scenes. Delightful characterizations of Ariel, Caliban, the Nymphs and Spirits were given.

The Spring program of the annual Apollonian included the fantasy, "Princess in a Tower," with Man-in-the-Moon, Harlequin and Columbine playing leading parts.

The Huntington Library, built by Myron Hunt for Mr. Henry E. Huntington to house the Huntington collection of books, is not a public library in the ordinary sense. It is, to be sure, near Pasadena in San Marino, but is not a part of this city. For the use of research students its books may be studied by obtaining permission from the librarian over the telephone. The famous "Blue Boy" and others of Mr. Huntington's splendid collection of old masters are not in the library, but belong on the walls of Mr. Huntington's home, situated in the same estate at San Marino, but not a part of the Library.

That great nerve system of any city—the telephone—is, indeed, the main means of entre to any of Pasadena's attractions. One may wander about until fatigued beyond expression and find nothing but beautiful residences on beautiful streets and a few fine buildings rising in the center of town. But take the telephone book in hand. Call up the public offices, the Chamber of Commerce, the Public Library, the banks or the hotels and that fine hospitality developed by long years of tourist
CITIZENS WE HONOR AND WHY

service will be found at the disposal of any guest or visitor.

The California Institute of Technology with Arthur Fleming, President of the Board of Trustees and Dr. Millikan at the head of its Faculty, Dr. Arthur Noyes, head of its Chemistry Department, ranks with M. I. T. in many ways, although its distance from the environment of Boston has still to be made good by Pasadena in exchange for all the interesting lecturers, great poets and literati which the Institute brings to California and shares with the fortunate communities which lie within the sphere of its same and wholesome influence.

Pasadena has, however, made good in the matter of proper care of its citizens in sickness. The great number who come to Southern California for the benefit of its climate and outdoor life must be reckoned with when a municipality plans its public and semi-public buildings. The Pasadena Hospital is not a municipal department, but it correlates its work with the health department and the emergency service of the city. As a non-profit institution established by devoted citizens and maintained by fees and the contributions of grateful patients and their families, this modern, up-to-date hospital is the crown of a system of clinics and dispensary that Pasadena is more genuinely proud.

Henry H. Sherk, M.D.,
beloved physician
and surgeon of Pasadena,
whose death in June
left the whole city
desolate.

Upper right: Charles D.
Loebeod, M.D.,
organized the Ambulance Corps in Pasadena
and serves the city as attending
physician and surgeon
at the hospitals.

Photographs and information by courtesy of the Pasadena Star-News

Center: John Dunlop, M.D.,
called, as a skilled
orthopedic surgeon,
to serve in the British Army in
Oxford, London, Edinburgh,
Liverpool and Aberdeen,
under Sir Robert
Jones, in 1917, he returned
to the United States,
April, 1919, to live and serve,
in Pasadena, California.

THE INCURABLE OPTIMIST

It is Sunday, a day of rest and peace. My family, sensing my need of a little silence, have gone about their various and varied affairs and left me at my desk. Even Tom, the cat, is sunning himself outside my window. The ticking clock is the only sound heard. All this quiet after a hectic week—the tremendously complex week of a woman carrying on, as an individual in a profession, as a wife and mother. Has it occurred to you that the life of the modern woman is comparable to a Kirmansah rug, so great is the intricacy and complexity of design, so rich and varied its coloring?

Yesterday, after a long day, I climbed the stairs of "The Pillar House." Laboring up just ahead of me was Giacomo, the composer. We finished the climb together and entered. The afternoon sun was casting a luminous glow over the gracious charm of my room. Every object was touched and given life. The blues and greens, the henna and violet of draperies and ornaments seemed fused in a crucible of gold. It was the hour I adore in the room I love best. And Giacomo, with the soul of an artist, felt the beauty and peace of it all. Slowly he relaxed on a sofa, in the west window, lighting a big cigar.

By VERA SADICOFF-GOLDMAN, M. D.

I sank down opposite him and heaved a sigh of satisfaction and relief.

"It is a good world to be in," I said, with that total lack of originality characteristic of the pre-dinner hour. He looked at me speculatively and appraisingly and then, with his usual unexpectedness he took me to task.

"Your cheerfulness is as impossible and inartistic as would be the introduction of a china cat on a silly pillow into this room," he said. I took exception to the analogy. "Is it not rather like the shrinking of a fragment mass of peonies and cornflowers, gladiolas and roses at that window," I ventured mildly. He disregarded me.

"All this comes from living in California," he continued, unperturbed. "The climate is too mild, too soothing. The result is that even you have been softened by it. You have become the incurable optimist."

I was speechless. For the first time in my experience I was forced into a defence of the hopeful attitude. In place of the usual "Cheer up, things are not so bad as they seem," I was forced to respond to, "Why are you so beastly cheerful?"

(Continued on Page 26)
SUNSHINE and soft, clear coloring greet the visitor to the Studio Club in Hollywood. The strength of concrete construction is there also; and the great rooms, built round a court, speak of service and home life for the hundreds who will use them. But by the wizardry of his versatile art, the decorator has so touched the gray coat is set here and there; and although little color seems to be used, it greets one where it is needed.

Cheerful figured hangings balance the uniformly figureless carpets and graceful chairs dot the room—to be set back easily for dancing.

The walls show little room for pictures of natural concrete forming the bare walls that cheerful color dominates without surfeiting; and sunshine fills the air of the whole interior.

In the halls and entrance lobby Mr. Tierney has gained a glorious effect of sunlight even on a gray day by golden color in curtains and hangings. Answering this glow of golden light he has set at intervals the old blue of shadows in settle and painted chairs.

The witchery of corresponding colors are best understood by such an artist who has dwelt deep into their philosophy and their effect on the people who are to live under their benignant influence. Sorrow and sadness, inevitable in human life, seem to flee away when the doors of this hospitable home are opened and the fortunate occupants are enfolded in its great wings. Heartily is the welcome of the commodious reception hall where parties are given or groups receive their friends.

This handsome room is uncluttered and restful. The warm gray of the walls is broken, and given depth by its undulating surface. The ceiling lights are not hidden, but form an adornment of flat ornament and frosted glass.

Its unusual arches are left unadorned and strengthening, excepting for long lines of red and robin's egg blue of the interlaces. A subtle, old rose pink or the youthful red of an old hunting

THE STUDIO GIRLS CLUB HOUSE—HOLLYWOOD

JULIA MORGAN, ARCHITECT

THE RECEPTION ROOM AND AUDITORIUM OF THE STUDIO CLUB, OF HOLLYWOOD, CALIF. TIERNEY AND COMPANY, DECORATORS

HOLLYWOOD STUDIO CLUB COMMITTEE OF THE NATIONAL BOARD OF THE Y. W. C. A.

Mrs. Arthur S. Heine & Chairman; Mrs. Cecil B. de Mille, Building Chairman; Mrs. Wiltse Martens, Secretary; Miss Cora L. Tatham, Building Secretary; Mrs. John S. Sanders, Treasurer.

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Advisory Committee: Mr. George G. Greenwood, Mr. J. B. Erfield, Mr. Chas. H. Christie. Club Director: Marjorie Williams

The ceilings are exceedingly lovely. In the library the impress of the forms of wood which held the impressionable concrete are left and no attempt is made to disguise it but color is added discreetly and with the skill which marks the work of Tierney and Company.

Working with the architect as he did in the more elaborate decoration of the Woman's Athletic Club by Allison and Allison, Mr. Tierney has proved that decoration goes deeper than mere surface and that when the decorator is allowed to make the furnishings and pieces which he uses, he can create interiors that are beautiful pictures in themselves.

This club center and residence for girls and women of the motion picture industry was opened in May of this year. Through the sale of the property formerly occupied a fund for the new building was obtained. The new situation, just north of Santa Monica Boulevard seems especially fortunate and Miss Julia Morgan, California's Beaux Arts Architect has here built one of her most beautiful buildings for woman's use.
BELIEVE as one may with the architects of the present, who say we have gone too far with precedent, there is still danger that we may go too far in the other direction. Young men and women who are growing up in California away from all that the race has stored up in knowledge of design which pleases the cultivated taste are in danger of merely repeating the progress of other ages because it is unknown to them. One must know all that has been done before he can be sure he is original.

The obligation of those who "know how" is first, to formulate the general laws of beauty in architecture, and then to apply these laws to local materials and local conditions. A young architect, trained in all the Beaux Arts learning of the profession both in America and in Europe, comes to California with an open mind and unencumbered conscience. He studies conditions with a fresh eye. He seeks out the indigenous buildings at Monterey and scattered around in other places along El Camino Real. Then he builds a Californian house for his clients who are Californians and intend to spend their lives in California. This house will be beautiful, whether large or small, because its lines and mass and fenestration are in good taste and good proportion and not because it copies the past in style or taste of Mediterranean countries.

Mr. Garvin Hodson, the Beaux Arts man referred to, has built such a Californian house in Pasadena. All who are born and brought up in California recognize it as good and beautiful, though they may not know one "style" from another.

Another man from the Atlantic Coast, Mr. J. Wilmer Hershey, trained in the storied lore of architecture at Carnegie Institute of Technology and gifted beyond the ordinary in powers of discrimination in color and form, has given to Santa Barbara through his months of critical designing for contractors and builders applying to the Board of Review for permission to build, a standard of good taste in commercial structures that will last while that city continues to build.

These fundamentals of good taste in structure are now being applied by Mr. Hershey to the town of San Clemente where he is building the administration's buildings and is consultant for the town as a whole.

This new growth of Californian design is the outcome of our own study of Spanish and Italian architecture, but it is not plagiarism.

What architects are expected to do for a new country is just that: to supply good proportion, good massing, good placing of openings, good lines to the roof—anything else is mere building, which while necessary to be mastered, is not the whole of art and architecture.

The Venetian Room at Chaffin's, Los Angeles

The Color in this room is an offering of consummate taste and beauty

Five lines in the art of olden times give inspiration for home makers who are building Italian and native or Spanish houses.
A SECRETARY OF COMMERCE TAKES A HAND AT "HOMES"

Part of an introduction to a Housing Pamphlet, written by Herbert Hoover, President, Better Homes in America.

MAINTAINING a high percentage of individual home-owners is one of the searching tests that now challenge the people of the United States. The present large proportion of families that own their own homes is both the foundation of a sound economic and social system and a guarantee that our society will continue to develop historically as changing conditions demand. A family that owns its home takes a pride in it, maintains it better, gets more pleasure out of it, and has a more wholesome, healthful and happy atmosphere in which to bring up children. The home-owner has a constructive aim in life. He works harder outside his home; he spends his leisure more profitably, and he and his family live a finer life and enjoy more of the comforts and cultivating influences of our modern civilization. A husband and wife who own their home are more apt to save. They have an interest in the advancement of a social system that permits the individual to store up the fruits of his labor. As direct taxpayers they take a more active part in local government. Above all, the love of home is one of the finest instincts and the greatest of inspirations of our people.

Today, in the period of post-war recovery, when our National productive capacity is increasing, we have the opportunity to make definite progress in the right direction. Moreover, the development of the automobile has given a great impetus to suburban life and an increasing possibility of home ownership. Happily, a large section of the people is awake to the problem, and an increasing number of business groups have publicly acknowledged their responsibility and interest in it. They realize that unnecessary barriers that may encompass a man determined to own his home are hindrances to good community spirit and to good business. They see that taking a neighborly interest in developing sound financing and other machinery for the use of home-seekers, and insisting on the observance of honest,

A HOUSE IN PASADENA DESIGNED BY J. WILMER HEESLY, ONE WHO HAS INSTINCTIVELY THE ARCHITECTURAL GIFT OF DESIGN IS NOT BOUND BY ANY ONE STYLE OF ARCHITECTURE.

SANTA BARBARA BETTER HOMES DEMONSTRATION HOUSE NO. 1

A very excellent example of the successful use of Spanish style in the small home. It is called "La Recuerda," in remembrance. It is the eighth that its owners have built for a home and investment. The plan was drawn in detail by the wife. It was built under the husband's direction. It has real charm, though unpretentious and simple. The exterior walls are adobe laid on a continuous footing, reinforced with steel. Interior partitions are of lath and plaster, to save floor space. The floor plan is compact, the room arrangement good and economical. The small patio court is an attractive feature. Built-in bookshelves on either side of the fireplace and triangular corner cupboards in the dining room would be a useful addition. The position of the doors in the screen porch should be arranged and it should not be made larger for convenient use as a home laundry.

This little home attracted much attention, for very many were interested in the problem of furnishing the small Spanish type house or on a limited budget. The total cost of the furniture and furnishings was $1,163.25, the lot was valued at $1900 and the house and improvements of the grounds cost an additional $547.25. As the house was exhibited during Better Homes Week, it represented an investment of $8600. The itemized cost of the house and the furnishings of this and other demonstration houses was printed in the Santa Barbara Guide Book for Better Homes Week and proved of interest and value to the many thousands who visited them.

The living room has comfortable and convenient furniture; an upright piano is in one corner. The open beamed ceiling adds character to the room.

The unusual charm of the little dining room lies in its simplicity and the gaiety of its furnishings. The India Druggist rug is linen color with a dark green border. The furniture is a soft green, complemented by the terra cotta curtains, broad-edged in black. The chairs, peasant china and green favorilk glass, came originally from Mexico. Under one of the two side windows there is a convenient serving table.

NOT AMONG INDIGENOUS TREES THIS HOUSE IS TRULY CALIFORNIAN BECAUSE IT IS THE RESULT OF THOROUGH STUDY OF THE SITE COUPLED WITH THOROUGH KNOWLEDGE OF BUILDING AND A NATIVE TALENT FOR DESIGN, BUILT BY J. WILMER HEESLY, CONSULTANT IN DESIGN FOR ARCHITECTURAL ADVISORY COMMITTEE AT SANTA BARBARA AND NR OLE HANSEN AT THE NEW SPANISH TOWN OF SAN CLEMENTE, CAL.

straightforward methods by those who deal with home-seekers is not paternalism but good business and good citizenship. It is the "square deal"—and it is not only right but essential that the cards should not be stacked against the home-seeker.

(Continued on Page 29)
The Southwest Museum As An Educational Institution

The modern American museum is first of all an educational institution. It supplements our general educational system at two points: sharing honors with the university in increasing knowledge through scientific research, and assisting "the grades" by bringing large numbers of pupils into direct contact with typical and inspiring examples of nature or art, scientifically exhibited and sympathetically interpreted.

By maintaining contact with youth the museum itself is rejuvenated and kept throbbing alive as if by a constant transfusion of yove blood. The astonishing vitality of one of the greatest of American museums is largely due to the fact that six million school children pass through its portals every year—receiving direct instruction otherwise unobtainable—while still other millions of both youths and adults use an extensive system of loan exhibits, as well as an immense motion-picture service, genuinely educational.

Thus a museum and its clientele, the public, may and should react on each other to mutual advantage. Henry Fairfield Osborn goes so far as to characterize the instruction imparted by the American Museum of Natural History, over which he presides, as "an antidote for most of the educational poisons of the day." Even the cave boy, he contends, had advantages which our boys have ceased to enjoy.

He was surrounded on all sides by vibrant nature, full of inspiring and edifying phenomena which filled him with reverence and awe. His father and mother, at least in the Cro-Magnon period, carefully instructed him, not only in mint-making, but in the rudiments of art. Every day he was exposed to remote eolithic sights, the sterile occupation we now designate the "Struggle for Existence" was ever by the side of the boy and girl—compulsory education took this primitiv form. Boys and girls in the great eolithic cities (Pre-Cornwall and Sumerian), in the press, and in the minds of teachers who depend upon the press, civilization has reared a Frankenstein which shuts out the direct vision in inspiration of nature and banishes the struggle for existence. Thus the two masters of the eolithic boy and the cave boy have quietly vanished. The great function of the American museum is to bring back to life these two masters; to restore the vision and inspiration of nature (and of equally inspiring primitive art) as well as the competition of the struggle for existence. On restoration of these privileges enjoyed by the cave boy and on coming for the first time into direct vision of the wonders and beauties of the world, not only the boys but men and women, young and old, feel a thrill which they may never have experienced before. They discover in themselves latent faculties of which they had never dreamed, and the latent predispositions and tastes which gradually come to the surface of consciousness, new ambitions to enter the struggle for existence in science, in literature or art. This is not guesswork. It is a record of actual experiences, not only of boys and girls but of adults. Artist's and designers' (for example) affirm that all the wonders of classic art and design have not aroused them as have well-exhibited exhibits of the works of prehistoric man and of the primitive races.

The unique opportunities of the Southwest Museum as an educational institution are suggested not only by its very name and the purpose to which it was originally dedicated, but, above all, by its fortunate geographical site. It is on the fringe of the great area wherein one of the two original cultures of man sprang up. Much of the history of these two primeval civilizations unrolls in Egypt or Babylon, near the land-bridge that connects Africa and Eurasia, that land-bridge of which a narrow span is the Isthmus of Suez; and spread thence both eastward and westward. The only other independent human culture, according to such eminent scholars as James Henry Breasted, was developed several thousand years later, on or near the land-bridge, forming the Archaic culture of which the Isthmus of Panama; and spread thence both southward and northward. We modern Americans of course derive our civilization from earlier sources, that is, from Egypt and Babylonia and Crete and Greece and Rome, and finally America itself. But the aboriginal Americans, who came here from the Far East, as near as we have yet reached their home land, evolved a civilization of their own, whose achievements are now exciting and the admiration and amusemen as more and more of its relics come to light in "the Egypt of America," Yucatan.

From this second civilization source the Mayan culture spread not only southward, to be developed by Aztecs and Incas, but also northward, from Yucatan northward, with distance, it is true, but never breaking a well-established connection. This point is, "the Southwest" is related to a vast area extending from California to Chile, and the Southwest Museum was founded to explore and study any part of that whole vast region, and thereby to enrich the story of our knowledge of man.

As the Southwest Museum now returns to its original purpose, it concentrates its attention on the following educational programme:

Subject: The Science of Man, especially as revealed in his art.

Field: The Southwest and its related areas.

Methods: Scientific research, especially by means of expeditions, under the supervision of the Museum, and popular exhibitions not only scientifically arranged, but sympathetically interpreted to both children and adults.

Means: Money—a good deal more than we have.

Proceeding back up the line of this programme of concentration, it may well be believed that the necessary means will be forthcoming when it seems to be justified by its end. If we seek to do one good thing thoroughly, better than it is done anywhere else, and if we make it perfectly plain that we are placing only masters in charge of our research, then there is reason to think that the big brains and great hearts that have already done so much for the Southwest will do at least one thing more. They will help the Southwest to fulfill the wisest of all the precepts of the Greeks—"Know thyself"—by unlocking to its children its underground treasure-house of knowledge with the master-key of modern anthropology, which is nothing less than the Science of Man.

JAMES A. B. SCHEER.

The Allied Architect's Association

Over thirty years ago Los Angeles was being settled by pioneers, whose first thought in turn had been settled by colonial families from Connecticut and other New England states. Pasadena was then the "Indiana Colony." Its public library had been built by citizens, who declined the assistance Mr. Carnegie was then offering. They built it themselves and it was the center of their knowledge activity.

Los Angeles, too, had its library building. The present City Hall was built for that purpose. Above the average in looks, it stood among two-story office buildings and dominated the commercial center of the city in its early years.

Then came the speculators and exploiters of California's native beauties. They "boosted" everything; they brought millions of people to the coast as "tourists"; they built a town of skyscrapers, but or miss, on top of the land. An awesome little city. The library was soon submerged, and with it went the intellectual life of the city. The library building was used for politicians who ran the government. Contractors and builders swarmed around it. Although we were all the time knowingly building a great metropolis for prosperity, we had no intelligent plan; and the word "architect" was practically unknown to us.

Eight years ago, when this journal—conceived in war time and pledged even then to architecture—began its work of education, the architect's name was never mentioned in the daily newspapers. Only the rich owner, the advertising real estate dealer who sold the property, or the contractor, who also advertised, were featured in the story of the great growth of Los Angeles. Size, not good looks or intelligent coordination, was our continual boast—to the amusement
and gaiety of nations.

In 1922 California Southland was publicly thanked by the Executive Committee of the Southern California Chapter of the American Institute of Architects, through its President, for having set a "high standard of architecture" before the public.

Still Los Angeles as a city had no architect, her civic buildings were to be knocked down to the lowest bidder.

The founding of the Allied Architects Association has entirely changed this stupid and unprofitable condition in Los Angeles. The city now has this great body of experts working as business men to give their "home town" the finest architecture of the century in civic buildings—of practically all of the great municipal buildings of greater Los Angeles are yet unfinished. Never again in this city can good building and good architecture be ignored. "A city set on a hill cannot be hid." The fight for righteousness and good design has been gone, and our obligation to this patriotic body of expert architects and engineers can never be discharged.

No matter who builds the City Hall now, it has got to be good and it can not be too good for California. By the fight which has been made, the attention of all California has been called to the demand for good architecture and professional probity in high places, and once Californians are aroused to their civic duties they leave no stone unturned to find out the truth concerning their public servants.

Because of the conditions then existing there was organized in Los Angeles in the first week of July, 1921, the association of architects of southern California which was incorporated under the Laws of the State of California as the Allied Architects Association of Los Angeles; a cooperative association not for profit, but to provide the municipal, county, state and national governments an opportunity of obtaining the combined cooperation of many architects in order to achieve a high expression of architecture in public buildings.

The plan of this organization is this: The architects so associated as allies and co-workers, offer the civil authorities a method of securing the best of architecture in public structures at an expense to those authorities for the collective services no greater than the cost of the services of an individual architect, and with the utmost assurance that the buildings will be built with the greatest economy.

The association has no capital stock; the rights, interests, privileges and liabilities of every member are equal and no member can have or acquire a greater interest therein, nor be subject to greater liability, than any other member. A member is without interest in the assets of the association other than that conferred by his membership; on the termination of membership for any reason, all rights and interests of the member in the assets of the association cease and revert to the association. Any gains the organization may make will be principally expended in those things that will be of aid to all architects in their professional duties; such as to provide a comprehensive architectural library, meeting rooms and educational facilities for draftsmen. It is intended that only the most nominal gains will accrue to the membership.

Membership in the association is by election and is open to those architects who are in sympathy with the idea of the association and the opportunity it offers them to give public service. The by-laws so express this point: "Any architect who, because of his ability and qualifications has advanced the art and profession of architecture and thereby is especially fitted to render professional services for public welfare, is eligible as a member of this Association." Every member of the association is a member of the American Institute of Architects, and every member of the Southern California Chapter A. I. A., was invited to join and aid in the splendid patriotic movement.

A statement by the Board of Directors includes the following:

The talented designers who have been educated to know and understand the good in architecture and to express it and who too frequently have the opportunity to function on public work, will be afforded such an opportunity through this Association. The member whose qualifications most fit him for the work in hand will function principally on that work, and thus every member will be able and expected to contribute his greatest ability to the work of the Association.

The practical, as well as the aesthetic, side of the professional work is fully provided for. The Association gives its most experienced minds to exercise the business and executive functions and to care for the structural, mechanical, electrical, architectural, sanitary and supervising problems. Its carefully rounded out membership gives, in every branch of architectural work, a collective service that private individual, firm or corporation cannot obtain at any price.

The touch of the individual is necessary to all architectural design and to every art; without it there is no life or interest. This Association provides that this touch shall never be lost because it provides that some individual member shall always control and direct the final architectural expression of the problem, but always under and subject to the criticism of his co-workers.

Such is the plan, idea, purpose and procedure of this Association of Architects. It is the hope of its members that each of them give his full ability to the work of his Association and so to the public which it serves, without hope of receiving adequate remuneration therefor, that there will be injected into civic affairs a new force and a new idea of public service.

Four years of practice have proven that the fundamental idea and principles of the Association are sound and constructive and that it can function practically and efficiently as an organization to render architectural service and set a world standard for architecture in Los Angeles, in which it has carried out over fifty commissions.

M. U. S.

Songs of the Spirit. II.

The Knight of the Golden Song

Behold, there went a Singer forth to sing,
With eyes of faith, the lip of dew, the heart of spring;
Filled with a gospel to the strayed and lost,
Fanned by the ancient wind and fire of Pentecost;
A Singer on whose head the holy blade
Had lately been bestowed in solemn accolade,
Of hope and joy Truth's glad evangelist.
He clasped a lute set with a single amethyst.

Behold, there went a Singer forth to sing,
Crowned with the chrism of Love, the minstrel of a King;
The herald of a creed that wielded power
When life was golden-tuned and knighthood was in flower;
His tidings and the burden of his song:
"To honor women, help the weak, and right the wrong!"
Far down the world rang out his clarion note,
A rare-red ruby gleamed and trembled at his throat.

Behold, there went this Singer forth to sing:
"Hear ye the God-given message that to you I bring;
Revive the ancient rule, the law once feared,
Which sire delivered unto son, and son revered!
Let Purpose once again her scepter wield;
Be 'Dirigo ad astra' graved on every shield,
And strike forever from the files the ban
That what is deadly sin for maid is right for man!"

Behold, there went this Singer forth to sing:
A cantilect that made the world's wide border ring:
"Young men, young maidens, I say to you arise!
Lo, see the daybreak gild with hope the eastern skies;
Your hour is come! Truth's mighty, bended bow
Shall speed its arrows to the vitals of each foe,
The pebble Courage, set within your sling.
Shall slay the giant Self; and Love be crowned King!"

—Clarence Urm. y.
Since the very first days of the Flintridge Riding Club all the Junior members have considered it their own and love every portion of it. They are always interested attendants at every horse show and were especially delighted to find that the show last month, sponsored by the Junior League as a benefit for the Home for Convalescent children, had netted such a considerable sum. As this means enlarged quarters for the Home and the possibility of extending to many more children the comforts and aids to health so earnestly desired for them by the League members, these young members of the club, Ethel Johnson, Eleanor Fettig, Willametta Keck, and Joseph Johnson, never miss any of the Horse Shows.

Margaret Virginia Rogers, daughter of Mr. and Mrs. Travis Rogers. One of the clever young riders of the Southland, who enjoys the bridle trails in San Diego's Balboa Park and Coronado's "Silver Strands," and a serious entrant in the horse shows.

While Helen Wills, American champion, was eliminated by illness from the English tennis tournaments, the California team, Mary K. Browne and Elizabeth Ryan defeated Mils. Lenglen and Vlast at Wimbledon in the doubles. While perhaps not such a victory as we would have welcomed in the singles, yet it is the first time the famous Suzanne has been eliminated from anything at Wimbledon and we are especially proud that native born Californians administered the defeat.

While Bobby Jones, American champion, was eliminated by illness from the English tennis tournaments, the California team, Mary K. Browne and Elizabeth Ryan defeated Mils. Lenglen and Vlast at Wimbledon in the doubles. While perhaps not such a victory as we would have welcomed in the singles, yet it is the first time the famous Suzanne has been eliminated from anything at Wimbledon and we are especially proud that native born Californians administered the defeat.

Golf in all its phases held our attention throughout June, with America making such an enviable record. Through the winning of the British Amateur Championship by Jess Sweetser at Muirfield, Bobby Jones retaining the Walker cup at St. Andrews, and winning the open championship at St. Andrews, we almost lost sight of great events in other lines of sport. The victory of Bobby Jones was especially sweet as he is the first American golfer to win the Coveted title.

With golf attracting so much attention it is only natural to find not only the links crowded but the miniature golf courses receiving every attention, and it is only to be expected that these four sisters from Gothenburg, Sweden, recent visitors at Hotel Coronado, should enjoy a game on the miniature course on the hotel grounds.

Left to right Misses Inga, Lillie, Ruth and Lucile Brynteson, daughters of Mr. and Mrs. John Brynteson.
Diamond Head, Oahu, lost nothing of its calm, majestic poise although the eyes of all yachting eyes during the recent San Pedro-Honolulu yacht race, won by Don Lee's Invader, with the Poinsettia second, and the Teva third. Yet, after all, perhaps the grim old head did nod a trifle, otherwise how did one mariner mistake the outline of Koko Head and anchor there, thereby losing the race.

George von Elm, California amateur entry, who tied with Walter Hagen for third place in the British Open Championship at St. Anne's, when Bobby Jones won the crown, June 25.

Mrs. A. E. D. Trabue, recently re-elected chairman of the Women's Auxiliary of the Southern California Golf Association, whose membership embraces Mrs. Gregg Liptar, of the Californian Club, who won the Southern Championship, and Mrs. George M. Lewis, of the Los Angeles Club, the winner of the State title

Del Lord has entered his fast speed boat, Midge II, in the National Championships at Louisville to be held this month on the Mississippi, where she is expected to hold a record of at least forty-five miles an hour. Eye Powell Press Service.

Sails were a very vital part of the yacht race, down to Honolulu, as all boats agreed to seal the motors, accept handicaps as figured, and sail only by the grace of the wind. Ray Chapin seems to be seeking the last point of vantage.
POMONA COLLEGE HAS, IN ITS MUSIC HALL, ONE OF THE MOST BEAUTIFUL COLLEGE BUILDINGS IN THIS COUNTRY—NYRON HUNT, ARCHITECT

That is one reason, I suppose, why Greek and Roman work is so highly regarded—especially the Roman—by the manufacturers. You know—there was a celebrated Italian designer of the Renaissance—Lavignon, by name—who became so infatuated with vehicles of ancient Rome that he made measurements of all he could find. From these measurements he produced four or five average types and made drawings of them, and today they are published in cheap and convenient form. Manufacturers and designers couldn't get along without a copy of that work. Knowing the style of the four or five to be used, a job can be handed over to a subordinate, who refers to the proper drawings and obtains the exact proportions of all parts of the prototype model—relative thickness of wheel-spokes to diameter of hub, width to thickness of tire, shape and place of windows and doors. It had its own particular kind of ornament and a particular place for it to go, you

see. It's a great book for manufacturers—and, for designers, too—why, just come with me.

He led the way to a large room in which men were at work on a number of tables. "These men," he said, "have been specially educated as furniture designers. They have had four or five years training in vehicular design based upon historic precedent. Some have spent two or three years abroad studying originals. Their education—which is now thoroughly standardized upon the historic basis—begins us a thorough study of all vehicles, so it makes them of almost immediate service to a manufacturer.

In tables scattered about were photographs of all kinds of vehicles. Men were to be seen scrutinizing them, copying bits of ornament, or some larger motive, or faithfully reproducing the entire design of a vehicle shown in the photograph. I asked my host, "Oh, aren't you getting a little staid?"

"No," he replied, "we are not getting staid at all. We always have to be alert, because we have a large variety of vehicles, and we have to accumulate rapidly. But the publishers are in business to make money and they have to run about the same stock as their competitors. Manufacturers supply the photographs, because, naturally, they like to have their work widely advertised as possible, it is good for their own business."

"I suppose 'original work' as you call it, is also getting staid, isn't it?"

"Of course, it is, but not as much as the manufacturers. But since manufacturers are not interested in the work, they can't afford to make it, in fact—the publisher regards its publication as a waste of money. But it is a very interesting, I am all I could find to say.

"It is," finished my salesman-friend. "It is—but we all this edge, which the public does not appreciate the Art of vehicular design—it isn't interested. If we could only get the history of vehicular architecture introduced into the lower grades—But here my friend was called away and I found myself wandering aimlessly on the street, reflecting upon what I had seen and heard. I wondered if he had be upon the remedy for the deplorable situation.

In closing this crude analogy, I want, if possible, to escape misunderstanding. I offer it as an instigator of reflection. I know that we cannot get fine work out of our manufacturers. I know that the best wine is the product of long fermentation therein of the richest juices from the fruit of the vineyard, in which takes the essence of its flavor. As for architecture—its loveliest, most glorious examples, I believe, have been a product of a freed mind, guided by deep insight into the spirit which has imbued the great Art of the past. It is all a field—rather than adherence to explicit forms, will, in more general terms, be the spirit of that culture which is to our stock notions and habits, which we now follow staunchly but mechanically, vainly imagining that there is a virtue in conformity, that is stultifying which makes up for the mischiefs of following them mechanically.
THE JUNE MEETING

I t was a happy thought which came to the mind of Mr. Hargrave of the B. B. Bell Company as he sat listening to our silver tongued presiding officer tell about how hard it is for the Executive Committee of the WAC to provide interesting entertainment for this bunch of pirates. Mr. Hargrave was sitting on a hard seated folding chair at the time the idea occurred to him. It was the occasion of the first meeting of the Club at its new quarters in the Gardner-Payne Building. We suspect he was thinking of the big easy chairs in the B. B. Bell show rooms and was wishing some of the 'em wasn't between his knees and the slats of the folding chair. At one rate he scribbled to his "logs" and announced that B. B. Bell and Company, designers and makers of beautiful lighting fixtures, were just prizing away for a chance to act as hosts for the June meeting of the Club. Well, it was all signed and sealed so quickly that when friend Hargrave came back to the club room he looked just like a bewildered man. At any rate we met at the Mary Louise Tea Room and had one of the best dinners we have had in a long time and from there we strolled down the street to the Bell Studio where a short business meeting was held. After which the fellows broke up into small groups and either talked or wandered around looking at the hundred and one beautiful pieces of metal work, furniture, and lighting fixtures with which the place is filled. The work of Mr. Cliff, head designer of the firm, was in evidence on every side. The place is full of colors and is the work of the Club in the ideals of craftsmanship upheld by the entire firm under Mr. Bell's direction, has made possible the results for which this firm is noted.

A bright fire was burning in the big fire place and an orchestra was playing a catchy air as the fellows strolled in. The atmosphere was ripe for a pleasant evening of solid conversation. The soft lights, the fire, the music all about and all the fellows seemed to fall in with mood for talking. Many of the work problems were disposed of before the party broke up. The Club is indebted to B. B. Bell and Company for one of the most pleasant evenings it has had this year.

WE GO CALLING

The Executive Committee of the Club were having their usual weekly noon meeting. The ever present problem of how to get more fellows to pay their back dues, was talked as impossible of solution (at least until the next meeting), and the treasurer was glancing at his watch wondering if that client would wait until he got back to the office. Some one said, "What are you doing there for our meetings during the summer months?" Some one suggested that we provide inspection trips on Saturdays, afternoons to various notable pieces of architecture. The idea seemed to take and as a result a trip was arranged for Saturday, June 12th. The route was the Elsinor residence being completed by Gordon B. Kaufman. The house is located at Sixth and Mur-
THE Americans carried off the honors in dress among the artists of the two auditorium series this last season,—as regards beauty, if not in other essentials.

Ideally, concert stage attire consists so well with the artist's personality and surroundings, in so devoted independently moving adjuncts that may carry on a movement opposed to that of the music, subdues itself so to the expression of varying moods, that it is unobtrusive. Concentration on sound, the essential thing in a concert hall, is lessened by vivid appeals to the eye.

Most of these requirements were ignored by Anna Case. Her French gown of pale rose, so narrowly constructed as to induce the sense of constraint, carried a big pink glove extending from her car to the hem. The warm and tender hue itself expressed something of Anna Case, but the dress was too exciting sartorially, and, together with the singer's incompletely assimilated lessons in dramatics, also of Paris, distracted attention from the real interest of the evening. The striking mode did lend itself to the expression of varying emotions. Through all the changing moods of sad and gay, and passionate songs, one was conscious of the presence, entirely extraneous, of a clever Paris frock. The ghost of a modiste sat complacent upon the platform.

The commercial spirit entered with Cyrena van Gordon, who had her dress advertised on the program—a prominence legitimate only where dress is an essential part of the proceedings. One has interest in knowing who makes René Meller's costumes. Like her sister artists, Case and Stanley, Miss van Gordon used a self-advertising piano. One wonders if these vulgarities of advertisement are to be the distinction of the American-born artist?

Her gown had an appropriate beauty and expressiveness, and was in harmony with the singing of great songs. In general effect, its freely flowing length of pure fliny white was given outline and intensity by a lower border of dark fur making a significant curving line that balanced her handsome black head far more effectively than the usual pair of unhuman, sharply pointed shoes. It swayed in lovely lines as Cyrena, with a free stride, cast magnificently in her splendid height. She was a divinely tall person.

Not artistically significant, nor expressive of her art, but regrettable is the effect of warmth and elegance achieved by Hulda Lashanska, with massed darkness of hair, and rich dull rods and deep creams—and ashes tied perversely in front. A chilly ineligence permitted the attire to shine out above the usual pair of unhuman, sharply pointed shoes. She swayed in lovely lines as Cyrena, with a free stride, cast magnificently in her splendid height. She was a divinely tall person.

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ial, convivial, and faintly jocose, emerged rad-
dly from this blackness, the brightest spot on the
stage. The black tail of her gown—missively round the corner behind her, seemed
to stretch itself in line with the piano, and 
lie waiting for her to go, like a good little
dog. Trains seem rather a mistake on the
concert platform. Voluminous ones, accom-
panying a slow and stately walk, may be in-
posing. But a rather narrow and detached
train, loping along on a bare stage after a
figure in a rapid exit is slightly comic. (One
remembers Elly Ney suddenly and impul-
sively picking herself up, either dissatis-
ished the way it was coming along, or dubious about
the floor, and going off so, uncenemoniously . . .
having left for itself a long scarf adorn-
ing the chair back, and a little handkerchief
 tossed impetuously into the yawning recesses
of the pianoforte.) Even the American
soprano, Helen Stanley, whose appearance
 denoted the most intelligent and elaborate
consideration of detail, had some sort of floor
 triller on one side of her richly patterned
gown, whose general effect of golden bronze
was so admirably in harmony with herself and
 her surroundings.

The appeal of “Venus” and “God-
dess” applied by eye thrilled critics to
Cecilia Hansen, make her attire of in-
terest to her public. Her dress of very
 pale corn-colored satin had in front some
adjacence. The dangling of her very distinctive
 One wanted her not in assertively shimmering
 satins, but as that lovely young Saint Cecilia
she could have looked, in a simple long white
dress; her fair hair not pruned in hard artifi-
cial waves, out of harmony with the floor of the music; and no rosy
 Artists of the spirit should be always pale.
 And for that Saint Cecilia effect she smiled
 too much. Her playing was at times of that
 character that one hardly expected her to look
pleasingly fine. One to be dissatisfied with the
 together, perhaps, exquisite enough to be
 able to deal a little in aloofness.

Elena Gerhardt’s softly shimmering grey
beaded dress seemed conventional, but
 was not wholly inexpressive. An unchar-
acteristic note was the hand half way
round of dark grey fur—sudden and
goomy. Two large flowers hung at the side,
 whose faint rose-mauve tones seemed to caress
companioning hues—her skin’s lovely fairness,
and the dusk blue of her eyes—wonderful eyes,
that held the concentrated life of a dozen or-
dinary pairs. Charm, unobtrusiveness, sub-
nisiveness to altering moods, characterized
Matzenauer’s white lace gown, but she de-
rived this harmony of effect by introducing
the obvious detail of a large brown and yel-
low feather fan.

There is a certain hardness and inslence
about too glittering a concert stage garb
which is against the conveyal of emotion.
Claire Dux’s white and crystalline dresses, with
its dancing silverness, lightly swinging,
brightly gleaming, one might not have ap-
proved on another. But, though showing a
little of that disintegration of personality that
comes from the habitual surrender to the
adoration of multitudes, there was about
Claire Dux herself, her art, her spirit, a shin-
ing something that seemed able to assimilate
this external brilliancy and make it seem
indeed almost a symbol of what was within.

SLEEP

Quietly like the paws of cats in grass,
Quietly like the mist and yellow fog,
Quietly like the darkness and the dew,
Quietly like the creeping vines in trees,
Quietly like the wings of moths at dusk,
Quietly wilt thou come at last, O sleep.

II.
I have set a golden snare for sleep,
Baited with the quiet count of sheep.
Sleep draws near on cautious paws,
Sniffs the tainted air, withdraws,
Wild and hard to catch and keep—
Is sleep.

III.
Then try and the gentle sound of rain,
And again
Sleep will come near till
Aware of the snare
Flees in fear.

IV.
Suddenly I grow aware of the light
And the sun’s rays through the night; but
not sheep nor sound of rain
Brought her then nor will again.
Wild and hard to catch and keep
Is sleep—
Harder still to drive away
With the day.

—Eleanor Hoffmann.

THE MUSICAL CENTER OF SAN FRANCISCO, THE FAIRMONT

CROWNING Nob Hill where the “Nabobs”
of San Francisco built their finest houses,
the Fairmont Hotel now takes its place as host
to the city and its visitors. Here meet the
musical clubs of the Bay District for program
or conference; and here are held the notable
functions for which San Francisco is famous.

The Fairmont itself is a stately building,
rising from the street on a terrace over-
looking the hills from the bay. To the thou-
 sands who cross from the Oakland side, its
handsome, stately front is a cordial welcome
to the city; and from its great dining room one may view the sweep
of the inland waters from the Golden Gate
past Alcatraz and Yerba Buena to the south-
ern harbor and down the bay towards the
Golden Gate Bridge, and from the south seas meet to exchange
their carriages in friendly commerce.

The ball room on the terrace pictured be-
low on the occasion of a costume ball—is be-
ing enlarged to make a great convention hall,
larger than any other similar room in the city.
Out to the very edge of the balustrade of this
famous terrace garden the new room will ex-
tend under the architectural direction of Mr.
Myron Hunt, architect for the Linnard Hotels
throughout their wide and extended service.
Thus, in the medieval palaces of Europe,
the people as a whole have inherited the places of
banquets and princes. And the rulers
of republics—the people themselves—now en-
joy the heritage of California made possible
to them by the energy of those pioneers of the
Pacific who built the railroads and founded
the city by the Golden Gate and built their
home on Nob Hill.

A resume of the weekly program at the
Fairmont Hotel shows the use which the peo-
ple of San Francisco make of its beautiful
rooms devoted to entertainment. In true spirit
of fine hospitality, this patrician among the
hotels of the coast serves society without
ostentation or visible effort.

A PORTRAIT BUST BY CADORIN, SANTA BAR-
ARA, CALIFORNIA.

ON THE TERRACE OPENING OFF THE BALLROOM OF THE FAIRMONT HOTEL IN SAN FRANCISCO. PARTICIPANTS IN A COSTUME BALL POSED FOR THE PHOTOGRAPHER, WALTER SCOTT, SAN FRANCISCO.
Giacomo, contrary to what one might reasonably expect from him, lived for a whole generation longer than the period that life in its present aspects and in its future possibilities is without hope. "The rich somberness of your soul, the beauty of your temperament is overlaid by the most dazzling exterior," I continued. "I promised.

For a moment I was without response. And then suddenly my defenses crumbled. I threw open a pile of magazines, pamphlets, reprints, brochures. They had been accumulating for a week or two and now demanded reading. I sat down at my desk and started to read. "Shall I read to you," I asked. He looked surprised. "It is a medical journal and I should not understand it," he said. "I will translate the more into simpler terms. I understand it," I promised. "Perhaps an hour or two of this will convince you that while life is tremendously difficult, it is magnificently hopeful."

I opened the page. The first sentence read: "Progress in the Treatment of Skin Diseases, I read. "Please note how skin diseases in a few years have been administered in Fungoides and Pemphigus."

The X-rays, I recalled, have changed the status of the victim of Mycosis Fungoides from a hopeless, bedridden sufferer to a more or less ambulatory patient, whose chief concern should be that the management and security of his personal life be in the hands of one who is placed in Mycosis Fungoides, with all its vagaries, and who is an expert in the use of the Roentgen-ray in the treatment of the disease."

The case of Pemphigus now lies in the use of certain drugs. You have heard of leprosy, Giacomo, his utter hopelessness is stressed in Biblical references and in other forms of literature. Long strides have been made in the treatment of tuberculosis with certain products of chaulmoogra oil. In patients presenting early and unmistakable signs, (early manifestations of disease) we are looking forward toward actual cures.

I glanced over the technical discussion and resisted the temptation to comment. The author of "The art of healing" and his methods were not for me. But I added: "Is it not significant," I asked, "that this man, concentrating in a few years on an unrecognized victim of suffering humanity, years of work, years of study, can end on a note of hope in a chapter of progress."

The second article dealt with Erysipelas. The author reminded us that Erysipelas was first studied by Dr. Fechelin in 1833. Here I was forced for a moment to stop my reading. The thought of Dr. Fechelin's advice to my mother occupied my mind. (his advice had been to wait a week) I recalled the splendidly handsome, white-haired old man, his English still untouched by the speech of his native Germany. I remembered his advice to sit by the bedside and derive the strength of the one, day; death interrupted the full schedule of the following day; this interrupted work is work for others--the work of many observers. In that time we learned that Streptococcus Hemolyticus was of various types or strains; that these cause such varied affections as Erysipelas, the Stomatitis, Septicemia or poison, etc. The author states that it was not until the fall of 1924, that withdrew its classification of the diseases of the skin and of those diseases which help you to visualize these patient workers in the laboratories and hospitals? Does not the faith, the hope which makes it possible for them to carry on, carry us along not the less than the confidence of my revered friend, Dr. Fechelin, mean something in the life of hope, meaning, even cheerfulness, if it so please you to term it?"

I turned to Giacomo. "You are a man possessed of creative energy. I am sure you will help me to visualize your work."

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| Pasadena | Fair Oaks 9303 |
A COURSE IN THE APPRECIATION OF ARCHITECTURE

Town and city planning has been called by Miss Gere, in her outline for this course, "The Architect's Greatest Problem." It is indeed the greatest problem that Southern California has to study and solve with dispatch. For architects seldom have an opportunity to plan a town. That work is done by realtors before the architect is called in. Grid-iron streets are laid out, boulevards are lined with commonplace shops and all chance for a beautiful village is lost before architects have anything to say about it. A town which grows naturally, with a village store and postoffice at its center, will often grow beautiful at the same time; but a town that is forced by subdividers who wish to realize on their investment is commercialized from its birth and never gets over it.

There is a way to plan a town so that its public buildings will be equally convenient for all who live within the circle of its influence. This plan must be worked out by men and women who are willing to think the thing through to the end. Stupid subdivisions trailing along a one side unhampered by local traffic are constantly being added to the sum of our sins in thoughtless building.

This is a Carpenter's Colonial House, of the days when contractors studied proportion, in Old Monterey. It is not Spanish but American born. The indigenous architecture of California from the first. Study of European cities and towns where our own race has lived longest show the paths which men have made, in going to and fro, crystallized into streets along the river bank or the sea shore or centering in a town plaza or village green where sports are enjoyed and pleasant, shady seats make gossip possible.

Certain towns built in California within the last half century show signs of thought in their plans. Corona is a circle, Orange has a very definite plan and gains beauty as its develops. Notable to a degree are the new towns laid out by experts at Palos Verdes. We are indeed fortunate in having this fine example of what to do with a subdivision, right before us daily. How anyone can venture to lay out a subdivision or new town without going first to study this a boulevard that should be left to one side unhampered by local traffic are constantly being added to the sum of our sins in thoughtless building.

This little town of Ojai has gained much repute by having a beautiful arcade on each side of its one street, which trails off into the country delightfully. It is used as a town center by happy suburbanites in that beautiful, cityless valley.

Palos Verdes has planned five towns and when one buys a lot on a business street he buys a facade to go with it. Thus the plaza or street is made harmonious instead of a hit or miss conglomeration.

Below is a map of this peninsula—the turning point on our Coast and, we hope, in our town planning. Notable, too, is San Clemente, a town now being laid out on the Coast below San Juan Capistrano by Mr. Ole Hanson, who studied the work being done by the reconstructivists of Santa Barbara and decided to buy a tract of unoccupied land and there lay out a town to be made from the beginning to be harmonious in architecture. He chose the stucco or Spanish style because that is the logical house to build here where we have no forests. Then he invited the Consultant in Design of the Committee on Reconstruction in Santa Barbara, Mr. J. Wilmer Hershey, to give the benefit of his experience and talent to building a week-end town at San Clemente which should have the great advantage of being planned in the beginning to be rightly constructed instead of having to suffer an earthquake before it changed its building code to suit California conditions.

Houses make a town, no matter how well it is planned to begin with. We are, therefore, extending this course to study the indigenous architecture of California, in the hope that the example of the women of Santa Barbara will be followed by all the Women's Clubs of California and the study of the elements of beauty in architecture be made the foundation of all
their study of art and architecture in the coming year. This course has proved so profitable to the contractors and builders who are using it that it will be continued for another year.

UNIVERSITY OF CALIFORNIA
College of Agriculture
Division of Landscape Design
Berkeley, California
June 11, 1926.

California Southland, Pasadena, California.

Gentlemen:

In the March number of the’s year I noted an article of appreciation by Myron Hunt. I was particularly interested in Mr. Hunt’s ideas of cooperation with Landscape Designers, and I should like to commend him personally for his broad-minded attitude. I trust you may be able to send this or a copy of it to him that he may know that his work as well as ideas of cooperation are appreciated by others who seek the finer things in art.

I wish also to commend the staff responsible for the fine articles published in the California Southland. We have copies at the University Library as well as in the department, and several have expressed their appreciation of the splendid material offered.

I expect to be in Southern California during my vacation period this summer, and will endeavor to visit your office during the next three weeks.

Very truly yours,

Signed H. W. SHEPHERD,
Assistant Professor of Landscape Designs.

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COURSE IN ARCHITECTURE CONTINUED

Mrs. Peters has asked that bibliography be published; and we therefore print this list of books to be found at The Rapid Blue Print Company, Los Angeles. We also again remind our readers that the library of the A. A. A. in the Citizens Bank Building, Fifth and Spring Streets, Los Angeles, is open to them for reference use.

1. The Beautiful Necessity ............... by Bragg
2. Elements of Dynamic Symmetry ....... by Hambridge
3. Vignola, Esquire
4. The Elements and Theory of Architecture, 4 vols. ............... by Gaudet
5. First Book of Architecture,
Doors and Windows ............... by Paleis
6. Indication in Architectural Design .... by Varon
7. Elements of Form and Design
in Classic Architecture ............... by Stratton
8. Classic and Renaissance Architecture, by Buhlmann

Trusting that this list is what you desire, we remain
Very truly yours,

Rapid Blue Print Company,
SANTA BARBARA BETTER HOMES DEMONSTRATION HOUSE

Miss Pearl Chase, to whose eminent organizing powers is due much of the success of The Better Homes Week in Santa Barbara, has kindly consented to send a monthly report of the progress made in Santa Barbara, and we welcome the opportunity to give this interesting page to our readers of this column.

IN THE 1926 CAMPAIGN JUST FINISHED THIS HOUSE WAS CALLED DEMONSTRATION HOUSE. NO. 1. IT WAS PLANNED BY THE OWNER WHO HAS BUILT SEVERAL HOUSES IN SANTA BARBARA AND WHO CLEVERLY TOOK NOTICE OF ALL THE BEAUTIFUL DESIGNS WHICH HAVE BEEN GIVEN TO SANTA BARBARA BY THE ARCHITECTURAL ADVISORY COMMITTEE WORKING UNDER THE NEW CODE

FLOOR AND PLOT PLAN. THE LOT WAS 50 x 167. WITH GREATER DEPTH A SPECIAL SPACE COULD BE DEVOTED TO THE CHILDREN’S PLAY YARD AND TO THE VEGETABLE GARDEN. THERE ARE FOUR FRUIT TREES IN THE BACK YARD AND ARTICHOKE, RHUBARB, PARSLEY, CARROTS AND BERRY BUSHES ARE EFFECTIVELY PLANTED IN THE BORDERS

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BETTER HOMES DEMONSTRATION WEEK,--SANTA BARBARA

By PEARL CHASE, Chairman Better Homes Committee

(Continued from Page 17)

The front bedroom is cheerful and comfortable. The chiffonier, rocker, arm chair, dressing table and bedside table were painted a charming green to match the bed. The tones of the India Print spread are softly blended. They are emphasized by the gold and blue in the pottery, curtains and framed magazine prints.

The children’s bedroom is especially attractive. All the furniture seems particularly appropriate, from the toy drawers and little chairs to the low play table whose legs fold up so that it can be slipped into the closet or under the bed. On each side of the room were fascinating fairy tale pictures. One advantage of leaving the walls untinted is found to be that finger and pencil marks are easily erased with the light use of sand paper. The narrow beds were made at the mill from a picture.

The little patio brightens the outlook from the living room and proves an attractive addition to the house when entertaining. It serves as well as an outdoor sitting room and play place for the children. The chairs are terra cotta color with waterproof cushions, painted oilcloth to be sure. The garden flowers are mostly blue, orange and yellow. Morning glory, delphinium, lobelia, ageratum, and Australian bluebell, marigolds, calendulas, coreopsis, helichrysum, and nasturtiums.

Knowledge, taste and good sense in building and furnishing a small home, is increasing steadily, but there is still widespread need of improvement.

Important factors in the education of home makers are the special courses in the schools and clubs, woman’s and home and garden magazines and their advertisers and the Better Homes in America movement.

In many rapidly growing communities, particularly in California, the trial and error method seems popular. Houses are frequently sold and there is opportunity and inducement for men and women to try their hands at building again and again.

The great majority of houses of moderate cost, say under $8000, are built from designs found in books of house plans, of variable quality. The furnishings are provided from the assortment of the local stores. There is always need to choose carefully and then plan wisely for the inevitable changes required in order to fit the house to the lot and its environment.

The final test of the good taste of the owners is the choice of hardware, the texture of the plaster walls and the color scheme, both inside and outside the house. It is here, as often as anywhere else, that they fail to secure satisfactory results.

Demonstration House No. 1. The furniture is painted green, and there are tones of gold and blue in the curtains, pictures and in the India Print on the bed.

Demonstration House No. 1. The patio opening from the living room provides pleasant accommodations for pigeons, gold fish and people. The flowers are chiefly gold, yellow and blue.

Demonstration House No. 1. Living Room. The furniture is oak with a dull finish. wrought iron fixtures and lamps are effective. The tapestry on the table, the brass candlesticks and bowls give a golden accent. The room is most comfortably arranged with the sofa between the table and the fireplace.

Children’s bedroom. The furniture is a rich, dark blue, and rose is introduced in the bedspreads and frilled curtains. A bureau, bookshelf and fairy tale pictures complete the furnishings.

Dining room. Gay with its soft green painted furniture, terra cotta colored curtains, and Mexican China and glass.
The Classic Fold

FREEDOM sprang, like Athena, full grown from the mind of the Greeks. When one crosses the "tideless sea" of the Mediterranean behind the pyramids of Egypt, one leaves those temples, whose gigantic columns the arms cannot embrace, and comes to the statues whose gods dwelt in the minds of them, underground. The gods of the Greeks dwell on the mountain-top; and from there it is no task to descend and mingle with mankind.

There is a clean wind, "a wild hill air," as if the air itself were dancing on the mountainside. And indeed in the groves of Greece, where the towpath winds among the dusky dance of dancing, one can still hear the pipes of Pan, "when spring comes tripping on the brooks.

Egypt was described as being shaped like a lotus; she is dragged with the nepenthe of both sea and mountains. Greece, however, is shaped like a hand, a very graceful hand, that leaves its sensitive fingers in the blue waters of the Mediterranean.

It is quite natural to flnd this grace and freedom reflected in every sweeping fold of Grecian dresses. It is caught in the rhythm-line of the Winged Victory of Samothrace; it swathes the dignity of Sophocles. One speaks of the gods of Greece; but the people themselves have acquired immortality.

Phidias probably felt this when he adorned the walls of his perfect Parthenon with the imperishable figures of Athenian men and maidens, for they were worthy of being admitted to the personage of the nude-high. What a joyous procession it is, in festival garb, that comes to bring its offerings to Pallas! Here is a youth, curving his steed. It might be young Pericles himself, in all the impetuosity of first achievement. He wears a short tunic—the Ionic Chiton. The word, meaning "a linen garment," was brought to the Aegean shores by the Phoenicians —those same Phoenicians who introduced the alphabet,—thus laying the lines for future controversies! The tunic (which has its modern replica in every fashion magazine) is a very simple garment. In fact, that the young Grecian wears is only a tunic of cloth, woven in one piece—about six feet wide and three and a half feet long. When this is doubled around the figure it just covers the knees. It is fastened on both shoulders, and usually only on one shoulder, leaving the left breast bare. A girdle confines it at the waist. It is such a garment that Phidias painted.

Over this Ionic chiton (usually of white, with a border), the youth might wear a chlamys, or shawl, that of wool on the ancient sea. The chlamys is also a rectangle, about seven feet by three. It was fastened securely on the right shoulder, covering the left arm and hand, and the feet also. The Apollo Belvedere wears one, loosely draped around the left arm. Not only the gods, but the men also, often forgot to wear the chiton underneath.

Let us turn to the group of maidens, whose forefingers have woven the chiton of fine linen and gold threads, the presentation of which in the occasion of this great festival. It is not often that the women of Greece have the opportunity of appearing in public, and, womanlike, they take full advantage of the situation! In the procession, one may see young maidens, in the soft Ionic Chiton, exactly like that which their brothers wear, but wider and longer, and draped more carefully about the figure. This chiton of soft, fine linen, measures twenty-two feet in length, one yard and one foot in each of the maiden's arms, from finger tip to finger tip. It is a little longer than the length from shoulder to ground, thus allowing for a slight blouse at the waist. This garment, so simple (for it, too, like all Grecian garments, was woven in one piece and cut and sewed from the pattern with cleverness with which it is adjusted) to attain the effect seen on the Thesmophoria, it was necessary to pin or sew on each shoulder, allowing a bit more for the front, so that it droops in pleasing grace across the chest. Then, at regular intervals down the arm, to the elbow, brooches hold together the front and back, forming a sleeveless effect. But this would be bulky, did not a girdle hold this fullness in its proper place. First, it could be knotted around a high waist line. Second, it could be looped over the back. Third, it could be wound around the waist. This is the manner chosen by most of the maidens. If the maidens did not wish the sleeved effect, they could wear the Ionic Chiton in a narrower version, without sleeves. Although the two sides might be pinned together, allowing no ends, as seen in the figures of the Three Fates, it was more usual to allow a bit on each side, which fell in graceful folds down the side of the waist, front and back. The girdle may be used in any of the three fashions, with all modes of dress.

This chapter is dedicated to the height of the wearer. Like the smaller chlamys, it was often of fine wool, colored, though it might be of linen, for summer wear. One, therefore, might be adorned with embroidery of gold or silver threads.

The borders used were scrolls, or meander, with one or more conventional designs. The Greeks were very fond of color, and did not adopt pure white garments. They all after a while, and sometimes even tied diapered flowers, and made it resemble the fullness of the robe. Instead of flowers, they liked to sprinkle the groundwork of the dress with the heads of stars, or other devices, for it was necessary in order to get the classic effect.

Though Sophocles, or Euripides, with the one-piece garment, thus evaded much unnecessary tedium, they were not exempt from certain obligations of taste; for good breeding was shown in the adjustment of the himation. First, one end was thrown over the left shoulder, until it almost touched the ground in front. Then the material was passed around the back, and over the right shoulder. It is here that the individual taste of the wearer was shown. It might be draped around, both ends dropping toward the ground, forming a shawl. Or it might be drawn over the head, draped over the chiton, and the right end, left alone, or cast over the left shoulder. It is thus that Agamemnon is shown, as he advances to the scene of Iphigenia. The right end might be thrown negligently over the left forearm, hanging down behind. There were seven different ways of adjusting the himation. Socrates, and other sages, usually threw the right end over the left shoulder, leaving a little pocket-like pouch for the right arm, so that the hand could be free. It was a mark of great condescendence to cover the face in the worship of the gods, that they had to cover the right hand! Though they had no etiquette books in those days, they did "waste his eyesight down to the ground!"

Plato tells many amusing stories of Socrates, who, in spite of his simplicity, did not eschew a certain sprightliness in dress, when going to a banquet. He put on hair about his hair, even if the himation he wore was threadbare and sometimes he even wore sandals. This latter was quite unusual, for Socrates' hardihood was famous. Once, as Athens renews, during a campaign to the north of Greece, when all the other warriors wrapped their feet in the himation to guard against the bitter cold, and wore extra clothes, Socrates, in his single himation, walked bare-footed, with the icy snow up to his knees. He was colder than the ordinary soldiers—who, however, "looked daggers at him!" Human frailties don't change much!

There is another style of dress, worn by the women in the festival procession. This was called Doric chiton, and was worn on most of the statues of Athena, of the Caryatids, and of the Vestal Virgins, to mention a few instances. The Doric chiton differs from the Ionic in the fold which falls over the front and back, something like a bib. The Doric chiton, also, was very often of wool; it seems, in fact, to be the style adopted for the colder months, though it is worn at other seasons as well. It is usually narrower than the full Ionic—the measurements being from elbow to elbow, when the arms are stretched. But the depth of the garment is much greater than the Ionic—instead of being only a trifle more than the height of the wearer, it is at least eighteen inches, often more, longer. If eighteen inches, the bib will be a bit above the waist line, as seen in the figure of the Caryatid. A simple girdle confines the waist. But, in the Dresden Darius, for instance, the overlap is at least twenty-four inches, reaching to the hip line. This is an especially interesting feature of the material full together in ripples down the side, giving a very charming effect.

It is not always, too, that the Grecians allowed a little more of the vestige of the himation to slope downward—curving line to the waist; this slight, crescent-shaped bulge is called the 'belly's necessary in order to get the classic effect.

(To be Continued)
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CALENDAR

July 6, 10:30 a.m.—Meeting of the Board of Directors.
July 6, 10:30 a.m.—Round Table Luncheon, Mrs. Frances Whitaker, speaker.
July 7, 10:30 a.m.—Meeting of the Good Samaritan Committee.
July 12, 9:30 a.m.—Meeting of the Day Nursery Committee.
July 12, 10:30 a.m.—Meeting of the Executive Committee.
July 20, 10:30 a.m.—Meeting of the Executive Committee.
July 21, 10:30 a.m.—Meeting of the Good Samaritan Committee.
July 27, 9:30 a.m.—Meeting Day Nursery Committee.
July 27, 10:15 a.m.—Meeting of the Executive Committee.

T
do the many friends and League members who have so generously purchased Baby Bonds the Board of Directors expresses its sincere appreciation. The returns are not yet in for our Building Fund Campaign. A report now would be discouraging, for we have not yet raised enough to meet our minimum requirements. We feel that the time for preparation was rather short, but that before this time message has reached many who are interested in our work and who will send in their pledges during the month. Surely we cannot fail to raise the full amount for such a worthy cause. If you have not sent in your “Baby Bonds” do so at once that the Day Nursery may render even greater service by extending its scope.

It is felt by all who know of the work of the League that our Building Fund appeal should not be confined to Los Angeles for our work is not sectional. Through our Woman’s Exchange we have been able to help many in the cities and towns surrounding Los Angeles; and through our Location Bureau we have earned money directly for outside charities, particularly for several in Pasadena. This is the opportunity for our many friends in Southern California to put their stamp of approval on our work.

A NOVEL DONATION

One very good friend of the League’s not only has given a generous subscription to our Building Fund, but has also donated a full-bearing avocado tree, from the sale of which we should receive considerable sum. The League also, will receive a 20 per cent commission on other trees and shrubs of this estate which we are able to sell. This is not only a chance to secure some very beautiful trees but also to help swell our fund. Tell your friends and neighbors of this opportunity.

THE GOOD SAMARITAN

The wonderful growth of the Good Samaritan work is splendidly exemplified in its children’s summer camp activities. Last year thirty-four youngsters were sent to enjoy for two weeks all the pleasures of outdoor life amid entrancing mountain scenes. This year more than a hundred will have the same privilege. The first party of twenty-five has already left for the mountain camp. There the children will spend two weeks; then another party will be taken, and so on at fortnightly intervals during the summer vacation.

Care has been taken for the comfort and pleasure of the little charges. A playground director will have charge of recreation activities. There will be hiking, camp fires and all the other amusements that go with summer outings in the mountains. A competent nurse will dispense medicine and medical advice. There will be an abundance of good, wholesome food and a plentiful supply of real cow’s milk.

Join the fun! This will be a boon to the poor kiddies who have heretofore always spent their holiday on the city streets with all their besetting dangers! The children will be transported both ways without charge and only the children of the worthy and needy will be chosen to make up the parties. This camp is conducted by another one of the Community Chest agencies, which through its cooperation can be the League another channel of service.

SWEET GIRL GRADUATES

It is a real pleasure to have the privilege of contributing to the joy of school girls on their graduating day—one of the epochs in the lives of most. The Good Samaritan had this privilege recently. Some of the girls studied hard to attain the goal of their ambition and after school worked to earn money to continue their studies. Their earnings were barely enough for this purpose, so that there was nothing left to buy suitable dresses for the commencement exercises. The Good Samaritan cheerfully came to their aid and without the knowledge of any but the girls and their mothers supplied dresses and shoes and stockings similar to those that the more fortunate of their classes were having. One of these girls so helped led her class in honors. All the girls expect to earn enough during vacation to repay the League.

MOTOR CORP SERVICE

If the members of the League who so generously give of their time to the work of the Motor Corps could hear and read all the nice things that are said and written about them they would feel in no small measure repaid for their sacrifices. The Good Samaritan could scarcely function without the cars so generously placed at its disposal by committee members and the Motor Corps, which executes many of its missions of mercy—whether it is an emergency call from the Day Nursery, a collection to be made for the Thrift Shop, or whether to take a convalescent to a doctor or a cripple for a ride, there are always cars available. And best of all the angels of mercy feel privileged in being permitted to do their “bit” in this way.

FILM LOCATION BUREAU

Here in Southern California, there is just about every type of home and garden that can be conceived; but unfortunately all of them have not been placed at the disposal of our Location Bureau. Here is where our members can help us by inducing their friends to list their property with the League for use by the producing companies. League members can assure their friends that their homes and gardens will be under the most careful supervision all the time a company is using them. Thus far under our present system there has been general satisfaction expressed by property owners.

MAGIC WANDS AND CARPETS

Our Woman’s Exchange is not an ordinary shop—almost every article has a tale to tell. No one would suspect that one of the “hooked rugs” which adds its bit of color to the shop is literally a magic carpet—and yet it will provide the means of a much needed vacation. While some of the dainty baby bonnets and cunning booties are earning money for a new wheel chair, the life of some inner tubes were not ended when they no longer could serve their original purpose. In the clever hands of the girls they were converted into attractive beach utility bags which literally “smile at miles” for through their sale in our shop, the dear old lady has saved almost enough money to buy a ticket to Florida where is a happy home with her daughter.

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A MODERN CINDERELLA

The collocation to which our Cinderella went was part of a movie set, and the favor was a very welcome pay envelope. The slipper which made it all possible were purchased from the Thrift Shop; a really nice pair of slippers which “just fit.” The happy Cinderella was heard to say, “It’s not so bad to be in someone else’s shoes some times.”

“We live in deeds; not years; in thought not breaths;
In feelings, not in figures on a dial.
We should count time by heart-beats. He most lives
Who thinks most, feels the noblest, acts the best.
And he whose heart beats quickest lives the longest;
In lives one hour more than in years do some
Whose fat blood sleeps as it slips along their veins,
Life is but a means unto an end; that end
Beginning, mean and end to all things—God.
The dead have all the glory of the world.
—Browning.
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SKETCH OF HOLLYWOOD BOWL

The opening of the new Hollywood Bowl in June, 1926, marks the first step in the realization of a great project; a garden of music in Southern California.

It is the beginning of a plan to found among the hills, a spot of supreme beauty, where the music lovers of the world may gather in their pilgrimage.

The setting, designed by the Allied Architects Association of Los Angeles, adds the subtle beauty of architecture to the charm of nature in a sublime symphony of the arts.

ALLIED ARCHITECTS ASSOCIATION OF LOS ANGELES.
A perennial stream of water, rising from a mass of bracken fern on the mountain slope above the camp, flows through the center of the Newcomb place, sustaining dense jungles of willows and groves of cedars.

Past Newcomb's, one trail leads to the top of the range, turning eastward and crossing in due time Buckhorn Flat, a timbered, ferny nook made magical by singing waters hurrying downward and outward to the dusty reaches of the desert. A trail to the left of Chiloos leads up to a somewhat level expanse known as Horse Flats, an old growth area. From this section of trail tops the ultimate ridge, follows a canyon winding leisurely downward, and crosses Pinyon Flat. This latter place, dry as summer's dust, is the habitat of a large stand of pinyon pines. Beyond extend treeless hills billowing outward towards the sands of the deserts.

In all this vast expanse of timbered flats, deep canyons, and jagged cliffs, an area of at least 100 square miles, few indeed are the human habitations. There are a few miners' cabins scattered widely about, and beyond Newcomb's there are in all this wide solitude only two permanent dwelling places.—Coldby's situated in Coldwater Canyon, a tributary of the Tujunga, and the Loomis Ranch, located in upper Alder Creek below Mt. Pacifico. Both are homes of hospitality where food and lodgings may be obtained by the wanderers of the high hills.

Coldby's specialize not in learned blacksmiths but in college-bred cooks. Some years ago the cook was a mechanical engineer who had studied at home and abroad. The present cook, Joe Argay, informed the writer that he was a graduate of the University of Vienna.

Coldby's have twenty-five acres of canyon bottom under cultivation, fruit being the main crop; Captain Loomis tills small plots of ground and also extracts small amounts of pay dirt from his gold diggings. Both ranches have to depend on the sturdy pack animal to freight goods in and out of their mountain fastnesses.

The new highways will make it possible for many to climb the mountains, whereas few are able to scale them now. In a short time the automobilist will be able to reach the heart of the mountain lands without toil or fatigue. The adventurer whose pulse is quickened by the world of beauty around him need not be content to admire only what he can see from the main highway. Parking his machine, his base of supplies, beneath wide-spreading conifers, he can strike off on foot to explore "fresh fields and pastures new."—The Tujunga Narrows, Mt. Gleason, Mt. Pacifico, Mt. Waterman, and other delightful places. So let us remember that our playground of the near future will be the mighty reaches of this mountain wonderland.

Recently finished is the handsome new library by Marston, Van Pelt and Maybury, Architects, Pasadena, California.

The Hill Avenue Branch of Pasadena's Public Library

By George Anton Diehl (Member of the Library Staff)

One of the most attractive buildings erected in Pasadena, California, during the past year is the library branch, situated on the corner of Hill Avenue and Green Street. It supersedes the inadequate little building formerly known as East Branch and, owing to its new location, bears the name of Hill Avenue Branch.

A bond issue of $50,000 was voted in January of 1924 to provide grounds and building for the new branch library. This appropriation was employed to the best possible advantage, and the combined efforts of those who were responsible for its expenditure have produced one of the most beautiful branch libraries in the country. It covers half a block of ground which is being planted with the choicest of ornamental shrubbery, and the site commands an unobstructed view of some of the finest specimens.
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ALLIED ARCHITECTS ASSOCIATION
OF LOS ANGELES
Santa Barbara
A Feria de Los Paseos

Among the permanent pleasures of Santa Barbara may be counted El Castillo, that charming home of such individual shops. The building was designed by Wylie Blaine and Othen with H. C. Peterson as associate, and is owned by E. J. Peterson of The Peterson Studio. It conforms so perfectly with the neighboring buildings, the

Paseo Carrillo

Entrance to the Street Fair, the hand of unfailing delight may be made through the flagged pathway leading from East de la Guerra street to the studios, then through El Pasen, and along a winding path, skirting the bushes, across Canon Perdido, for the nonce—The Land of China, thence around the Lobero Theater to Lobero Lane, through Callejon by El Castillo to Carrillo street. Or one may enter from Carrillo as one pleases, following Callejon and reversing the above order.

Paseo del la Guerra

For the very young there are burros to ride, games to play, and a chance to display their very own pets in a "Pet Animal Show." Not only do the burros serve the children as steeds but they patiently trot up and down, in and out, with their packs of varied character—food stuffs, toys and novelties, each one gayly bedecked as to head stall, and with tinkling bells to add to the pleasing sounds and merriment of the days. Nor do they envy the magnificent steeds entered in the Big Parade on State.

During the Fiesta not only Youth but every taste will be served. Drama is supplied at the Lobero Theater, where the "Romantic Young Lady" will appear the evenings of the 26 and 28. This is a Spanish play by Martinez Sierra, a charming comedy, with a setting in modern Madrid, directed by Frederick McConnell of the Cleveland Playhouse.
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bunchons served. Those who do not play golf or who have had a round in the morning can play on the afternoon course or keep score. Every Sunday afternoon tea is served.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course. All the year round play is open to residents and their guests. Lunch and dinner are served every day. Tea and informal bridge may be enjoyed every afternoon.

ENCINO COUNTRY CLUB: Van Nuys: Buffet dinner dances every Wednesday evening.

Ladies Golf: Thursday mornings, Thursday afternoons. Afternoon tea is served, followed by bridge. Afternoon Tea 4-5. Lunch and dinner served every day. Special luncheons, dinners, and bridge parties are arranged for as desired.

NEWPORT HARBOR YACHT CLUB: August 1 to 8, Sixth Annual Regatta of the Southern California Yachting Association.

August 1: Bulloa Tournament of Lights, 8 p.m.

August 2: 27th Ladies Bridge Luncheon, 12:30 Noon.

August 17: International Polo, 3 p.m., Informal dinner, 7 p.m.

August 28: International Polo, 3 p.m., Informal dinner, 7 p.m.

September 12: International Polo, 3 p.m.

September 19: Labor Day Ball.

CORONADO COUNTRY CLUB: The third annual A. B. Speckels Amateur Golf Tournament will be played August 25 to 29 inclusive. The tournament is open to all amateur golfers who are members of recognized golf clubs affiliated with an association.

THE BILTMORE SALON will show during the month an exceedingly interesting collection of small paintings and sketches by Western artists, all new subjects, not shown heretofore, and moderate in price.

THE WILSHIRE GALLERIES, Wilshire Blvd., Los Angeles, are showing paintings and occasional etchings.

BULLOCKS BROADWAY-HILL and SEVENTH STREET announces the opening of its new branch at La Brea and South Park.

The Return of Mrs. Jos. Bullock, the California artist, is announced.

The architect and builder, Mr. Bullock, is in the city.

There will be a buffet dinner and dance at the Los Angeles Art League, in honor of the late Mr. Bullock.

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ANNOUNCEMENTS

PASADENA COMMUNITY PLAYERS announces the regular monthly Round Table luncheon will be held in the Wilshire Room, Commercial House, at 12:30 p.m., Madame Elmer Olsen will give a most interesting talk of her recent writings, August 26th, 2 p.m., on the Foreign Literature Association.

Old SPANISH DAYS is the title under which Santa Barbara presents her Fiesta, three days of delightful entertainment, beginning August 9 in the open-air theater in the Hollywood Hills, at the junction of Oakland and Highland avenues. Reginald Pole portrays the role of the Christ; Helen Jerome Eddy assumes the part of Mary, the Mother, Joan Arnold is the Mary Magdalene, with Montague Shaw, William Raymond, Belle Mitchell, Raymond Harvey, Oscar Briggs, and Wharton James appearing in the cast.

POMONA COLLEGE CALENDAR

Following the close of the Pomona College summer school on the Claremont campus at the Loma Beach Marble quarry, the Pomona College camp in the mountains, the first annual session of the Pomona College summer school opened August 15th with two or three courses offered by college faculty members. The next session will close August 31st.

Pomona College journalist, Alvan G. Keeler's work opens on September 15th. One of the most devoted of such architectural commissions in Southern Californian has been assisted by Gordon R. Kaufmann, prominent Los Angeles architect, by the Scripps College for Women board of trustees. Mr. Kaufmann has been given the commission to draw architectural plans for the first building, a women's dormitory, to be erected this fall and for subsequent buildings.

Library of the board of trustees of the new institution that Scripps' College for Women will be named alone Spanish-California design, which will harmoniously fit into the architectural plan of Pomona college buildings.

MIDWEEK CLUB OF ALLIED ARTS, Los Angeles, announces the following election of officers: President, Mrs. Susan Funk, first vice-president, Mrs. Minnie Miller, second vice-president, Miss Christine De Witt, recording secretary; Mrs. Abertson, corresponding secretary; Mrs. Leonard Roberts, treasurer; Mrs. Emma Goldstein, corresponding secretary; Mrs. Inez Harwood, Mrs. Davie Gray and Mr. Arthur Wood, directors.

WOMAN'S PRESS CLUB OF SOUTHERN CALIFORNIA announces the following officers held at a garden party in June: Mrs. Nellie Green, president; Mrs. Harold Whistler, first vice-president; Mrs. Edith James, second vice-president; Mrs. Harry D. Freeman, treasurer, Mrs. Eliza N. Thomas, recording secretary; Mrs. E. O. Doolittle, assistant secretary; Mrs. Elizabeth MacNeil, Mrs. A. H. Pendle and Cora Meloy, board.

PASADENA CENTER, DRAMA LEAGUE OF AMERICA, announces the following officers for the ensuing year: President, Mrs. W. Silverwood, president; Mrs. Beatrix Duch, first vice-president; Mrs. W. M. Willard, second vice-president; Dr. J. E. Fryar, assistant treasurer; Mrs. Henry Russel, secretary; Mrs. Katherine McGuire, corresponding secretary; Mrs. J. B. Stenonym, corresponding secretary; Mrs. L. E. Brauns, treasurer, Mrs. W. R. McDonald, executive director; Mrs. L. E. Brauns, Mrs. Seraphine Brown, Frances Williams, Sigurd Rossel, Margaret Bar- relie, Hilma Peery, Mrs. L. E. Brauns, Elizabeth MacNeil, Mrs. A. H. Pendle and Cora Meloy, board.

Eleanor and Hollingsworth Beach French and Italian Arts 630 East Colorado Street Pasadena, California
California Southland

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

No. 80 August, 1926 Vol. VIII

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CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal. Copyrighted, 1926, by M. Urmy Seares
Subscription price $2.50 per year, $1.25 one half year
R. B. Urmy, Jr., Business Manager
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Seventh Floor
WINGS AND SURF

WE greet with pleasure and regret the new Coast highway upon which the beach towns are strung. It will be another Amalit-Sorrento or Grande Corniche—but it bursts into the privacy of the shore birds. For them there will be no more strolling unobserved up and down the beach, no dreamy hours of safety on the sand. Many of them will seek new solitudes—seek, but will they find—while others will stand their ground; but we shall hardly see any of them except the Gulls mixing with the bathers on the sand.

California will build more stately mansions, drain more lakes and sloughs, subdivide more meadows, unroll more ribbon roads through valley and desert, open up the mountain fastnesses—but where is the charm to be—with our wild life gone? Everything will be cultivated and tame—everything but the sea. Maybe Byron was thinking of the birds when he said, "Man marks the earth with ruin—his control stops with the shore."

The birds shuttling back and forth weave the land and sea together on the endless shore line. All through August and September the migrating birds will be dropping in from the breeding grounds from north and east, and in case of the Herman Gull from the south, trailing the young birds after them. Every day holds a surprise. Many will have shed the nuptial garments and appear in browns and grays making it hard to identify them, having to depend upon manners and location. Some are on the rocks, some on the sand, others are wave margins, many are riders of the sea, while some are ever on the wing.

The Western Gull is an all year resident. Bonaparte, the smallest of the family will be back in August. Herring California and Ring-billed, in September. The Gulls add such beauty to our coast that we do not dwell upon their code of morals which is, what's thine is mine. The California Gull is very valuable in destroying earth worms, grass-hoppers and rodents on his journeys inland. Eighteen come every morning to a certain point to be fed. They are eighteen individuals. One is tame, one is baw and the others look to see where he is before grabbing food.

The Terns are among our most traveled guests and royal guests they are too. It was the Arctic Tern who first discovered the North and South poles, and had there been any land would have nested there. As it is he goes up where the sun does not set for his nesting. After a few little non-stop runs of two thousand miles or so passing us well out at sea he winters in twenty-four hours of sunlight. He is embodied light, a winged joy with the sky for playground and the sea for food. Swallow-like with more than Swallow grace they turn all labor into play. They are exquisitely modeled with slender wing and forked tail; their color white shading into blue gray with black on the head. The Least Tern summers here. If I covet any one wealth it is to buy the alkaline land back of Playa del Rey for the Terns and their friends the Avocets and Stilts.

One never knows what may appear. Today it might be the Man-O-War-Bird would dive for a fish or hold up a Pelican. They are
the masters of air craft and high diving. Volution seems the invisible power by which the Grebe sinks and the Ducks rise upon the air and the Gulls rise, turn and advances—Hawks and Eagles the same. How can they go for such distances, and spiral, with no visible movement of the wing?

The Gulls hovering over the deck add so much beauty and interest that I am always sorry to see them "turn again home." Shearwaters, Fulmars, Petrels, Murrelets and Aukslets are riders of the sea and enter into the joys of an ocean voyage. When I am by the sea it seems restless; when I am in it, it seems over-powering; but when I am on it I fall in with its moods and the rising and falling of the ship is like deep breathing.

Along the rocky shores may be seen the Wandering Tatter, Spotted Sandpiper, Black Turnstones, and by rare good fortune the Surf-bird. The Wandering Tatter must have been misnamed as he prefers to wander alone and how he can get anything to tattle that way? Oh, I suppose he makes it up, which gives it a human flavor. Their Plymouth Rock fishing becomes white in winter. I trust they keep the white line over the eye which gives them such a wise look. The surf has no more terrors for them than it has for a cork. Being a wanderer without the love of locality that most birds have, the coast highway will not grieve him, but what about us? Goodbye little Only-kind-of-Tatter-that-we-like. The Cormorant, that invertebrate fisherman, may happen along or the Spotted Sand Piper so common inland may come tectering onto the beach just to see how the salt water birds deport themselves. I guarantee he can't find one to out-tetter him. If that does not identify him his "peet-weet" will.

The Turnstone wears a calico dress (which means spotted) orange shoes and stockings, his bill has an upward tilt to help in turning stones and he can also scratch for a living. The Black Turnstone is happiest where rocks and spray meet, but those with the black collar trucks of the wave fleck the fresh meat. The Surf-bird visits such rocky head-lands as our picture shows. He has managed to keep his nestling ground a secret. The Godwits have slightly upturned bills of the dingy mud and sand.

We could set the clock in La Jolla by the low line of pelicans going north in the morning, south in the evening. What a humiliated condition they must have, after all that has been said about their appetites. About August fifteenth the Sanderlings will arrive from Arctic regions where in the mystery of migration. They have tapped divine strength on those great stretches of sea without food when going to the islands. Storms, avalanches, glaciers, big bears and little Snow-birds, but they will be too much occupied to tell us about it; Oh, so busy tripping after each wave, snapping the sand fleas, turning back with the next wave so close to their heels that we try to help them hurry. If the wind can't make it the wind can. The rhythmic repetition is fascinating and recommended to those who need to get interested in something. With a swirl of glittering white they are off down the beach. Among the friends of the Sanderling there is a small edition of the Kildeer whose course is run from birth to death in the sand. He has but one black collar and that does not meet. You will lose your heart to him at first sight. Though black and white mark his gray suit he is camouflaged in his sand and shell setting. The Snowy Plover runs and stops: runs and stops. Dawson's story of this little sweetheart ought to go down as a classic.

The Hudsonian Curlews must think of the sea as a mother for they run to her when frightened. They go north in Wild-Goose formation. There isn't the same urge for any of the birds to hurry back to California, getting their nesting all over up on the Yukon before the tourists get there. They have long sickle bills but that is no reason for their being called Jacks! They will be abundant until October when off they go. What sets the day? Think of having no packing and a group with but a single thought. A month later than the Jacks the Western Willet stops over on his way to Brazil. He has learned one cannot be too careful and is quick to give the cry of alarm. Dawson, with his almost keen eye observation, to detail, speaks of the way Willets, with other shore birds, "after hazing in their sails, fold the wings with momentary deliberation." Be sure to take a bird book to the beach. It will give you an introduction to all the folks you may meet there.

PAINTERS AND SCULPTORS IN THE WEST

WILLIAM RITSCHEL. CALIFORNIA'S PAINTER OF THE SEA

By Christine Turner Curtis

A GROUP of superb marines painted by William Ritschel, N. A., together with a sprinkling of South Sea studies made up one of the most bracing of the spring exhibits at the Milch galleries, New York City.

Exciting in those canvases of tossed blue-green Pacific, whose waves are never audible in the small exhibition room, California lovers breathed deeply as if scenting the breath of distant loveliness. For a bold headland, that William Ritschel, after many years of wandering has built his home. Here, he is a familiar figure on the pale-brown jutting cliffs, looking off to the changing ocean which he loves in every mood.

The artist was born in Germany, but when he began to study art, his first thought was the sea, and he spent years of apprenticeship in Holland and along the fjords of Norway, where sky and water play a hundred symphonies of color in a single day, and where with a devout brush he tried to catch them all.

The result is an idiom of the sea which few marine painters have attained and which has brought William Ritschel high praise in Europe and America. He has exhibited in all the most select salons of the art centers of the world. Recently his "Glory of Morning," a gorgeous marine of the central coast, was for the second time the most eminent collector in England after exhibition at the Royal Academy. At the spring showing of the National Academy in New York his "Enchanted Pool" attracted scores of admirers.

Mr. Ritschel has just returned from a trip around the world, for the purpose of observation and work. Among the striking records of this journey is his large canvas, "The Horses of St. Marks." Grounded
THE AMERICAN SCULPTOR, LENZ

By M. URMY SEARES

A CROSS the bay from San Francisco, on the shore below Tamalpais and up the slopes of this wooded mountain, there are retreats among the trees where artists and nature lovers hide and rest, and dream.

One such cottage peeks out among the leafy boscage and from its little porch the view embraces wide stretches of the bay, with Alcatraz, Angel Island and the Contra Costa shore. Here dwelt for a season that forerunner of the American renaissance in sculpture, Alfred David Lenz, whose recent death has placed his works among the immortals of America.

For three reasons the works of this artist are to be called great.

In conception there is within them that spiritual quality which, appropriating the universal knowledge of his age, enables the artist, the poet, the mystic to grasp and to record the highest thought of which the race is capable. From the swifl of nebulous matter there is flung off into sunlit space humanity itself as "star dust." The sweep of trailing glory, the uplifted faces, the eager manliness combined with tender femininity of this little statue bespeak a strong soul that had mastered universal truths.

But besides the mastery of life's mysteries, the poet, the artist must master his medium and know its every quality. This, to an unusual degree did Alfred Lenz in his studio at Flushing, New York.

Likened to the work of Benvenuto Cellini and greeted as so finely proportioned that it indicates a return to the same and wholesome qualities of the Italian Renaissance, his spirited and graceful "Atlantic Race" was pictured in "The International Studio" at the time of its exhibition in New York last year. In the possession of Mr. Allen Balch, president of the Hollywood Bowl Association, California, is a ring made for him by Lenz a few years ago. Tenderly modeled and wrought by the artist are two figures curved around the ring as though resting there after their flight into space.

This sculptor was called at the beginning of this sketch a forerunner of the American Renaissance because he not only has the spiritual qualities of the poet and artist; not only does he accomplish his end in his chosen materials, but he has the third quality of greatness by which, delving deep into the art work of the past, working patiently for hours to discover new methods he has been enabled to put the modern energy of today into the learning of yesterday, to mix it instead of discarding it, and thus in his exquisite little statues, "bring back to earth some long lost loveliness."

in mysterious blue shadows, the cold outlines of the great bronze horses cut sharply on the cloud-masses of a pallid sky, and seem to mount from a troubled earth in the serenity and immensity of upper air. Delicate studies of the sea life of the Southern Islands and the picturesque Islanders show another phase of the artist's versatility.

But it was, perhaps, to the colors of the moody green Pacific to which most visitors turned with thirsty eyes. For William Ritschel knows how to transfer the life of the ocean to his canvas, to share the swells and chucklings of the waves, to catch the cool mist that blows from the tip of the combers, so that the vigor and scent of the ocean pour out from the paint.

This spirited, graceful figure in bronze and precious metals, designed and cast by Alfred Lenz, sculptor, is in the Metropolitan Museum of Art. "Pavlova in the Butterfly Dance" is the label on the large bronze star dust statue picture. The "Horses of St. Marks," a painting by William Ritschel, is on the left.
**A California Wildflower**

This charming flower is found among the dried grasses of the coastal region; after most other blooms have faded, and has inspired several popular names as "Farewell to Spring" or "Summer's Darling." It has delicate, satiny rose-colored petals.

**GODETIA AMVERNA, OFTEN CALLED "SUMMER'S DARLING" OR "FAREWELL TO SPRING." PHOTOGRAPH AND NOTES BY COURTESY OF MRS. ANNA HEAD, BERKELEY, CALIFORNIA**

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**WITHIN GARDEN GATES**

*ERVANNA BOWEN BISSELL, EDITOR. GARDEN PAGES*

**LAVENDER ALYSSUM AND BLUE CONVOLVULUS COVER THE POOL'S COPING WHERE BIRDS BATHE AND FREEZE THEIR FEATHERS ON THE FOUNTAIN'S RIM IN MISS JANE RAWLING'S GARDEN**

**WHERE are you going to spend your vacation?** Instead of camping, fishing or lounging at the seashore, why don't you start on the trail of gardens? Not looking for any or every garden, but searching for the loveliest one. Going like a floral pilgrim on a Quest for the Ideal Garden. It is great sport. I know for I have just come back from one.

It was a long trail stretching into Alabama and the hanging gardens of Birmingham. The art of the Olmsteads has made the side of Iron Mountain a place of winding roads and artistic homesites. The native, igneous rock has been used for retaining walls, foundations and chimneys, striking a chord of color from pale buff through orange to deep brown. The steep banks are draped with honeysuckle, its yellow blossoms interwoven with lavender vetch. Pink oxalis grows wild and the flowering dogwood holds its white bracts against a background of oak and pine.

My trail wound north and westward across desert gardens planted with such varied color and on so vast a scale that human efforts seemed futile in comparison. I passed by frontier gardens that touched the heart. Little plots of ground where stunted plants struggled in poor soil and seeking sunshine tended by some flower-loving woman in memory of her life "back home."

Following by motor a portion of the trail

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**ONE WAITS TO SEE THIS ADORABLE CHILD WADE AMONG THE LILY PADS. FIGURE BY MISS GRAVATH. MRS. MURRAY JOHNSON'S GARDEN POOL IN PIEDMONT, CALIFORNIA**

**Lewis and Clark cut through the wilderness, I came to woodland gardens thick with bracken and clumps of white-plumed spires—twins cousins to the greenhouse Astilbe. Lavender Gilia, bluebells and yellow coreopsis grew in the shade of Douglas firs. Sometimes a Veery's song rang from the covert of ferns and once, down by the brook, came the "witchety, witchety" call of the Maryland Yellow-throat.**

**Alas, there were acres of gaunt gardens where blackened trees still stood. Around them, the ground was ablaze with fireweed, Nature's kindly flame that follows the torch.**

**There were wind-blown gardens in neglected fields where the blue cornflower and pink fleabane grew among the ripening wheat. In the hollows, pasture ponds were fringed with rushes that hid the red-winged black-bird's nest.**

**I rode for miles between roadside gardens where the blossoming weeds made gay the way. Blue chicory and Queen Anne's lace, patches of purple clover, countless yellow marigolds growing among the tarry daisies and the dusty-white of yarrow. While always a meadowlark sang from some fence-post ahead.**

**I climbed the hills of Seattle where from many a lovely garden one caught glimpses of Mount Rainier rising ghost-like above the clouds. Or looking westward saw the Olympic Range,**
"Those snowy mountains that like a string of pearls are bound
About that glowing sapphire—Puget Sound."

But trails must end and mine did on the hills above the Golden Gate. In the Piedmont gardens, it seemed as if I were nearing my goal. They have individual charm. To overcome Nature’s obstacles seems to have brought out all man’s ingenuity. Or shall I say woman’s? In most cases it is the woman who plans and works her garden. Mrs. Waldron, the garden club’s president—has the joy of making a hillside garden where trees overhang the banks and a brook gurgles at the bottom. One envies her the chance to grow ferns, sedums, vines, and other creeping plants among her rocks.

Mrs. Green’s garden is like a gay rug, its grassy center bordered by lovely design in color. Hollyhocks, delphiniums and giant pink mallows carry the floor pattern up until the whole seems living walls hung with flowered chintz. It is an out-of-door room loved and lived in.

Did you ever see a house which had slipped halfway down a hill and perched there in a garden blossoming above and below it? It was for Mrs. Mark Noble’s. You walk down between blooming plants and shrubs, through the hall and out onto a terrace where pink climbing roses, mauve and blue flowers overflow the banks onto the paths and steps of the varying levels. Never have I seen more perfect Rosy Morn petunias since the day when they were planted, pink-rimmed beauties came to brighten our borders. I have blamed the California sun for the carmine color which dyed my plants. It is a joy to know that Hallewell keeps a pure seed-strain of clear white and pink.

The rock-edged pool in Mrs. Murray Johnson’s gardens chills your feet. You wait, moment by moment, to see the cunning child slide into the water to wade among the lily pads. Miss Cravath has caught the spirit of childhood and fixed it in the little figure sitting among the flowers.

In Miss Jane Rawling’s garden you go by stepping-stones to the pool set in the green grass. The water drips from the fountain’s shallow bowl into the basin below. Lavender alyssum and blue convolvulus creep among the irises and phlox, softening the hard lines of the cement coping. Birds come to drink and bathe, preening their feathers as they perch on the fountain’s rim.

The lily pond is set flush with the brick wall in Mrs. Walter Starr’s green Close. It is walled-in by a cypress hedge against which apple and pear hold their blossoming boughs. Underneath them rise stalks of lavender and purple and yellow irises, while blue forget-me-nots fringe the borders. The taller trees are kept without this little garden and come in only by reflection below the water lilies’ opening buds.

Mrs. Arthur Tashieira was the Piedmont Garden Club’s first president. She has a blue garden, blue flowers in every shade and tone shimmering like the waters of the Bay under a California sun. But she not only grows pure color, she seeks purity of line and has brought unfading beauty in her use of this wall-fountain by Enid Foster. The figure’s delicate loneliness is held in clear relief unmarred by planting. Nothing is allowed to hide its sculptured grace. Only the sun’s shadow touches this exquisite work of a gifted artist.

One is much impressed by the design of Mrs. Moffat’s garden. It is so admirably planned. From the house terrace the ground slopes to the east. Half-way down the central path, it is bisected by another one, and widening paths meet, diverge, giving access to different levels. Flowers border the walks. Vistas open under drooping branches or are closed by well placed shrubbery. It is a garden of pictures, none more deftly wrought than the rose-garden. Tall velvety-crested clusters are held above a ground cover of lavender and purple violas. In the sunshine, half shadows cast by the trees or a passing cloud, this daring composition makes you catch your breath. Vibrating with color, it seems a stained glass window or an Oriental jewel set in greenish gold.

No, I did not find my garden ideal. The lure of the elusive is still strong. Soon I shall start again on my quest. Meanwhile I have brought back so many charming features that some day perhaps—who knows! I shall combine them into a perfect garden of my own!
THE INCURABLE OPTIMIST

IT IS June—but the day is cool. A westerly wind makes me draw my wrap closer about me. The fog plays hide and seek in the tops of the tall eucalyptus trees, lastly drawing delicate chiffons before it.

I am with Ingrid in her garden. Ingrid is beautiful with rare beauty. It appears that the sun has hidden in Ingrid’s hair and tints it of gold. A dreamy, childlike look in her eyes is life that she is concerned with, and with life and all things having the gift of life, she has a bountiful, loving heart. The warm, melting look in her eyes when she speaks of her tall, blond, god-like sons, of her husband who is sometimes ill, and sometimes weary. It is there and it is lovely to place her in the land that has such tiny seedlings struggling toward the light, and as she stoops to put her three huge dogs in the garden’s is a series of surprises. Ingrid’s terraces are so overgrown, so isolated from the others. The wind does not penetrate the guarded quiet of this spot. Ingrid leads me to the highest terrace, along the narrowest of paths. “I will show you my bees at her with imaginicy, and a little fear— I am ready to run.” She reassures me. “It is so cold today, they will not fly.” Poor things; I hate to have them get too cold,” she says, pityingly. She lifts the cover of the hive and exposes the frames covered with bees. A few of the bees cling to her. Gently, lovingly, carressing she puts them back on the frame. She lets me examine an empty frame. It is exquisite in its perfection, consisting of two rows of hexagon shaped cells on either side of a central partition. She explains with the hive, explaining how I was covered into the house for coffee, with biscuits and amber honey in the comb. And as we sit and chat, Ingrid talks of the habits of her bees. Ingrid works in the garden sociologist and, I think, she understands the social organization of the hive so thoroughly. It is difficult to overcome her in her own guano-hole. I remember that but a moment before it had occurred to me what a fine biologist she would make, and then dismissed that thought. The superb creature that dwell is, the product of Norse ancestry and life, needs no classification.

Ingrid talks of the worker bee, carrying on for the common good with such vigilance. The individual bee himself, according to her, is always a worker bee, for his imagination is stirred by the development of the queen-bee. When the bees need a queen in the hive, they feed the larvae food called “queen food.” The larvae are given great care. Those that go to make a queen do not differ from the larvae that make a worker bee, but the food and care they get is different and better. They are “trapped” to be queens.

“On spring mornings I have gone to the hive and listened for the ‘piping of the queen’,” Ingrid tells me, “It is such a plaintive cry. It is the only call that all the bees hear. The most beautiful, the strongest will sail into the sky and there find her mate. He must be well worthy of her gracious favor. The queen selects the drone for her mate, and he is the most musical. When she returns to the hive the queen is ready for her work of laying eggs, of populating the world, while the worker bees continue to serve and defend the hive.” As she talks, Ingrid refers my cup; she urges me to eat her honey. “It is there for man’s use,” she tells me simply.

“It is not, rather, for the use of the bees,” I ask.

“No, there is enough for both bees and man, they make so much more than they need. It is so planned.” Her faith is simple, direct, unquestioning. “I must take some to the babies of neighbors.” “Yes, do!” I urged, “nothing can be better for them.” Ingrid looks at me questioningly. I bring forth a tiny pamphlet published by a pharmaceutical house, a reprint of a pamphlet by Dr. Jonas S. Orban of California, with interesting comment by the editor, on “Honey: Its Value in Heart Failure,” by Dr. A. N. W. Thomas of Edinburgh.

Ingrid reads the pamphlet to me. She seems to read the ‘old wives’ empirical knowledge of what is beneficial to mankind, is being explained by definite scientific facts. We always knew that honey in some way was beneficial; now we know the reasons why it is helpful.” I turned to the article and read: “The bee takes the nectar from various flowers, but it has been determined that it results by means of an enzyme called invertase, secreted by glands in the head and thorax of the bee. The honey is deposited in the hive but the conversion continues after life has been departed. The honey in your personal experience have, no doubt, found that the honey which has been in the hive some time, is much better than the honey which has been there for a short time. Honey, according to it, is stored in the honeycomb, isolated from the air and not subject to change. It is not a natural breakage, but an artifici...

THE TOWN PHYSICIAN—THE CLINICAL APPEAL

HAVE you called your town doctor? Let us hope that there has been no need to do so. Yet there is no more straight path to knowledge of the human body and research and study and a doctor to keep us healthy than the path which leads through our city hospital with its emergency ward.

Much credit is due Dr. Troesevogel, chief surgeon of the emergency hospital, for his organized method of handling the victims of the New Year’s Day accident, and the whole force of boy and girl scouts through police, nurses and doctors.

Setting aside all idea of favoritism or personal acquaintance, one can, by a little study object, what the working of medicine has to offer as a result of its hundreds of years of study, if he will stroll downtown toward the City Auditorium once or twice and follow a course of a cure through the further medical care one may receive at our city hospital. The Bradbury is incapable of enthusiasm.

Pasadena offers an unusually fine opportunity to make such an investigation and to find such real doctors and nurses at practice.

The Pasadena Hospital, because of the devotion of its board of directors and its highly effective management, today keeps abreast of modern medicine.

The Pasadena Hospital Association is doing its utmost to reduce the cost of hospital service, to the patient. Its yearly budget is framed to eliminate expenses without profit. There now exists in Pasadena a large field for hospital service to those to whom the actual cost of the service given is a severe hardship. The Pasadena Hospital is fully or partially equipped with efficient and sympathetic care to those patients and it can so give to a greater number, provided it is assured that any deficit arising from this extension of its work will be fully paid. It is, therefore, asking the public to step toward its generosity in this regard, or present its relatively small share of any deficit.

The great field of scientific, medical and surgical knowledge is therefore open to every one. The best surgeons and physicians all have access to everything that anyone of them knows or discovers. No substitute for a proper diet is made easy in the Pasadena area by the city supplied with a health system such as this.

Dr. Stanley Black who as City Physician and Pathologist of Pasadena in the past set an example for all future local physicians, is a natural leader in the field of Medicine and inspired all who knew him.

So dear is his fellow citizens-after knowledge to perpetuate his ideals, that a memorial has been founded in the new Professional building as a memorial to Dr. Black.
RECENT BOOKS—REVIEWS

ACOMA, THE SKY CITY

By MRS. WILLIAM T. SEDGWICK. Harvard University Press

The traveller on the comfortable Santa Fe Limited, winding through the barren wastes of New Mexico, finds it difficult to believe, that four hundred years ago, European adventurers, were exploring this colorful region, and associating in more or less hostile fashion, with the picturesque natives. It is territory with a wonderfully impressive and romantic background, a fact long since accepted by historical students, who have conducted their efforts at research therein accordingly. This work, we have before us, places its author among the most enthusiastic and thorough-going investigators, for in preparation for her subject, she has apparently consulted much matter unpublished, as well as published, on this most interesting region. The focus of her efforts is the pueblo settlement of Acoma, belonging to the Keresan nation. Situated about twenty miles south of the railroad station of Laguna, on an almost impregnable island mesa, seventy acres in extent, and rising about three hundred feet above the plain surrounding it, this remarkable Indian Village was seen first by Europeans, nearly a hundred years before the English settled Plymouth, Massachusetts.

All of this history is related by Mrs. Sedgwick very succinctly, with an instructive account, which naturally, like all late historical work, destroys more or less the traditions, which we grew up with, and which generally sooner or later get tossed unceremoniously into the historical rubbish heap. It has always been so pleasant to regard the Spaniards as cruel and self-seeking, and the Americans most philanthropic in the treatment of these pueblo Indians, but we surmise that Mrs. Sedgwick does not take any such comforting view of the American regime. However putting aside the question of opinions, any reader, even slightly interested in pueblo Indians, will find much worth while information in the pages of this book.

LILITH

By GEORGE STIRLING. The Macmillan Company

Poetry without fire, brilliantly hard, and cold like beautifully chiselled marble, is the kind Mr. Stirling has written in this dramatic poem entitled "Lilith". Our friend, the practical business man who gave a verdict on "The Goat Song", likens this poem to the repellant frosting on a wedding cake he once saw displayed. However, he adds, that Stirling has included in his frosting, "far more than whites of eggs, and sugar, for there are some very beautiful passages in the poem". Which acknowledgement, coming as it does from a typical level-headed man of worldly affairs, is very high praise indeed.

The setting of "Lilith" is placed in the medieval age, that happy hunting ground of poets, in search of glamorous or symbolical effect. Lilith, the enchantress, eternally young, and always fair, so tempts Tancred, at different periods of his life, in youth, and later in middle age, that he commits unworthy deeds. When ultimately her seductive powers fail to allure him farther in his old age, she takes to reasoning, good sound logical reasoning too, but of course that fails as well. Surely this is the conception, that woman with her tricky wiles, has a baleful influence on man's sense of rectitude, an idea originated perhaps by Adam, when he said, "The woman tempted me and I did eat", and of which the essence is contained in the French saying "Cherchez la femme", whenever some man is discovered in a more or less distressing plight. Apparently, Mr. Stirling, as well as Adam, and the French, and doubtless many others, assumes, that the feminine lure is responsible for much of the crookedness going on everywhere, so upsetting to the peace and comfort of an otherwise fairly decent world.

As a poet, Mr. Stirling shows evidence of possessing much talent, but he occasionally fails in his craftsmanship. He outlines his situations too sharply, neglecting that delicate shading so necessary for an artistic effect, and in the last scene, which heaven knows is founded on absolute truth, he makes an abrupt change from symbolical to realistic treatment, which somehow strikes the wrong key in the harmony of the poem. It takes colossal genius to depict the heart-breaking facts of life, truthfully, faithfully, and yet acceptably.

Mr. Edmund Vance Cooke must have been reading "Lilith," for he comes to the defense of womankind in a most unusual poem, entitled "Adam." It was published in the July bookman, and quoted by The Literary Digest with the comment, "Sometimes an idea turned inside out, reveals a surprising fruitfulness of new thought." Here are the verses and our thanks to Mr. Cooke.

"... She gave me of the tree and I did eat!"
Gen. III. 12.

"The woman tempted me and I did eat"
Aye and the honest words I still repeat.
The woman tempted me. Tis no pretense
Nor need I vindication nor defense
There is no guilt nor innocence.

Lord God, I ask You! Why, these beasts can see!
She is a temptress and was meant to be!
She is the Fruitful one, Lord God and she.
The Knowledge I have taken from your Tree.
The woman tempted me—and tempts me still!
Lord God, I pray You, that she ever will.

I take Your banishment without demur.
A fig for Paradise. You but confer
A harder Paradise, henceforth with her,
My own sweet temptress—and my comforter.
And so I say again, for good or ill
The woman tempted me—and tempts me still.
Lord God I pray You that she ever will.
A Crucial Day at the League of Nations

Reprinted in part from The Pomonian College Quarterly Magazine

The scene is set in the old, inadequate, severely plain Hall of the Reformation about a stone's throw from the shore of Lake Geneva. You saluted Mont Blanc as you came into the room where the representatives of forty-nine nations are gathered in the final session of the extraordinary meeting of the Assembly of the League of Nations. The Assembly itself occupies almost the entire floor of the building while press and people are crowded into every inch of space in the two narrow galleries which parallel the three sides. It is said that the meeting was to have been held in a more adequate theater but it was appointed here that all the former circumstances might surround the greatest event in League history—the admission of Germany.

It is the ninth day since the Assembly had its opening and only previous session. Then the enthusiasm had been beyond bounds as the newly elected President, Affonso da Costa of Portugal, felicitated the Assembly on the coming event. The old days and the attendant week when many of Europe was toward the dawn. Then the Assembly had adjourned to await the advice of the Council which should come at any moment. A day—at most two—should complete the memorable transaction.

It is not essential to recount the outcome to recount the European differences which speedily arose in the League Council for they were resolved in due time and the final result sprang from other causes. Nevertheless these continental conflicts not only threw light on the European situation but it should be made clear that they served also to fan into still higher flame the keen feelings of expectancy and concern. At or after Locarno it appeared that Poland aspired to a permanent seat in the Council. At Locarno no particular stipulation had been made that the form of the Council should remain unchanged but Germany not naturally assumed that she was to join the League as it then existed.

But when the enlargement of the Council was proposed Germany objected to the change of the organization [1] To meet the difficulty Mr. Vandervelde, the Belgian delegate, proposed to resign his temporary seat that a Polish delegate could take his place but Hungary, too, was objected to. The upshot was that two of the most valuable members of the Council, Dr. Unend of Sweden and Dr. Benes of Czechoslovakia offered to give up their temporary seats, Holland and Poland being substituted as thus presenting an equitable representation. This magnanimous offer was tentatively accepted and seemed to furnish a satisfactory compromise after long and heated days of perplexity.

However a change in the Council must be by unanimous consent of its members and when all the shifting had been accomplished, through a patience and persistence which certainly made a most hopeful phase of the situation, a new difficulty suddenly arose. As the price of her vote for development, Brazil demanded that her own temporary seat be made permanent. The Brazilian delegate announced that he was so instructed by his government and that he had no option. Cablégrande, the President of Brazil (from many sources in both hemispheres either failed to find him or change the situation. The impasse was final.

Such was the background of the final session of the Assembly and it is a tense moment when the president calls the body to order and announces that the Chairman of the Committee of the country's assembled will make his report. Somehow every one feels that all Europe is at attention as Sir Austen Chamberlain, finely-groomed English gentleman, steps forward and asks that the honorable delegate from Brazil be heard. The Brazilian representative presents a written address which is read aloud. Finally there were many who believed that he would find some way of escape. He evidently realizes that he alone is staying the will of half a hundred nations for the paper trembles in his hands, yet he speaks with a ringing voice. The decision is final and irrevocable.

Then Sir Austen again takes the floor and in deliberate extemporaneous speech, vibrant with suppressed feeling, expresses his regret that it is impossible to give Germany a permanent place on the Council at this time and since the request was based on this understanding that the whole question of her admission into the League must be deferred until the September meeting. He does not say it but every one is thinking that then the Assembly will elect a new panel of temporary seats and Germany will find her ccdot. Following Chamberlain comes Briand who is everywhere cheered as he appears in Geneva. In a thrilling and earnest speech he, too, affirms Germany's right to her seat, moves a vote of assurance to her on the part of the Assembly and expresses his joy in the reaffirmation of the Locarno pact which has been made at the suggestion of Germany.

Then follows three speeches of outstanding importance: Viscount Ishii, the reserved and impressive ambassador of Japan at Paris, suggesting that he should advise the Council of which he is President, to appoint a commission to examine into the composition and method of election of the Council, this advice followed up. And in September, M. Unden, so weak from recent illness that another read the speech, but whose appearance gave the opportunity of tremendous applause, and perhaps most important of all, M. Cabeto of Paraguay courteously but definitely disclaiming the attitude of Brazil in the name of the other South American states.

Then in rapid succession world spokesmen of many nationalities follow each other in a brilliant procession: Motta, the able and vigorous representative of Switzerland; M. Loudon of the Netherlands; the stately, handsome and honored international nobleman, Fridtjof Nansen; M. Pipp, of Poland. Mr. T. M. of China saying in simple language some profoundly important things: and finally M. Michi Frasher, the dark-skinned Albanian delegate, whose divergence from the proposed action was greeted with the longest and most enthusiastic applause. He was for direct action. He believed that the Assembly was superior to the temporary members of the Council; they stood in a different category from the permanent members. Might they not be recalled and the Assembly proceed to its purpose without delay? That he carried the enthusiastic impulses of the Assembly was obvious. It was a thrilling moment, this different, unfamed olive-leaf representative of backward Albania speaking out alone the aggressive mind of the civilized world. But more conservative counsels, probably wisely, were to prevail.

Even in this hurried review we must stop to pay heed to the words of Chao-Hsin Chu, just mentioned. It is an open secret that China though aspiring to a permanent seat in the Council has not paid the regular dues. But the message was none the less weighty. First, in the further proposed development of the League it must not assume that the great military powers are ipso facto the dominant partners of the League. Such assumption could only operate to re-entrance militarism. Second, European affairs are vital but the League is an affair of the whole world. It should take its eyes on the whole world with equal devotion. If this political philosophy of the Chinese delegate may now be called realistic, it is nevertheless indisputable and these principles will be major axioms of the League. The slow beating out of experience is sometime to eventuate.

At last the final moment comes. The session began at ten o'clock and it is now one. The Portuguese President calls the end of the debate and declares Briand's motion passed without opposition. The President in closing address in French, assuming Germany's entrance, read aloud before the interpreter finishes the English translation the hall is empty and the drama is ended. —JAMES A. BLAISELL

Pres. of Pomonian College, Contributing Editor "The Congregationalist"
The Southwest Museum

IN planning its future work the Southwest Museum has asked this country's leaders in its line to act as an Advisory Council to The Southwest Museum. Dr. John C. Merriam has consented to be chairman of this Advisory Council, which will soon arrive in Los Angeles to act in this capacity. He is president of the Carnegie Institution of Washington.

Dr. James H. Breasted, famous Egyptologist now in Chicago, will be the second member of the Council and a third scientific man will be named later.

Our field, vast as it is, is after all only the eastern shore of the gigantic "Pacific area," an area eloquently fore-shadowed by President Lincoln's secretary of state, William F. Seward, as the theatre for the drama of man in the world's great hereafter. Like many another prophet, Seward spoke more wisely than he knew. Scientific students of history have now come to regard the Pacific Ocean not as a sundering gulf between different races of men, but as the last of the "wet-ways"—in the phrase of Homer—in the long upward journey of man toward complete civilization, attainable only through a synthesis of culture and the intellectual soul of mankind.

Contrary to a general belief, the spread of man's culture seems to have followed the "wet-ways" rather than the roads of dry land. For example, the western beneficiaries of the earlier civilizational development, including ourselves, profited at first from the rivers: two rivers, on either side of the Afro-Carribean land-bridge—the Nile and the Euphrates, with their rich alluvial valleys, which cradled man's very first culture.

Next to the river as our friend came the sea; when the wet-ways of the Mediterranean gradually so influenced the western man's view of the world that he called the whole earth, as he knew it, "a ring of lands," an Orbis Terrarum encircling a single water-basin, on the inward-sloping rim of which, as on its islands, he cultivated the precious seeds of civilization transplanted from the valleys of the Nile and Euphrates.

Next after the sea came the ocean. The third day of our civilization dawned "when Caesar's galleys with oars, pine-built, from the Midland Sea, met the oaken sailing craft of the ocean-going Veneti,"—from which moment of dawn our day-star moved ever westward, until Columbus saw its moving and followed it across the Atlantic. By virtue of the discovery and settlement of this New World and development of oriental culture that streamed across the Atlantic, that ocean itself ceased to be a great divide or an ultimate outland sea, but, like the Mediterranean and the old Aegean before it, became a connecting water-way between the United States of America and the disunited states of Europe; and, in turn, the Atlantic became also an avenue, "beyond its gates of Horn and Good Hope, into what might well seem at last a real ocean."

These are the chief successive scenes in the Drama of History, declares Professor Myres, of the chair of Ancient History at Oxford, who challenges the sundering power of the Pacific with the eloquently suggestive question—

"Is not, after all, what seemed to be at last an outer sea, itself really landlocked like its prototypes? Have not the eastern and western halves of our Mercator's Projection served their turn long enough as coastlands of the Atlantic? Ought they not now, in fact, to be transposed, to be the inselbergs of the shores of a Pacific world?"

Our own Roosevelt, discarding question-marks, used the exclamation-point in dealing with this same vital fact. A quarter of a century ago he exclaimed:

"The Mediterranean era died with the discovery of America; the Atlantic era has now reached the height of its development and must soon exhaust the resources at its command; the Pacific era, destined to be the greatest of all, is just at its dawn!"

Like some stout Cortes silent upon a peak, our Southwest Museum sturdily faces the Pacific, holding its post as a sentinel and harbinger of a new era in man's affairs, of which the gigantic setting is the Orbis Terrarum engirdling this greatest of all midland seas, this wet-way connecting the world's hemispheres.

Anthropology, which is the Southwest Museum's subject, gives point to this suggestion of the essential solidarity of mankind by one of its most firmly established assumptions. So little is the Pacific Ocean a sundering gulf in the solidarity of mankind that authentic scholars quite generally agree that over the stepping-stones of the Aleutian Islands or, still more probably, by way of the ice-floes of Behring Sea, came the aboriginal Americans out of Asia. In a great book on "The American Indian" Clark Wissler, for example, not only says flatly that "the Indian came here from Asia, at a relatively recent period," but adds that "the solution of our New World problem lies as much in the heart of Asia as in Mexico or Peru."

While the Southwest Museum cannot emulate the example of the American Museum of Natural History in sending expeditions into Asia, it is fortunately possible for us to establish friendly contacts with the Far East by means of its art. Through the warm sympathies of the late Director, Hector Alliot, assisted by Dr Norman Bridge, Mr. J. S. Torrancce, Mrs Edwin Greble, and the Rev. Herbert E. House, the Southwest Museum already possesses a small but very choice collection illustrating the venerable civilization of China and the refinement of the arts of Japan.

This rare collection should be utilized not only to exemplify the civilization that developed in Asia after certain Asiatic wanderers had become the first Americans, but also to enlighten our darkness. Nothing so wounds oriental susceptibilities as our crass ignorance of Asia, and there is no better demonstration of oriental culture than its marvelous achievements in art. False words deceive the ear, but art speaks truth to the eye. Our Asiatic Hall should be used to enlighten our own people, and also to greet cultured oriental visitors with a finer touch of hospitality than that of mere banquets and banners. Wise men from the East, many of whom speak the language of Shakespeare and Washington, Milton and Lincoln, may perhaps be induced by this welcoming touch of their homeland to address our Museum public concerning oriental art, and interpret its message to us. Light will thus come to us out of the East, while a new warmth may touch the heart of the East as we throw off our "superiority complex"—a silly camouflage for ignorance—and give credit where credit is due.

JAMES A. B. SCHEER
Director Southwest Museum.

Songs of the Spirit—III

These issues will be published later in book form.

The Poet

What is it that this word-musician seeks
As up and down the World's long lane he roves,
While listening to harps in wind-swept groves,
Or gazing tear-dimmed on far mountain peaks?
Why does he haunt calm brooks and quiet creeks,
And watch the waters glide toward shell-strewn coves,
Or nightly stray, a shepherd to the droves
On Slumber Hill, where Rest her care bespeaks?

From poet-lyre he strives to draw a tune—
Some bliss-bound, age-forgotten, rhythmic rune—
The murmured cadence of an Eden day;
A melody of beauty and noblesse,
That shall in some sweet, tender, haunting way
Bring back to Earth some long-lost loveliness?

Clarence Umyy.
The motor boats were making history for themselves last month at the nineteenth annual regatta of the Mississippi Valley Power Boat Association. In the 215 hydroplane class, the General, owned by the Barnesons of Los Angeles made a record of 79.7 miles an hour. Little Star ranked second, and Midge II, owned by Del Lord of Los Angeles was third.

Nineteenth Annual Regatta of the Mississippi Valley Power Boat Association

Lord Wedehouse, who played with the Santa Barbara polo team last season until his return to England to enter the big matches there, has shipped his ponies back to the United States and will enter the games at Westchester with the opening of the Junior championship play this month.

Yachting interest and yachting gossip practically encircled the world last month and this. First with the yachts racing from San Pedro to Honolulu, and then racing back again, with the Invader the victor both going and coming. Then closely followed two interesting regattas:

The English enthusiasts gather at Cowes for their yachting week, August 2-7, when King George and Queen Mary make the "Victoria and Albert" their home, and the King races his "Britannia" every day. And here at Newport Harbor we have the Sixth Annual Southern California regatta, August 1-8. At Coronado last month the R-sloops raced over the twelve mile triangular course of Coronado for the "Times" cup, one of the oldest Pacific Coast Yachting trophies. The "Patricia" was the winner. Among the young people interested in all aquatic sports are Miss Mildred Landis, Philadelphia, Ernest Simpson, Los Angeles, Miss Winifred Parker, Glendale, Miss Janet Wigmore, Los Angeles, and Miss Sari Allen, Glendale, guests of Hotel del Coronado.

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Trails along the cliffs as well as on the Beach into the back country offer hours and days of delight to the members of the Palos Verdes Colony.

R-boats, Star Boats, Schooners, Yawls, and Motor Boats; yachts from the entire coast, hundreds of them, gather at Balboa and Newport for the regatta in August. The fastest sloops and schooners will race, and those not so fast will have just as much fun in all the entertainment offered.

Staff-Commodore Albert Soiland of the Pacific Coast Yachting Association used his influence, if not his sextant, in the decision to hold racing series, for deciding the champion R Sloop Skipper of the Pacific Coast, on the San Francisco Bay, August 27-28, following the Pacific Coast Regatta. Ted Genny will represent the Seattle Yacht Club; Lester Stone, the San Francisco Yacht Club, and Ben Weston, Southern California.

Frank Dolph, of Portland, Oregon, who won the Western Amateur Golf Championship at White Bear Lake, St. Paul, Minn., last month and first gained fame here as runner-up at Del Monte last September.

On the northern waters a heavy weather boat is necessary, and Spaulding's "Debra," Reeseman's "Lady Gay," and Stone's "Rascal" have been selected for the race. The ultimate idea is to foster a similar series of races in the East, to determine the leading skipper on the Atlantic Coast, and hold a national race next year.

"Old Spanish Days," the fiesta which Santa Barbara offers her guests, August 26-27-28, carries with it the hospitality of early colonial times. The streets glow with color, our hosts wear authentic Spanish costumes, and the air is filled with music.

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SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

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PLAGIARISM AS A FINE ART

Below we publish the first installment of the fourth address of a series of five given before the American Institute of Architects. The five lectures were architects of national reputation. The one here presented is by an architect who is perhaps the outstanding authority of the Gothic or Medieval point of view in architecture. His ideas on the subject of precedent and its influence in architectural design should be interesting. The article will be concluded next month.

THE VALUE OF PRECEDENT IN THE PRACTICE OF ARCHITECTURE

Address of Ralph Adams Cram

In the words of the cautious Medieval Schoolman, "Distingo", "The question is not one that admits of a categorical answer." "Value", where and when to whom? All is relative, even revelation, and wise men know it even before Einstein—about 2,000 years before. Precedent was of first importance to Denys to Anthemius or Tralles, to William of Volpiano and to Suger of St. Denis, but it was the stock in trade of the protagonists of the Pagan Renaissance. If civilization has unity, beauty, the spirit of adventure, joy in material faith, one need not stop to think about precedents, or seek them out. Beauty and significance will pour into the world through the work of the artist and the artist (all free men then are artists) cannot help himself. If civilization is chaotic, ugly, fearful, unhappy and infelicitous, then the problem will be called on at every juncture—but it will do little except add plausibility to artifice. If I have to create a monastery for Benedictine monks, precedent is what I must build on, but if the problem is a movie theatre, the Science temple or a storage warehouse for defecated "hooh", precedent is measurelessly ineffective.

I protest that the custom of the past, whether they did or did not rely on precedent, and however much or little, have no bearing at all ever at the present time. However varied the types and phases of civilization, they all hung together in a sense one from another, possessed actual identity in their sense of major value, from the time of the Pharaoh Akhthna to that of the Emperor Charles V., but what we have had since is a new thing with neither resemblance nor relationship to what has gone before. If there was civilization in Egypt, Greece, Byzantium, Moorish, and Medieval Ages, the fifteenth century—and God knows there was—then we have it not, and if ours is a real civilization then there is a brand new creation into being by coal, steam, printing, gunpowder, Protestantism, new paganism and democracy. The question is not whether it is good, it is different, locked, stock and barrel, and because it is so blazoning, so staggeringly different, it set itself apart from all history and must be dealt with de novo.

There have been eight great art-epochs in the history of Europe, each the perfect expression of a civilization that varied in degree from the others but was always notable and sometimes supreme. In every case there were at rest these qualities I have already catalogued: unity, spirit of adventure, joy in material faith. The present time is marked by the opposite of each one of these qualities. The result is spiritual, social and economic chaos. In each one of the eight epochs I have named the creative artist was driven by the dynamic of his time to do what he did and he needed to be taught nothing but his craft. He was not driven to deny the high gods or break the Ten Commandments in order to achieve "self-realization," he was modest enough to know that the same "self" was probably not worth expressing anyhow, and of slight interest to his fellows. He had a bigger thing to manifest and that was the corporate soul of the time. This was the impulse, the form followed by nature.

And now? Well, what have we for inspiration? What are the great, universal motive forces of society? Passionate desire (generally satisfied) to own an automobile, a victrola and a radio set. A deep yearning for the movies, jazz music and really good bootleg gin. In place of the beautiful gods of...
LIFE CLASS DISCONTINUED UNTIL SEPTEMBER

Life Class has been discontinued at the Club quarters until September. Mr. Hamilton, who acted as instructor has gone to Colorado where he will teach in the College of Fine Arts at the University next year. It was a great pleasure working with him. The Club expects to continue the class in the Fall.

INSPECTION VISITS REVIEWED

The inspection visits held on the afternoon of September 26, were well received.

Ninety-seven to a hundred Club members and friends turned out. The first building was the Jaques-Virgin House at Los Piez Boulevard, Roland Coate, Architect. Mr. Coate's work is always inspiring, and there is no exception. The plan is most interesting in that it includes two patios, one of which contains a beautifully designed swimming pool. The life of the house is raised toward the Latins, manner and the entire scheme is admirably fitted for the climatic conditions of Southern California. The dining room, especially the interior, is most worthy of study. Many of the doors were especially interesting, having been made for Mr. Coate, by Marshall Laine. Mr. Peter Hall was the carpenter. He and his foreman were both present at the inspection, and I am happy to congratulate them on another job worthy of their unusual abilities.

The building we visited was that of the Thirteenth Church of Christ, Scientist, a few blocks away. Allison and Allison were the architects, David Allens was the foreman. The building is open during the hours that the church is open to the public. The architecture of this building is typical of the work of Mr. Allison and reminds one simultaneously of the Wills Church and the Congregational Church by the same firm. The building is done in reinforced concrete with a buff coat in a warm tone. The style is Romanesque and the interior is Spanish Renaissance, yet it is neither. The personality of David Allison is in every detail. This is evidenced by saying that the best part of the architecture is no longer justiciable but is a living, growing thing.

THE ART OF ARCHITECTURE

A MONOLOGUE

Of our club members received a letter from the East recently. With explanations we publish excerpts from it here because it is so illustrative of the progress of the campaign while architects are fostering to "educate the public." The house mentioned in the letter is a small one story cottage of four rooms. If all Club members should read this who is devoid of a sense of humor, we advise him to read it further. It will be ours.

Deeply disappointed to have purchased one of the book published by the Community Arts Association. Santa Barbara. We like better any thing else contained therein, the design

CHINATOWN, AN ETCHING BY HOWELL BROWN

you submitted. The floor plan you show does not quite adapt itself for the purpose I have in mind. While I could have this changed here, I would much prefer that you make the rearrangement for me, if the cost is not too great. * * * * * the fun begins. I would like to fix up your floor plan for a drawing room to be placed in a house recently purchased. I would like to put two dormers in the kitchen part of the roof in order to be able to work out two bed rooms upstairs. This would have very profound effect on the design, as any fair minded draughtsman could see. Stairs, of course, will have to be provided for to reach the second floor.

Stryne, but true, this is the traditional way to reach a second floor in a house which has no second floor previously. Here comes the price item. I do not wish to change the front appearance of the house at all, although it may be necessary to change the height slightly in order to work out two bedrooms up stairs. I would not like to break into the front elevation as you now have it, although a very slight change, if in the same proportion, would not matter. Further where he learned that matter about similarity in proportion.

"I would like the dining room above in the kitchen worked out in such a way that it would be reached from the hall without walking through the main part of the kitchen. I like the idea of the entry as you now have it."

Scarce are first ten that. "The dining room could be worked out in part of what is now the living room.

"For one lot I wish to put this building on is 100 feet wide and I do not mind spending somewhat more than the estimated figure. Consequently, I would like the thing worked out to its best advantage rather than try to save a few cents."

"If you have a draftsman in your employ who could do all of this for me, but I do not like to give each man the benefit of whatever he happens to have created.

"We wish some clients of the shipping variety might read that. "Furthermore, I think you have a certain touch in this picture which is very appealing."

"Ross's father to the other draughtsman the next time they reach that."

Very truly yours,

COMEDY, TRAGEDY, OR PERHAPS SATIRE

It is reported that the Pot Bellies are planning on some new connections in connection with their "theater." A young architect approached them on the matter but was told that they needed no architecture, as they wanted something "simple." Perhaps a new definition for architecture could be worked out on these premises.

WHEEZE

Recently one of our local architects was approached by a worried client who informed him that he had noticed that the plans and specifications both called for joints and studs. Oregon Cedar. He wondered if that was not a necessary expense. The architect turned blank and asked to be shown this peculiar item in his plans. The client pointed to a spot on the floor plans which read "Joists i. f. 1 x 12" 16. o. o. and triumphantly remarked, "doesn't that say "2 x 12" Oregon Cedar joists?"

COMPETITION WINNER

We are glad to report that our Club President won second prize in a recent Competition for the design of a concrete house. The Competition, which was open to certified architects only, was conducted by the Standard Concrete Construction Corporation of Los Angeles. About thirty drawings were submitted. Henry C. Newton won first prize and third prize went to C. H. Spence. The drawings are on exhibition at the office of the Corporation, 701 Pacific National Bank Building, 315 West Ninth street.

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RAQUEL MELLER

ONE was at first faintly chilled. An initial
arid of expectancy worked up to an
almost smothering. A late curtain needed
the appeasement of some indication of feeling on the other side of
the house. The air was pungently scentless,
cloyingly tinted cloud, a susive loveliness of
lakes, borne toward those who looked out of it, black eyes calm with a con-
sciousness of power.

One year ago hearing Yvette Guilbert
in a big hall from a seat so far back one
could not see her face clearly... Yvette
slowly, in a delicately black dress with a train... and, before she
had uttered a sound, instantly yielding up
one of the most personal seductivenesses—able to
keep no reserve of dispassionate observation.

The first few bars of the song, the singer
looked with a long and intense gaze at her
audience, with eyes luminous, mystical, of an unpronounced depth and darkness.
She became suddenly estranged, and turned a proud,
different profile. Glanced again slightly.
Drew a black mantilla, with childish wilfulness
over her face so that we should not gaze so
freely. Releanted, and gave us again that long,
intense shining look, that said: "I mean that
you shall love me!"

With their glowing joy, and lovely sorrows,
soothing life, lightness of hearts unholed
and menacing, these eyes, a world in them-
selves, were the first and supreme part of
the evening's entertainment.

Even though one knew she would soon
appear... that her going left a sense of loss, un-
comforted till that enchanting soul-illumined
face returned. One was troubled by a con-
ciousness of grief and flying time, of beauty
—in those so swift and slight effects of hers
-half-grasped, or wholly missed; of the un-
certainty of the future. With painful fre-
cuency was one snatched from rapt observa-
tion by the barest portrayed description of
situation where she was not. To suffer music
that because it did not express her and her art,
seemed obvious and irrelevant. To en-
faced contemplation of the theatre's dread-
ful decorations; the melancholy vacancy of high
stage and side-lights; the garish
blue and pink footlights, near which babbed
the black satin oval of the conductor's head;
the too bright title-boards, giving
silently on and off the stage; (two or
three printed details of each costume would
identified the songs in a more graceful and
interesting way); and to speculations as to
whose erring taste had inspired the program
women's imitation of Raquel Meller's costume.

One willed to be left in shadow and silence
—merging of music echoing only beauty.
—to keep those impressions one had received
untouched, fresh as the rose-petals her little
hands and from their green calyx,
deletably, in a sweet rain, upon the bare stage
floor.

Her songs had the most moving silences.
As the clock sounded the first stroke of the
fateful hour, in "The Sailor's Daughter,"
her wondrous light came into her listening face,
of high resolve and courage. One saw sud-
denly, and starkly, her spirit, and deter-
ment. Contrasted with that moment of in-
nexorable life was her lovely dying face in "El Retiredo.
She showed us in exquisite, exquisite
the pale last helplessness of death. Out of the "silencing" came sounds of
hopeless seeking and despair. If there was
music one could not hear it in that bitter
quicksand, for she was on the
stage, one had but the most shadowy con-
sciousness of any accompaniment. This
song was acted more fully than the rest. Her black
hair whirled in a sort of desperate wildness
over her brow. In a sinister dark dress with
yellow lines and a pocket out of which she
fumblingly produced her cigarette and the
matches she ineptly struck, she walked along
the runway behind the orchestra, close to the
audience, a figure shrouded in dark thoughts.
The heels studded with brilliants belonged to
Raquel Meller, not the street-walker. In other
songs she had jewels no peasant would have
just sheepish, unconvincing. But hers, in their hard and inexorable
flashed power—eyes so outshone
them, and her face illumined by the swift and
subtle changes of the soul.

In "Ay! Cipriano!" the text did not
suggest more than one excitement from wine
or Cipriano's part. Raquel Meller's swift pantomime
indicated a definite stage of intoxication.
One did not picture that fascinating dancer
with the old delightful train of white ruffled
muslin, so eminently drunken.

In utter contrast to the stately and tragic
Maja in the black mantilla, with strange tilted
the warmth, truth, delicacy, and naiveté of
her nature, imagining purely and beautifully.
It seemed in itself too potent than her woman-
hood; or rather one would say her deepest art
was to unfold the soul's beauty, the multiple
fascination of woman. Its inspiration one
could imagine to be the woman's desire
for love—the de of the multiform, surplus,
immenes and unapproachable, that in fulmination,
more than the flame of dual passion, can yield joy
that enfolds and sustains the soul.

Permitting oneself the surmise, one may wonder
if the something within her that is silent and
aloof and mysterious aware of power, may
not be thus profoundly enfolds and sustained.


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IN THE May, 1925 number of this magazine were printed sketches and plan by the architect of this delightful ranch house, so closely fitted to our best California life. In describing the inspiration which led him to design this ranch house Mr. Coate there said: "Isn't it still possible for us to capture some of the romance of the ranches with their low adobes reclaim something of the days of the ranches with their old adobes, surrounded by old pepper trees, showing glimpses of white-washed walls, broad, cool verandas and roofs of brick-red tile or hand split shake? I believe that it can be done by looking back and studying the characteristics of these old houses of this Southern country. Houses of straightforward, simple lines, showing unerring adaptability to the climate, were made of the materials at hand and furnished with the odds and ends from different sources, from Mexico and from around the Horn. Moreover, there is a connecting link between the early California ranch-house and our present day. It belongs to this country and its associations have been inherited directly.

While driving inland one summer we came quite unexpectedly upon an old adobe, several miles north of San Diego. We stopped and were very graciously invited in to see the house by the occupant, who was a newcomer from the east. He had brought with him a splendid collection of Colonial furniture and brasses. These pieces he had placed in the old house and although I did not see a single piece of Spanish furniture the result was one of perfect harmony. In trying to account for this I decided that the old ranch house was probably as closely akin to that furniture as to anything from Mexico or Spain. After all, the windows looked as though they might have been brought around the Horn in the early days, as was much of the material used in those old houses, I have been told.

Realizing that a ranch house cannot be built with great promise of success upon a fifty-foot lot I have waited for the opportunity which has recently come my way to build such a house in its proper setting. The patio is the outdoor Living Room, small compared with those of the old houses but providing the possibilities for outdoor color with the use of potted flowers and vines and with the tile pool or fountain in the center. It becomes the hallway of the house, as well as the outdoor room and makes possible a house plan of considerable economy.
THE NATIONAL HOME MOVEMENT

THE ownership of a home, the feeling of independence that comes with the possession of a bit of earth, are among the most powerful incentives to high civic interest and usefulness.... I greet you as the advance guard of the national home movement.”

—President Calvin Coolidge

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VIEW FROM LIVING ROOM INTO DINING ROOM. THE DOORS MAY BE CLOSED OR FOLDED BACK, AS IN THE PICTURE. THE CORNER CUPBOARDS WERE ESPECIALLY DESIGNED FOR THE ROOM, BUT CAN EASILY BE REMOVED. A DOOR ON THE LEFT OPENS INTO THE PANTRY. ONE ON THE RIGHT INTO THE HALL OF THE BEDROOM WING

THE FURNITURE IN THE GUEST ROOM IS OF THE EARLY COLONIAL TYPE. THE COLOR SCHEME IS WHITE, BLUE AND ROSE, AND THE EFFECT IS CHARMING
The desire for "something different" seems to have been the chief motive in the selection of a small house style. But builders and contractors are lost when something different from what they are trained to build in their youth is demanded of them. The elevations should be very carefully worked out by someone who knows how to make plans after a good design. No architect or group of architects had time to help the contractors and builders develop new designs, at least in our building in Southern California. And so the contractors and builders had to do it themselves. They are not to blame if these small houses are ugly and stupidly designed. The people demanding shelter, small, individual houses, "something different." So the contractors and builders sat up nights and scratched their heads and studied the Ladies' Home Journal plans and elevations and tried to change Eastern cottages into something new for California conditions and scenery. They did it. The face of the earth is covered with their efforts and since they were not trained in design, they built houses which are not good in design, however good they may be in construction.

There was only one design that they could safely build and be sure it was good. Some brave contractor started it and the contractors have Colonial cottages in Southern California. All along the foothill boulevard in little towns we find them painted white and with columns at the porches.

For hundreds of years the Greek designers worked on those columns to perfect them for their own use and then they were measured and recorded for succeeding generations and recorded. Master builders in America brought the careful design and proportions of America from England and the continent of Europe, where the Romans had distributed the precious records of what the Greeks worked out. So skilfully did the architects of the ages past work out the details of the Greek orders and so carefully did they record these proportions in marble that today in Southern California the only good thing we find in the thousands and thousands of small houses built in the last twenty-five years here are the charming remnants of classic colonial porches, door ways, or Palladian windows, which trained carpenters know how to build because the proportions are written down by somebody else and are as free to all as is the climate of California.

Now, if the bungalow, which is simply a roof, is the kind of a roof we need in California and we can place it on top of walls that are mostly glass doors and windows, with white Colonial detail which even the mills can furnish in stock doors and windows we shall have a house that is good in architecture and will never go out of style or deteriorate in value because of insulation. The beautiful pillars of Greece are ours to use and if we study to copy them faithfully we will have made a safe and sure beginning in the one thing that matters, proportion in design.

So much for the house of wood alone. But the Roman era of concrete is upon us again, and beauty seems to have been thrust to the winds. There is hardly a small house among the hundreds that are now springing up all over hill and dale that has in it a single element of beauty. So we must ask the architects of the present to give us a new roof line for the stucco house and to help us with our proportions of the stucco house. Next month we will publish pictures of small details usable as small houses but taken from the large homes upon which our best architects have spent their best efforts and plenty of time.

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OLE HANSON'S SAN CLEMENTE

BLUE sea, blue sky, a strip of sandy beach, and on the rolling hills above it, little cottages white as the foam of the blue-green waves but roofed with red tiles against a summer sun. Do you see the picture? Half way between Los Angeles and San Diego, there is a long stretch of land that lies above the sea below Dana's Point. It is on the south side of the Baja de la Playa and west of San Juan Capistrano. For miles one motors down to Mexico between the fields of a great rancho that seems never to end. Thousands and thousands of people pass and repass on El Camino Real between wide fields of lima beans and young orange trees whose green rows run up hill and far away toward the Orange County mountains.

The great California ranches were like that, and few are left to yield the huge crops Americans must have if farming is their chosen occupation. Intensive farming seems to be discouraged in this land of great spaces, thousand-acre farms, and Spanish Ranchos still intact. But just as every one had about given up wondering if this lovely stretch of California coast were ever to be open to those Californians who, working in the hot town all the week, long to own a cottage by the sea, up sprang this town of San Clemente on the shore just opposite the channel of San Diego opposite the channel is land of that name. Along the San Diego highway where it winds up hill, down dale, mounts sunny slopes and dips across lagoons that run into the sea, there rise the necessary business buildings, gasoline station, reservoir and power plant of a new seaside town, all dressed in white with roofs of cheerful red.

San Clemente takes the name of "Spanish Village" from the fashion of the day; but deep down in the heart of California lie the reasons for the pseudonym. Homes and business houses built of thick walls in frame and stucco, hollow tile or native bricks of clay are proved necessary. The San Clemente Water Works, designed by J. Wilmer HERSHEY and set on the hills above the State Highway to supply water to the tract below have been forbidden to enter San Clemente territory. For miles of this delectable land along the shore of the Pacific there will be no ugly signboards, no "hot-dog" stands, shacks or dirty leantos disfiguring the highway and the beach! Along the beach itself no circus or concession, no pile or peanut stand with gaudy colors calling to the passerby to disregard the beauty of fair Nature all around him, turn his back upon the sea and wallow in the common trough.

Each man, each family has here a home for week-ends or for the years to come. Surrounding the children at their play, their school, their study or their pleasure time will be true Californian home conditions at a seaside town freed from the Barker's raucous yell. Half way between big cities is the earthly situation of this little town, but halfway to Heaven is its spiritual atmosphere. Deep in the heart of every one there lies desires for something better than the ordinary beach has offered to our children and our better selves. Wise indeed has been the choice of what is good, made by a man who knows the people better than many of his forerunners in the art of building towns. Here at San Clemente the desire for beauty of surroundings may grow with the greater feeding on the natural beauty and the skilled effort of the architect to make this town as beautiful and as simple as are the land and sea.

I think that in his fight for the home life of Seattle, Mr. Ole Hanson must have always sought and found in men the best that motivated them; and that from his own integrity he reached out a hand to give or take the best that men could offer or receive. He must have faith that this great mass of people who now motor over California searching for a home want really what is fine, and do not mean to grovel in the dust of ignorance.

At the town of San Clemente he has given the world this chance, and finer instincts are the entrance fees; good taste, the test. There are new units to be opened in the regular realtor's striking way. A clubhouse has been begun, a belvedere and swimming pool now occupy the drawing board. Every modern means of making life easy and beautiful is being installed.

Not only because this is the best place yet developed, should those who agree with Mr. Hanson as to what is fine in California come to be the most appropriate for the climate. The materials are ours and the form and color, mass and line are rapidly assuming a conformity to our landscape which completes the picture making man's occupancy of the land an added beauty rather than a detriment. All detriments to beauty in the landscape

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CALENDAR
August 5, 10:30 a.m.—Meeting of the Board Committees.
August 5, 12:30 p.m.—Round Table Luncheon.
August 6, 9:30 a.m.—Meeting of the Executive Committee.
August 10, 10:30 a.m.—Meeting of the Executive Committee.
August 12, 10:30 a.m.—Meeting of the Good Sisters Committee.
August 17, 10:30 a.m.—Meeting of the Executive Committee.
August 21, 10:30 a.m.—Meeting of the Executive Committee.
August 26, 10:30 a.m.—Meeting of the Good Sisters Committee.
August 31, 10:30 a.m.—Meeting of the Executive Committee.

BUILDING FUND CAMPAIGN
We have not yet gone over the top, but we have faith and know that we shall reach our goal. We must keep in mind that the gift of our present Day Nursery property came most unexpectedly, and again this recent pledge came when our need was great, unsolicited and unexpectedly. If Santa Claus came down our chimney once, he is liable to come again. Many of the League’s friends who have been away during the Campaign are finding our letters upon their return, and are sending in their contributions.

We must remember that it has been faith and the feeling that we are filling a real need in the community that has given us courage to rise above what have at times seemed insurmountable difficulties. Our faith in our work and our faith in friends still continues—and we feel confident that at least the minimum amount to meet our building needs, will be raised.

DAY NURSERY MAINTENANCE
Of course, we are always mindful that our day to day maintenance needs are supplied by the Los Angeles Community Chest. No matter how expensive buildings we may build they would be like empty shells, but for the funds allotted to us from the Chest for the operation and upkeep of the Nursery.

An announcement of the workers for the Assistance League Division on this year’s Community Chest will be made in September.

DAY NURSERY COMMITTEE
Mrs. Isaac-Hampshur Jones, Chairman of the Day Nursery Committee announces the following officers and sub-committees:
Mrs. E. Every McCarthy, Vice Chairman.
Mrs. John E. Maurer, Vice Chairman.
Mrs. Wm. Gibbs McAdoo, Vice Chairman.
Mrs. James Reed, Secretary.
Mrs. J. Warren Tatum, Treasurer.
House Committee—Mrs. John E. Maurer, Chairman.
Admissions Committee—Mrs. Chester T. Hoag, Mrs. Gordon Wattles, Mrs. Eugene Hirsch.

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The Good Samaritan is helping to make self-supporting a crippled woman, who is just home from the hospital, by furnishing some rooms, which may be rented. It is wonderful

MONTHLY BULLETIN
“All for Service—And Service for All”
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MRS. ISAAC HAMPSHUR JONES, CHAIRMAN OF THE DAY NURSEY COMMITTEE
what she has done already with some of the things we have sent her. Curtains have been dyed—chairs and beds painted—rugs mended and cleaned. Has any member a chest of drawers, a small table, a mirror or some pillows tucked away in the attic? It is a pleasure to help such a resourceful little woman.

ORIENTAL RUGS
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WILMINGTON UNIT
In addition to the relief work which we are doing in Wilmington, we are planning to develop a far reaching community program. A survey is now being made of the community needs and resources so that the Assistance League Unit there may join forces with the other agencies in Wilmington to initiate work which we hope will eventually lessen the need for relief. We have every reason to be proud of the place that the Assistance League holds in Wilmington, for this, our newest Unit, has made rapid strides.

THE WOMAN’S EXCHANGE
“The Little Brown Jug” and the “Old Oak-ken Bucket” may be heard most any day in our Woman’s Exchange, for the latest in musical novelties are among our best sellers. They make most attractive birthday gifts for “Father.”

SHIPS THAT PASS IN THE NIGHT
We have on display most attractive electrically lighted ships reasonably priced. These are really treasure ships for the entire profit is to be donated to our Day Nursery Building Fund.

QUILTS FROM THE KENTUCKY MOUNTAINS
Beautiful old fashioned quilts which are now so much in vogue may be ordered from samples which we have on display in both our shops. These quilts are made by Kentucky Mountain women, many have never read or write. By carrying on the handicraft of their ancestors, however, they are earning the money to educate their boys and girls.

A FIFTEENTH CENTURY CHEST
A rare old chest covered with needlepoint, with hand wrought hinges, may be seen at our downtown shop, 250 S. Broadway. The chest has been cleaned. If you have not seen the recent collection of antiques in the shop we urge you to make a special trip. We are more than fortunate in being entrusted with so many really beautiful articles.

THRIFT SHOP
Many mothers can manage the children’s wardrobes by making over garments, but she cannot be made over. Hence, the call day after day for children’s clothes. But, matter how small they are they will have some wear in them for the less fortunate kiddies.

Your sun-faded summer hats find a ready sale in the Thrift Shop. Light weight coats or wraps are in great demand. If you have one you are not going to use we know many who will be glad to have it.

THE LOCATION BUREAU
The Location Bureau reports two very busy months for June and July. The League has been called upon by a number of the largest companies to supply locations—notably among them being Fred Niblo’s production of The Temptress starring Greta Garbo and Antonio Moreno, also the Corinne Griffith production of “Ashes.” The more calls upon the Location Bureau, the more listings it needs. If each member would make himself a Committee of one to get a new listing for this month our income from this Department would be doubled.

STUDIO TEA ROOM
Under the chairmanship of Mrs. Roy Jones daily buffet lunches will be served daily during the remainder of the summer. Attractive afternoon tea service, also, is being given until 5 p.m.

The tea room is steadily increasing in popularity and numbers among its patrons many of the leading motion picture stars. The charming Anita Stewart is not only a regular in the tea room but is a member of the Board of Directors of the Day Nursery, and contributed generously to the Building Fund.

Plan to entertain your out of town guests at the League this summer.
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—Inventor of "Double Valuation" and the "Eleven Rule."

M. R. FOSTER will give a series of five Bridge Lessons in Bullock’s Tea Room, at three thirty o'clock on the afternoons of September thirteenth, fourteenth, fifteenth, sixteenth, and on the morning of September the eighteenth at ten o'clock. Tea will be served following each afternoon session.

Reservations for tickets may be made at Bullock’s Information Desk, Fourth Floor Waiting Room, or in Bullock’s Book Store, Hill Street Building.

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Bullock’s luncheon, those who do not play golf or who have had a round in the morning, devote the afternoon to bridge at the M. R. Foster. Every Saturday afternoon tea is served.

DALLAS VIERES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful all the year round, open to residents and their guests. Luncheon and dinner served every day. Tea and informal bridge may be enjoyed.

ENCINO COUNTRY CLUB, VAN NUYS: Buffet dinner dances every Wednesday evening.

Ladies Golf Thursday mornings.

Saturday, Monday and Thursday, September 19, 26, and 30, closed to casual play. Special lunches, dinners, teas and informal bridge may be arranged for as desired.

NEWPORT HARBOR YACHT CLUB: Friday, September 5. Formal “Bridge luncheon,” 12:30 p.m.


SOUTH MUSEUM, Los Angeles: Exhibition of permanent collection.

SOUTHWEST MUSEUM, Los Angeles: Exhibition of permanent collection.

PASADENA ART INSTITUTE, Carmelita Gardens, announces an exhibition of studies of the Daniel de la Riva and Portrait Sketches, drawings and sculpture, by Lucien Hemphill Stanford, beginning September 15th and continuing through October.

ELAND S. CURTIS will hold an exhibition during the month at the Pasadena Art Institute, consisting of the most important paintings in this country, the most rigorous of the Sierra in the dead of winter. Mr. Curtis made his sketching trips on this snow from ten to fifteen feet deep at an altitude of ten thousand feet.

THE LOS ANGELES COUNTY FAIRS ANNUAL ART EXHIBITION will be held in the Art Building, Pomona, September 28 to October 2. Works eligible include paintings in all water colors, pastel and sculpture. Five hundred dollars in prizes will be awarded. Exhibits will be received at the Art Institute in Los Angeles, through the studio of Benjamin Brown in Pasadena until September 28 at 5 p.m. The works must be authenticated by Rosalba Casemiro, Theodore B. Morda, Joseph Hubbell Bliss, E. Hale Burnham and William Regan. Further information in the American Foundation, Route 1, Ontario.

THE TWELFTH ANNUAL ARIZONA ART EXHIBITION will be held at the State Fair at Phoenix, November 6th to 10th, under the auspices of the Woman’s Club of Phoenix. Prizes amounting to $125 will be awarded. Expressions of interest in the arts must be delivered to the Fine Arts Building, Phoenix, Arizona, in order that the exhibit may be held for the purpose of encouraging the inquiry, taste and appreciation of the arts. Exhibits must be delivered in time to be seen on the premises. Intending exhibitors should apply to the following: Mr. J. S. A. Currie, William S. James, East Mellenroad, Phoenix, Azure.

THE PRINT ROOMS, Hollywood, an unsurpassed collection of etchings and engravings, including good examples of the works of Rembrandt, Whistler, Durer, Millar, Groz and the French impressionists, and modern American and European artists.
Music

AOLP TANDLER'S Little Symphony opens on the opening night of the Hollywood Bowl; Friday, September 3. The twenty-four-year-old composer was born in Vienna, Austria. He is the only American composer to have been awarded the Guggenheim fellowship. In addition, he has been commissioned by the New York Philharmonic to write a symphony for wind instruments. The program will feature works by Mozart, Beethoven, and Brahms.

JOHN CHRISTIAN, the celebrated Italian tenor, will make his American debut next week at the Hollywood Bowl. He will appear in the role of Figaro in Mozart's "The Marriage of Figaro." The performance will be conducted by Maestro Toscanini, who will be assisted by the renowned conductor, George Szell. The orchestra will consist of the Hollywood Bowl Symphony under the baton of Maestro Bruno Walter.

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A heater, a fan, a refrigerator, and a television set. The list goes on.

Announcements

NORMAN KENNEDY is now completing his second season with the Hollywood Symphony Orchestra. He is the principal guest conductor of the orchestra, and his performances have been widely praised.

THE HOLLYWOOD CHAMBER OF COMMERCE Building will contain a permanent exhibition of American art. The exhibition will feature works by such artists as Thomas Eakins, Georgia O'Keeffe, and Jackson Pollock.

NATIONAL GALLERY OF MODERN ART (NGMA) has received a $25,000 donation from an anonymous donor. The NGMA plans to use the funds to purchase works by contemporary American artists.

THE BEVERLY HILLS TIMES-PICTURE demonstrated that its readership had increased by 20% in the past year. The newspaper is now the fourth largest daily newspaper in Los Angeles.

The Hollywood Bowl, which opened on June 28, has already attracted over 250,000 patrons. The bowl is the largest outdoor amphitheater in the United States, with seating for 17,500.

CATANIA MEROLA announces that she will perform on December 31 at the Hollywood Bowl. This will be her first appearance in Los Angeles since her triumphant debut at the Metropolitan Opera in New York.

ELEANOR ANTESSON, who has been acclaimed as one of the leading mezzo-sopranos of her time, will make her debut with the Los Angeles Opera on October 1. She will appear in the title role of Verdi's "Rigoletto."
M. URMY SEARES   Editor and Publisher
ELLEN LEECH   Associate Editor

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CALIFORNIA SOUTHLAND is published monthly at Pasadena, Calif. Copyrighted, 1926, by M. Urmy Seares.
Subscription price $2.50 per year, $1.25 one half year
R. E. Urmy, Jr., Business Manager
MAIL ADDRESS: CALIFORNIA SOUTHLAND, PASADENA, CALIFORNIA
Advertisers desiring information concerning space or rates may call
Fair Oaks 7084 for Publisher's Office
During Press Week, 24th to 30th, call TRinity 1501

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Seventh Floor
THE DEVELOPMENT OF ARCHITECTURAL STYLES IN CALIFORNIA

By REGINALD D. JOHNSON, F. A. I. A.

DURING the past forty years in California, or since the days of the so-called "ginger-bread" period, there has taken place a most interesting architectural development and search for architectural styles which are truly Californian.

The range in architectural styles as developed by this movement has been almost unlimited and surely no section of any country can equal in variety the attempts which we have made to solve this problem. We are still daily confronted with various examples of these efforts in design, ranging from the would-be cozy Chinese bungalow with its painted tin tile roof to the Mission garage with its all-important campanile.

While this development has often been painful to watch, it nevertheless has not been without interest, and now that we are apparently passing through the extreme jazz plaster and vari-colored shingle period there are indications on all sides that we are settling down to two more or less distinctive types, and the development of one general style is probably not far distant.

The two types which are at present most in evidence in our domestic architecture we will call, for the want of better names, the Mediterranean and the English. In both these types a very good deal of fine work is being done, work of which we are all justly proud.

No one can question the charm of the better examples of the Mediterranean style as developed by our local architects. No one who has at heart the interest of better architecture in California would wish to see this style replaced or discouraged in any way, and it is only to be hoped that this type will receive more support and will not be cast aside for some new style which may at first appeal somewhat to one's sense of novelty but which may have little else to recommend it to thinking people.

And now a word for the so-called English type, many excellent
A HOUSE BUILT BY THOMAS O. Larkin IN MONTEREY IN 1834, STILL IN POSSESSION OF A DESCENDENT. PHOTOGRAPHS TAKEN IN MONTEREY BY MRS. WILLIBERT MORGAGE.

examples of which we see about us. This type has been developed by those people who believe that from the Anglo-Saxon point of view there has never been but one real architectural interpretation of the word "home," and that interpretation is the English or the Colonial, its Georgian offspring. These same people are well aware of the charm of the Spanish and Italian, and of the appropriateness of these styles to local usage, and the interesting question which we have to solve is "What style or type can be suggested for these people, who recognize the inappropriateness of the English in southern California but are not willing to forgo its charm and livable qualities?" Can these two types be fused together and out of this fusion a new style developed which will satisfy at the same time those seeking the home atmosphere and charm of the English and still retain the romance of the Mediterranean?

Have we not before our eyes examples of early attempts along this very line of thought, attempts to combine the livable quality of the Georgian with the romantic quality of the Spanish? Are not the early Californian houses the indication of the source to which we should go in seeking the solution of this problem? Those houses of Monterey, for example, built by the early settlers solved the question of a background for their American furniture and at the same time gave an indication of the possibilities of this type when used for the solution of problems susceptible to picturesque solutions.

If we study and analyze these early and often crude attempts we find that in place of the painted wooden exterior of New England we have the plaster wall, which of course from a practical and artistic point of view is better suited to our semi-tropical climate and vegetation. In place of the shingle roof we find the hand-made tile and the hand-split Redwood shakes, and in place of the severely plain New England silhouette we find the over-hanging balcony and informal outlines typical of Spanish work in the mother country and in her colonies.

If we are to develop a true California style of architecture let us see if we cannot retain the so-called Mediterranean style, which is now being so successfully developed, and for those who seek a somewhat different architectural atmosphere for their homes let us see if there is not in the architecture of early California a solution in another style which shall altogether harmonize with the so-called Mediterranean, but withal be distinctive, fitting, practical, and altogether livable.

NOTE: Examples of Mr. Johnston's recent work in the Mediterranean and early California styles will appear in coming issues of this magazine.

AN OLD MONTERY ADobe, THE HOME OF MARY WOODS, PAINTER.

THE COVER—THE WORK OF WALLACE NEFF, ARCHITECT

YOUNG Californians who have never left their native heath,—and there are many of them now, even in the Southland,—can know of Florida only through the windows of a house like this on our cover and by pictures of Florida scenery like that on page seven.

Built for Mr. Bush by a California architect, this handsome residence carries also a message to Florida from the craftsmen of California; for much of the material used in building it was transplanted across the continent, and the craftsmanship is all our own.
Mr. Irving T. Bush has fostered art and architecture in many lands. His choice of Mr. Wallace Neff as architect for his home in Florida was a direct compliment to this Californian's development of the Spanish house in the Southland of the United States.

This is the fifth house which Mr. Neff has built on the Atlantic side of the country. As a result of the first efforts he realized that we on the Pacific Coast take our Spanish architecture more seriously, and train our craftsmen and contractors to do more permanent work. Our kilns have turned out beautiful tile which have become world renowned. Angula hand-made roofing tile and Mission floor tile have become household words; and Batchelder tiles have already made good on the Atlantic shores.

Where it was not practical to export California materials, Mr. Neff used Florida woods, and plaster from nearer sources; but to do the work he asked the Cheesewright Studio to send their designer of wrought iron and their draperies; and the Bliss Paint and Paper Company of Pasadena, to send interior decorators and painters. As it was in the time of the building of the Gothic Cathedrals, the craftsmen of California are vitally necessary to the architect with whom they collaborate.

So skillful have Bliss painters become in getting the effect necessary for a Neff house in the Spanish style, so excellent is their craft that California may well send them abroad to represent her, just as she sends crack sportsmen to compete in the Olympic Games. The crafts will vital factor is a good design.

only when our Estofados take competition in daily work-a-day things seriously and place before the workers such an example as Bliss affords. In California's Better Homes Week, Santa Barbara has already taken first prize in a nation-wide competition, sharing it last year with Atlanta, Georgia, also a Southland State.

Mr. Neff is young. He has the advantage of a background rich in travel and study.

The first little picture of his work which appeared in public was that of his mother's kitchen in this magazine September, 1921. Since then he has designed about two hundred houses, no two alike yet all harmonious in beauty. In so short a time his original work has been the inspiration of countless copyists and has aroused the desire for beauty in the hearts of countless humble home builders.

These have hung little brown balconies on their houses and have dared to leave undecorated a large expanse of plastered walls.

Mr. Neff's career as an architect may easily be covered by the last four years of California's building. His beautiful bank on the business street of Pasadena speaks eloquently of his versatility; but the great contribution which Wallace Neff has made to American architecture lies in the aggregate of delightful homes he has created for the decoration of rich and poor alike. To live in them is a joy forever; to watch them grow as they line a street or cluster together in beauty is to rejoice that California has architects to whom the most important vital factor is designed.
THE INCURABLE OPTIMIST

HILLSIDE HOUSE is gaily attired to receive loved and honored guests today. Such a dear little house it is. Like a mischievous boy clinging by lean brown fingers and toes to the branches of a tree, our house is perched high up to see all it may see. Such things as our house looks upon—the bay glistening smoothly at our feet, the lighthouses, gray middle-aged rotund gentlemen by day transformed by a strange alchemy into twinkling coquettes at night; the enfolding, caressing majesty of the hills. The ships slowly moving past, great men-of-war in sober grey, fairy boats like housewives with market baskets in competent hands, the four-masted schooners just returned from Alaska with precious loads of furs, with romance and adventure in an evanescent cloak about them, and then the tiny yachts, not unlike the silver seagulls floating above them. It is such a blessed house, and today doubly blessed by the presence of good friends. For we are here to bid farewell to the doctor and his young wife. The last work of vines screening the terrace of our house casts fleeting shadows on the faces of the two young people, changing and modifying their aspect, but unable to erase the earnestness, seriousness, sincerity and high purpose indelibly stamped there.

I had asked all their young friends. They had been children together and now were here to bid them farewell; Glen Wright, the successful young attorney! James Bowman, the broker, gently taking the burden of business from his father's aging shoulders, and, of course, the coterie of young and old medical men and women. And because they all love him and wish him well, Dr. Alonso Hitchcock tells them of his plan of life. He confesses to being tremendously interested in Psychology and Psychiatry, which deal with the normal and abnormal manifestations of the mind. But that interest would have to wait. A man makes a better specialist after several years of experience in general practice. After the crucible of general practice, he planned to go to some famous Psychiatric institution in the United States or abroad to study his beloved specialty and then come back and establish himself in the city as a specialist. Glen Wright sat down his cup and sented himself nearer the young doctor. "Lon," he said, "you are either a great fool, or a great hero. This applies not to you individually but to the medical fraternity as a whole. How long do you intend to stay in a country practice?" "At least five years," was the answer. "Then you plan to spend practically all you have saved during those years in order to study Psychiatry and to establish yourself in that specialty. You have already spent seven years at college, another year as an intern, five more in general practice. By the time you are ready to begin, James here and I and all the rest of us fellows, will be ready to retire. What, I ask, do you get out of all this? Why do you do it?"

Dr. "Lon" smiled at his friend and glanced at his wife—a glance humorous, deprecating, rueful. Hers met his squarely. She moved a little closer and slipped her hand into that of her young husband. A woman with college training, the gold medalist of her class, she looked at life calmly, intelligently, fearlessly. Her father had been a physician. She knew of the busy days, the disturbed nights, the jangling telephone. She realized absolutely that as Dr. Hitchcock's wife, she would not be the wife of a rich man, the comforts, the luxuries of living were not to be theirs. But to her fine young courage all these difficulties, irritations, even hardships, were as naught compared to the happiness of working side by side with this kindly, understanding, honorable young physician. "Lon, dear," she said, "Despite his apparent devotion to the practicalities of living, Glen is, I think, sufficiently a humanist, sufficiently an artist at living to appreciate our point of view. In the interests of our friendship I think we should share with him our ideals and hopes. Please, dearest, overcome for a moment your aversion to speaking of self and tell him what you plan to 'get out of it,' as Glen puts it."

Lon Hitchcock thus urged spoke thoughtfully and gravely. "Glen," he said, "Do you remember Tommy, our neighbor's baby boy? You loved playing with him. Do you remember the yellow curls, the beautiful blue eyes, the little face glowing like a lovely flower? Tommy died a few days ago with diphtheria." A shadow passed over the faces of the listeners. The baby had been tenderly loved. "Glen," he addressed himself to his questioner, while including the others in the group, "Do you know that while medical research is feverishly searching for solution of unsolved medical problems, diphtheria has been thoroughly worked out. We can now know the cause of diphtheria. We can determine whether a person is susceptible to it. We can prevent it in susceptible persons. We have a treatment for patients who have permitted themselves to become ill with diphtheria. There is no excuse for that baby's dying of a diphtheritic infection. Do you know that at present we have a test called the Schick Test by which we can determine whether or not a person is susceptible to diphtheria? It takes a few minutes of time to make the test, and costs very little money for materials used. If the patient gives a negative reaction it is not likely that he will contract the infection even if exposed to it. If, on the other hand, the result of the Schick Test is positive, that patient is in danger of contracting diphtheria at any time. Since children are more commonly susceptible to diphtheria than adults, the Schick Test should be made for them. In certain enlightened communities and in certain schools all the children are given Schick Tests. If a person, adult or child, is found to be susceptible there is a medicine called Toxin Anti-Toxin which is given to prevent the disease.

"Tommy had been playing with the neighbor's little girl. This child had diphtheria. But so light an infection that she was hardly uncomfortable when put to bed. But Tommy was very ill. He had been ill four days before a physician was called. The mother had herself made a diagnosis of 'croup' and had been giving the poor little chap home remedies during all that time. Now, Glen, as I have said, for diphtheria we have a specific treatment, a medicine called antitoxin. Anti-toxin acts against—that is, it counteracts the action of the poison elaborated by the diphtheria bacilli, as the germs are called,
and prevents their action. Since the poison of the diphtheria bacilli besides attacking the throat attacks the muscles, including the heart, four days without treatment—think of it! Living, as we do in 'Doc's' heart is seriously damaged. Time counts. Hours often make a difference in the patient's chances for recovery, and here was Tommy for four days without treatment—think of it! Living, a swe do in 'Doctors' Row,' were at least four or five doctors who would have gladly helped the little chap. Tommy's grandmother believes that they lost their baby because it is the will of God. But Tommy's mother now knows that had she been more watchful, more intelligent, less cocksure she could have had a Schick Test done to determine Tommy's susceptibility to diphtheria. Since he was susceptible, he should have been given toxin-anti-toxin to prevent the infection. If that were neglected and Tommy contracted diphtheria, she now knows that a microscopic diagnosis could have been made in a few hours, and given anti-toxin Tommy had a very good chance for recovery. All these things she now knows and has many sad hours of leisure to think over in the night when the image of the little fellow stands before her as an accusing angel.  

"Now, I suppose you want to know what all this has to do with me. Well, I am hoping to be able to do something for the Tommies of the world and their mothers, too. Perhaps the mothers will learn to trust me and my kind sufficiently to realize that the years I have spent in study, which I do not begrudge them by the way, might be of benefit to them and give me and my colleagues in medicine a chance to help—not only by treating them, but by teaching them how to prevent disease. I am constantly keeping in touch with medical truths as they are discovered one by one. I can transmit this information to the mothers of the Tommies of today and the grandmothers of the Tommies of the future. So you see my years in general practice will be repaid. I expect to accumulate a large, a very large capital of standing with my fellow man, of memories of work well done. Even though perhaps my stock of dollars will not be much larger than at present."  

"Then, Lon, you plan to go out of general practice and go into a specialty—where you will lose all your accumulated capital of friendships and good works," suggested Glen. "You know well that the specialist is not in close touch with the family. He's entirely too remote." "That is true," Lon answered. "Perhaps the mothers, fathers, grandfathers and grandmothers, even the aunts and uncles of the Tommies of the world will by that time be willing to cooperate with us for Tommy's sake. I will, of course, continue to do all I can, but," and he looked stern and grave, "they must do their share, for the direct responsibility for the welfare of our Tommies rests on their shoulders. They must learn to understand us, to trust us and to come to us for help when body and mind need repair. With the progress and development of medicine it is impossible for one human being to keep up with all that is new. The development of the specialist is inevitable, and the people must help to make the necessary adjustment in the transition from the family physician to the specialist. Ways and means must be developed by which humanity may benefit by the growth of scientific medicine. If the Tommies of the world are to be permitted to die through neglect, ignorance, apathy of the people who have them in their care, then of course my life would be utterly useless. But I firmly believe that people can be made to understand and to know medical truths. I want to help with curative medicine, with preventive medicine and with medical education, so that people may know how to use scientific medicine as an instrument for better and happier living."  

Lon ceased speaking, our group sat silent. The gentle simmering of the samovar was the only sound heard. Somewhere one forgot the think of the dollars Doctor "Lon" would never accumulate. His life seemed suddenly fabulously enriched.

AMONG THE JACK PINES

I T HAD been an anxious day for the big police dog. He had watched every box packed and every bag, and when they and all the family were aboard, his wagging tail became almost paralyzed with fear. He did not know to be told. express joy, when his master said, "Thor, get in." There were the usual questions, who locked the pantry window and did anyone put in the new fishhooks, and, "Oh, my tommy shoes," but when the auto door slammed, it was with the feeling that we were all set. The engine waited only for the word, and went out of the drive like a humming bird.  

Much as Philadelphians go around the world without having seen Liberty bell, I had never seen Big Bear Lake, and was no less pleased than Thor to be included in this party. He was tall enough so that with his feet properly on the floor he could sit on the edge of the seat between the boys and he did, although we told him we were crowded. Turning east with the long shadows, we passed through the big oaks of Baldwin Ranch, over the gray wash of San Gabriel with its trail of blue sky in a narrow stream, through glossy green orchards and brown hills still lighted by a few of our Lord's candles. The mountain dipped from San Dimas canyon where a dam is in process to conserve more of the waste water. Ontario's double boulevard, cool with lacy peppers and grevillea and palms reaches to the foot of Mt. Baldy. The car could not resist this camphor way and turned north to Highland Avenue, then thirty-seven miles without a turn, but with many roller-coaster dips answering the purpose of thank-you-mams of carriage days. The largest vineyard in the world (we have to tell the truth) stretches far as eye can see. The
road slips through many green tunnels of eucalyptus, walnuts and cypresses. They are wind breaks. How nice when utility walks hand in hand with beauty and how often they are needlessly separated.

A pink cloud covered half the sky with one edge badly ravelled. It might have squeezed through Cajon Pass from the desert where color is made, and been torn by the mountain peaks.

All cars going to Big Bear stop at the foot of the mountain for breath, or air, gas, oil and water, then into second. With us it was a dash into the mystery of mountains at night. The car swung to the right and to the left on hairpin turns. The evening star seemed to be leading us up, dodging behind the evergreens, resting upon their pointed tops, appearing suddenly from behind some mountain. Down cars sent their lights streaming ahead to warn us. For a time we could discern the depth of the canyon along which we traveled, but soon the little mountains had caddied close to the big ones and night threw her black mantle over them and us. How cheerful the little lighted corners were that would have been a scar by daylight with their signs and bottles. At one of these a dog bounced out. How he did step on the gas as he made the curves with us, barking at every bound. His speed came by spurts so that he would be back of us and then appear in the path of our headlights. He must have been laid up after the Fourth when there were ten thousand cars at Big Bear.

Our sense of height came from looking down upon the cities in the valley, which looked like star clusters. Thor was a better sport than the boys, who became seasick. The star was ever in the lead and when it had brought us to the cabin, it rested in the lake. The key turned, the lights were snapped on, a lamp with a smoky chimney stood on the window sill, a contrast to the lucency of electricity. The doors and windows were thrown open, but there was no musty odor which is the besetting sin of cabins. Wood was brought in, the fire lighted, and Thor enjoyed sandwiches and marshmallows with the rest of us. The beds were made up and, with a prayer in my heart, I watched the stars in the pine tops until I fell asleep.

With what a happy chatter of quail the morning wakened. Then a chipmunk tic-tocked as though he were the mountain clock to time the wakening of all the birds. A pair of Audobons flitted before my window like butterflies. The Juncos talked quietly on the ground where they were breakfasting, but the young Jays screamed so that all who slept would sleep no longer, and they were right for once! The morning took its keynote from the cheery Chick-a-dees. After valley heat, a mountain side of evergreens is a refreshing picture to look at on awakening. The smell of bacon snatched me from this woodland revivify, only to be lost again when I looked down upon the lake. How was a boat riding in mid-sphere! There was no evidence of water except to hold the reflection of sky and mountains, jack-pines, and boats riding ahead. A cloud curled up smoke-like from the opposite mountain peak. On one of the four rocky points projecting into the lake foreground is a Japanese house with lantern and torii Miyagima-like.

After breakfast we drove around the lake by cabin and camp, through fields of purple lupin, yarrow everlasting and wild buckwheat. All the rocky road sides were touched up with the scarlet of Indian paint brush and scarlet bugler. There were patches of white satiny primrose. Every prospect was pleasing, so we included Baldwin Lake, making it twenty-nine miles instead of seventeen. Johnson grade, is it eight thousand? Anyway it makes the head light and we couldn't be sure whether we saw a vision or a desert through a dip in the mountains. The black hills in that desert might be islands in a lake or again they might be clouds, and the desert be sky. To the west black clouds were being ripped with lightning, and the rain fell in sheets over the lake. The home run was through the rain. The patter, the perfume, the joy of a summer shower were ours. There were grain fields planted no doubt to draw the duck and wild game. There were flocks of birds on the lake, too distant to be identified; waders looking like Upland Plover; Peet Weets just skimming the surface, and blue Birds flying from post to post. Water cress grew by the streams, fat cattle chewed their cuds in the meadows. The eaves were dripping at the cabin. The sun came out of a June sky and lit up all the little white clouds that were peeping up along the horizon to see if the black storm clouds had gone.

By after noon the lake was puring with motor boats. A red canoe traveling by motor sent the spray flying and left a perfect mareed in her wake. Taking a boat ride we passed a fisherman. He wore a large straw hat and was reading as he half reclined on a pillow, one foot overboard. He told us he was a busy man, but added that they were not biting much and that a west wind was needed to clear the water of bloom. Incidentally, we had a four pound salmon trout for dinner. There have been two dams since the original which was built by the Indians. The present one consists of a series of cylinders on which a bridge rests. Everyone was concerned over the low water. The boys were on the lake or in it except at meal time and Thor never let the boat go out without him, and would come in so happy that he had to lick every one's hand.

Interesting as the lake was with its racing, sailing, aqua-planing, my joy in the microscopic chattering on the mountain-side—warblers hunting in the rain-tipped pine planes conversing in silvery tones, Nuthatches, and Woodpeckers on the bark, those which snapped their game from the air, the Fileolated warblers playing catch, some golden ones without a black cap in the low bushes, a Viree feeding her baby, and one lone Robin calling at the top of the mountain, where I had climbed over the slippery needles, seeing myself at every step shooting into the lake. I wonder that no one has thought of summer skiing there where neither ice nor snow are necessary.
 ROUGH JUSTICE  
By C. E. MONTAGUE, Doubleday, Page and Company

This is the type of fiction, wherein, the author's personality and viewpoint are evident from start to finish. It is a book full of ideas and ideals, rather too fine for this prosaic world, but notwithstanding, most electrifying to read about, especially for those who have been offered them on a higher plane, than what it really occupies. We surmise that Mr. Montague wrote it to air his pet aversions in the make-up of mankind, by no means few, for he конструкs with a remarkable tendency to human nature especially. He detests such failings as cant, self-righteousness, and insincerity and still more grievously he knows the insensitivity to spiritual and aesthetic values, that inability to resist to beautiful sensations, that lack of nobility in the third kind of vision which is limited by the commonplace horizon of a materialistic world—all such attributes of human character are very unpopular with the author of "Rough Justice." On the other hand, there are qualities he admires. In fact, he encourages his hero with them all. This epitome of human excellence, whom we may view progressing from his birth in the early nineties, to manhood at the time of the great war, is the achievement of the author's brain and the darlings of his heart, and ours as well, although we arc well aware that the perspective drawn for him is a bit askew. Barrng a matching heroine, and an altruistic sire, most of the other characters in this novel exist as foils for this engaging youth, and vary in the degree by which they fall below the standard of his perfection; like Victor, for example, whose moral obliations are perhaps his fault, but still is enough to make him fail in the terrible test of mental, moral and physical stamina, which was the war. These other characters which typify Mr. Montague's abominations, furnish him with convenient human targets, at which to aim unremittingly his caustic verbal arrows. In its essence, it is a very simple tale Mr. Montague relates about these young people long dead from England, and then on the threshold of their careers, having to turn aside to grapple with a dragon, breathing fire and destruction upon the land, when not one of them had so much as ever thought of dragons. But despite its apparent simplicity, "Rough Justice" is full of deep significant meaning, more difficult to detect by the uninitiated, almost uncanny faculty for interpreting inarticulate moods, peculiar to youth, finding them in the universe, and in addition by a wealth of bracing detail which is in the mind of a man, who uses a veritable treasurehouse of knowledge and experience for underpinning the many phases of human nature. Readers in search of vital books, will do well not to overlook "Rough Justice," for it has an abundance of merit in the way of stimulating and refreshing quality, only it demands close attention, if one would discover its jewelled thoughts.

THE LAND OF MIST  
By A. CONAN DOYLE, George H. Doran Company

It seems to be universally characteristic of the human race, that whenever an individual makes his mind up regarding a creed, he at once most ardently desires to make up the mind of everybody else as well. Perhaps punishment of this purpose was a comparatively easy job; for boiling oil, the stake, and hangman's noose, among other rather persuasive methods, could work wonders with those whose happy days have vanished, and the reformer more generally uses some subtle kind of propaganda, for inducing the rest of the world to adopt the tenets of his own belief. Consequently, he becomes an enthusiastic and zealous convert to the doctrine of spiritualism, simply can not rest until he has made other converts beside himself. His most effective working tool now is his pen, and those who will have to serve under those happy days have vanished, and the reformer more generally uses some subtle kind of propaganda, for inducing the rest of the world to adopt the tenets of his own belief. Consequently, he becomes an enthusiastic and zealous convert to the doctrine of spiritualism, simply can not rest until he has made other converts beside himself. His most effective working tool now is his pen, and those who will have to serve.

In "The Land of Mist," he has manipulated his characters, and scenes, and sequence of events, so very artfully, that he has managed to deal with about every phase of the psychical movement in Great Britain. The non-believer, and the uninhibited person, may therefore learn the working theory, so to speak, as well as the fundamental A B C of this belief. The effect produced will depend entirely upon the reader's temperament, but it may occur to everyone, shuddering a little over these spooky revelations, that even the most faultless descriptions of actual events, still would be no more wonderful, than the fact that the world exists, and human beings live upon it.

WHY WE LOOK AT PICTURES  
By Carl H. F. THURSTON, Dodd, Mead and Company

Most people know beyond a doubt, when they see a picture. That extremely buoyant and pleasing sensation, so overpowering to the senses, which happens at the sight of certain pictures, or on the reading of certain poems, is incomparably the best thing on earth. We calloused it is, and perhaps we can not even explain why we feel it. It is rather like the sweet, soothing, hazy feeling that comes to us when we are in love, or when we see a very beautiful person. The reason is, we are all human beings, and we all have a longing to see things that are beautiful. This feeling is, perhaps, the best thing in the world. We call it the "love of beauty," and when it comes, we are happy. And so it is with pictures. We look at them, and we feel the love of beauty, and we are happy.

COURTESY OF MRS. FARLEY D. McLOUTH, A ZURBARAN (1594-1662), RECENTLY HUNG IN THE ROTUNDA OF THE LOS ANGELES ART INSTITUTE. A RENAISSANCE PAINTING.  
This painter "brushed in contrasts with the precision of a Botticelli and brushed all his surfaces to a beautiful sheen, which defies in one place and is dull in another." From "Why We Look at Pictures."

MAPE—THE WORLD OF ILLUSION  
By Andras MAUZER, Doubleday, Page and Company

"Mape contains a sketch, relating how Goethe came to write the "Sorrows of Werther"; an account of a young Frenchman, who attempted to pattern his life after a Balzaccian hero; and the heart affairs of Mrs. Siddons' lovely daughters. These tales are very simple, but notable for an exquisite clarity and beauty of diction.
Determined to give a garden party, it is a shame not to have somebody in your first list; made more sandwiches, and attended to innumerable last details. Then, tired, but happy, you sat waiting beside the tables under the trees.

The afternoon waned. A few guests strolled in. At five o’clock everybody arrived at the same time, so busy seeing each other that they scarcely glanced at the garden. They ignored your specimen plants and stood with their backs turned to your choicest view comparing notes—on bridge and golf! Some one asked “Don’t you find it a lot of work to keep up a garden?” And one of your close friends exclaimed as she was leaving: “what have you done to your rose garden! It’s not half so lovely as last year.”

That night in the privacy of your room you vowed with emphasis, “Never again! It’s not worth the effort!” And you read a detective story to keep from thinking.

But there has come a change in garden parties. Have you heard about the new kind, all joy and no trouble? So easy to give that you have nothing to do but open your gates. People ask to come and stand, note book in hand, before your pet planting. You do not have to welcome these guests in person, but if you do, their appreciation of your garden will make your heart glad. If you wish to become a happy hostess to garden seekers, send your name to the Garden Tours committee and let them do the rest.

But you ask “What are Garden Tours? I never heard of them.” They are only one more effort of the Community Arts Association of Santa Barbara to make that city a pleasant place to visit, or to live in. Under the able chairmanship of Miss Pearl Chase; gardens are listed, visiting days arranged, tags, entrance signs and programs printed, guides, also, are provided. A small fee is charged to cover these expenses.

The prospective visitor applies at headquarters, Recreation Center, buys his tag, gets the garden list and goes, either by himself, or with the party which starts at a stated hour accompanied by a guide to give information about plant material.

If you are a new resident, or a sojourner in the city, can you imagine anything nicer in the way of a garden party, than to go where you want to go, see what you want to see, and be told all about it? A stranger, speaking of Santa Barbara, said, “I find that S. B. always stands for Something Beautiful.”

At least this idea of sharing beauty by Garden Tours is big enough to interest garden clubs, horticultural societies and any association devoted to gardening. It is not a question of how to start a Tour,write for information, or better still, come yourself, to find it is done.

We shall take you first to Mrs. Jefferson’s garden, Mirafl ores. You need no Spanish name to bid you “Behold the flowers.” You cannot help looking at them. They are everywhere. Blossoming shrubs and trees are massed along the stately driveway, and are the background in the forecourt and the formal garden. Two large oil jars overflow with reddish Bougainvillea, and its color blends perfectly with the pottery and the pale pink of the house. Flowers hang over the balustrades, or drip from the roof in colorful sprays against the walls of the inner court. They lean across the pool’s edge where MacMonnies’ Bacchante dances in the sun, keeping time to the rhythmic beat of the waves on the shore a little way below.

Carlotta Rosas, the librarian, leads the way to the rose garden there is a clamer of voices calling your attention. You walk up and down the paths to admire individual blooms, then better to enjoy the whole, rest in the pergola’s shade on one of the carved Italian seats. These are carved seats which transport you to that Venetian garden where you once stood until Mirafl ores’ mistress charmed them away.

These are wishing seats, too, for you whisper “Oh, I wish I knew more about gardening”; and you resolve to begin at once to make your wish come true.

Cuesta Linda is the “Beautiful hillside” garden of Mrs. Gavit. It is an excellent place to begin to study plant material, but you need a wise teacher. The novice is bewildered by these exotics that flourish in a soil and situation specially adapted to them. The land slopes toward the distant sea, forming hollows apparently made to hold water. From a carved well-head, water rushes down a stone ramp filling a pond so wide that you push off in a punt to gather its lotus blossoms by the armful. Another informal basin is made by the overflow from the central swimming pool. The water spreads on either side of an irregular outline with clumps of lily buds peeping from their pads on its surface. Around the margin rushes grow, aloe, aralias and many other tropical plants.

From the house terrace stretches a green lawn shaded by an old Monterey cypress. Opening from the patio is a Spanish garden with plants in gaily colored pots. Bright tiles form edgings and little fountains, which are fed from a runnel of water casued by the bricks of the long wall that leads to still other gardens. Over the clipped hedge a grove of ancient olive trees casts peaceful shade upon the grass.

In Montecito, the finest gardens have a landscape view for background. Mrs. Oakleigh Thorne’s house—which takes its name from the old roof tiles, Las Tejas —has the mountains towering behind it and a long stretch of sea in the foreground. Lying upon a rather steep slope of land, the garden is a succession of terraces, each one bounded by hedges or else enclosed in walls. In each there are special flowers and water is used whether in fountain, pool, fish pond or cascades. There is a wall fountain and a central pool in the Spanish Alcove garden where camellias flourish in soft shades of rose. From the villa’s loggia you look down upon the terrace with its standard roses, climbing Revere d’Or intertwined with heliotrope, and the fountain with its graceful figures in the center. Across the balustrade you see the rose gardens, the rows of orange trees, and another pool with another loggia at the garden’s end. Looking through the arches the whole lovely setting is mirrored in the water at your feet.

You have wandered through three gardens equally fascinating...
yet wholly different. It is the mark of individuality, this subtle gift of personality that make some gardens—like some people—so full of charm. And it is this hidden quality that makes the name, Garden Tour, suggest old romance. The romance which beckoned our grandmothers when they "made the Grand Tour." There are people yet to whom a garden tour is like a trip to foreign shores. And here springs the living allure, the perennial delight in a garden pilgrimage; one never knows beyond what gate, behind what wall lies the land of enchantment.

PLANT WILD FLOWERS

The fact that so many of our indigenous flowering plants are annual adapted, through long centuries of survival, to germinate from seed and mature within the short span of our rainy season, makes their culture quite simple.

So far as it is possible to do, it is the intent of this note to encourage the planting of wild flowers in their naturalistic settings.

Some flowers love the sunshine, others the shade; some demand moisture or rich soil, while others will endure extremes of drought or soil sterility. The problem is to make selection of varieties to fit the site they shall adorn.

In planting the seeds of these flower friends, care and preparation should be given the soil. The ground should always be cultivated before sowing, and the seed lightly raked into the pulverized surface soil. It is wasted effort to attempt the growing of wild flowers on land badly infested with weeds, likewise it is impossible to establish many of the flower kinds in areas naturally seeded to native grasses and other lush growth, although certain sorts are adapted to such situations. In such cases as this must knowledge and judgement enter into the planning of the wildflower garden.

The autumn months are the ideal time for sowing seed, just as the winter rains begin; but the caprice of the seasons plays much part in determining the length of the period over which planting may be done. During years of late rains, it has been possible to obtain splendid effects from wild flowers sown as late as March, although this is probably the exception to the rule.

RALPH D. CORNELL.
POLITICS

HOW shall we find substitute for the American town meeting now that the daily newspapers have failed to fill the bill?

Thousands of women with the ten year old ballet in their hands sit pondering today, knowing not how to mark this thing of power for good or for evil. Thousands of men, no more fitted to govern than are their wives and daughters, bandy the ballet about and trade it for whatever they can get for it.

Sound enough at heart is this nation to want to do the right when the majority acts, but twisted and turned about by every windy politician, how shall we decide how to vote?

If our boasted public school system has taught us to think straight and we obey the scriptural injunction "Then shall ye know if ye follow on to know" we may arrive at a conclusion before election day.

Club work and colleges have taught the new proletariat of women to think, but how are they to obtain facts? The desire to do the right thing is strong within them, cultivated by ages of care for the race. Time to think straight to the mark is given them by their quiet occupations of sewing the long white seam, nursing the child, caring for the home with its actual but simple problems.

Confronted by the bubble of man's ambition called "politics" a woman punctures it with some old fashioned hat pin saved for such purposes, and gives scant time to its vapid contents.

Quietly she gathers her facts as she has been taught to do in club or college; quietly she puts two and two together as she has learned to do when the children come in with excited stories; quietly she does her duty at the polls.

If it is the water supply of our growing cities which needs attention, she gains her information from government reports on the waters of the high Sierras and also on the years of work we as a nation have done surveying the Colorado River. She asks her friends in the great corporations why they have not filed on the Boulder Creek dam-site.

Then with set lips and the patience of a Hoover, she votes for the man whom she thinks will best work, in her own state, for the combined interests of seven states in a free but united nation.

THE SOUTHWEST MUSEUM

PASSING from means to method, this programme of concentration can be best carried out by a careful correlation of our educational enterprises with the institutions that luckily surround us. Our Board of Trustees, responding to the wise insight of their President, Dr. Milbank Johnson, have already actively associated with themselves the presiding officers of four of the institutions of higher learning in Los Angeles County, together with the superintendents of the public schools of Los Angeles and Pasadena. Should we render a distinct educational service that is not rendered elsewhere here in this setting, and then share the fruits of our labor with our neighbors, we may confidently expect reciprocal assistance. It goes without saying that this policy of correlation and cooperation should apply especially to our sister museum in Exposition Park.

If we are to carry out successfully this two-fold educational programme—popular education on the one hand, scientific research on the other—we should look forward to the time when our exhibits will be made easily accessible to the largest possible public. Once more the wise provision of the Board of Trustees points toward a happy consummation. To what more appropriate use could the home of our Founder Emeritus, Dr. Charles F. Lummis, be ultimately dedicated than to such a noble purpose as this? Destined as the Lummis grounds are to be enclosed in a beautiful park, spacious buildings should grow up on them whose free halls of learning will be thronged by thousands of holiday-makers, who already frequent Sycamore Grove, and whose numbers will be greatly increased as that park expands under the fostering care of the city. "Our temple on the hill" should then become, in turn, a school of research dedicated to the study of the man, skin in spirit to that Oxford college that has been beautifully characterized by a poet as

* * * a house

Wherein by spirit-subtle alchemy
Men may transform the well-wrought thoughts of old
To new and golden deeds. Majestic walls
Wherein the fertile human brain shall breed
New thoughts that on the throbbing air shall fly
To wake the slumbering darkness of the world;
Sky-soaring towers whose every stone shall be
The mother of fair offspring far away.
The scholar's taper from his room on high
Shall be a star to pierce the utmost dark.
Strong hearts and noble minds shall make this place
An altar sacred with their sacrifice.

This is our dream—

God send it to come true!

No subject could be more comprehensive and vital than the subject chosen by the Southwest Museum as its own. In the energetic hands of British and American scholars, "anthropology" has in recent years expanded and also become thoroughly vitalized; although continental Europe may continue to confine the connotation of the term anthropology alone. The latest American book on the subject opens with the bold declaration: "Anthropology is the Science of Man." And an English writer expands this bold declaration as follows:

Anthropology studies man body and soul together—as a bodily organism, subject to conditions operating in time and space, which bodily organism is in intimate relation with a soul-life, also subject to those same conditions. Once people take up anthropology, they may not cease to do so; and if they do, it is like learning to physical anthropology alone. The latest American book on the subject offers with the bold declaration: "Anthropology is the Science of Man." And an English writer expands this bold declaration as follows:

"The proper study of mankind is man" we therefore adopt as our watchword, and we shall study him especially as revealed in his art, since therein his deepest intuitions are imbedded. Our fundamental method will be research expeditions in the Southwest and its closely related areas, under the best obtainable leadership, as soon as we can find the necessary means. We shall not undertake any expedition or other scientific enterprise until we are able to do it well; "One thing at a time, and that done well," being another homely watchword to which we intend to give heed. This programme of concentration we shall carry out in correlation with other educational institutions, and the fruits of our efforts we shall present freely to the people, who shall have as their means of approach to the quest and dissemination of truth, for we believe profoundly that if we know the truth, it shall make us free. We shall try especially to maintain abundant contacts with youth, quite as much for our own sakes as for theirs. And we hearten ourselves with a pledge of renewed faith in the beautiful promise wherein this "temple on the hill" was originally founded.

"Tomorrow shall be the flower of our yesterdays."

JAMES A. B. SCHERER.
Bushido in America

A SLIM, frail, unassuming Quaker lady stepped timidly and bravely out of the roaring subway into rushing, self-centered New York. She hurried intensely to a noisy little old hotel. She called twenty people on the telephone, some at their Wall Street offices, some on Park Avenue, some in the country. They all pleasantly but reluctantly said she might speak to them for a few minutes. She left each one at the end of her interview gasping with surprise at what he or she had promised to give or do. She asked them to help rebuild Tsuda College for Women in Tokyo, which had been destroyed by the great earthquake.

The quiet, little person who had left New York was Miss Anna Hartshorne, teacher. Thirty years ago her flame of consecration to the service of those who needed her led her to join Miss Ume Tsuda in Japan to help her found the “School of English Learning” for Girls in Tokyo. It was largely through her work and faith in the eternal generosities of Christian America that the little school for fifteen girls grew to four hundred, and grew into the big, old, half-Victorian-American, half Oriental buildings which blazed into impalpable ashes after the earthquake. Miss Hartshorne’s was the heart and hand behind Miss Tsuda’s brilliant and creative brain.

Last month, a frail, old Japanese gentleman committed suicide in New York with as high a sense of consecration to service as Miss Hartshorne’s, and, strangely enough, to help Tsuda College. His selflessness, his desire to give his life to serve a high end was lighted in his youth at Bushido, the chivalry of Japan. It flared up at the end kindled with a spark from Miss Hartshorne’s torch. She never saw him. She never heard of him until after his death.

A year ago Mr. Benjamin Franklin Ichishima wrote me a letter. He said that he appreciated the work of the American committees who were working to help his far-off countrywomen, and that he would like to leave his property to use for the College. He asked us to send someone to see him about the matter. The bustling young lawyer, with his American speed, was too modern to understand the exquisite leisure of the Orient. A year later another letter came, making his offer again; this time asking me to suggest a lawyer to draw his will and asking specific suggestions as to trustees. I suggested a woman lawyer with the human qualities necessary to deal with a sensitive and modest soul, and fond of the Japanese. She drew his will and became his executrix. He brought the deeds for his Long Island real estate to her. The next day she received a letter from him. It began: “Dear Miss Read: When you receive this letter I will be died.” Such tragic simplicity! He went on to say that his illness made him a burden to society, and that life was worth little to him, and that he was dying by his own hand in order to relieve the world of his care and to serve a high purpose by leaving his property to the College.

In 1898 Benjamin Franklin Ichishima enlisted in the American army to fight for the freedom of Cuba. His courage, devotion and intelligence won him a Distinguished Service Medal. At the end of the war by a special act of Congress he was made a citizen of the United States. He died in a little cigar-stand bungalow on the fringe of New York. He was accorded a military funeral by the Hamilton Fish Post of Veterans of the Spanish War. His bequest to Tsuda College may prove to be worth fifty thousand dollars.

Sometimes we Americans in our pride of race will do well to consider exactly how well we represent our high civilization in our treatment of humble unassuming foreign born people who may be living among us, who somehow get to be in disguise. A few years ago Mr. Ichishima bought the land he left us to for fifteen hundred dollars. Three new boulevards were put through by the city, meeting at his corner. The former owner began immediately to try to get it back. He pressed the matter hard. Mr. Ichishima lived alone in the peculiar isolation some of our foreign born neighbors suffer under. He ate his meals in a lunch wagon belonging to a close friend of the old owner of the land. Suddenly and inexplicably he became very ill and for a year struggled with death. He survived, suffering from a strange and atypical paralysis agitans. Gradually he became worse, and wrote me seeking, not help, but “honest people to leave his property with.” Just before his death Miss Read discovered that the old owner had visited the tax record office and changed the ownership record from Mr. Ichishima’s name to his own!

Figure to yourselves the baffled, lonely, generous spirit of this broken man hemmed in, as he felt himself to be, by self-seeking and ruthless men. Picture his relief to find disinterested women working for his native country. Think of this soul so refined of all selfishness that he could by his own hand remove his cumbering body from the grudging care it was receiving, and transform what he thought a burden into a gift to society.

Such high courage, such self-abnegation, such generosity as Benjamin Ichishima’s are deeply implanted characteristics of the Japanese people. Their self-imposed chivalry has penetrated all classes of society. Their practice of self-immolation on the altar of friendship is worthy of the Great Teacher who said: “Greater love hath no man than this: that he give up his life for his friend.”

To understand more fully such a nation and to cultivate their friendship is one of the objects of the Tsuda College Committee. The other is to raise the two hundred and fifty thousand dollars still needed to rebuild the college, insuring to this country of ours a steady crop of devoted, influential and well educated friends—its graduates.

San Pedro, California.

NARCissa Cox Vanderlip.

Songs of The Spirit—IV

Aeolian

When down the Monte Bello canyons
The little hill-top breezes rove
With starlit songs grown dim
Astray from out a redwood grove
My lute and lip are strangely stirred
By immortal note or word,
The one key that unlocks
The alchemy of the wind.
That holds . . . ah, if I knew
Adown what avenue.
Go breeze and song when leaving hills behind
A tryang place to find
In some far land’s end or some faint sea hollow
Where dreams are born, how gladly would I follow!

When up ravines of Monte Bello
The little dawn-wet breezes roam,
Locked-armed with songs grown richly mellow;
Astray from vine-clad valley home,
My lip and lute are faint to quote
The untranslated word or note,
The fardels that enfold
The bits of fairy gold
With which . . . ah, if we might
With song and breeze take flight
Along the paths that link the mountain crest
With zenith bowers of rest
Where dreams are born . . . with such a wondrous singing,
Think, lute and lip, how blest would be our singing!

Saratoga, California.

—Clarence Urmy, 1858-1923
A WARM DAY IN THE VALLEY HUNT CLUB PLUNGE, PASADENA, BUT SUGGESTING THE PROBABLE APPEARANCE OF THE ENGLISH CHANNEL IN THE WEEKS FOLLOWING THE ACHIEVEMENT OF GERTRUDE EDERLE, WHO MADE THE SWIM FROM CAPE GRIS NEZ, FRANCE TO DOVER IN FOURTEEN HOURS AND THIRTY-ONE MINUTES, TO BE FOLLOWED LATER IN THE MONTH BY MRS. CLEMINGTON CARSON, WHO COVERED THE SAME DISTANCE IN FIFTEEN HOURS AND THIRTY-ONE MINUTES, BOTH SWIMMERS MAKING RECORDS UNSURPASSED AND UNTouched BY VARIOUS MEN WHO HAVE ATTEMPTED THE FEAT.

With Country Clubs growing up on every hand, mountain side, valley, and even the desert dotted with them,—some like weeds and equally obnoxious, it is exceedingly gratifying to find that Country Clubs in the true sense of the word do still exist and offer to the lucky members just the comfort and entertainment most dear to the human soul.

Mrs. Ted Haas, of Wilshire Club, winner of low gross, 18 holes, in the Women’s Tournament, La Cumbre Golf and Country Club, at the Invitational Tournament at Santa Barbara in July.

Photograph by P. H. Greene

Mrs. Camilla Brewer and Mr. George Baer, Mrs. W. S. Witmer and Mr. Hewitt Reynolds in a mixed foursome at Montecito Country Club during the Santa Barbara Summer Golf Tournament at Montecito and La Cumbre Country Clubs in July. The social side of the Invitational opened with a Calcutta dinner, followed by other digressions including dinner dances, beach parties and sunset luncheons throughout the week. W. W. Beckwith, of Rancho, paired with Mrs. Harry Pressler of the Hacienda Club, finished with a 79 and low gross trophies in the mixed foursome.

JUST BEFORE TEA-TIME AT THE FLINTBRIDGE RIDING CLUB’S DELIGHTFUL LITTLE CLUB HOUSE
Much tennis history has been made since Ray Casey, William Johnston, Neil Brown and Jim Daues were entered in the tournament on the Hotel Huntington courts last winter. Many titles have been won and lost. Mrs. Molla B. Mallory, seven times former champion, regained the national women's tennis title at Forest Hills in a hard fought battle with Elizabeth Ryan. The French champion, Suzanne Lenglen, turning professional, tennis enters another phase, and it will be interesting to note what effect this will have on the general public and on the usual devotees of the game. Many conflicting rumors are abroad as to the probable opponents of Allie Lenglen on her professional tour, which opens in New York, October eighth.
THE MASKS USED IN "THE GREAT GOD BROWN," THE PLAY IN WHICH EUCKNE ONEILL SAYS HE TRIED TO BRING MAN AS A WHOLE BEFORE US BY USING TWO MEN TO TYPIFY THE STRUGGLES BY WHICH ONE IS TORN AND UNDER WHICH HE DISINTEGRATES—A STRUGGLE FUGHT BY AN ESTHETIC SOUL, STRUGGLING TO PRESERVE THE BEAUTIFUL, AND CLEFT WITH A DESIRE TO CREATE BUT FAILING AND ALWAYS HAMPERED BY REPRESSiON AND THE DOMINANCE OF A TRACk OF PURITANISM. THE MASK FIRST ASSUMED BY DION ANTHONY AS PLAYED BY IRVING Pikel, AT THE COMMUNITY PLAYHOUSE, PASADENA, SHOWS A MISCHIEVOUS BOY, THE FACE OF A MAN, BUT GRADUALLY TAKES ON THE LINES OF DISHONESTY, CYNICISM AND DESPAIR. IN THE MORE GROTESQUE MASKS THE SENSUALITY AND CRUELTY IS MORE APPARENT THAN PERHAPS THE LINES OF THE PLAY DEMAND, BUT WERE MADE TO TRY THE EXPERIMENT OF VARYING FROM A MORE OR LESS TYPICAL MASK. PHOTOGRAPH BY ALBERT HILK.

AS O'NEILL SEES MAN: AS SHAW SEES CAESAR

In "Caesar and Cleopatra" we find George Bernard Shaw's conception of the great warrior and the fair but dusky Queen differs widely from any version conceived of their lives by the historians or other dramatists, but is entirely Shavian and very pleasing to a sophisticate, and to a world which has come to believe that all characters of other days are grossly exaggerated to the side of virtue, especially charming ladies. Caesar, however, must be a rare favorite with Shaw as he presents him as a much nobler guile than falls to the lot of most of his men. Given at the Community Playhouse, Pasadena, Irving Pichel, Guest Director.

HAMLET AT THE FOREST THEATRE, CARMEL

FOR the first time in the seventeen years of its history the Forest Theater at Carmel-by-the-Sea selected a Shakespearean tragedy as the chief event of its Summer Festival. According to the many noted scholars and lovers of the Bard, who came specially from many different parts of California to attend the performance, the Forest Theater reached the high peak of its achievements.

Not one of the sixty-five plays previously presented has received such a long and careful preparation. John Parker, the chief director and leading spirit in the production, started work on the plans many months ago. Having recently returned from a world-wide study of the drama, Parker undertook to show some of the modern tendencies and desire to liberate the stage from time worn conventions. Avoiding archeology he designed simple "practical" scenery on the unit plan, which also very successfully sustained the movement of the play in the arrangement of symbolical driving forces of line and mass.

A recently improved lighting system permitted the speeding up of the action as intermissions were almost eliminated. For scenes such as the march of the army of Fortinbras through the adjoining woods on one side of the main set, the effective graveyard episode on the other side, and for all minor scenes on forestage. In this respect as in so many others an intelligent appreciation was shown of the exceptional facilities and beauties of the Forest Theater.

MABEL R. JONES.
WHEN the French Liner "France" sailed from New York April third she bore 277 members of the American Hotel Association en route to Paris to attend the great Convention of the International Hotel Alliance. Thirty Seven States were represented, the largest number 47, from New York, and 37 from California. The party toured England, France, Belgium, Holland, Germany, Austria, Switzerland and Italy with a day at Monte Carlo. Among the outstanding features of the pilgrimage were receptions tendered the party by the Presidents of France, Germany, Austria and Switzerland, the Kings of Belgium and Italy, an audience by the Pope and a garden party by Premier Mussolini. The Hotel Associations of the various countries visited gave great banquets and wonderful entertain-

ments augmented by the unusually splendid receptions by the municipalities, including the costume luncheon given by the Governor of Rome in the Domus Aurea, Nero's old home. Our party found nothing but expressions indicative of sincere friendship for the United States of America in all the countries visited. The party sailed home on the Italian Steamship "Bianconina" and, on arrival in New York, were banqueted by the Waldorf Astoria.

The many experiences gained in entertaining others, coupled with the joyous feeling of an untrammeled vacation, made the masquerade of hotel men aboard ship one unrivaled in novel effects and full of mystifications.

BON VOYAGE DINNER TENDERED THE AMERICAN HOTEL ASSOCIATION BY JOHN McGENTEE BOWMAN AT THE BILTMORE, NEW YORK.
The second and concluding installment of an address given before a recent convention of the American Institute of Architects. Five speakers, architects of national prominence, discussed different phases of the same subject. The following address was given by Ralph Adams Cram. The firm of Cram, Goodhue, and Ferguson. Mr. Cram has been elected as one championing the Gothicist's or Mediaevalists point of view.

The Value of Precedent in the Practice of Architecture

Address of Ralph Adams Cram

Let me take three examples. The first is the human family. It is as old as the Garden of Eden—or just after it; it is not a new thing needing a new form of expression. I grant you that if trial marriages and eugenics and the divorce courts and the need of self-realization have their way this statement will be no longer true—but in that case it will not matter if we still come to anything, and do so, and with it, architecture. In the meantime, and in spite of the newspapers, the real home still exists; and it is finding its perfect expression in our domestic architecture. I do not know when there was any that was better than what is now being done around Philadelphia, in southern California, and by groups of architects in New York, Boston, and the Middle West. Did they do this on precedent? Yes! they did, because it was their business as good and as true an architect to do so. Does this mean plagiarism? No! they took over the old motives, Colonial, Spanish or what not (frequency, but even transmitted the thought of something more than adequate by feeling the push of the inspiring force of the decent home, and then by adding just enough of the fine and varied personality to keep their work from becoming standardized like a schoolhouse, a bank or a Carnegie library.

The second example I would choose is that category of building that is associated with real learning. The sort of efficiency expert, predigested learning engendered by H. G. Wells, or the compilers of "Outlines of this", that and the other, has rather of late overshadowed the real thing. Still it exists, though not as much as it used to. When this comes into play and again the architect is urged by express order to the top, and is working at an old university, where the scheme of education, the scholar spirit, the cultural traditions such without, but right in through the Colonial college to Oxford and Cambridge and the Mediterranean centers of learning in Europe (as they do, all of them) I know that my business is to subordinate my own fads and fancies to this dominating influence, to pick up the old tradition of college architecture that belongs to our race and then adapt those forms, so recovered, to whatever new conditions may have come into being and are not in themselves inconsistent with the central idea of higher education. Where should I go then for inspiration (I do not say precedent) but to the great old work of our own blood-ancestors in Oxford and Cambridge, or to the allied but racially alien art of Salamanca, Heidelberg or any other great college of the great days? No; does this mean just Gothic; there is good Georgian building in the English universities, and good Renaissance in Spain, if, as sometimes happens, the Gothic mode is unfitted for a particular temper or place. To precedent architects have looked at Princeton, Yale, Harvard and scores of other colleges, and there is no more vital modern work of anywhere than they have done along this line—and without plagiarizing, rather by an intelligent and sensitive adaptation that has made Gothic and Georgian and Colonial living style again. "Out of key with Modernism!" Yes, through and through; but right in the key of the greater and lasting forces that are here cherished and preserved.

And the same is true, though in a less degree, of libraries. They have been popularized to the point of saturation with "best-sellers," newspapers, "success" and "go-getters," magazines, "outlines" of every known thing on earth and predigested literature generally, but still the old, that goes back to Alexandria, still lingers, and occasionally something is done that is supreme; the Indianapolis Library for example, to quote only one, but a salient instance. Study this building if you want to see the value of precedent used intelligently and with a creative spirit.

And my third instance is church building. Here, even more than in the other two cases, is a dynamic, persisting spirit and tradition. There are many styles, but there is one motive, and I submit that here at least not only must inventiveness be held in restraint, the individuality of the architect submerged, but that there is no other course to follow but to preserve continuity, suggest unbroken history, stimulate by the emotional appeal to inherited memory through suggestions of ancient and unparalleled monuments. In other words, go back to the great architecture of the great days, and start there, going on, of course, but only by modest stages and in restrained ways, never, under any circumstances whatever introducing individual personality into a thing immeasurably greater than any individual. Is there any better architecture today than church building in America? I do not think so, and it is goof just because it starts from the old work,真实地 and reverently. What happens in church building when the start is made from nowhere, except quite clearly demonstrated in France where modern churches are a scandal to religion and a shame to architecture, though the most offensive example is to be found in Barcelona where a megalomaniacal monstros has started a nameless horror religiously dedicated to La Sagrada Familia.

So I rest on this: that there is no longer a visual, inspiring, directing energy in the world that achieves its outward showing in great art through its sensitive agents, the architects and other artists, and that since this is so, it is a great mistake for us to think that we are big enough in ourselves to contribute what the artiste withholds. If you want plain speech, we are not big enough men to do it. We are not great in the sense in which the master-builders of Athens and Constantinople and Venice and Burgundy and Spain and the Ile de France and England and Flanders were great. We know more than they, infinitely more—except as to what things are worth knowing. It isn't our fault as hard as they and with equal devotion and sometimes equal prayers. The trouble is—"the hungry sheep look up and are not fed." We would give our lives, and perhaps even our souls only, to be in the same divine inspiration that filled the air of Athens, Paris, Sienna, Salamanca, Oxford, instead of following our own dead churches, the make of the black country, the crash and war of factories, the bad air of politicians, the dirty propaganda of newspapers.

But, and here is the saving fact; the real spirit, the inspiring breath, still holds in places and here, if we will, we can find the breath of inspiration we need. Not to invent some new thing like a carborator or a religion or a newspaper or a new architectural style, but to recover the truths of old arts from their form and the spiritual radiance that emanates from them and modestly, humbly, to try to recreate these forms, not as final ends in themselves, but as recovered truths after long night, hold to foundations to build upon, landmarks in the great adventure wherein we, even we, may play our part in recovering right values for civilization and bringing it about that in the end they shall prevail.

THE CLOISTER OF THE UNIVERSITY CLUB, LOS ANGELES. ALLISON AND ALLISON, ARCHITECTS.
ARCHITECTURAL EDUCATION

All Club members as draftsmen will be interested in the following excerpt from the report of the Committee on Education submitted by the last Convention of the American Institute of Architects.

"The architectural schools of the country have made such great progress in their development that they have become the best schools in the world for the training of American students who intend to practice architecture. Relatively few Americans now go to the Ecole de Beaux Arts in Paris for their architectural education as compared with a few years ago. Nearly all of the American students now go to the two-year accredited schools of architecture in this country."

"A most significant thing has happened recently to reveal the importance and high regard in which the architectural schools and our recent architecture are held by the authorities of France. There is now under consideration a plan by which scholarships or other means may be provided by which French students and architects may travel and study the architecture of our country. This is under consideration as a result of a sincere desire on the part of the French authorities to give their people the benefit of what we have accomplished in architecture."

"...it appears that the greatest need at this time is not so much our efforts to improve the education of the architect, as for the education of the public in matters pertaining to architecture. It is apparent that no matter how much the education of the architect is improved and perfected, it cannot result in a corresponding improvement in our architecture unless public education is equivalently improved. The standard of excellence of the architecture of a nation is always determined to a large extent by the standard of taste of its people."

THE HISTORY OF ART

The history of art is nothing more than the history of the things that men love, and love well enough to put all their soul and spirit, all that is divine in their manhood into. That is the history of art and the things that have come from that hand are the art. The art that is living is the work of men who by love put some of their immortality into their work. The art that is dead is that of the artists who created it. We talk of educating the public. We talk of it in the commercial terms of advertising, if you please in all sincerity, in a desire to make the public know and want great architecture. But after all, the thing that counts is the thing itself, the thing we do, the architecture, the art of the world. The written word, the attempt to state what art is, is not what "advertises" the art of the Orient or of Greece or of Rome or of Western Europe. The art of these countries lives today because of itself, because of its inherent quality, because the artists who made it put themselves into it. This is equally true today. Only a short time ago we were saddened by the death of Henry Bacon, but Henry Bacon has not died. The Lincoln Memorial in Washington is evidence of the immortality of that man we knew, just because they didn't get a notice of the last meeting. There was a time when not one of the gang didn't give a whoop if we ever had a meeting again. Some of them don't yet but they haven't waked up. Don't disturb their slumbers. There will be more room for the rest of us. September is upon us and activities must begin in earnest. The August meeting will be a thing of history by the time this bulletin comes off the press but the Executive Committee has been working hard to lay out a program of meetings for the next five or six months. What to do for the next meeting is always a topic of conversation with officers of any organization. Your Committee want to have time to start something else than monthly meetings so they have laid out a program of meetings from now until January. If the final arrangements were completed on the last two of them we would lay out the whole program in this bulletin right here and now as we intend to do next month.

The August meeting we know is going to be a success for it is being sponsored by John and Donald Parkinson's office under the able leadership of George Hales. George is one of these birds who do things "quick." We ate lunch with him down at Coffee Dan's the other noon to tell him what he would need to do to get ready for the meeting and found that he had already done everything the week before. We had to warn him not to have the meeting ahead of time. He promised that everything would be carried off in the "regular" fashion. Those of you who went to the meeting will know when you read this whether George kept his promise or not.

WANTED: MALE HELP

Both the Atelier and the Club are interested in securing the services of a life class instructor. Mr. Hamilton Wolf who was so successful with the class he took last year at the University of Berkeley will not be with us again. Can some Club member suggest a man to take his place?

A RESIDENCE BY WITMER AND WATSON

Elsewhere in this number of Southland Mr. Reginald Johnson calls attention to a problem which is to be most significant in the development of a style of architecture indigenous to southern California. It is the problem of reconciling two seemingly diometric ideas; namely to create from the liveliness of the English house and the simplicity and adaptability of the Latin, a style appropriate to the climate and customs of this land.

Among the architects who have been most successful in attempting the solution of this
problem, is the firm of Witmer and Watson. They have done that for which Ralph Adams Cram is pleading in his admirable address which is concluded in this issue of Southland on the American Institute of Architects page. They have taken the best of both styles and with the instincts of true artists have allowed their own personalities to play upon them, always controlled by their thorough training in design. Out of this ideal process of attack is beginning to emerge a type of domestic architecture which is neither Latin nor English but is the natural outgrowth of a necessity. This is truly the Gothic ideal and is as free and untramelled by tradition as was that great style and is as free to grow and develop as the Gothic is even today. We may expect the highest in all the branches of art where such ideals obtain. A respect for and thorough grounding in precedent coupled with independ-

THE COTTAGE PLAN AT THE HUNTINGTON HOTEL

A HOME in California within the grounds of a California hotel! That is what this winter's guests at the Huntington are coming out to find ready for them. Many will be happy in the pleasant rooms of the handsome main building which dominates Oak Knoll on the southern edge of Pasadena. Beautifully situated above the San Gabriel Valley, with every one of its many windows commanding a fine view of the surrounding hills and cities, this ideal hotel offers more this year than ever before.

A fine swimming pool is being built by the architects, Marston, Van Pelt and Maybury. It fits into the little canyon at the head of the Japanese gardens and can be viewed from the long bridge which leads from the hotel corridors to the circle of guest cottages in the western part of the grounds.

Busy days this summer have sent the work of building additional cottages well on its way. On the edge of the little plateau rise three homey looking houses in the architectural firm's best style. They are fine types of what California can do in adapting the English cottage type to her own climate and landscape, and establish this style permanently.

The illustration here presented is a pen and ink sketch made by the firm of Marston, Van Pelt and Maybury especial for this journal. It will be carried to completion at once and will be occupied by Sir Montague Allan and his family. Its merit is already being recognized by those who are looking to southern California architects for the birth of a new style. It will be a style whose vigor and simplicity will satisfy all the demands of precedent and of modern life.

(See also the house on Columbia Street, Pasadena, by WATSON, ARCHITECTS.)

Interior. The Slemons' house, Witmer and Watson, Architects

THE COTTAGE BEING BUILT AT THE HUNTINGTON FOR SIR MONTAGUE ALLAN AND LADY ALLAN.

THE COTTAGE BEING BUILT AT THE HUNTINGTON FOR SIR MONTAGUE ALLAN AND LADY ALLAN.

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ENCOURAGING THE BUILDING OF BETTER HOMES

By PEARL CHASE, Editor

(Miss Chase was chairman of the 1925 Campaign, when Santa Barbara shared first prize with Isleton, Georgia, and associate chairman, 1926. She is now chairman for 1927.)

FOR the past four years Better Homes in America, Inc., has enrolled urban and rural communities in its campaign to put knowledge of high standards in house building, house furnishing and equipment, and home life within the reach of all citizens.

Under the presidency of Mr. Herbert Hoover a program has been worked out, which has the endorsement and active support of the Department of the Interior, Agriculture and Labor, and of some thirty great national organizations which are represented on the Advisory Council.

This year there were twenty-nine hundred and sixty-four (2,964) local committees throughout the country which reported their participation in the Campaign and as several hundred were county wide in their brief, it is estimated that there are thirty thousand communities participated in Better Homes Week.

California led all other states in the number of cities whose demonstrations were considered worthy of special notice. Santa Barbara, the town mentioned, was given Special Mention and Barbara’s Prize, was announced to Alhambra, Corona, Culver City, Fullerton, Glendale, Sacramento, and Yorba Linda.

A summary report says that practically all the committees held extensive lectures and discussion programs on Small Home Architecture, Gardening, Financing, Furniture and Equipment. Public Libraries cooperated in providing selections of books to form the nucleus of home libraries. Recreation specialists provided demonstrations of home play, schools held exhibits, in the furnishing of demonstrations and through the writing of essays by school children on home problems. Churches cooperated with special services devoted to the spiritual significance of the home, and character building in the home. Contests for home improvement, kitchen improvement, and best home gardens, were conducted by local committees in every state.

The demonstrations were particularly arranged to reach families with limited incomes. Hundreds of houses were built, remodelled or borrowed, then completely furnished by the committee and thrown open, for inspection and discussion to the public. As $10,000 was the upper limit for cost of house and lot, it is interesting to note that the cost of the demonstration houses averaged about $3500.

The Santa Barbara Campaign covered practically all of the ground described and contained several original features. There were three hundred and sixty-seven (367) committee men and women representing dozens of organizations which were interested in work and who made its success possible.

In announcing to Mrs. J. O. Knighten, the chairman, that first prize had been awarded to the Santa Barbara Committee, the Director said: "The judges were particularly impressed with the excellence of the architecture of the demonstration houses, and with the exceptional skill and good taste displayed in the selection of the furnishings. The small house and garden competitions, which your committee inaugurated, were such a valuable contribution to the national campaign, that we called them to the attention of our committees throughout the country and in scores of other communities similar competitions were held. Next year we shall plan to feature competitions of this sort. The educational value of the Santa Barbara campaign will thereby extend beyond your city and will exercise a deep influence upon the housing and home life of families throughout America."

As a result of winning the first prize, stories and pictures of Santa Barbara’s small homes have been used in many ways. A number of photographs were sent to the International Housing Conference at Vienna, Australia, with the Better Homes in America exhibit.

A brief description of Santa Barbara’s three community-wide competitions which have claimed special attention may prove interesting:

The competitions for Small Gardens from 5,000 to 25,000 square feet, and for Small Homes less than two years old and four, five or six rooms in size, were sponsored by the Better Home Committee; the one for Small Houses and Gardens less than five years old, and on lots not exceeding 10,000 square feet in size, was arranged by the Plans and Plating Committee of the Community Arts Association. A few of the four-room houses which received a prize are illustrated.

It should be remembered that all of them were less than two years old, and several just finished, with gardens in embryonic state when photographed.

Joint announcements with nomination blanks attached were widely distributed, any person might suggest a property which he thought deserving of a prize.

Nearly two hundred entries complied with the conditions. These were carefully inspected and scored by the judges. Great interest was shown in their decisions and their comments on architectural and landscape design. Several of the houses receiving an award were later used as Demonstration Houses during Better Homes Week.

In California where small houses are being erected very rapidly it seems especially worth while publicly to commend the owners and builders of attractive and suitable small houses, and at one and the same time, to direct the public taste in home architecture.

It is hoped that many competitions for Small Homes and Gardens will be held within the year. Large cash prizes are not necessary, but parchment certificates of award are advisable. There should be active promotion committees for each competition and the judges should be both intelligent and painstaking if the results are to be obtained.

*Information and literature concerning Better Homes in America may be secured from Mr. James Ford, Executive Director, 1633 Pennsylvania Ave., Washington, D. C.
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Translations from the Spanish are particularly welcome

FIRST PRIZE IN HOUSE AND GARDEN COMPETITION. MRS. JOHN D. VHAY, DESIGNER. PART OF THE BETTER HOMES ARTICLE ON PAGE 26

The supplement to CALIFORNIA SOUTHLAND which was announced last month as on the press has been broken up and the engravings in the Better Homes series sent to Santa Barbara to be used in the pamphlet, called “New Santa Barbara,” which unknown to the publishers of SOUTHLAND, was in press at the same time. This comprehensive statement of the new work of the Plans and Planting Committee of the Community Arts Association is the first careful publication of new Estadio and other building. Send for it instead of for ours.
ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

COMMUNITY HOUSE AND DAVY NURSERY

"All for Service—And Service for All"

MONTHLY BULLETIN

5601 De Longpre Avenue, Los Angeles

TO HONOR MR. HERMAN

A DINNER will be given in the Tea Room of the Community House on Friday, September 3rd, to honor Mr. Raphael Herman, and to express to him appreciation for his wonderful gift. The $25,000 which Mr. Herman pledged toward the Davy Nursery has been placed in escrow, available for building purposes as soon as we deposit an equal amount. Fortunately, we are confident of being able to do this before long, for “Baby Bonds” in excess of this amount have been pledged. Payments on pledges sufficient to reach the goal are due in the near future.

The Building Committee under the direction of Mrs. Adah Laughlin, chairman, is already at work studying plans, visiting nearby nurseries and working out preliminary details. A report by the Chairman will be published later.

THE SUMMER CAMP

To be able to provide a two weeks' holiday for one hundred children who otherwise would have no eating, has been one of the most satisfactory pieces of work of the good Samaritan Department. Bus load after bus load of happy children left for camp to return browner and healthier, with wonderful tales of the hikes and horseback rides. In a few instances, when the need was great, longer stays have been arranged with splendid results.

Willing little hands will rake the leaves at the Community House this fall to pay for the shoes and clothing and other articles that were provided for the trip. Mothers grateful not only for the benefit to the children, but also for the much needed rest it gave them have offered to help as they can to show their appreciation.

We are forced to the conclusion that timely recreation oftentimes precludes the need for relief.

A LETTER

To the Board of Directors of the Assistance League:

It was my pleasure recently to pay my first visit to your Community House in Hollywood, and I was so favorably impressed with the scope of your work and the way in which it is carried on that I am complying with the request of one of your officers, to tell the readers of your Bulletin, how an outsider was impressed.

The shops with their array of colors, Chinese bric-a-brac, engravings, water-colors, silk brocades, hand-wrought silver, dainty lingerie and hand work of many kinds, held my attention first. To me the articles were doubly valuable when I learned their sale helped to make a livelihood for some busy mother in her home, some industrious shut-in, or some struggling devotee of arts and crafts.

My curiosity led me to follow a badly crippled woman who went to the office in the rear of the house. I found there also a man and a young boy. May I congratulate you on the case work you are doing under trained social workers. I learned that the crippled woman was being provided with a brace which enabled her to fill the position of social hostess at a local hotel; that the man, father of a family, had been assisted with the expense of too long delayed dental care; that later a permanent position had been secured for him and that his orphans that day was to repay from his earnings some of the money advanced to him. The young boy, from a respectable family in the middle west, had, with some new-made friends, landed in jail. It was his first offense and through the kind offices of the League, probation had been secured and he was being returned to his home— even as your boy or mine.

With sincere appreciation I grasped the subtle fact that while everyone's story is heard, more particularly is given and service rendered to those who have seen better days and who are too super-sensitive to seek charity through regular channels. The Day Nursery has its appeal to all. Tiny tots are given wholesome food and loving care while mothers earn money for food, shelter and clothing. The splendid work there merits the new building, which I understand that you are soon to build. I have been invited to return to visit the other departments. May I in the meantime assure you that I am convinced that the Assistance League fills a very useful place in the community and should receive its generous support.

A VISITOR.

LOYALTY

Loyalty is that quality which prompts a person to be true to the thing he undertakes. It means definite direction, fixity of purpose, steadfastness. Loyalty supplies power, poise, purpose, balance, and works for health and success. Nature helps the loyal man. If you are rootless, aloof, indifferent, Nature assumes that you wish to be a nobody and grants you desire. Success hinges on loyalty. Be true to your art, your business, your employer, your "house." Loyalty is for the one who is loyal. It is a quality woven through the very fabric of one's being, and never a thing apart. Loyalty makes the things to which you are loyal yours. Disloyalty removes it from you. Whether any one knows of our disloyalty is really of little moment, either one way or the other. The real point is, how does it affect ourselves. Work is for the worker. Love is for the lover. Art is for the artist. The moral is the man who is disloyal to his work. All useful service is raised to the plane of art when love for the task—Loyalty—is fused with effort.

—THE FRA.

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INSTEAD of one page on the domestic Architecture of California, this issue contains throughout its pages many suggestions for builders; and those interested are requested to read first the short article on "the history of art by Milton B. Medary on page twenty-three. Then, with this thought in mind we may look at the little sketches on this page and grasp their tremendous import.

The young architect who did them, "to help out" this journal in its efforts to place good design in the hands of all the people, lay them on a bed of palm while he did them. Fighting a brave fight against great odds he was never the less true to his Godgiven talents and never let the necessities of his difficult existence divert him for one moment from devotion to his ideals of what architecture should be.

in his manhood into it." Such devotion and loyalty to the highest makes man's work a part of the Infinite, and these little sketches contain the beauty and essence of home life which are the ideals of all who build a home.

So, too is the sketch of a small shop made for the same Company at Lompoc, a leader in the way toward better architecture in the market place.

These sketches are the first to be supplied to builders who have drafting rooms wherein the working drawings can be made. They were drawn to scale on the measures of the plans furnished by the builder.

M. U. S.

THREE SKETCHES OF A COTTAGE TO BE BUILT FOR ONE OF THE FAMILIES OF THE CELITE COMPANY AT LOMPOC. THE COMPANY IS GETTING OUT THESE PLANS IN ITS OWN DRAFTING ROOM AND WILL HELP TO MAKE LOMPOC A BEAUTIFUL TOWN.

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ART FOR THE PUBLIC: SCHOOLS AND THE CLUBS

No. 82 October, 1926 25 Cents
CALIFORNIA'S HOME AND GARDEN MAGAZINE
AN IDEA as old as is human effort! It is the very law of nature and the instinct of mankind to unite in working for a common cause. If the cause is good, if the desire is sincere and the effort is well directed, society will be benefited and the effort justified.

THIS principle of collaboration is the fundamental concept of the Allied Architects Association of Los Angeles, founded two years ago for the definite purpose of advancing the art of Architecture. To this end its members are contributing their individual abilities to the Association for collective service in the design and execution of public buildings.

TO BETTER architectural training and practice, the Association is striving to encourage the study of Art and Architecture, to afford more adequate library facilities and to bring to public attention the value of the Profession to the community.
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NIPPON MURA, AN INN AND AN OPPORTUNITY

CATERING only to the highest class patronage there has grown up in the center of Santa Clara County's fruit-blossom district a modern and delightful little hotel which, because its founders were leaders in America-Japan mercantile affairs, is built in the Japanese style. Nippon Mura means, in Japanese, a collection of houses, just as Nippon Maru marks the steamship line to Japan.

Fifty-two miles south of San Francisco, ten miles from San Jose, two miles from Los Gatos, on the state highway along which runs also the Peninsula electric railroad and the San Francisco motor buses, this comfortable inn and convenient vacation place has built up an enviable reputation throughout the northern part of the state and is now presented to motorists and vacationists from the southland who are not yet familiar with the smaller, select hotels of this beautiful portion of our state.

Here poets and musicians have rested, in chosen cottage have written verse and composed music. Here famous singers and actors have sojourned incognito. Much like the McDowell Mura in New England, this charming village of thirty acres has interesting chapters of the past and may be secured by some one who has experience and congenial ideas for a continuation of its popular good will, or for an enterprise similar to that of the McDowell Group.

For further particulars address the owner, Mrs. Theodore J. Morris, Los Gatos, California. Motorists touring the state find Nippon Mura easily on the Los Gatos-San Francisco road just before they reach the highway into Big Basin Redwood grove. For a night's lodging or a family dinner there is no better place en route.

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THE COTTAGES ARE BUILT IN THE PICTURESQUE JAPANESE ARCHITECTURE BUT INSIDE THEY OFFER THAT COMFORT WHICH THE AMERICAN VACATIONIST DEMANDS. THE CUISINE IS EXCELLENT THOUGH SIMPLE. AS CALIFORNIA FAMILIES WHO HAVE STOPPED AT NIPPON MURA WILL TESTIFY
SOUTHLAND CALENDAR

Announcements of exhibitions, concerts, lectures,上看, etc., for the calendar pages are free of charge. Events should be received at the office of California Southland, Pasadena, at least two weeks in advance of the dates of appearance. No responsibility can be assumed for errors or omissions. California Southland is published monthly for a member for six dollars and owners for four dollars for one year, two years for five, and per year. All changes will be charged as many dollars as the first of the month for the change.

Entered as second-class matter, July 23, 1919, at the Post Office at Pasadena, California.

Clubs

VALLEY HUNT CLUB, PASADENA: The formal season at the Valley Hunt Club, which began March 14th, after which time no programs are arranged. The tennis court and swimming pool offer the outdoor attractions during the summer, and individual parties, both afternoon and evening, are arranged.

ANNANDALE GOLF CLUB, PASADENA: The afternoon bridge, Mah Jong and tea parties have been discontinued for the season. No programs will be served and requested and tables for cards are always available.

FINNBRIDGE COUNTRY CLUB: Tuesday is Ladies’ Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea. Tables will be served in dining room every Sunday from 12 to 3 p.m.

ANGELUS COUNTRY CLUB: Ladies’ Days, second Monday of each month. Monday and dinner, followed by dancing, every Sunday evening during the month. Luncheon served from 11:30 to 1:30 on Saturdays. Sunday night concerts during month. A menu is served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB: Ladies’ Days, third Monday of each month. Dancing every second and fourth Saturday during the month. A menu 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. Buffet luncheon served every Sunday. Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

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

SAN GABRIEL 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 and a mixer by 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, bowling and croquet. Tea is served and informal bridge parties arranged as desired. A buffet supper is served every Sunday night.

LA CUMBE GOLF AND COUNTRY CLUB, SANTA BARBARA: Offers a course of 18 holes, rivalling any in beauty and location. The golf course and club itself are designed by the famous Los Angeles golf architect Donald Ross. The club is open to the public.

REDLANDS COUNTRY CLUB: Golf tournament held every Saturday. Monday the course is reserved for members and a luncheon served. Those who do not play golf or who have a round in the morning, devote the afternoon to bridge or mah jong. Every Saturday afternoon tea is served.

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PALS VERDIE GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year round, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

ENCINO COUNTRY CLUB, VAN NUYS: Buffet dinners every Wednesday evening. Ladies Golf Thursday mornings. Thursday a special luncheon is served, followed by bridge. Afternoon Tea 4:30. Luncheon and club entertainment, etc., at the Encino Country Club. Southland is published monthly for a member for six dollars and owners for four dollars for one year, two years for five and per year. All changes will be charged as many dollars as the first of the month for the change. Entered as second-class matter, July 23, 1919, at the Post Office at Pasadena, California, under act of March 3, 1879.

ART

LOS ANGELES MUSEUM OF HISTORY, SCIENCE AND ART, with its gallery, which was opened September 27th and continues through October 17th, at the Los Angeles Biltmore.

THOMAS MORAN, who died at his home in Santa Barbara in August at the age of ninety years, was a member of the National Academy of Design in 1884. Mr. Moran was born at Bolton, Lancashire, England, in 1837, and came to the United States in 1844.

STENDALH ART GALLERIES, Ambassador Hotel, Los Angeles, are exhibiting a collection of paintings, water colors and drawings, which were exhibited at the Art Institute of Chicago and London, and have been purchased by the Musée d’Art Moderne of Paris. The pictures are on exhibition in the lounge of the Biltmore Hotel, Los Angeles.

The Laguna Beach Art Association awarded the following prizes and honorable mentions in the Autumn exhibition:

The "Visit" by Clarence Binkle, first prize; "Moonlight Shadows" by Thomas Hunt, second prize; "The Pottery Vendor" by Elizabeth Wheaton, third prize; Honorable mentions in the following order of rank were awarded to "Lone Mountain" by Ruth Peabody; "Old Adobe" by Blandine Douglas, "Jester" by Myron Oliver. Franz Geritz, whose work is in wood in blocks, is known, has opened a class in this art at his studio, 530 E North Figueroa Street, Los Angeles.

The M. A. Newhouse Company of Chicago, Detroit and St. Louis, have opened a small branch gallery at 2014-4 West Seventh, Los Angeles.

Laguna Beach Art Association announced through the N. A. and the Southland Art Association, the opening of the gallery. The gallery, according to Mr. Mathew, will be a wonderful and far-reaching view into California art.

William Fletcher, director of the Los Angeles Museum, with Mrs. Harrison, is spending most of October in Holland and plans the purchase of paintings in that country.

Orrin White held one of his best and most popular exhibitions at the Allison Galleries, Barker’s Corner, Los Angeles, last month.

Loren Harton will show etchings and sketches in the Friar Room of the Santa Fe and Chaffin galleries, opening October 15th.
THE BILTMORE SALON, Los Angeles.-The Biltmore, October 18 through November 2, will hold a one-man show by Jean Mannheim.

WALTER CLAPPERTON and AARON KILPATRICK, after a short term in the valley, are exhibiting the heights, sketching in the High Sierras.

KATHERINE LEIGHTON is now at home after a delightful summer in Glacier National Park, where she painted the Blackfoot Indians.

CLYDE FORSYTH, with Mrs. Forsyth, is in New York, having driven across the country.

THOMAS L. HUNT, and Mrs. Hunt, spent the greater part of last month in and around Carmel.

THE AISLELY GALLERIES, Second Floor, Barker Bros., Los Angeles, are holding interesting exhibitions during the month of October. Anna Rice is the present artist through the 15. Also through the month, Mrs. E. Biltmore and John Christopher Smith will be held. The 30th through the 31st, the work of Thaddeus Welsch will be shown. One of the interesting paintings to be seen in these galleries is a portrait of "Neil Geoce" by Sir Peter Legh, from the Biltmore Lynton collection.

L. N. Koons announces the Second Annual Exhibition of Works of Art, Friday, October 11th, at the Koons Art Galleries, east Michigan avenue, La Crescenta, California. Works by the following artists: work by Carl, Talandr's, Mr. and Mrs. E. Biltmore, Mrs. John A. Miller, Mrs. John A. Miller, and Mrs. John A. Miller, 15th floor, N. W. 10th street.

J. A. CRESCENTA ART and BOOK SHOW. Open Friday to Tuesday, October 11th, to Wednesday, October 17th, at 1520 Fallbrook Drive, La Crescenta, California. Works by the following artists: work by Carl, Talandr's, Mrs. John A. Miller, Mrs. John A. Miller, and Mrs. John A. Miller, 15th floor, N. W. 10th street.

COTTLE, and CHAPIN, Inc., 729 Fourth street, Los Angeles, announces an exhibition in their gallery, which will open September 27, of Southern California artists, including William Waddell, Aaron K. Cottle, Mrs. W. A. Cottle, and Los Angeles Center artists, as well as by European painters.

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THE PHILHARMONIC SYMPHONY ORCHESTRA, W. A. Clark, Jr., founder, Walter Harry Rotenberg, president, J. E. Smith, business manager, opens its 19th season, the winter season, October 11th, at 8 o'clock, with the regular symphony concerts, which will occur every other week in the spring, and every week in the fall. All of these concerts will be given in the Auditorium of the Symphony Orchestra, Fifth and Olive streets, Los Angeles.

THE GEORGE DEWSOPP OPERA COMPANY, under the Smith-Murphy management, opens the Orange Symphony Auditorium, with "Samson and Delilah." Louise Homer and Charles K. W. Hall sing the title roles. The successful programs and artists are as follows:


SAN DIEGO CIVIC OPERA ASSOCIATION opens a season of five operas, with "Carmen," October 17th; "La Traviata," October 24th; "Tristan und Isolde," October 31st; "Fidelio," November 7th. The operas will be given in the new San Diego High School Auditorium.

L. E. BEYMER opens the season in his Philharmonic Courses, October 1, with Lawrence Tichner, followed by Louis Gruwez, November 2. The concerts will be given at the Philharmonic Auditorium, Fifth and Olive, Los Angeles.

THE PHILHARMONIC ARTISTS' 4-6S, George Leslie Smith, manager, will open November 1, with Louis Homer, conductor. As in past seasons the concerts will be given at the Philharmonic Auditorium, Fifth and Olive, Los Angeles.

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THE BORGAHLE PARADISE

Bennett and Arthur, director, opens the concert season, Monday, October 25.

THE HOLLYWOOD COMMUNITY PLAYHOUSE, Arthur, director, opened the tenth season last month. The program includes the playhouse, Los Angeles, and the Los Angeles Civic Opera. In the last, the director, has announced the appearance of many of the greatest artists at the weekly programs to be given during the season.

Announcements

PASADENA COMMUNITY PLAYERS announce their programs for October: "Trilby," Thursday night; "The Lady," Thursday night; "L.TXTOLLYWOOD," Tuesday night; "The FARMER'S WIFE," Thursday night; "The TOLLYWOOD," Thursday night; "The MAN IS AWAKENED," Thursday night; "The BOY," Thursday night; "The TRYING MANS TALE," Thursday night; "The COMING HOME," Thursday night; "The NEW MAMA," Thursday night; "The GHOSTS OF THE NIGHT," Thursday night. Following the policy of other years a play by American authors opens the Fall sea-son of work at the Community Playhouse, and for this reason the presentation of "The New Moma" was postponed until a later date.

THE DRAMA BRANCH of the Community Plays, Barbara Sullivan, announce a program of celebrations for the seasons of "Columbia and Cecaplot," by George Bernard Shaw, will open the season, October 12th. This program will be followed by "Hay Fever," by Noel Coward, October 19th. The following programs will be given thereafter at intervals of three weeks: "A Doll's House," by Henrik Ibsen. "The Show Off," "Peter Pan," "To the Ladies," "The Forgotten Lady," "Nothing to Do About Nothing," "1st or 2nd," by Robert Brach. The Community Players, under the direction of Robert Brach, will produce one of their own productions, "The New Moma," October 20th, in a slight change in the schedule of plays.

Mr. Horaceripple, secretary of the Community Plays, and one of the foremost Directors of Community Plays in America, will be the Director of the production, and he will have Mrs. Edna Wolfe as Associate Director. Each play will be presented on the Community Playhouse stage, Saturday Night and Saturday evening.

HOLLYWOOD BARNYARD HOUSE, to be completed in December, is an intimate theater and will have a capacity of about 300. It conforms to the Spanish style of architecture and introduces various unusual features including a library and music room. The main floor, 80 x 20 feet, is to be furnished as a lounge.
Mr. CHEESEWRIGHT has just returned from Europe where he found many old models suitable for reproduction in our California homes. These will help furnish the inspiration for new and interesting pieces of furniture to be made in the Studio workshops.

Old carvings from the 16th and 17th Century supply authoritative models for furniture to be made in the near future. In this way an opportunity is offered those who are interested in having faithful copies of these rare old pieces made for their homes.

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The second story of the Tower affords a similar contrast for Europe. It should be remembered that the displays represent a state of development vastly better and therefore the primitive arts of the Southwest, to which this Museum attests, because these arts are not primitive, they promise to increase the degree of knowledge of human history in its earlier and less known phases.

At the summit of the Carved Tower the Compostela Chamber, together with the birds of the Compostela, may be seen. This chamber, sections, like those of the shells and minerals, are not directly related to the Science of Man.

The Museum is especially fortunate in its distinctive library. The Munk Library is perhaps the finest collection of art books in the West. The Jackson Library provides an excellent preliminary training for the student. These collections, the Library of Archaeology, are available to students who should apply to the Librarian.

Copies of "The Southwest Bulletin," with full accounts of the Museum's new plans and latest acquisitions, can be obtained at a nominal cost from the Custodian. A catalogue is in course of preparation.

COLLEGE NOTES

Music will have a more prominent place upon the Occidental College calendar this year since the establishment of a Department of Music by Walter C. Hazlett as head. Faculty recitals are planned for the coming year on the Knox Rock campus. A chorus choir will be organized from the membership with Mr. Hazlett as director, and will contribute to college events.

The October events at the college begin with the final concert of the season on the evening of October 8; the Faculty Woman's Club will entertain freshmen and sophomore women in Orr Hall gardens October 15; and sophomore women will give a program of Halloween mutton by refreshments served in the crossgarden, in Alumni Hall, October 26. Mrs. Joseph Papé is director of the mutton.

At the University of Southern California, arch mills and craftsmen will find a suitable display of their work in the addition of an exhibition room to the School of Architecture. A new modeling room and a new drafting room are being added to the architecture department.

The Annual Shakespeare Play will be presented at Mills College this year, with the title "As You Like It" chosen by the Drama Association last year and taken at the campus October 15 and 16. There will be two evening performances Friday and Saturday, and also a matinee Saturday afternoon. The play is being coached by Mrs. Marian Shoemaker, a member of the Mills staff, who for a number of years coached Mills students in their student productions.

POMONA COLLEGE CALENDAR

DOMONOA COMMENCEMENT is the semester of winter work on September 15. Over 500 are included in the undergraduate and graduate student body. In this semester repre- senting 140 cities in California and other states.

President James A. Blalock returned in the fall for the first time in 20 years. With his return the first joint meeting of the Colleges of Pomona and Scripps was held and the first steps were taken toward a stronger relationship. The two Colleges of Pomona and Scripps would open for the admission of fifty women of high scholarship qualities in the fall of 1929.

The Pomona College athletic season opens October 24 with San Diego State Teacher's College at Pomona. La Verne College joins Pomona October 16, California Institute of Technology at Poma- na; October 24, Pomona versus Southern California at Pomona; October 30, Redlands meets Pomona at Claremont. To the Ladies a very attractive opportunity will be presented for the first major drama of the season. A group of Pomona Drama Club members will act under the direction of Helen P. G. Combs, a member of the faculty at Pomona College. Pomona College. Pomona College will open for the admission of fifty women of high scholarship qualities in the fall of 1929.

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Several lectures have been announced for the month including a series of public lectures on "The Contributions of the Govemor's Annual Western Scholar- ships, professor of classical history and literature, will lecture on the Sphinx. He will speak on "Reconstruc-

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and from it ascends the grand staircase which supports the balcony and leads to the promenade on the mezzanine, patio, gallery, and roof, with the architects, have worked out in many novel ideas suggested by Edward W. Rowland, the managing director of the firm. Founding members composed of men and women of the artistry who have worked together in the past to cooperate with the management and play, as they have attained fame will be pronounced for their efforts.

Business men identified with others have contributed towards the formation of the exhibitions. Together will be a loan exhibition of Colonial and American antiques and accessories, as well as a series of individual exhibitions, which will be shown in the galleries of the Museum in the order of their selection as the Museum itself presents.

The unquestioned value of this project cannot fail to amuse the enthusiastic interest of the community. To secure the success the Museum will have the approval of the friends and patrons but possess yourselves peculiarly large or small, which tribute we will be glad to make in an exhibition, or if you know of any collector or individual whom you would like to loan them for the above purpose, the Museum will be glad to hear from you either in person or by letter or telephone with detailed information at once. 

The HUMMEL collection of his city, but hidden away in the scenic beauty of the area. The exhibits of the Los Angeles and this vicinity that display the finest approximation of material which would prove the greatest interest in this exhibition. Among the articles which will be shown may be listed old furniture, portraits, household furniture, old chins, glass, pewter, brass, silver, copper, old pottery, mantels, and fabrics, miniatures, jewelry and trinkets, pottery and earthenware, old clocks and watches, books, newspapers, letters and autographs, household curios, domestic and agricultural implements, and other odds and ends of every imaginable use. We therefore make this appeal to all friends of the Museum to assist us in the discovery and collection of this material.

Articles uniting the Classical War from any section of the United States will be considered for exhibition, and we especially desire to make the early California and Southwest sections of particular significance.

While the Museum will call for and return articles accepted for the exhibition without expense to the owner, it will greatly appreciate the cooperation of friends in personally bringing objects for the exhibition to the Museum at their conveniences, prior to October twenty-fifth. Each exhibitor is requested to number and prepare a list of the objects to be loaned in advance of delivery, giving all available data for labels, etc.

All objects loaned to the Museum will receive the same care for their safety and preservation as that given to specimens regularly deposited in the Museum.

Your assistance in the manner above indicated will be appreciated. Kindly communicate with Miss Mary Parks, in charge of Historical Loan Exhibition, at the Museum at once, either in person or by letter or telephone.

THE SOUTHWEST MUSEUM is dedicated to the Science of Man (Anthropology), especially as revealed in the material cultures of the Southwest. Field expedition leaders are available for laboratory investigation, and some of the finest specimens of the Southwest, especially in the two great arts at the hands of the clergy, are housed in the building for decorative purposes. Materials specifically related to the Indian art should visit the famous Hunstein and Charles Cross collections, or the William Scottson Harrison gallery in the Los Angeles Museum.

At Exposition Park, the Museum and from the Southwest. The Museum is at Exposition Park. At Exposition Park.

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OCTOBER, 1926
Vol. VIII

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CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal. Subscription price $2.50 per year, $1.25 one half year

R. B. Urmey, Jr., Business Manager

MAIL ADDRESS: CALIFORNIA SOUTHLAND, PASADENA, CALIFORNIA

Advertisers desiring information concerning space or rates may call Fair Oaks 7034 for Publisher’s Office

During Press Week, 24th to 30th, call Trinity 1501

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OLD SPANISH DAYS IN FLOWER IN SANTA BARBARA

By Miriam H. Wanzer

Dame Nature sent her showiest and best beloved children to Santa Barbara during the re-living of "Old Spanish Days," and they behaved perfectly. The sun danced in golden streams, cooled by little brother breezes, and these same light winds picked up the perfume of the flowers and the shrubs on the mountain side and brought them to add to the beauty of the days. The almost full moon enriched the nights and enticed the dancers.

The world is coming, fortunately, more and more to realize that certain locations more nearly hold and give out reproductions of their past than others and it is to these places that we make pilgrimages and renew our half-forgotten memories of other days. To no other community in the West has it been vouchsafed to retain traditions, memories, customs and delightful conventions of the early Spanish days in the sense that it has been given Santa Barbara, and she has received and held the trust sacredly.

Living for years in this atmosphere the citizens were hardly aware of how delightful it all was. But two years ago Santa Barbara held a fiesta, which she called Old Spanish Days, and which presented, as no other community in this country could, the utterly delightful hospitality, the joyousness of living which characterized the bygone times. Having given this pleasure once Santa Barbara realized she could not be niggardly with her gorgeous gifts but must, once a year at least, show the world a bit of her historic past. A past filled with the soft, sweet romance of Spain, the virile, rugged adventure of the pioneer, and the serene, far reaching influence of the Padres, through all of which flowed unceasingly that spirit which manifests itself in an entertainment not only of friends but of all human kind and which we rank under the all encompassing title of hospitality.

Again this year, through historical pageantry, the out-standing events in the life of Santa Barbara were presented, impressive with tradition, and authentic.

The senoritas in the enticing mantillas, the dons in velvet, with gold and silver lace, and the richly caparisoned horses made up a picture impossible to forget.
as to history, covering the exploration, from the landing of Don Juan Rodriguez Cabrillo in 1542, through the colonization and settlement.

**THE OPEN CARROUSEL OF SPANISH COLONIAL DAYS.** J. W. Collings

peared in the rich, vivid costumes of an earlier time and as if to prove the fiesta spirit a bandit, a gypsy and a Don might be found exchanging gossip over the same luncheon table, while nearby a group of Senoritas explained the proper draping of the mantilla to an eager Senora.

This particular fiesta has too many angles to dismiss it with a grand gesture of approval, it means so much to its own community and to all the world, or at any rate the half of it which holds a love for all history and worthwhile tradition. It must be encouraged to continue with the years and grow mellow with time but, unfortunately, we outsiders are not giving the help we should. A fiesta is not kept alive by mere spectators, don’t try to just see a fiesta,—be one! Know that you had rather be than see one, and right then the flower blooms in your soul.

Santa Barbara did her part, we, as guests, failed her. We very properly spoke when spoken to but there were not the spontaneous greetings exchanged because of a bright flower in glossy black hair or the swing of a freely flying cape. There was so much of joy, the gay tinkle of guitars, voices lifted in the lovely, haunting tunes of long ago moonlit nights,—why is it that a pleasure loving country like Spain should mother music of such tender polkas? Through all this we stood or wandered complacently around and waited to be amused, watched the dancing, listened to the songs, and even applauded but always a spectator, never an integral part of the whole. Several times the visitors were asked to wear a Fiesta badge, a totally unnecessary equipment materially, as a smile, a real one, encompassing the world, is the only badge any Fiesta needs.

Santa Barbara provided it all, the red rose was in her hair, the perfume prodigal in its bounty. So another year let us go as to costume party, each following his own taste as to the impersonation but fitting in to the scene. There is such a wide field of choice as one may be a great lady, or a peasant from one of the many provinces of Spain, a Don, a strolling musician, or even a fierce bandit.

**EMINISCENT OF THE DAYS OF '49.** J. W. Collings

Even if your stored trunks, or possible attic, does not disclose the desired silken gown, perhaps it may be found at a neighbor’s, who had more discriminating forbears. But even if not available as a whole, it is easy to put together the semblance of a costume by carefully selecting the gay colors. However, if a costume seems out of the question the addition of a gay scarf, a flaunting ribbon, and always a smile will help to make the Santa Barbara fiesta one of the loveliest carnivals of the world.

It was this spirit which breathed undying glory into the revels of the old Mardi Gras at New Orleans. Let us emulate it.
SOME IMPRESSIONS OF THE BOWL

BY JESSICA KATE SENECA

BLACK mountain shapes, brooding and immense. Far below, no bigger than a fallen jewel from their gray bosom, or night moon dancing to its death in the bright flames of the beauty it adores, a tiny figure, wrapt and dazed, in a frail aiming form, bowed down to earth in hopeless grief and anguish. The music abandons itself to lamentation. The great black shapes seem to exult dimly as music and dancer assume together. This elemental sorrow soothes their spirit—inbeneficient, troubled by the activities of these beings who have taken from them their domain. Dumb, passive, helpless, these formidable shapes are arrayed against the night sky. That tiny glancing form at their feet, how full of inexplicable and splendid power!

Wagner with his deep earthliness absorbed that brooding nature and with it the human crowd. One was suddenly enveloped in all the richness and warmth of humanity, unfurled for the time by the petty discord of the crowd. Whispers and murmurings that spread ruin and disaster to the beauty-gathering crowd; the rank smell of strong tobacco, hanging thickly in the windless air, somewhat obiterative of the more delicate emotions; sudden sharp peaks of laughter, ugly as a satyr's, that struck across the music from straying revellers upon the heights, their unimportant forms outlined romantically against the sky; the soft sensual insistent laughing voice of a young movie girl replying to an unheard protest; the thin wall of small weary children; all that troubled and distracted, in the deep floods of that music were absorbed, conformed. The cruder elements of the populace that came for Royalty, and the dancers, Maud Allan, were apparently absent. It seemed indeed an admirable and typical gathering. How friendly, considerate, generously responsive these people, full of a real community spirit, and very loyal, one gathered, to that absent one who had loved much and given much and gone away wounded in spirit, and whose memory left a little haunting sorrow there.

On the night of the British composers, a fog softly and bafflingly enveloped the proceedings, and was referred to by someone as an appropriate real London fog. But it lacked the hue and taste that add character to the simple emanations from old Father Thames. It was more reminiscent of the mists of the English countryside, that in low-lying fields will shroud the sleeping flock, whose dimmed and rounded forms, and all the flowery, fairy-haunted there the moon touches with glimmering silver.

A scene most innocent and tender. While at the field's boundary, the Ital wandering mist will lift, where in the deep ditch, richly festooned and canopied in the full summer's green of leaves, the tramp, a terror to the timorous, lies soundly sleeping, aware that nothing worse than himself is abroad upon the roads, his bright red, round, beery face upturned to all the purity of the moon.

One regrets that it should have been a visitor from London who received that shock.

tinged, pathetic eyes. Eugene Goossens had a most vital and buoyant glance. Alfred Hertz looked like the good German to whom we could trust absolutely the fate of the music. His very limp and cane somehow made one like him better.

How lovely were the evening-long chanting of the frogs! Nothing daunted those confident musicians. With no rehearsals, or conductor's baton, they found their place in every composition. Sweetest, perhaps, with Mischa's violin, and the "Siegfried Idyl." Over the brow of the hill the moon! "The Bowl Moon!" up-gazing eyes seem to say possessively. The how horizon lands may have looked upon a passionate and flaming moonrise, but to this upper world she comes clear and calm, in a white languor. Unconcerned, remote, her gaze on half a world, with motion imperceptible and exquisite, she passes mutely. The stars too are somewhat evasive and indifferent. We somehow forget to regard them in these "Symphonies under the Stars." Our gaze is fixed intently upon the lighted orange shell, harmonious in its cave-like form, but with brilliant decorations that seem irrelevant in a place dedicated to nature, night, the spirit of sweet sound. We stare helplessly at an assemblage of gliding arms and curving wrists and pulling cheeks and ugly black and white (Please Turn to Page 26)

of disillusionment on the night when some local club's jovial and inartistic festivities were most incongruously mingled with the Bowl concert. Because from that grey, thronged, earnest city how glorious a hall of music this must seem! When he recalls these beautiful spaces and soft-breathing airs from the stuffiness of his own well-behaved Queen's Hall, (where perhaps still hang above his head those three great crimson light shades that seemed to symbolize the glowing and rich-colored hours spent therein) —one hopes that Sir Henry Wood will think forgivingly, not of the the things done, which were inexplicable—but of the spirit, genial and generous enough, but somewhat immature and uncomprehending, that prompted and allowed them.

Willem van Hoogstraten must have found the Bowl delightful after his New York Stadium, of whose physical aspect and surroundings one retains few pleasing impressions.

Van Hoogstraten distressed one with fa-
THE uplands and valleys have been ablaze with yellow. Now, under an autumn sun, the tarweed's gold is tarnished. The foothills and fields are robed in russet. The green of wayside grasses has bleached to tan and the leaves of the live oak are powdered with dust. Color has faded from the landscape. Is it strange that Garden Tours are sought more eagerly than ever? People long to go behind those hedges where man, rising early, has watered his thirsty land.

To find flowers in bloom, to walk on green grass, to see water shining in pools or trickling from a fountain is doubly prized at this season of the year. Many visitors join the tours because they crave color and are weary of a brown world. But others go knowing that this is the time to study gardens, to note their design and salient features, for the framework of the garden is no longer concealed by luxuriant growth. It is the month to take inventory and to plan the coming year's work.

It may be that sometimes a garden owner overhears adverse comments of her color scheme, the variety of plants or the composition as a whole. One cannot grow even a garden on praise only. Criticism is necessary and ought to be fruitful. It either shows us our mistakes, or, after due consideration confirms us in our present practice and justifies our future action.

Different viewpoints are helpful. Strangers are always quick to see the relation between the houses and their gardens. Some obviously belong together, while others show strained relations, and a few seem scarcely on speaking terms. The ideal garden should be an extension of the house, an expression of the people who live in it. Alas, there is often an incongruity which is painful. A bungalow surrounded by rare exotics stamps the owner as a plant collector but lacking in discrimination. This lack of suitability was one point emphasized by some of the visitors at the annual meeting of the Garden Club of America last spring.

It is curious that women who are quick to feel the inappropriateness of costume to occasion will permit planting and decoration quite out of keeping with the house and garden itself.

Most of us, as yet, are undisciplined gardeners among abundant and bewildering plant materials. Like children we want all that our arms, or our gardens, can hold. If we can learn better ways, why should comparison of gardens be odious? The making of the perfect garden is largely a question of vision. So few of us have it. Sometimes by seeing the mistakes of others we are taught our own. We might adopt a motto for the lathhouse and nail it above the door: "Come, grow wise along with the seedlings." Then we might give, and yet, from the Garden Tours and the comments of the visitors.

Monte Arroyo, the Montecito home of Mr. and Mrs. George E. Coleman is set on the edge of a wooded ravine, and faces the Coast Range mountains. The house is of the Spanish Colonial type and its entrance gates bespeak cordial welcome. The visitor passes through an arched cloister open on both sides, one to the driveway, the other to the patio, vine draped and surrounded by exotic shrubs. There is a foreign touch in the door's wrought iron grill made by that Venetian artist, Bellote, and in the wall-fountain pouring its thin stream beneath...
a wreath of Della Robbia fruits and flowers.

Dracenas and coco plumosa palms grow beside the oblong pool set in the pavement. A tall Fatsia Japonica spreads its broad leaves over the rim where white lilies float on the water's surface. Purple heliotrope climbs to the second story windows and amplexus veitchii clings to arches and walls. Potted plants are grouped about the patio or stand singly to emphasize graceful form or vivid color. There is art in the use of potted plants. Sometimes their stiff rows seem like a horticultural show where one instinctively looks for labels. Once, potted plants suggested the atmosphere of the greenhouse. In our former garden existence we never used them. But life in southern California is a transmigration. Old things are not forgotten but seemingly all things are new in gardening experience. A cold-climate gardener might think the chance to garden twelve months in the year was a paradise, yet find that it often proved to be a purgatory. At least it would be a place of horticultural torment if there were no potted shrubs and flowers to use. Even here we cannot make two plants grow in the same hole at the same time. Neither can we wait after one plant fades while another one grows in its place. A garden tour may be coming our way or visitors arriving from the east the next day. California's reputation is at stake so we have established the divine right of succession in our flower kingdom. The flower is dead. Long Live the Flower! In garden, or in patio, the next in line—on the lighthouse shelf—comes forth to inherit the earth. We hope that someone will invent a square flower pot, then, without loss of space, the ugly red clay can be hidden in long cement boxes, or ornamental jars, and massed planting of artistic form and color can be achieved with little trouble if one plans ahead.

Think of hybrid freesias and blue nemarias, or blue Chinese delphiniums and primroses yellow and lavender, growing in movable beds, instead of standing around in brick red petti-coats. There was a garden-room, once, where such boxes were kept filled with blossoming bulbs—blue hyacinth and yellow daffodils—untouched by the snow outside upon the window sills. A succession of spring bloom reigned during winter's lifetime.

The patio of Monte Arroyo is a changing garden. One finds color there; color in the flower borders and beside the pools. But it is the use of green for background that most impresses the visitor. A stately blue gum, one of the earliest and largest Eucalypts in Montecito, shades the lawn. Across the forecourt and beyond its circular pool, sentinel cypress stand watch, seemingly on guard lest the mountains throw their shadows on the water.

But it is when you stand on the house terrace looking down into the arroyo that you feel the charm of varying shades of green. There is the bronze-green of the spreading live oaks, gnarled of limb yet curved like groined arches. The straight trunks of the sycamores with their mottled gray-green bark rise like pillars while their pale green leaves make patterns against the blue sky. And underneath them are colonies of Australian tree-forms waving their long, yellow-green fronds in the breeze. From somewhere hidden in the ravine's depth, comes the sound of running water.

Every garden should have its special feature, something which makes it indubitably one's own. At Monte Arroyo this spacious outer-room, roofed by boughs and carpeted by dappled sunshine upon fallen leaves, is never forgotten by the visitor who sees it en tour, or sits at tea there, refreshed by more than food.
A NY traveller who has come upon a cool spring bubbling up by the way-side on a hot day, knows how refreshing Minnesota is after sage and desert in August. The meadows were green, the buckwheat fields in full bloom and as white as snow with honey fragrance, but the bees were not busier than in the acres of red clover. The corn ribbons rustled and glistened in the sun. Some wheat in the shock, the golden stubble was greening or turning black under the plow and sending out such a good earthy smell. Crabapple trees loaded with the glossiest and reddest apples lent color to every homestead. The wild thorn tried to do as much for the roadsides.

Minnesota is the land of ten thousand lakes and of streams of all sizes from the brooks where willows meet over-head, to the big river which swallows them all. I trilled the Mississippi from the Twin Cities where it flowed under twenty-four bridges for one hundred and fifty miles to the south. It divides around islands with luxuriant vegetation, curtains its banks with wild cucumber, and gilds its marshy margins with sun flowers and golden-red. Joe-pye weed, blue vervain and purple tree-like thistles add masses of color. Groups of cattle make many a picture of peace and contentment by stream and hillside. The butter used in the White House comes from Minnesota's green pastures.

Mr. Hoover in a recent speech was enthusiastic over the possibilities of the river as an outlet for the grain, and a solution of the shipping problem. Big dams are thrown out from shore to help keep the channel open and buoys placed to mark it. Lights shining from shore give direction and there are big iron rings where boats can tie up. Henry Ford is building a fleet of boats to come up to his plant at Minneapolis, but the river does not put on much of a commercial aspect above La Crose, where there is a ship canal and drawbridge. There is an island there, given the city on condition that it be kept a natural park. There isn't room on the telephone wires for the self-appointed swallows which pair it over, through and around! The cardinal flower moved in with some chance for its life. Father, mother and little turtles were sunning on a log, which reminded one of our party of hearing a Loon cry on a Minnesota lake. A snapping turtle had caught its foot. The bird was able to ride a short distance but the weight of the turtle dragged it under. There was a dinner party where the turtles that night with no regard for the hunting season.

The city gets its name, not from the game of La Crose played by the Indians but from the cross erected on the spot by the French missionaries. The bluffs rise to a height of 1,172 feet at Grandad Mountain. One branch of the Mormons settled just back of this point in Coolee Valley, and close by is Bostwick Valley, remembered as a settlement of Free Thinkers. We looked down upon a rainbow of colors in a florist's field, and a circus train crawling through the golf links like some gry serpent where a real one had recently struck a death blow. The city was almost hidden by its beautiful trees. The great rubber plant stood out where they make 35,000 pairs of tennis shoes a day.

Crossing back to Rochester, patients seemed about as numerous as tennis shoes had been. Through the clinic where the multitudes waited we went, prayer-fully thankful not to be of that anxious throng. An average of half a thousand register every day, and the building is to be doubled in size. There is a fine painting of the two brothers whose names are known around the world. It was my good fortune to see Dr. Will Mayo, who is tall, erect and commanding. It might be said of the Kahler Hotel, as it is of Pasadena, that one only has to wait there to see, eventually, all of his friends.

The La Crose friends had been entertained by a pair of robins building on their window-sill. They both worked on the nest, but in the morning only, beginning early. The manner of building, selecting and discarding, the conversation and feeding of the young, had been fascinating, and it brought regret when all four babies were rowed up on the nest edge for the breaking of home ties.

I am waiting to see if Minnesota can be as beautiful in colors as it is in summer green. September 1st the wind was rustling the leaves along the curb and autumn had laid her hand upon an elm tree. There was no mistaking the season with that touch of gold. A thunder-storm in the night had marked the dividing line. September sixteenth the hunting season opened. Wood-duck is protected and the season is closed by the Governor for wild partridge. Thousands of the latter are killed by autos which might be an added reason for opposing road building through the Superior Forest. In California, roads are thought necessary to save the forests from fire; here they are opposed on the same ground. Fire hazard is increased by the influx of motorists. Minnesota will be a national benefactor if we can preserve this natural wilderness, where travel by canoe can never be replaced by motor on land or water and where some fur and feathers may have
WATER, especially in the form of lakes and rivers, has many uses other than for irrigation or domestic purposes. Secretly and silently, their liquid loving influences are plentiful, where trout jump in the streams, where quiet reigns and all the noises of the populous town are shut out-secretly and often alone, the knowing ones have slipped away and become lost to the world in the silences of the Sierras, the deep canyons and rocky mesas of our desert heritage.

Going up the old pioneer trail by which the founders of the state of California entered for colonization of the southeastern part of California, the pioneers of modern Los Angeles founded the water for irrigation and for a great city centered in the valleys fertilized. But now, with the years multiplying population until the landscape is obliterated in the South, those who came far building and out-door life, as well as native Californians whose heritage it is, must travel on.

What shall they go if not to that great land east of the High Sierras reaching in the Panhandle, Arizona and New Mexico. All California is intensely interested in the desert highways which have opened up new country and in the mountain passes which connect the desert and mountain fastnesses. Thrilling, indeed, to one who has always looked at the Sierra Nevada from the wide valley of the San Joaquin, is the sensation of entering the Yosemite, the high Sierra meadows, the emerald sources of this same Joaquin River from behind the high mountains themselves.

Seeking our water, for recreation, for re-.


South at Tahoe Tavern for the Christmas sports and railroad companies have made of snowsheds a tourist's drawing card. Where winter must be reached by train, one enters many a beauty spot by choosing the route for dirt roads.

Over the Tioga Pass he goes from Mono Lodge and enters the Yosemite National Park, not the Valley. At the entrance is this inscription on a bronze tablet fastened to a granite boulder: "This tablet commemorates the successful labors of Stephen T. Mather, Director of the National Park Service, in securing for the people the Tioga Pass Road. Dedicated to the enduring memory of a faithful Public Servant by the members of The Brooklyn Daily Eagle, National Park Development Tour, July 20, 1924"

Glad are all who understand, for this recognition given to Stephen T. Mather, and Poo-lumne Meadows seem a little more precious: the Yosemite, ours in trust for all time and all people, as we think on what the brains of the National Park Service have done.

"Do not pick the wild flowers. Others would like to see them," reads one of the signs on the Ranger Station hereabouts. That we need such signs in our own Sierras piques us. Yet Uncle Sam knows his own children, be they Easterners or Westerners, and we leave the training of those raised in rainy summers to the wardens of our dry summer forests in the great National Parks. May their limits never grow less but greater until our California is protected every mile from the careless who throw out the burning match upon our wayside grasses and deprive the herd of sheep and cattle of their yearly food upon a thousand hills.

Hidden lakes on terraces above each other; new reservoirs created to substations yet bound- ing on down the pine tree meets the mountain road to uniform and campers water for their varying needs! With our modern camps we have charms for future holidays and take the road that follows the aqueduct home. Before we find the source of Owens River on the east of the state highway, Mammoth Lodge lures to the west again. Here auto-club signs bid us to guide us more familiarly and as we flash by we read: "Los Angeles"—"City limits!"—"No, Los Angeles High Sierra"—"and the rest is lost as we fly by.

Minnesota may have her ten thousand lakes, Los Angeles has become possessed of her own high Sierra! Near by is Mt. Whitney, the highest mountain on the continent, and east, Death Valley, the lowest valley in the world! Tell the Minnetonka tourists we have opened up new roads, new landscapes, new world wonders for their delectation. Like the old war song of the sixties they are singing: "We are coming, California, three hundred thousand strong." Good roads "are our chief business now; and travelling populations of the country may be sure of welcome if they promise to obey the signs and 'Help prevent fires.'
CALIFORNIA SOUTHLAND

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HISTORY OF FRANCE
By Jacques Bainville, D. Appleton & Co.

The modern writer of history must do his own thinking, nor can he be influenced by the theories of his predecessors. However, he will not reach the eye of a public, which has become highly selective. Consequently, a considerable portion of the public eye, has gazed upon a history of that country, written in one volume, by Jacques Bainville, which went through 125 editions. It is now available in a translation for English speaking people, who will find it not so much an historical account of events in France during the course of twenty centuries, as a philosophizing upon the national characteristics of that country, the policies of its leaders, and its relationship to other European nations, engaged in similar development during the same period.

A writer able to deal thus with historical subjects, could find no better material to work with, than the French. Certain peculiar national traits have made France a nation of stirring individuality. The French have never done anything by halves, but have conducted their complex political affairs with a magnificently apportioned style, somehow resulting in making their mistakes always a gorgeous spectacle, extremely interesting to outsiders doubtless, but perhaps more intriguant in forecasting consequences. It is due to these eccentrical qualities, that the nation at timesillerly escapes into intervals, peaks of prosperity, and depths of disorganization, depending on the ascendency of one or the other.

None of us feels particularly at the end of history, for he is the only nation of good government. “The public welfare, compassed through a monarchy acting as a paternal authority and respecting the old rights, liberties, franchises, and guarantees, the three orders and the great political bodies, proves the value of the old institution of the monarchy, as it has been conceived—that was the idea of Louis XVI.”

It is a widely known political idea of a nation, and yet manages to be an absorbing narrative, told in the liveliest fashion. The reader is one of a reader, however, and many such will claim that its trend gives a false impression.

But it should be made clear, that the European viewpoint, on world affairs, should be a matter of our moment, just as the diverse range of relations between Europe and America.

THE GREAT GOD BROWN
By Eugene O'Neill, Boni & Liveright

Enthusiastic admirers of the work of Eugene O'Neill have been produced by the play, and they look upon each successive play, emerging from his busy brain, as a literary event, and read it at once with the highest approval and approbation. Most of them doubtless agree with the majority of dramatic critics, that he is our greatest American dramatist. Yet there are probably many very intelligent people who would argue the case. In the first instance, is a great achievement, did they but realize the scope of O'Neill’s ability, and such might do them some good, were they to study Èmile Zola’s “The Great God Brown,” his last and most significant drama.

Still others, sure to benefit by a consideration of the text are those who find the O’Neill play, with it, only through its production on the stage, where however admirably presented, it is ephemeral. They do not take to heart a sentiment which bears no relation to literature. The Holman has been played in many instances in the “Great God Brown,” but his lost and most significant drama.

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Reading the play not only clears up this important difficulty, but also shows that the Holman has been played in many instances.

THE GOLDEN DANCER
By Cyril H. M.

CHILD OF THE NORTH
By Ridgwell Culem

THE RED LEGGER
By Frank L. Packard

Mr. Hume is a young writer, with few books so far accomplished, but already he has achieved a style and substance, highly approved by literary critics, with whom we will enthusiastically agree, who reads his latest work with much satisfaction.

This is a delightful fantasy, a blend of world history and delirious nonsense, and lyrical interludes that tend to obscure the fact that this is a story running through it, of a factory lad, who having read of a nut brown maiden called "Old Chuck," and a fairy, he sets out to find her. Wherein he showed uncommon sense, for what person in his right mind would attempt a fairy quest?

Therein, however, lies a clue, for the fairy is none other than Eugene O’Neill, who knew what the world owes a prophetic poet, so rehabilitation followed, and we pass on from fairy to fairy.

O’Neill is the only one to read his own plays, for in these pages, they appear incantane. Sensible and very literatul people should avoid him.

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IT was a Sunday morning. Armed with hoe, spade and trowel, Dr. Norman White was busy in his garden. Beside him on an eucalyptus stump, which served as a garden seat, sat Ellen, his wife. Huge shafts of sunlight bathed the garden and its occupants. The air was balmy, an elusive haze gently swathed the earth and was wafted upward to the serene skies. Dr. Norman straightened in ecstatic contemplation of the day. He was as one with all the beauties about him, so tall was he, so fine, so upright in body and in spirit. Like a young god he stood there, with head magnificently poised on broad shoulders, a mouth tenderly smiling and eyes reminiscent of a Christ. In his gaze was more than a love of form and color, more than mere delight in beauty. Something was there of dedication, of service to mankind, something infinitely kind and very human. He deeply enjoyed this moment of peace and contentment. In the busy life of a physician, such moments were few and to be treasured.

He had created this garden by his own labor; slowly and laboriously he had removed rocks and boulders from a barren and neglected hillside. He had brought loam there from a nearby groove, and then lovingly and carefully had planted it. And now this hillside had become to him the most cherished spot on earth. His wife was the only being to whom he had confided the secret of his garden. His friends, accustomed to well-kept lawns, lovely terraces, shrubs and plants carefully set out under the eye of landscape experts, thought his garden lacked artistry, architectural nicety, beauty. But to Norman and to Ellen it was a God-given spot, their Eden, set aside for the purposes of their love. Norman had always found it impossible to explain his garden. Sensitive in the extreme, he was given to peculiar reticences. It was as if he guarded his heart from those injuries so frequently inflicted by the careless, roughened hands of life. "A garden is the most classic of friendship," thought his colleagues and acquaintances. "Quiet Norman" he was called by his friends, while his relatives labeled certain aspects of thought, and circumstances which he persistently refused to discuss with them, "Norman’s silences."

Suddenly the gate clicked, and like the proverbial serpent obstructing her entrance into their Paradise, came Elise. She was distantly related to Norman. Elise was of a fashionable slenderness; strenuous dieting had eliminated any excess weight and made her a bundle of jumpy nerves. She dropped down beside Ellen and burst into an account of symptoms from which she was, at the moment, suffering. Since Norman was a physician, she felt privileged at any moment to direct his mind from any work upon which he might be engaged, toward herself.

"Just a moment, Elise," he said, "I will go into the house and bring you a little medicine which will relieve you."

"No, thanks," she answered, "I don’t believe in drugs. I prefer to let time and nature help me." Something ignominious flamed in Dr. Norman. Like a knight of old, he rushed to the defense of his profession, a profession which had victoriously withstood the onslaught of enemies for centuries, a profession which numbered heroes in its ranks, the profession to which he had dedicated his life.

"You do not believe in drugs, you want nature to help you," he repeated slowly. "Where, I ask you, do you think drugs come from, outside nature? Why, an old woman brewing herbs to help a sick neighbor five hundred years ago, would not have said anything so unintelligent. Look at my garden here. You have always had some curiosity concerning it. It is a medicinal garden; each plant and shrub can be used by man, if used wisely and in moderation. Look at those poppies flowering in the corner. They are beautiful; they are quite ‘natural’. And what can be more normal than that man should use this glorious plant when in need. We occasionally misuse the gifts with which the earth is strewed, but that does not make them any the less precious."

The poppy from which opium is derived, is indigenous in Western Asia, and cultivated in Egypt, Persia, Asia Minor and the Plains of India. It has cost me some effort to get it to grow here. The medicinal poppy is called Papaver Somniferum. By incising the unripe capsules of this poppy we obtain a concrete milky exudation, which, when dried, is called opium. This opium contains many active ingredients, called alkaloids, the most important of which is morphine. It is one of nature’s most useful gifts to man and has given him relief from pain, quiet for tortured nerves, even the greatest blessing of all—sleep. There is no question of belief or unbelief where this drug is concerned. Given ten million persons, all of whom have taken morphine, and they will all react in practically the same way, although it will be necessary to vary dosing, as some people are more susceptible than others.”

(Continued on Page 28)
Again, think of the richly glowing history which lies back of this beloved Southland, with its romance and color and warm humanity. All of this we should guard as a precious heritage from the perils of the present and the threat of high value. This soil is sown with memories for many of us in which this great new population cannot share except as we preserve for them its landmarks and monuments.

Following our early, generous days came the driving force of progress materialism which has made us a mighty city. But now the longing for real culture is springing here, for finer homes, and music and pictures and churches and colleges and little theatres, for Eisteddfods and Botanic Gardens and Mission Plays and Hollywood Bowls, and beaches for the people, for art galleries and parks and playgrounds and alluring streets.

The greatest Auto Club in the world has signposted the western half of the land in order that the ceaseless stream of travellers may unerring find us. We promise them climate and jobs and fruitful soil and wholesome conditions for the labors of life. Now let us give them also a genial city, a city with a happy face, and all these things into which, if life is to be good, its labors must flower.

Arthur Dent, President, Los Angeles Chamber of Commerce.

Our Unknown Southwest

A CITY set upon a hill cannot be hid. Perhaps the builders of the Southwest Museum had this in mind when they placed it in its commanding position upon the hilltop far above the restless tide of traffic, a landmark visible for miles around. To many of the thousands of motorists rushing daily along the black ribbon of Pasadena Avenue, which winds below Museum Hill, or to the crowds of picnickers in Sycamore Grove, directly opposite, the building above them is known only by name. They think of it as a place where the curious spend idle hours looking at collections of shells, butterflies, unfamiliar objects from other lands and times, crude specimens of man's early attempts at art, or of his primitive housekeeping, agriculture, and warfare. That the Museum has an important place in the Southwest as an educational institution, that the work done there and under its direction is of vital interest in the unravelling of the mysteries surrounding man's early history, has perhaps not occurred to them. Can the Southwest Museum show good cause for its existence and prove that it is not duplicating the work of other, older institutions?

The Southwest Museum was founded primarily for the study of anthropology, for research work in this important subject in the Southwest part of North America, and for making available to students in the schools and colleges, as well as to more advanced workers, the results obtained by expeditions sent out for this purpose. Field work is most essential in the Museum's program. Through the findings of these expeditions light is thrown on man's development through the long ages, as his whole life-story may be revealed in the traces left behind in his early habitations. A broken bit of pottery may be the key to the origin and antiquity of a prehistoric culture.

The Southwest is a virgin field, awaiting development; one of the richest in the world, going back to a stage in man's history quite as primitive as can be traced anywhere else in the world. It is the definite purpose of the Southwest Museum to show the actual steps in the early progress of man. Its purpose is not in conflict with that of the Museum of History, Science and Art at Exposition Park, where the findings in the tar-pits at La Brea form a marvelous exhibit in paleontology. The Southwest Museum's position in southern California may be likened to that of the Peabody Museum at Harvard, whose specialties are entomology and archaeology.

"SOUTHLAND" is the slogan of the age, and specialized museums with a clearly defined purpose are taking the place of the old curiosity shop.

James A. B. Scheed.

Part of An Inaugural Address

THE thing I see as our next development is not easily expressed in a word. One of our Presidents has referred to it as the "Soul of Los Angeles," which I take to mean the actuating spirit of this community, its intellectual and spiritual essence as distinguished from the material—our attitude toward life, as a city,—and right there lies our ultimate success or failure—our destiny.

If anyone would remind me that this is a Chamber of Commerce, I would say yes, it is, but since business has taken the lead of all agencies as an influence on human destiny, it must meet the challenge of that leadership and say where it is taking us. It must see itself not as an end, but as a means and it will maintain its leadership only as it has the right answer to that challenge.

We are asking now for a new census. We have been thinking mostly of a bigger and ever bigger city, but since no city gives distinction in America. Cities are now taking stock of themselves and developing new ideas of values. From quantity we are turning to quality. Los Angeles has leaped in a quarter century to a position unique in the history of cities. But the things we are distinguished for, for every other city, are the health of our climate, our prosperity and our astounding growth, and these we may well say are accomplished and behind us. Now, are we going to utilize them to make life itself finer, more effective, better worthwhile, ministering to the personal welfare and happiness? That is what I thought that the Chamber of Commerce I would have you consider. We have built here a splendid house and invited the world to come and live in it. How are we furnishing it?

Recently an Eastern friend said to me, "Los Angeles is a wonderful city, a constant marvel to me. I love to visit there and some day I'm coming to stay, but not quite yet. You see our young folks are not yet grown and we must stay a little longer where they can have the best things."

Of course I came back at once with an inventory of our "best things" and our many steps toward culture, nevertheless the indictment sank deep in my heart. Life here should be in its most refined expressions, even as nature does. Is our city really beautiful as a whole? Did you know that here in this blessed out-of-door land we are about at the bottom of the list of cities in the matter of open spaces for the people? Take away our one great park and what have we left?

Does Art find here its most congenial atmosphere? Certainly it should. Do we recognize the influence of a fine picture upon the life within the home? Great artists are in our midst. How much in our community do we encourage them? Sculptors of international fame are quietly working here, almost unknown to us. Let us show our pride in their genius and somehow say to the world "Made in Los Angeles."

Does Music, which once was the very language of this Southern air, still express the life of the people? True, we are winning some recognition as a musical community, but it is due to the tireless devotion of just a handful of people.

Here where a refined and distinctive environment suggests distinctive homes and has attracted to us many brilliant architects, are we thoroughly in love with simple, sincere and lofty architecture for our modest homes, built upon harmony with the environment? In the East I was recently one of a throng that for half a day passed before the beautiful wrought iron gates and doors of a great business firm which had spent over a hundred thousand dollars to have them made by a French iron worker.

These things have a distinct economic value. We know that France leads the world in goods, yet both Germany and England make these cottons cheaply and in vast quantities. But France took and holds her leadership because she fostered the art of design and made them beautiful.
A Memorial Tribute to
Clarence Thomas Urmy, California's Troubadour

On Sunday evening, September 12, Vesper services at Trinity Church, San Jose, California took the form of a service commemorative of Clarence Thomas Urmy, poet, musician and writer, who served that Church as organist and choir director from 1883 to 1916. At that service was dedicated a very handsome processional cross to fulfil a wish expressed by the poet.

The new rector, the Reverend Mark Riflenbark had arranged a most dignified and beautiful service with memorial folders containing three of Mr. Urmy's poems suitable to the occasion. He read letters from Judge Richards and Archdeacon Noel Porter, showing the appreciation in which they held the work of one now generally acknowledged as California's first native poet.

Dean Gresham gave the address, full of sweet and enheartening affection, and hallowed by all the authority and beautiful art of churchly vestments and ceremonial which the poet loved so well and held so high. He spoke of the great obligation which Trinity Church has in their hallowed memorial and of that group of friends of Mr. Urmy who called themselves "the Elegant Eight." Three are no longer here to carry their standard of fine manners and clean living, but the five who remain—Austin Sperry, Harold Marshman, Newton Barry, De Lancy Lewis and Gorton Keyes—have pledged themselves to the Stanford Scholarship Memorial and are working to make it also a vital and lasting influence on the youth of Mr. Urmy's native state.

Dean Gresham divided his survey of Mr. Urmy's poetic work into three parts, (1) as lover of nature, (2) as finished technician of spiritual things. The series called "Songs of the Spirit" now being published on this page are illustrative of the last phase of Mr. Urmy's work in California literature.

The first part of Dean Gresham's address is here given, and it is hoped that the beloved rector of Trinity whose friendship the poet prized above all, will gather together his entire address and place it in permanent form.

Dear Friends of Trinity Parish and Friends of San Jose:

We have met at this Vesper hour, and in this place of countless memories, not to utter words of praise, but to enact a deed of love. A procession of crosses, the gift of many friends, is to be unveiled in your presence, and dedicated to the memory of Clarence Thomas Urmy.

This Cross will be held aloft by reverent hands, and borne before the vested procession of choir and clergy of Trinity Church, and placed in this Sanctuary at each service for all time to come.

It is altogether fitting that this should be done. For three and thirty long patient years, in this hallowed spot and amid these familiar surroundings, Clarence Urmy rendered high and unselfish service to Trinity Parish and through Trinity Parish to this community.

His work and ministry, for it was a ministry as truly consecrated as that of any priest of the Church, should be perpetuated. And I can think of no outward and visible token of your affection and gratitude that he himself would prize more dearly than the Cross, the eternal symbol of our Christian faith.

But the enactment of this deed of love without some spoken word would be incomplete. To speak that word is not an easy task. The Psalmist declares that from the abundance of the heart the mouth speaketh. But such is not always the case. Sometimes when the memories of the heart are deep and tender there are thoughts that lie too deep for words.

On that account I shall not try to lift the veil of personal recollection with words of reminiscence. Rather I shall bid you view with me the wider corollaries of his life and the broader vision of his ministry of song and service to the world and to mankind. Or, to use his own words, to help you see the line of beauty that he sought to trace. That was his wish.

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 is the word of the poet.

We read of the Lord Christ that He spake to the people in parables, or pictures, and "without a parable spake He not unto them." As I think of Clarence Urmy tonight there rises before me a picture. It is the picture of a great naturalist and scientist. One lovely summer day, years ago, this naturalist went out in the highlands of Scotland with his microscope to study the heather-bell in all of its native glory. In order that he might see it in its perfection, he got down on his knees. Without plucking the flower he adjusted his instrument, and was soon revealing in its color, its delicacy, its beauty.

How long he stayed there he did not know. But suddenly there was a shadow on him and his instrument. He waited for a time, thinking it might be a passing cloud. But it stayed there. And presently he looked over his shoulder, and there was an old Highland shepherd watching him. Without saying a word, he plucked the little heather-bell. Then he handed it, with the microscope, to the shepherd, that he, too, might see what he was beholding.

The old shepherd put the instrument to his eye, got the heather-bell in place; then he gazed at it until the tears ran down his face like bubbles on a mountain stream. Then, tenderly handing back the little heather-bell, he said, "Ay, mon, I wish ye had never shown me that. I wish I had never seen it!" "Why?" asked the scientist. "Because," he said, "these rough feet have trodden on so many of them."

Clarence Urmy is that lover of nature upon whose knees. Like the Highland shepherd, for a long, long time we mutually watched him, and all unconsciously threw a shadow on his musings contemplation. Then he placed his wondrous lens, his Rosary of Rhyme and his Vintage of Verse, and all the rich legacy of his priceless work into our rude hands. Then we saw something of what God had given him to see, "the earth and every common sight apparelled in celestial light, the music and the fragrance of a dream. The golden fringe, the dusty road with harmless gold, the meanest flower that blows giving thoughts that lie too deep for tears, and every common bush abloom with God."

Songs of the Spirit—V

The Poet and His Lute

By CLARENCE URMY

The Poet's lute, placed in his hands at birth, Is tuned to overtones unknown to Earth, Tunes that take wing from deftly fingered frets As perfume steals from bed of violets.

The Poet draws from wire spun in a star The music of a mighty avatar, Like song of humming birds—throb, tiny throats!— Too high for human ear, supernal notes.

He wakes with magic touch his instrument To heavenly harmonies, rapt, eloquent— Dream-haunted strings that bear from far-off spheres Strange chords too glad for smiles, too sad for tears.

He echoes airs that seraph tongues rehearse, And strives to blend them with his blissful verse— Elysian lyrics born of Flame and Dew, The faultless, ever-older, ever new.

Thus round the Poet's lute fond Fancies throng Awafting dulcet trysting-time with Sot, To joyful Death at his worn portal stands To sever strings, seal lips, and still his hands.
The State Amateur golf championship tournament at Del Monte last month featured more than one record breaking play, and resulted in returning Miss Kathleen Wright of Pasadena as champion for the second time in two successive years.

H. Chandler Eagan, twice National Champion, was another victor. George Von Elm was missed but was heartily applauded for his skill in winning the National golf title from Bobby Jones in the tournament in New Jersey.

A horse in the Grandstand might vie for popularity the historic bull in a chinshop but when the steed is the Trojan horse that has carried the gallopping herd of U. S. C. to victory innumerable times, that is a horse of another color.

Misses Jane and Martha Woodin, with their admiring father, Gay Woodin, of Beverly Hills, whose horses are always in the ribbons in the winter horse shows, as well as in those which form so interesting a part of the State fairs. The hunter is "Little Billy," a prize winner and the coach dog is also a champion.

The Los Angeles Coliseum will be the center of interest for the college sports world for several months to come. As everybody knows the football season opened in mid-September when the Pacific Coast Conference and the Southern California Conference entered a season of strenuous struggle to determine the championship. The University of Southern California ranks high with the critics, Washington and Stanford, second, California, third, Oregon and Washington about even, with Idaho and Montana as the least likely contenders. These gentlemen in conference are Charles Cooke, Grantland Rice, Zack J. Farmer, manager of the Coliseum, Bob Weaver, and Ralph Chick, Superintendent.

Mr. Rice, well known sports writer, said on this occasion that there might be better athletic plants but he has never seen one.

Photograph by Chateau Arts Studio.

Photograph by Chateau Arts Studio.
Del Monte, Monterey, Pebble Beach, and Carmel, together form a delightful neighborhood, which is rapidly being populated by residents from the Southland.

Golf is not the only sport at Del Monte, the horses form a valued asset to every summer's day, and during these long days it is easy to mistake one's location as the summer colony grows larger with every season, and Pasadena families are buying homes, and even farms, in the Monterey neighborhood where the children delight in riding far afield.

The California Yacht Club sponsored the Fall series of R-boat races for the championship, opening September 11-12, and sailed over the twelve mile triangle, Terminal Island, Long Beach to Pt. Fermin buoy to home. Six class R sloops were entered: Sgt. Spaulding's Debra; Pierpont Davis' Patricia; Charles D. Wisman's Alert III; Lyman Farrell's California; Tommy Lee's Pirate; and Owen Churchill's Galliano III.

After the first two races three sloops were found tied for first place, with seven points apiece. In the fourth race the California sailed to a spectacular victory, setting a new record for the triangle course of two hours, eight minutes and ten seconds.

The Ukulele Lady is apparently indigenous to both land and sea, and may be composing a sea chanty that will outlive even those dealing with bottles of rum and dead men's chests—maybe? When not musically inclined Miss Polly Espe is a valued member of the crew of the "Walgar."

Miss Margaret Walsh, daughter of Captain Matt Walsh of the "Walgar," is every inch a skipper, which accounts for the serious expression. You can't have the fate of a ship on your shoulders and not feel the responsibility.
Mrs. Roy Bayly, Miss Seeley, and Nancy Bell Bayly wandered down into Egypt, trying there a different mode of transportation, but they are firm in their declarations that sleds, skis or ships of the desert, do not compare favorably with their own favorite horses as mounts.

Mrs. Roy Bayly, Miss Mabel Seeley and Miss Elizabeth Brant of Pasadena, at St. Moritz enjoying the winter sports for which the Alpine section is almost as well known as for its sheer beauty. The party went abroad early last spring.

Right: Miss Ruth Redman, the daughter of Mr. and Mrs. A. W. Redman of Los Angeles, is making a leisurely and diversified tour of the continent, satisfying her love of beauty, and here in Venice the perfection of the detail of the columns of St. Mark's hold her attention.
THE HIGHLANDS

PERCHED high above the rocky shore of the Pacific at Monterey, the Inn of Carmel Highlands looks out over views unsurpassed for beauty. So picturesque is this particular part of the California Coast that artists of all temperaments and trades have been drawn to it for decades. Starting as the loved possession of an artistic and intelligently interested people, the little settlement at Carmel-by-the-Sea—as this place is always called by its lovers—has fitted in what houses and public buildings a town has to build, so that the beauty of nature is there still though man has made himself an abiding place from which to view it.

Builders at Monterey rival each other in an attempt to camouflage the fact that they have placed human hands upon their beloved landscape.

Most successful in this attempt is the hotel at Carmel Highlands. The site is the only one on which a hotel is possible. The architect, the artist, the owner and the builder, were one in their efforts to make a comfortable inn accessible to motorists and yet an element of the native beauty of this choice situation. They succeeded because they subordinated themselves to nature. A great room with a great fireplace and great windows opening out upon unobstructed views were in their minds when they planned the hotel on the spot where it was built. No architectural scheme was foremost in the minds of any one. The great room was stepped off on the only management, expressing the gratitude that all feel but seldom take the time to express in life’s hurried tale of auto tours and travel.

THE COVER AND THE SCHOOLS OF CALIFORNIAN ART

THOMAS L. HUNT, whose painting of The Fishing Fleet at Gloucester is reproduced on our cover this month, is a Canadian who has come to California recently. His work shows the charm of spontaneity and introduces a new note of color into local galleries. Several paintings now hang in the galerie real of the Biltmore Hotel, Los Angeles.

Mr. and Mrs. Hunt are at Monterey where the artist has already done several new and pleasing canvases of the sea and shore. The Monterey School of California painters may be said to be foremost in presenting broad, rich masses of deep color. Although there is a great deal of sea fog at Carmel-by-the-Sea, it seems to intensify the color seen when the sunshine breaks through the mist. Subjects here are exceedingly colorful intrinsically. The cypress heads are a deep dark green, the sea is intensely blue and the broken crags are strong in outline and shadows.

Masses of the high Sierras as they rise to a height of ten thousand feet above our eastern deserts dominate our southern desert school. Color, changeable, intangible, is to be found here. It seems to belong to the water it hides in or to the hills and rocks themselves. And yet, as the sun’s rays slant through the calm atmosphere, subtle changes in the place in the light reflected from these great simple surfaces and the delight of the artist becomes intense as he finds power to record what he sees for the love of preserving it and for the delectation of those who take joy in California’s pulsing, picturesque great out-of-doors.

At Taos is another sort of desert. Artists from the central states have long painted Indian subjects there. But California chooses to develop first her varied schools of landscape and marine.
THE ARCHITECTURAL CLUB OF LOS ANGELES
MONTHLY BULLETIN

OFFICERS
HAROLD O. SEXTSMITH, PRESIDENT
CLIFFORD A. TREESWELL, VICE PRESIDENT
C. R. JOHNSON, SECRETARY
PAUL R. WILLIAMS, TREASURER

THE HOME STRETCH

The first meeting of the fall will be history when this comes to the hands of Club members. October, November and December remain before the present Club officers pass on the burden to other hands. Something has been accomplished thus far but it remains for the next three months to bring to fruition the hard work done to draw in more draftsman and to widen our circle of usefulness. The meetings for these last three months have been definitely arranged for and their sponsors named. If the pace set by John and Donald Parkinson's office is maintained, the Club is going to have a whole of a good time this fall. We can't speak for the September meeting, as this goes to press before arrangements are quite complete, but let us remark that the office of Curlett and Beelman are to be our hosts at the Elks Club. That ought to be a combination that would even pry Cliff westward away from his home and fireside for one night. Walker and Eileen are on our list as hosts for the next meeting. Jess Stanton says he is arranging a beautiful display of sewer pipe for our edification on the roof of the new Pacific Finance building for either the November or December meeting. The third meeting of the year is to be an out-of-town trip with special train and brass band. Keep your eye open for further announcement.

ATLIER LIFE CLASS

The Atelier men have completed arrangements for the second season of their life class. It is expected that, if directed, Mr. Rodwanowski, former student of the Beaux Arts, Paris, and the Art Students League, New York, will be instructor. The class was life under Mr. Wolf. It is expected that the class membership list will soon be filled after the opening date which is to be announced at the next Atelier dinner. The fee for the life class will be the same as last year and no draftsman who needs the need for further training in free hand drawing can afford to stay away.

EMPLOYMENT

The Club President is in touch with a good out-of-town situation for some draftsman who is willing to go out of the State to take a head draftsman's job with an engineering firm. There are several fellows who have dropped in to enquire about jobs. If any one knows of a place open for some good man, he will do a service by informing the president of the Club.

THE SKETCH AT THE TOP OF THE PAGE

Mr. Virgil Westbrook who came to California recently from Puget Sound has been working with the Architectural Advisory Committee in Santa Barbara since the quakes. Mr. Westbrook is an aviator of some parts and incidentally no mean draftsman. He made the sketch at the top of this page one day as he flew by the old chateau whose gate tower is here shown. In this tower the son of Maximilien I. was imprisoned in 1847, not that that makes it a better sketch.

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Pensado
THE USE OF PRECEDENT IN ARCHITECTURAL DESIGN

The use of precedent in architectural design has always existed in some form. The historic styles were the product of the "common mind" of men who believed in the same gods. They became established through a natural process of development. They were followed because they were the logical result of the interplay of the theories and examples that each generation considered. Precedents were established and used not because the solution of architectural problems was found within them, but because they were accepted. They were accepted not because there was some scientific reason for substituting the "libel," with its thoroughly indexed "plates" in constant demand by the designing profession, for the art of the skillful cribbers and adapters. We feel that they are really plagiarizing most of the time. They are using precedent objectively, and admit that the custom is wrong in theory, bad in practice and utterly demoralizing in its tendencies.

In our occasional moments of humility and absence of professional pose some of us admit that we are traveling a road that leads nowhere so far as art is concerned. I vividly remember a conversation which I heard in the drafting room of a firm of architects who were prominent twenty-five years ago. A client had gone away dissatisfied after a rather heated interview with the two partners. He wanted more windows and had been definitely informed that no more could be had. "Would you 'spoil the design?" as the door closed on his indignant old figure the senior partner said to his junior: "Well, that's what you get for trying to make a modern museum out of an old Italian palace." Nothing was done about it so far as I am informed. There was no dispute in the office about the principle involved. It was understood by the firm and their draftsmen that they were working in a particular "style" which had rules that could not be broken unless we could find a "plate" in the library which would establish a precedent for the desired infraction. We were laboriously contriving as modern buildings out of old Italian materials which we first had to translate into sixteenth century forms. We were being scholarly and erudite. We were setting up something according to rules which regiments of students could later on recognize bit by bit in terms of Scholastic analysis. It was cold blooded and inhuman. There was no thought of doing something that might arouse enthusiasm, joy, delight. And whence the light? The preconceived idea, the basic error in muddling the problem by referring it to a dead past, the objective use of precedent was what did all the mischief. That particular building was built, and the controversy went unheard, so that the voices of precedent, for whom it was built, has not been one that I know of to raise it or resolve it, and the design of the building is indestructible. For precedent had so prejudiced the thought of the architect that before he began to draw he knew how the building would be obliged to look. If it were a bank, it would have to be a Greek or a Roman temple. If it were a library, it would have to be a Gothic or a Renaissance. If it were a building for governmental purposes it would have to have a great colonnade with Ionic or Corinthian columns.

The formula would vary according to the school and habit of mind of the Architect, and the new building was for the most part a copy of something that already existed in any copy of a work of art. At worst the original beauty is gone and all that is left is a sense of the unnatural use of forms alien to the purpose in hand.

Just a few letters were raised by the citizen. The city did not know what it was doing. In the end the plan was accomplished successfully for them, utility and convenience. Utility and Convenience are humble servants to the art of beauty. They have been often and safely ignored, for they belong there. The theory of architectural design which does not recognize utility cannot provide for them a defec map theory to say the least.

When corporations, such as Banks and Insurance companies, rich they usually get themselves housed in a building expressive of their opulence. The typical instance is that one where the whole idea of architectural design is that of the "order" in cut stone. Precedent has the same with French palaces. For of them excite the beholder. It would not be severe to say that most of them are merely dull and conventional affairs; they cost a lot of money. Isn't it a fact that it is in this type of building that the architects' sway is least distinguishable? Have we any thought a sol full little thought of regret that by this kind of design we have thrown our rich clients to believe that architecture is important and expensive? May not such build ings be set in line with the great architects of the past, and architect merely adorns the engineer's fabric? Have we tried to demonstrate that it is ours to make something distinctive in the shape of the building by the engineer, and, if so, did we find that our shavery to precedent helped or hindered?

We know also that many buildings exist which are exteriorly similar but are a vague and general relation with the interior and the program. The use of precedent had so prejudiced the thought of the architect that before he began to draw he knew how the building would be obliged to look. If it were a bank, it would have to be a Greek or a Roman temple. If it were a library, it would have to be a Gothic or a Renaissance. If it were a building for governmental purposes it would have to have a great colonnade with Ionic or Corinthian columns. The formula would vary according to the school and habit of mind of the Architect, and the new building was for the most part a copy of something that already existed in any copy of a work of art. At worst the original beauty is gone and all that is left is a sense of the unnatural use of forms alien to the purpose in hand.

From the lowest of motives, selfishness, he who responsible to be no misunderstood? We have taken away her torch and have arrayed her in a masquerade costume and ornamented her in the ways of our scholastic research. Can we wonder that the public is not interested in such performance? When the art of architecture has definitely ceased to be anything more than skillful adaptation, then shall architects, by their own admission, be judged. And architecture as an art-expression shall terminate. But I suspect that when the day comes that perhaps it comes when we think, the primitive impulse to create and to express in a new and something new. They may not call themselves architects but their work will unite them to that fellowship with the poets which we shall have forfeited.
Lake Minnetonka, twenty-five miles out, is another Lake Geneva for fine homes. With the love for the country growing, many are giving up their city homes and using these for year-round residences. We were turned loose in one of the gardens where flowers grow in such tangles and masses as only wild ones are supposed to do.

The Memorial Drive, four miles in length, is set with double rows of elm trees bearing the names of soldiers of the World War. This house avenue of lawn that leads up to the flag with its glorious colors. Beyond lies the Columbia Field House and golf links. The building is the equal of fine country clubs and is furnished with old-fashioned furniture and hooked rugs. Minneapolis has so many playgrounds it must be confusing. That which will give the greatest pleasure of a different kind to great numbers is about to be opened to the public.

The suspense is over. The art treasures of the T. B. Walker collection are to remain in Minneapolis. It is a priceless possession and the art world will beat a path to the door of the new gallery which is to house it. The building which is an adaptation of the Venetian and Byzantine has a beautiful setting in green lawns with many old trees for a background, the garden of acres of flowers across the street on one side and Mr. Walker's own residence on the other. It faces Loring Park and with all is right down town. Stepping into the lobby, one is delighted not only with the light, but lightness. The architect, Mr. Thorskov, and Mr. Walker took us through. "Now, come along, there is not time to study individual pictures," said Mr. Walker, and we were off. At that rate I thought our visit would be over in fifteen minutes, but we kept the pace for two hours, except now and then when he would give a little chuckle and stop to relate some incident. "I had a great old time with this piecey" or, "Mrs. Lowry used to come and stand before this portrait. I had half a mind to give it to her, but I couldn't deny other ladies the pleasure of seeing it." That lead us to thinking what a benefaction it is to have such works of art placed where all may enjoy them. The Gentleman in Blue by the same artist as Blue Boy caused a sigh of regret over one picture that got away. Mr. Walker paused before Corot's Dance of the Nymphs, that poem in painting, and he tapped on the glass of a Sir Thomas Lawrence, saying, "He beats all the world in portraits of children." Passing one of Sir Peter Lely's and the Princess Victoria by Richard Wetherall, he exclaimed he could hardly get the librarian past those.

It is appalling that one individual could collect so many masterpieces, Rubens, Rembrandt, Van Dyck—is there any old master missing?
CALIFORNIA'S CONTRIBUTION TO BETTER HOMES

According to our announcement in previous issues, California Southland will publish in each number small houses or details of larger houses by California's leading architects; and will also offer designs and sketches by young men who are selling plans and designs for small homes. Thus the best architecture will be made available to all who apply to this journal for specific designs.

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Z. B. GALLOWAY
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THE INCURABLE OPTIMIST

(Continued from Page 17)

He pointed to a perennial plant about five feet high, bearing dark purple, bellshaped flowers and shining purplish black berries of the size of a cherry. "We call this deadly nightshade, or 'Atropa belladonna'," he said. From the dried leaves of this plant we obtain Belladonna with its principal alkaloid, atropine. Belladonna was used cosmetically by the ladies of Spain to enhance the beauty of the eye by dilating the pupil; hence the name 'Bella Donna', meaning 'Beautiful Lady'; and it is still used for that purpose. Given one ounce to ten million persons using belladonna, or atropine, or taking it by mouth or by hypodermic injection in sufficient dosage, the pupils of all these people will be dilated, whether they belief it or not. In people or in plants, in animals or in men. The eye, or taking it by mouth or by hypodermic injection in sufficient dosage, the pupils of all these people will be dilated, whether they belief it or not. In people or in plants, in animals or in men. The eye. It is very important that the pupil be dilated and atropine is then a very valuable drug. It is also used to relax involuntary, or unstriped muscle. Wee, r of that reason, useful in asthma where there is a contraction of the bronchioles, and in constipation caused by spasm of the involuntary muscle of the intestine. The use of atropine can be unintelligent, even dangerous, when employed by ignorant persons."

"Look," he pointed to a group of foxgloves in the garden. "Look at them," he said, "are they not beautiful and friendly, and are they not quite natural? They, too, are nature's gift to man. From the leaves of the second year's growth, at the commencement of flowering, we obtain a drug called digitalis. For the weak and broken heart physically broken, I mean—there is no remedy more remarkable, if given in the proper dosage. It rests the heart by slowing it. I have seen patients suffering from heart defects of various kinds, most dramatically relieved and improved by the use of this drug."

He walked a short distance, taking Elise with him. "This pomegranate tree, called Punica Granatum, which is very small in this garden, but grows to a height of about twenty feet in Southwestern Asia from North India to Palestine, where it is indigenous, yields from the bark of the stem and the root, a drug which is useful in the treatment for tapeworm. This male fern, called Aspidium, yields an oleoresin which is most reliable when used against the numerous varieties of tapeworm which are parasitic in man. This drug must be very carefully used also, as it may cause unpleasant and even dangerous symptoms in the hands of an inexperienced layman. From the ripe seeds of the common pumpkin, botanically known as Cucurbita pepo, we also obtain a remedy for the destruction of tapeworm."

"From the dry rhizome of this geranium, known as Geranium Maculatum, a fluid extract is made which is extremely serviceable as an astringent gargle in sore throat, as a mouth wash, and in various relaxed conditions of mucous membrane. A decoction is also prepared from this plant, which is serviceable in infantile diarrhea.

"Even the blackberry, growing against the garden wall, may be made useful when carefully prepared and administered in the form of a fluid extract. It may then be administered in the summer diarrheas of children. When, on the contrary, blackberries are fed to the child by grandmother, in the form of blackberry preserves they are highly irritating because of the seeds present in them."

"Were every physiciend house and drug store in this city destroyed, from this garden patch alone, many human beings could be given relief from suffering. Walk down to the beach and the sea kelp, apparently a useless hindrance to bathing, yields iodine for man's use. Iodine, as you should know, is a splendid antiseptic, useful in the prevention of goiter, and in certain combinations, as in the form of potassium iodide, is used very effectively to treat most serious infections of the human body. The now widespread use of iodine by the laity, without the supervision of a physician is dangerous and should be discouraged, for certain types of goiter are aggravated and made much worse by the ingestion of iodine."

"There is a story told that in a village in Peru, a tree fell into a stream and rendered the water very bitter, so that the natives found it necessary to get water elsewhere. A man in the village, being ill with fever and parched with thirst, in his suffering drank
of the bitter water and was healed. This tree is called Red Cinchona, or Cinchona succureira Payen, or Peruvian Bark, from which quinine is obtained. The name Cinchona was given it in honor of the Countess of Chinchon, cured of malaria by the use of this drug as early as the seventeenth century. About the middle of the seventeenth century, a large quantity of the bark of the Cinchona tree received from America, reawakened discussion and, finally, a council of Jesuits held at Rome in 1603 decreed the use of the drug, called to this time “Jesuits’ Bark.” Still the opposition to its use was pronounced and it was only when an English quack doctor succeeded in curing a cure by persons of rank, by the employment of the drugs that its services became general in malaria and typhoid fever, as well as in various other diseases. Quinine was used empirically, that is, its precise action was unknown until the cause of malaria was discovered to be a micro-organism called plasmodium malariae. Quinine destroys the plasmodium.

“Only our gardens and woods lend themselves to man’s needs, but our mines, the seas, air, even the sunlight has been imprisoned by the intelligence of man and is utilized in making life more healthful, more joyful, more worth while for man. Nature is prolific of life, man is slowly learning to conserve it, and he does it by utilizing the resources he finds in nature. Long ago, the old women in the villages, and the medicine men among the savages, knew of the curative value of nature’s gifts. They gathered flowers, leaves and roots and then used them to help their sick. At the present time pharmaceutical chemists prepare these drugs so that they are always clean, the dosage is standardized so that we know the exact quantity of the drug which the patient is taking. It might be a little more direct, and you might say more effective, to chew a few leaves of foxglove in case of ‘heart protest,’ where the weary organ is sending up signals of distress, when the heart has been abused or mistreated by the exigencies and strain of modern living. You might let nature take its course and let the poor, abused heart struggle along as best it may, without any help. If attacked by malaria, it is possible not to take quinine and let the tiny micro-organism destroy a human being, but I think it is wiser to take quinine in a tiny, clean tablet, if it can be obtained, and overcome the disease. In the League of Nations Report, 1925, it is stated that in the United States there were 100,000 malaria patients during one year, while in Russia there were approximately five million persons suffering from this condition. The mortality from malaria in the United States was one per cent, while in Russia, where drugs were difficult to obtain, mortality was ten per cent. In this instance, in Russia, nature took her course, while in the United States nature was harnessed, a willing beast of burden, to man’s need. We are told by historians that the Fall of Rome may have been due to the prevalence of malaria in the swampy districts, which undermined the health of the people, as much as to socio-economic causes.”

The reverberation of a gong, struck somewhere within the house, penetrated into the garden, and announced luncheon. Dr. Norman glanced at his wife, “See, Ellen, I have done it again, forgotten my duty to Elise as her host, and inflicted a lecture upon her, on this beautiful morning.”

Ellen gravely looked first at Norman and then at Elise. “No, I think nothing could have been better for Elise than to have heard you this morning. I have often felt that it was a pity the numbers of the medical profession have so little time to devote to the teaching of the layman. Elise probably has never thought of drugs as having been grown on trees or mined from the bowels of the earth, or brought in boats from the sea. To her, they were probably strange, unpleasant, ill-tasting concoctions which mysteriously grew on drug store shelves. This lack of understanding brings to my mind small, city-bred Ruth, who came to me after her first visit to a farm house, and seeing the farmer milk the cow, said, ‘Oh! He is squeezing the little fingers on the cow and getting milk from them.’ She had always thought of milk as a liquid mysteriously growing in bottles at one’s doorstep. This is not directed, personally, to you, Ellen, but to all people who have so little knowledge of medicine as an art and a science, and who, in their ignorance, disregard an agent of inestimable value.”
WHAT THE LEAGUE DOES

In response to several requests from California without sufficient funds as to just how the Assistance League does, the following summary is being submitted:

There are children engaged in caring for the children of working mothers in its Day Nursery, the rehabilitation of which is the responsibility of its several self-help departments, of men and women who find themselves temporarily in distress or permanently incapacitated.

The maintenance needs, above the funds raised by the Credit and Sale-Stamp producing departments, are supplied by the Community Chest. The work is administered by interlocking departments, all of which are in perfect adherence to the fundamental principle that the best help that can be given is an opportunity to help themselves. The departments and their work are:

The Day Nursery: The Day Nursery cares for the children of mothers who are working or looking for work. Charges for all care are based on the parents' ability to pay. If they are unable to pay, the children are cared for at free of charge. Few of our children's mothers have been able to pay more than 10c a day for a child's care, including its hot noon-day meal and milk in the afternoon. Last year eight thousand dollars were given at a cost of 10 15c per child per year. Fees received from mothers amounted to about one-fifth of the expense.

The Play Shop was established in a small wooden building belonging to the League, and located at 5012 Delongpre Avenue. Here about thirty-five children, ranging in age from one to ten years are cared for daily. Mothers who must work bring their children to the nursery in the morning and call for them in the evening when the day's work is done, knowing that they have been tenderly cared for and provided for. At noon children are given a hot meal of good wholesome foods and in the afternoon each child has his milk.

Good Samaritan Committee: The principal aim of the Good Samaritan Department is to keep themselves in readiness to respond to the call of any child who is without a home, who have been born into trouble, to whom adversity is a new experience and who shrink from asking charity. No matter how many public relief agencies there are, there will always be those whose problems are as critical, whose suffering is even more acute, who cannot bring themselves to stand in line with the more or less chronic poor to ask for aid. To serve these few super-sensitive people is not easy; they find it difficult to allow others to plan for them; they act upon their own wills. Fully aware of these needs, the League has been a worker for infinite patience and understanding, yet to help them seems so wrong. While the service of a trained social worker in January, 1925, the Good Samaritan Committee, which had been existing as a two-month-old department and not confined to any district, it was called upon to take cases in all sections of Los Angeles from the Outskirts to Parthenia Park and as far north as Culver City. The work developed so rapidly that at the present time there is a full-time social worker who does most of the outside work and a part time casework supervisor.

During the first year a total of 451 cases were handled affecting approximately 1000 individuals.

This department does all the investigating for family relief and for the Day Nursery, in addition to its own work and in rehabilitation. No one who comes to the Assistance League is turned away, many are referred to agencies better suited to meet their particular problems, and the record of those helped is the story of everyone is kept confidential.

Employment: Unemployment is the principal problem; the father of the family out of work. The League is not a substitute for employment, many that have worked in it and upon which some handicraft women have been put in touch with places where they could secure work.

In the year 1925-26, the Exchange in its Community House Shop and the Developmental Shop at 833 S. Flower street. The aim of the department is to help men and women help themselves. All kinds of household work may be consigned to this department where it is sold for the owners. Articles of beauty, and usefulness are on sale at the exchange. Many people who find themselves out of funds are coming to us to exchange some of their property possessions, placing them on sale at the League instead of taking them to the pawn shop, which is the only outlet for many who have no knowledge of any other place where they can turn. In addition to those who have seen handmade articles in the exchange and made a purchase, 12,509 have been turned away for failure to meet the requirements set up. A commission was charged for handling these articles, the excess profit to the League, after all expenses were paid, was $1,225.17, all of which was expended in charitable activities of the League.

The Wilmington Branch: A branch of the Assistance League is located in Wilmington with a trained worker in charge. There a Thorft Shop is operated and where the Ray of good will, a program of family relief and welfare activities is carried on. In Wilmington, a waterfront town where the seaport is chiefly among foreigners and the very poor.

The Thrift Shop: The purpose of the Thrift Shop is to assist those of meager means to purchase such articles that are essential to a normal life. The appeal is made to the public to give to the Thrift Shop any clothing, household articles, etc.—the proceeds are used for the support of the children of families in distress. In the course of a year, the shop has been able to provide the children of families in distress with a comfortable home environment. In case of dire need children are outfitted with clothing from the Thrift Shop free of charge. Whole families when in distress are supplied without charge with household necessities.

Thousands of garments were sent to Santa Barbara after the earthquake.

Shut-in Department: The Shut-in Department helps invalids and others shut-ins to the various activities of the shut-ins. Violations who may be moved are taken to their homes when visits are made on the premises. In addition to the work of the League, this department helps invalids and others shut-ins to the various activities of the shut-ins. Violations who may be moved are taken to their homes when visits are made on the premises.

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA MONTHLY BULLETIN

Calendar

Oct. 5, 10:30 A.M.—Meeting of the Board of Directors.
Oct. 7, 10:30 A.M.—Meeting of the Good Samaritan Committee.
Oct. 12, 10:30 A.M.—Meeting of the Executive Committee.
Oct. 15, 10:30 A.M.—Meeting of the Day Nursery Committee.
Oct. 19, 10:30 A.M.—Meeting of the Executive Committee.
Oct. 21, 10:30 A.M.—Meeting of the Good Samaritan Committee.
Oct. 24, 10:30 A.M.—Meeting of the Executive Committee.

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA COMMUNITY HOUSE AND DAY NURSERY

"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

CALIFORNIA SOUTHLAND
Fall Draperies
Lend Warmth

Richly covered draperies—reds and blues against a black background will add much to the coziness of your living and dining rooms during the Fall and Winter. There are many interesting new fabrics and many new ways of hanging them. Come in and let us help you plan and make your plain curtains free!

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Dear Madam:

We have made the most marvelous selection of Gowns—both formal and informal, Dresses for street, and Frocks for sports from exclusive couturiers at home and abroad for the Fall and Winter season.

They are now on display in our salon for your approval, and your early visit is anticipated.

Cordially yours,

P. S.—Be sure to see the exquisite hand-made underwear—the work of the nuns in Belgium.—L. B. H.
Palos Verdes—A Beautiful Suburb!

You might search the entire length and breadth of wonderful California and not find a place so fortunate in either its beauty of location and climate, or its completeness as a residential community.

To begin with, Nature herself endowed Palos Verdes with some of California's finest ocean views—of silver beaches stretching for miles into the purple distance. Here also are mountain vistas extending, range on range, from Santa Monica to the snow-tipped Sierras. Busy valley cities are spreading over the flat lands at your feet, while all around you on the sloping hillsides of this romantic domain, are numberless canyons, mesas, knolls—each with its "private view"—ideal spots for the homes of those who love the blue ocean and the warm grey tints of the mountains.

Master builders, indeed, are the builders of Palos Verdes! Every foot of development, every individual dwelling, every piece of construction has been made to conform to surrounding beauty. Nothing that Nature gave has been lost. Nothing unsightly or undesirable will ever have a place in Palos Verdes. It is in very truth The City Beautiful.

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"Evening Light at Twenty-nine Palms"

From a Painting by Katherine J. Hunley

This Painting of the California Desert is now hung in The Stendahl Galleries, Ambassador Hotel, Los Angeles.
AN IDEA as old as is human effort! It is the very law of nature and the instinct of mankind to unite in working for a common cause. If the cause is good, if the desire is sincere and the effort is well directed, society will be benefited and the effort justified.

THIS principle of collaboration is the fundamental concept of the Allied Architects Association of Los Angeles, founded five years ago for the definite purpose of advancing the art of Architecture. To this end its members are contributing their individual abilities to the Association for collective service in the design and execution of public buildings.

TO BETTER architectural training and practice, the Association is striving to encourage the study of Art and Architecture, to afford more adequate library facilities and to bring to public attention the value of the Profession to the community.

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SOME of our subscriber-friends send as many as ten to twenty new names in at this time of the year. We attend to all details—sending the Christmas number, and a card announcing you as the giver, and then SOUTHLAND every month for a year.

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With Dancing Contest every Friday.

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VALLEY HUNT CLUB, PASADENA: The formal season opens with November and the following announcements, over the program of the month:

November 1st: 1:40 o'clock, Bridge luncheon, hostesses Mrs. Everett P. Buhrow, Mrs. Horace Danwell.
November 8th: 2:30 o'clock, Bridge and Mah Jong Tea, hostesses Mrs. Paul Loveland, Mrs. Benjamin O. Williams.
November 15th: 2:30 o'clock, Bridge and Mah Jong Tea, hostesses, Mrs. J. Dawson Thompson, Mrs. John O. Schuler.
November 22nd: 2:30 o'clock, Bridge and Mah Jong Tea, hostesses Mr. James Burton, Mrs. Laurence Macombert.
November 29th: 2:30 o'clock, Bridge and Mah Jong Tea, hostesses Mrs. Stanley Brooks, Mrs. H. H. Berkwell.

ANNANDALE: The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season. This month will be served and requested and tables for are always available.

FLINTRIDGE COUNTRY CLUB: Tuesday afternoon is a special luncheon is served, in the afternoon informal bridge parties will be arranged, followed by tea.

Table at five dinner served in dining room every Sunday from 1 to 3 p.m.

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

Music during dinner, followed by dancing, every Saturday evening during the month.

Luncheon served from 11:30 to 2 p.m. on Saturdays.

Sunday night concerts during month. Tea served as requested and tables for are always available.

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

Dancing every second and fourth Saturday 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.

Buffet luncheon served every Sunday.

Ladies play every Sunday at 10 a.m., and not before 2 p.m.

LOS ANGELES ATLETIC CLUB: Dinner dances, Tuesday and Friday nights of every Wednesday night.

Informal: Friday night semi-formal.

Polo and bridge in the last Tuesday and Friday of every week.

SAN GABRIEL 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 play every day starting after ten a.m., and not before two p.m.

MOUNTAIN CLUB: Provides an 18 hole gold course, two concrete and two dirt courts for tennis, bridge and dancing.

Tea is served in informal bridge parties arranged as desired.

A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA MONICA: Offers a course of eighteen holes, riv- aling in beauty and variety with all the leading courses of Southern California. It is a short walk to the beach, and the cents of the recent purchase of additional acreage will provide an extended and even more interesting course.

Luncheon is served every day, and tea may be arranged as desired.

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Bullock's

"One o'Clock Saturdays"

Redlands Country Club: Golf tournament for men is held every Saturday, Monday course is reserved for the women and a special luncheon 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 Saturday afternoon tea is served.

Palos Verdes Golf Club: Offers an eighteen hole, all grass, seaside course delightful for all the year round, open to residents and their guests. Lunch and dinners are served, and at every meal. Tea and informal bridge may be enjoyed.

Encino Country Club, Van Nuys: Bridge every Wednesday evening.

Lunch and Golf Thursday mornings.

Thursday a special luncheon is served, followed by dancing. Thursday and Friday evening at the Club and dinner served every day. Special luncheons are served every month, and bridge parties may be arranged for desired dates.

Pasadena, Golf Club: Wednesday and Thursday days, with cards and mahjongg from two to four-thirty, when ten is served. Dinner is served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service prevails throughout the week.

Art

Los Angeles Museum of History, Science and Art: The Museum announces the following exhibitions for November: Colonial American antique furniture; etchings, block prints and water colors of English and American school, etc.; engravings and drawings by Fred. Maudslay, water colors by American Indian school; exceptional collection, Maltese prints, Saturday afternoon's entertainment, President of Museum Patrons' Association, three o'clock.

Ansel Adams, Barker Bros., Los Angeles, announce for the month of November the work of William Keith; also November 1 to 12, paintings by Leonard K. Sheperd and November 13 to 20, paintings by Donnell Schuh and 27th to 28th, paintings by John H. Cooper. A group of bronze pieces by Carl Elds will add beauty and interest to the galleries. The usual luncheon and dinner service will be given. The California painters will be found in the large display room.

The Biltmore Saloon, in the Los Angeles Biltmore, will continue the Joe Manzelli show through November 16th. The Art Directors' Club of California landscapes, Hanson Puthuff's oils of Arizona and California subjects, Nov. 6-21.

Kevits Gallery: Vista del Arroyo Hotel, Pasadena, will show during the month the work of Eastern artists, including Morgan, Biltmore, Dunsford, and Chase, also the work of Western men. The Four-rooms and paintings of his to the, are by Josef Israels, William Evans, Evert Ploos, Williams, Vasquez, F a ku, Blume, and others of equal interest. The gallery is open to the public.

The West Coast Arts Incorporate held its annual exhibition of paintings last month at the Southby Saloon, 421 North La Brea Blvd. A group made up of Arthur Hill Gillett, Paul Lauret and Fritz Fulton awarded the following prizes and medals: The Mitchele Tingle Memorial Prize of $125 went to Donnan Schuster for "In My Garden." The Mitchele Tingle Memorial Prize of $75 for landscape went to E. Ploos. The West Coast Arts Gold Medal was awarded to "Seventh Street." The following to be exhibited: paintings by Elia Hostelling Tanzberg and Francesco Casale, and picture by Alida Haren for the best water color.

Maurice Braun exhibited interesting water colors at the Hollywood Woman's Club last month.

The March of Arts and Crafts Society of Southern California held the initial dinner of the winter season at the Women's Club of Hollywood, October 8th. The programs of the year will be of universal interest, including five lectures on art by E. Blodgett Biddle. For these lectures were given last month and the remaining four will be given, November 5th, "Modern Art," and November 12th, "Colonial Studio," four South Main Street, Los Angeles.

California Art Club held the annual show last month at the Los Angeles Museum. The Mitchele Tingle Memorial Prize for the best landscape was awarded to Ruth Hennon for "The Valley." Honorable mention was awarded to Edgar Yvagh for "Young Woman in a Garden," to Nibley Atkins for "The Bistro," and to Rome Beaudry for "A Wreck." Among the sculptures, Richard Drury was awarded to Elin Buchanan for "A Man."
The jury of awards for this show and also for the exhibition of the Californian Water Color Society consisted of Anthony Anderson, Alon Clark and Clarence Hinkle.

The Stetson, Russian, the CHESTRA, Brown, the oil, San HOAK, exhibiting the father, Fine XT'.

The California Water Color Society held the seventh annual exhibition at the Los Angeles Museum during October. Donna Seibert was awarded the prize for the "Concert," Honorabile mention was awarded James A. Brown for his group of three water colors.

Los Angeles County Fair, in the Art Department, awarded the following prizes: First prize, in the painting, $500; Benjamin Brown, "Sunlight at Santa Barbara," $250; second prize, $250, to Everse E. Schrader, "Angel," second prize, $25, to Anna Baldaugh, "King of Hearts," Honorabile mention were awarded, first, to Arthur Hill Gilbert, "In Bernardina Walsh," second to Walter W. Kerster, "Portrait of Robert O. Sheats, "Rowe Worker," and to Ruth Bennett, "One Autumn Day." In color water, pastel, the first prize, $100, to John Cotton; second prize, $25, to C. Von Schneidau and the second prize, $25, to Frank Co. in pictures, first prize, $300, to F. Tilles, Chamberlin, "Child with a Bird," $150, to J. Hoke, "West," second prize, $25 to Katherine H. Nelvans, "Making Horns," Honorabile mention were given to first, Frank O. Figue; second, George Stanley, "Hound of Young Woman," third, Andrew Riehmer, "Rustic Afternoon," "Reef," Stephonie O'Brien, "Phaeton," Meadows, fifth and sixth for group, Mrs. Annette Sainte.

The Plaza Hotel, Hollywood, under the auspices of the Salon, hung during the first half of last month the work of Western artists, and the last half, canvases by Frank Tenney Johnson.

The Art Institute of Santa Barbara, RARA, announces two shows for the month, David W. Hicken and South, and Charles M. Russell, The galleries of the Art League of Santa Barbara were in the studio.

Cannell and Chaffin, Inc., 270 West Seventh Street, Los Angeles, will show in their gallery, "November 1 to 15," portraits by Ovedaye Neale, and from the 15th to the 22nd, paintings of flowers by Mrs. Grace Vollmer.

Max Weiczorek exhibited in the catalogues of the Art League of Santa Barbara last month.

The Los Angeles Art Association sponsored the first art exhibit at the Southern California Fair at Riverside, prizes amounting to $3500 were awarded as follows: First prize in oil, to Akin Baldwini, second to Clarence Hinkle, third, to Thelma McLean and men. Rina in all went to Tokio Vosyema; by Haddran Bongha; and to Paul R. Sample. In water colors and pastels the first prize was awarded Mrs. Ethel Burt, second prize to Mihi Hachimotu, and third to Ethel Silva. Schreiber received honorable mention for modern water color exhibit.

David Anthony Tausky has taken a studio at 517 Garfield, South Pasadena, just beyond the Adobe Flores, and is preparing for a group show at the Ebell Club, Los Angeles, during December. Mr. Tausky will show a few paintings this month at the Henry Ford Studio, Pasadena Community Theater Building.

Grayson Sayre will hold an exhibition at the Wilshire Art Galleries during the month; all of the paintings depicting desert scenes.

Pacific Coast Artists will hold their first exhibition at the Ebell Club, December 9th to January 28th, under the auspices of Artland, at the downtown quarters of the Artland Club, Fine Arts Building, Seventh and Flower streets, Los Angeles, November 15 to 22, and must be delivered to Fine Arts Building.

Miss Ruth E. Moran has gone East to study with the artist arranging a memorial exhibition of the father's work, at the family home.

Thomas L. Hunt is sketching and painting at Laguna Beach.

Katherine Laughlin sold the twenty portraits of the various chiefs among the Indians, the period of the summer, to the Great Northern Railroad for a permanent exhibition.

Dana Bartlett is exhibiting with the American Artists Painters at the Chicago Art Institute, this being the fourth time his paintings have been shown there in the Institute. Mr. Bartlett is exhibiting locally at the Hollywood Club of Commerce, and is assembling a group of paintings to forward to interested sections of the country.

Charles M. Russell, known internationally as a painter of the West, particularly known for his portrayals of Indians, and wild animals, died at his home in Great Falls, Mont., October 21st.

Music

The Philharmonic Orchestra of Los Angeles, under the direction of Walter Henry Bush, conductor, National Music Manager, will present the usual symphony concerts through the winter; Thursday evening, the 5th, and Friday afternoon, the 6th, Sunday afternoon, the 14th and 28th, and Thursday evening, the 14th and Friday afternoon, the 28th. All of these concerts are given in the Philharmonic Auditorium, Fifth and Olive streets, Los Angeles.

The Pasadena Music and Art Association, in the 1926-1927 Artistic season, announces the appearance of the following artists: Galli-Curci, Sopranino, Thursday evening, December 2nd; Soloists, Thursday evening, January 27th; Cecilia Hoben, soprano, Thursday evening, February 10th; Roso Ponteveli, Soprano, Thursday evening, March 10th; and Ticha Schifer, Monday evening, April 11th. Three concerts will be held in the Pasadena High School Auditorium.

Alice G. Batchelder, pianist, presents the second of the series of eight concerts, Sunday afternoon, November 30th, at four o'clock. "A Large Dish," Mr. Charles Vollmer will be the recitalist.

Amelia Galli Curci will open the Thursday evening concert of the Beethoven Society for 1927, November 10th, at the Philharmonic Auditorium. The Saturday afternoon concert will also be included in the Elan Quarterly. Tuesday evening in Blasco Elan at the first violin stant.

Redlands Community Music Association, has been rejuvenated as community minded and every attractive program throughout the season has been attractive. Raymond McFerrin, pianist, and his wife, Margaret McFerrin, soprano, appeared during the season.

The Los Angeles Trio gave the opening concert of the season, October 27th. This year the Trio will present works never before heard in Los Angeles. The program of the Los Angeles Trio was McDonald Hovey, founder and pianist, David Crushers, violinist, and Millie Barstow, cellist.

The Opera Reading Club of Los Angeles, under the direction of Mrs. George H. Gallerath, president, Mrs. E. J. Dupree, vice-president and Mrs. F. M. "Ofen." On November 4th the opera presented was Rigoletto.

San Diego Opera Association, under the direction of Gilbert B完成后，gave the first of a series of five concerts, last month. The Opera Association was in Glenn Dale, Colorado, baton, was the conductor, and the acting director was Baver's Cafe.

Thurleau Leurche, composer and pianist, who is an authority on Indian tribal music, will appear in concert, under the auspices of the Pasadena Teachers' Association, November 15th, in the Pasadena High School Auditorium, Mrs. John Wiley Leurche, wife of the composer, will also participate in the entertainment appearing in different tribal costumes.

The Woman's Civic Club, under the direction of J. B. Pullin, will present the pianist in the month of November, in connection with the opening of the Pullin store, Drive for the Blind. The first concert by the club of the winter season, will be followed by the Philharmonic Auditorium, December 3rd.

The Los Angeles Symphony Orchestra, under Leonard J步步，directed the Municipal Auditorium last month.

The Los Angeles Oratorio Society, under John Angelil, conductor, gave a series of recital concerts at the Shrine Auditorium, Los Angeles. This society is known throughout the country and is recognized as one of the best children's choirs in the country. The first concert was "The Messiah," De-
November 19, with Ricardo Martin, Fred Patton, Julia Claussnitz and Rhyth Taylor as exhibitors.

KURT MUeller piano recital is scheduled for November 18 at the Hittlemore. The ELLIS CLUB will appear in concert at the Philharmonic Auditorium, Los Angeles, November 1st.

A CAPELLA Choir, John Smallman, founder, will give the first concert of the season, November 19th, at the Philharmonic Auditorium, Los Angeles, with Vera Barlow, violinist, assisted by Miss Cleophus.

Announcements

PARADISE COMMUNITY PLAYERS announce the plays for the month, and an unusually interesting schedule for the year. November 4 to 11, "In a Garden" by Philippine Nakamura. A new production will open every other Thursday evening and will run for nine nights, (8:15) and two matinees (2:50). Matinees on Saturdays.

"The Workshop Productions," on Saturday, November 4th, and will be given every Saturday night at 8:15 in the Receiving Room of the Playhouse.

WHITtier COMMUNITY PLAYERS present "The Ladies." The performance of the season. Five plays are to be presented during the year, the remaining four being, "In the Next Room," "You and I," "Claro, Apple Sauce," and "Rosener Holm." Mrs. Clyde F. Baldwin is the director, and has been since the organization was founded five years ago.

GERTRUDE C. MAYNARD, Junior Postmaster, President of the Soroptimist Club, will present the program at the next meeting to be held at the Music Room, the Hittlemore Hotel, Tuesday, November 24th, at 10:00 o'clock sharp. This is to be an informal program on various subjects as to Why Books. Gertrude C. Maynard; Children's Book Week, Esther Bogner; Girl Scouts and Community Service, Gertrude C. Maynard. A Formosa dinner will be served.

November 25, Los Angeles District, Federation of Women's Clubs. Miss A. Flowers and Attendance prize will also be furnished by Mrs. C. N. Prentiss, President.

CANNELL and CHAFFIN, Inc., 720 West Seventh, will open a special Book Room in one of the galleries, in conjunction with the present upstairs library, on or about November 1st. Its purpose is to supply the constantly growing demand for books to serve as appropriate gifts, interesting new additions to the home library, choice items for the commemorative. Recent publications of merit, standard authors in bindings of character, rare and out-of-print works, and manuscripts will be included.

Mrs. W. Horton, who is in charge of this branch of the shop, has special contact with publishers in New York in careful selection of interesting items covering the various subjects according to the trend of present day thought. A great variety of selections is expected by the visitors to visit the new Book Room and browse.

ALICE BARRETT GREENWOOD will give a course of her charming current reviews at the Shakespeare Clubhouse, Pasadena, the third Wednesday of each month, opening November 17, through April 26.

PARADISE PUBLIC LIBRARY invites you to visit five Book Talks, to be given by Helen E. Holmes, November 26, 1926, to March, 1927. Friday evening, November 9, the subject is Personality and Experiences, Glimmed in Current Biographies.

THE JUNIOR LEAGUE of Los Angeles is opening a shop on Monday, November 11th, at 414 Camelot, just off Wilshire Blvd. It will be run entirely by the members of the Junior League, who are cutting and sewing beautiful handmade underclover, needlework, and baby things.

Besides these there will be many of the novelties from shops in the East, also jam and jellies. A circulating library will be operated in connection with the shop. The proceeds from the shop and the Horse Show, held once a year at Flatbridge, go to support the Home for Convalescents and Infirmage streets, Los Angeles. The League hopes to be able to give a new home in which more children can be helped toward normal growth.

The committee for the Junior League shop is as follows: Chairman, Mrs. George H. Brinckerhoff; Mrs. Charles Thomas, Mrs. Paul Ashley, Mrs. A. R. McFayden, Mrs. William O'Malley; Interior Decoration of Shop: Mrs. Robert S. Smith, Mrs. David Wright, Mrs. William Joyce, Jr.; Operating Supplies, Mrs. Elwood H. O'Malley; Garments, Mrs. William Finch; Steering Committee: Mrs. Van Allen Jones; Circulating Library, Miss Mary Millikan.

College Notes

THE UNIVERSITY OF CALIFORNIA has completed the new site at Westwood, October 23, with impressive ceremonies. Services were held at 1:30 p.m. with addresses by Gov. Richardson, President Chancellor of the University of California, Maynard Mcíf, member of the committee of one hundred, an invocation by Rev. Thomas V. Moore, and a dedication and invesation of the Westwood site. William Henry Crocker, Chairman of the Board of Regents; Dr. Ernest Cornell Moore, director of the Junior Branch; and Neil Marr, president of the Asso-

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Pomona College

THE largest number of music, drama and lecture events in recent months will be held at Pomona College during November. Beginning November 1 the College will be open to its guests, as will be Philip's, Bartlett and Urasehara will be displayed in Rooms H and I of the college. The exhibit will be open to the public each afternoon with the exception of Saturdays and Sundays.

The French astronomical observatory will be open to visitors Thursday evening. The French Observatory in Los Angeles, in the first floor. The French Observatory in Los Angeles, in the two stories of the Observatory Building, will be held in Bridge Hall of Music at 7:30 on November 29. "Be Yourself will be offered as the annual Associated Women Students' show at 4:15 p.m. on November 12 in Holmes Hall auditorium. Three lectures have been announced for November. These lectures will be given by Prof. Helen E. Holmes, Professor of languages, on the subject "Science to the World," Thursday evening, November 8 at 7:30 p.m.

The annual Associated Women Students' program will be held on the campus, beginning with the November 15 joint meeting of the Los Angeles section of the American Mathematical Association. A meeting of the Claremont Inn at noon on Saturday, November 6 and will be held at the morning in the afternoon in Renfed Hall. On Tuesday, November 10, the president's recital will be performed by the Los Angeles district federation. The program will be held in Pomona under the auspices of the Eagle Club, with the tickets distributed by the Los Angeles, Ventura, Santa Barbara, San Luis Obispo Counties. Several clubs will be entertained by the program in Pomona by the Los Angeles, Bridge Hall. The program will be held in a short o-restaurant to be followed by a tour of the city.

The annual French meeting at the French Institute on Saturday morning November 13. Students, men, women, and in the Southwest, interested in Mexican problems will be welcome.

The program will begin at 4:15 p.m., November 24 and ends on Monday, November 25 at 3:00 p.m.

The usual college-community music program will be held each Thursday and Wednesday evenings.
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No. 31, July, 1922. Subjects:
No. 26, Dec., 1922. Subjects:
No. 23, Oct., 1922. Subjects:
San Fernando Mission Park, Studio Homes Along the Arroyo, Arch. The School of Music, Pauline Pearl.
No. 19, June, 1922. Subjects:

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SOUTHLAND NUMBERS

(Continued from No. 31)

In order to do its bit to help builders' exchanges and women's clubs throughout the state in the effort for good design, California Southland presents the following issues which have featured Santa Barbara architecture and the work of our best architects in other cities. They are on file at the office and can be ordered by number at 20 cents apiece.

No. 25, Sept., 1921. Subjects:
Flat roofed house by Harrison Hewitt, Interiors, Cornell and Chaffin. A House by E. T. Freese, Arch. No. 25, Jan., 1922. Subjects:
California Southland

M. Urmy Seares, Editor and Publisher
Ellen Leech, Associate Editor

NO. 83 NOVEMBER, 1926 Vol. VIII

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From a painting by Katherine J. Hamley

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CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.
Copyrighted, 1926, by M. Urmy Seares
Subscription price $2.50 per year, $1.25 one half year
R. B. Urmy, Jr., Business Manager

MAIL ADDRESS: CALIFORNIA SOUTHLAND, PASADENA, CALIFORNIA
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BEAUTY LURES TOURISTS TO SPAIN

THE development of natural resources in the United States during the last decade is astounding, particularly in the Southwest, where agriculture has been encouraged, mines developed, oil fields exploited, and ports enlarged. Our local publications have continually presented columns of statistics to show the magnitude of this commercial growth.

Following in the wake of these great strides in the business world are many men who have amassed great fortunes. Wealth often stimulates an interest in the fine arts, and creates the desire to be surrounded by the finer things of life; and if these surroundings are not available in one locality the individual searches until a place is found which approaches his ideal.

The opportunity of creating an ideal community is confined to locations having mountains, sea, and mild climate, all three of which
are available in California. Common sense therefore suggests that we design our towns and cities in such a manner as to make living conditions as attractive as possible. By so doing and at the same time preserving the natural charm of our country we can expect to retain our most desirable citizens and attract those from other parts.

In our struggle for commercial development we have neglected this preservation of the natural charm, with the result that while we have basked in the sunshine of self-satisfaction, our hills have been marred by ugly excavations, our trees have been ruthlessly cut down and our main traffic arteries enlarged at the cost of all beauty. The very goose which has been laying our golden eggs is being deliberately killed.

The exodus of Americans to foreign countries is astoundingly increasing. These people are largely people of wealth and culture, who appreciate the best life has to offer and take an active interest in cultural problems. An increasing number of them are purchasing large estates in Europe. The popularity of the Mediterranean coast is growing each year, and that this cote-d'azure is taking great wealth from the Pacific Coast is no idle fancy.

The city of Florence in Italy with its growing American colony is an example which we find repeated in hundreds of European cities. Practically all of the fine villas of Tuscany are owned by highly respected American citizens, who are restoring the buildings, rebuilding the gardens, and at the same time aiding in maintaining the cultural life of the city. When the hurried traveler leaves Florence he waves a fond farewell and vows to return as soon as he can to join the many Americans who call it home. To close our eyes to the reason for this is stupidity. California is naturally as beautiful as Italy. Our mountains, valleys, and seacoast can compare with any. The reason so many Americans are living on foreign shores is obviously because our cities are not attractive. We have advertised our beautiful country to the world, and in our mad rush have not noticed that its beauty is fast becoming a myth. While our great business organizations have been developing our commerce and industry, the thoughtless and misinformed have been permitted to destroy the very features that have made the Southwest famous.

Up to the present time our public point of view has considered beauty of only secondary importance, desirable but not necessary to successful civic development. The public must be made to realize the folly of this attitude before we can hope to create cities sufficiently beautiful to draw to California the enormous wealth which is now pouring into Europe.
THE ROUND POINT OF THE PLAZA TO BE SURROUNDED

AMONG the many interesting suggestions made to this journal through its inaugural address and subsequent interview, Mr. Arthur Bent, Engineer, and this year's President of the Los Angeles Chamber of Commerce, gave none which opened more beautiful vistas and bypaths than the plans for a typical Latin-American city in the district near the old plaza of the pueblo de Nuestra Senora la Reina de los Angeles.

Suggested to him by Mrs. Hough, the plan immediately seemed a feasible solution of many problems which have arisen in connection with this part of the city and our guests from the Latin-American countries: and before he left this month for his vacation in Hawaii, he was set rolling by his appointment of a committee to investigate the most feasible ways by which this desirable addition to the city might be accomplished. Heading this committee is Mr. John Austin, whose position assures an articulation of the work now going forward in the plans for a new administrative center for Los Angeles. Mr. Austin has been for some time much interested in the idea which, now that it is made public seems the sensible and logical thing.

Certainly it is time that the wise and educated, the students of art and the trained architects of this community bestowed themselves and took as active a part in the building up of the city as do the uneducated and ignorant, the untrained pioneer and the shrewd money-maker.

To give our readers Mrs. Hough's idea we publish her letter, written in response to a request from this journal.

"Editor, California Southland:

"The following are a few of the outstanding advantages Los Angeles would gain by creating at the Plaza a Spanish-Mexican city:

"The romance of California is Spanish romance; our city is of Spanish origin—be it noted Spanish—now we advertise our city in Spanish terms and by Spanish illustrations.

"Our citizens build themselves Spanish homes, and yet in the face of all this we allow the originators of all this picturesqueness to be represented in our city by a section which is hideously American.

"Los Angeles has romance and sentiment enough to wish to preserve the old Church and Plaza, but this is not enough. We must preserve it by creating its tradition and romance and surrounding it with a setting which is dignified and worthy of it.

"By creating at the Plaza a typical Mexican-Spanish city, Los Angeles pays the gracious little compliment to the Latin American people of building them a little city of their own, where they can find conditions as they like them.

"First of all, a place of this kind would be an international trade center or clearing house for all business between United States, Mexico, Central and South America. It would do a great good towards cementing cordial trade and social relations between these countries. It would furnish Los Angeles with the greatest tourist attraction this city ever had or could have.

"That little old Church and Plaza, if properly handled, is one of the greatest assets Los Angeles has. Mexico is a rich, wonderful country and the Mexican people are charming people—desirable neighbors and good friends.

"Los Angeles has the largest Mexican population of any city next to Mexico itself.

"By building the proper business quarters at the Plaza for the Mexican and South American, we also furnish a place for the Americans to place on display his goods which are seeking distribution in Mexico, Central and South America.

"By reconstructing the Plaza into a gay little Mexican-Spanish city, this one spot would be changed from an ugly weed into the flower of all Los Angeles.

Music would play every afternoon in the plaza. The bright colored little market places would offer for sale all the things so attractive to the tourist and ourselves. We could have all the "fiestas" as they have in Spain and Mexico. We need a fine Spanish hotel and theatre so as to elevate the entire section.

"In addition to this little business center or "pueblo", we should have a village of small attractive homes for the Mexican workingman. This also would furnish us with another attraction. The location was selected near Elysian Park.

"This project has the approval and endorsement of the Chamber of Commerce, the Pan-American Union at Washington, Mayor Cryer, Mr. Gordon Whitnall (city planning commission), B. W. Petlins (vice-president Pacific Electric Railway Company), R. B. Ball (chief engineer of the Santa Fe), Harry Chandier (The Los Angeles Times), and many other prominent business men and various civic organizations.

"I have been working for nine months on it, and first presented the project to Mr. Clarence Matson of the Foreign and Domestic Trade Extension Department of the Chamber of Commerce, and again more recently to Mr. Arthur Bent, its president.

"In closing I will quote from the very fine letter which I received from Mayor Cryer:

"If you and your associates with the Chamber of Commerce can bring to a realization the beautiful plan that you have set forth, I am sure that you will have done something worth while for modern Los Angeles and for the generations that are to come.

"An historic setting already exists for the plan, and I assure you that the present administration will do whatever may be possible to bring to a realization of the plan of reconstruction of the Spanish-Mexican setting which originally surrounded the beginning of our beautiful city.

Signed GEORGE E. CRYER.

Mayor.

Thanking California Southland for its interest and support in the matter, I am, Always sincerely, CHRISTINE HOUGH.

910 N. Serrano Ave., Los Angeles, California.

CaliFornia Southland

Plaza, Los Angeles.

Below: the interior court, model adobe, Southwest Museum, Los Angeles.
Baillie. Her pride in their beauty kept pace
with our enthusiasm. We shall never forget
the day she took us to Tacoma's gardens, each
one bordering on a lake and all with Mount
Rainier, white-turbaned and cloud-wrapped,
standing serenely aloof behind them. Last we
miss the crowning achievement of the Seattle
garden club, she ended our day with a sunset
drive between the young oaks of the Memorial
Highway. That day has become a memorial of
a garden friendship; "and here's Rosemary,'-
that's for remembrance."

This page's title picture is symbolic of an
hospitality we hope to see repeated from
Seattle to San Diego. Every gate an open
welcome to our Pacific Coast gardens. And
why not? Much is said in business about the
"glad hand." Why not offer, instead, a garden
at hand?

Last month the Bankers' convention came
to California—not on a gold rush. The New York
delegation traveled by way of Seattle down
the coast. We don't know what the men were
interested in, probably hazards and the green
too. But we are sure that the wives wanted
to see gardens. A telegram came to us saying,
"What gardens do you think we may see?"
What joy to reply "Tomorrow, Mr. George O. Knapp lets you walk in ArANY!" Could
any host do more?

Way down south in Alabama, news travels
door to door (the back door) by grape-
vine telegraph. How thrilling to have our
greetings from this Southland go up the coast
by rose-vine messengers, every petal sweetly
breathing, "Howdy, howdy! Come again!"

If you had left winter in Bangor, Maine,
think of your pleasure in arriving at Piedmont
in April. Imagine finding Mrs. Moffatt's bor-
der filled with mauve violas, Iris Pallida,
Dalmatia and canary-bird gladios. What
would you do?

If you lived in, Oh, perhaps Santa Barbara,
you'd go straight home to copy it.
Piedmont sets us thinking. Mrs. Noble's
house hangs like an eyelid upon the face of
the hill and its lashes are vines dropping from
wall and terrace. We open our eyes as we
look. This is the Noble way of training climb-
ing roses. Can you suggest a better one Port-
land? Or Pasadena, how do you prune your
roses back?

Our typewriter fairly stutters, so eager is
it to share this thought of sharing gardens.
We are not so arrogant as to thank the Lord
we are not as other men are, although at times
we are grateful we are not where they are.
This is the month according to the calendar
that we are supposed to be thankful. We can't
wait until the last Thursday to offer gratitude.
It came lolling up this morning when we
found a white hyacinth in bloom.

Under the trees at Stone Acres, we had a
tea party in honor of New England guests in
this newer part of our territory. We thought it
a subtle tribute to use old hoespan and great-
grandmother's pewter service with her Chelsea
china. Its lavender decorations matched per-
fectly the blossoms of "blue spires" in the
bowl of rose and cream zinnias. But the
fruits, even from oranges down to melons,
were grown in Stone Acres garden which only six
years ago was wild land covered with sage-
brush. California's luxurious fruits, ripely fur-
ishing forth New England's tea table, make us
grateful for the past and thankful for the
present.

When Roses Are in Bloom
By Francesca Falk Miller

There were the roses in the hedge,
And a wild rose in the hedge,
With a gay and golden Marcehol Neil
Upon the arbor's edge.

There was a Sweetheart had a-stopping
At the window of my room,
And my heart was singing... singing...
For the roses in my room!

Oh, the crimson of each sunset
And the glowing pink at dawn,
Royal colors of the roses
Darting court upon the lawn.

Oh, the joy, the smiles, the fragrance,
Of a land that knows no gloom;
Just a peaceful, sun-kissed haven
Where the roses are in bloom!
JOHN MCCORMACK: HIS HUMAN VALUE

O NE wished, on that evening, that a curtain of soft blue, or grey, might protect the soldiers at the Shrine auditorium from their immediate surroundings. The three little black figures, the piano and Mr. Schneider and John McCormack, armed only in their blackness, had a defenseless unprotected look on that stage, what with enormous canies chambering over them at the sides, and large menacing things in the back drop scene. The more distant scenery looked harmless enough, but those tall, foreground pillars had a forbiddingly hostile aspect, and seemed to thrust themselves forward in antagonism to the three performers and their proceedings.

Other features of the great hall had a satisfying and reviving beauty in way prepared one for the glowing human values of the evening. A joyous munificence of space and color. Rooded in that entrancing blue from which the reviving eye passed to the lowered lights of the great chandelier, like clustered dewdrops filled with sun. Many little golden arches, little blinded golden windows, which looked on nothing, and from which nothing looked. An unessential gorgeousness; splendors unrooted; allied to no tradition, or ancient ceremonies; supporting no popular illusions of state and grandeur; but boldly snatched from the life of alien lands. Part of the desirable bravery of the world, and here expression of the vitality of a people, desiring life at its surface best.

Though the stimulating emotional effect of the surroundings was hard in harmony with the classic beauty of Bach's "Let Us But Rest" and Scarlatti's "Caldo Sangue," as the recital progressed and other levels of emotion were touched, things gathered themselves together and pressed upon one's consciousness with an irresistible joyousness and warmth.

Bent over us that deep impassioned blue that at once soothed and urged the spirit. Soft glimmerings of faintly tinted lights playing deliciously upon the sense. From the many little peaked gold arches—perhaps—fair veiled mysterious watchers, delicately still... Soul-sweetness of a voice, with its gentleness transforming life... An audience how alive! how good to be with! What dramatic beauty in the swift and sudden hush following upon turbulent sound! Glorious ardor of desire. A beautiful yielding and response... Life became all at once real, adorable! The applause had a sharply metallic sound; clashing of cymbals, re-sounding clangours. The rich tumult of it rises, swells,—then at its wild height drops into utter silence.

And, like a little golden boat with silver sails all set and driven by the wind of its own loveliness, upon that wide stilled sea the voice of John comes gliding.

O blessed voice! true missionary to the heathen heart! Bringing back into our midst faith and love, and tenderness and tears. Where dark pride and scorn? Where bitterness? When from this poor reviled humanity the mask of its vaunted cruelties, hatreds, and greed it seems is lifted, to show beneath the reality of its deep and loving heart. Is not this to be among the true savours of men?

Not o'er us." When he next gave thanks to God one thinks the Bishop must have remembered the young child singing in his prayer. One thought of John four years ago in his New York home, for two days and nights close to death—this something indescribably precious to men, of which John McCormack himself is but the vehicle, almost withdrawn from the world; heard no more that voice deepening in ways of beauty-loving-kindness among men.

Of the songs of that evening how fantastic—alas exquisite Granville Bantock's "Desolation" inspired by an ancient Chinese poet. Remoteness; a high melancholy; pauses in it of love—liest significance. One heard—tinkling of ruined fountains in some long abandoned and forsaken garden; a solitary bird's cry over darkening waters; sounds borne from afar upon the twilight winds: the silences of the high snows; wastes beneath lofty mountain summits where only the avalanche moves, falling in low thunder.

With what poignant loveliness of tone, with what poignancy of meaning was that last question with its dread reply uttered in "The Trumpeter"—"What are you sounding now, Trumpeter?" The tones had an almost unearthly beauty, so that even to recall them disquiets the heart.

Two figures come hurriedly down the aisle to the side door leading to the back of the stage, which is guarded by a tall youth. They appear unsupported by that casual democratic assurance that all great artists, no matter how generously they may have given of themselves on the platform, and no matter how fatiguing their evening's work, are ready and delighted to receive a crowd of handshakers immediately afterwards. These are conscious beggars for a privilege.

"Can't we go in?" asks a soft, eager voice, a little breathlessly. "He—they—told us that if we went round to the back he would speak to us!" The upturned face is pale, gentle. So many good and gentle faces in that audience.

"It was a friend of his!" says the soft voice, still more eagerly. The doorman looks faintly sceptical.

"They did!" asserts the voice again imploringly. There is a remote suggestion in the tone that recurse may ultimately be held to tears. The door is opened narrowly, and the two figures dart in and disappear.

"Such stuff they will make up to get inside!" comments the door's guardian with a genial smile.

JOHN MCCORMACK, AMERICAN TENOR 1922.

Sweetest reconciling voice, in which simple humanity seemed glorified. Here the secret of war's ending. Here understanding and the kinship of men. Beneath gifts and learning, achievement and renown, and all the braveries of the soul, here the simple final need, the last deep pleading and reply.

One thought of John as a little boy at school in Ireland being stood upon a table to sing to the visiting Bishop, "Shades of evening, close
KATHRYN LEIGHTON'S PAINTINGS OF THE BLACKFOOT TRIBE

By M. Urmy Seares

Conservation demands the preservation of what is God-given in every tribe and every race represented in this Union of tribes and nations. If a race has worshipped the one true God, He has revealed Himself to that race no matter what the forms of worship. We must, therefore, see to it that we do not lay sacriligious hands on the vital belief of any tribe, nor allow ignorant government officials who may have no deep religious convictions of their own, to interfere with the very beautiful religion of the tribes who first occupied this land we boast as a land of religious liberty. The God of Love whom we worship is also a God of Justice and will not accept our peculiar forms of worship as a substitute for the heartfelt worship of the tribes, even though our government may take away from the Indian his forms and impose our own educational ideas upon him. The life of the soul is a delicate thing. Cultivated through generations, it leads a race to high places; dissipated and neglected, it seems to vanish and leave a whole nation seeking vanity for pleasure among the flesh pots of earth.

Thoughts such as these crowd in upon one when listening to Kathryn Leighton's account of her summer's painting of the Blackfoot tribe of Indians. Asked to paint a series of pictures for the Great Northern Railroad, she was given every facility for performing a great piece of work that not only places her among our foremost painters of the American Indian, but puts on record in an inspiring and most delightful way, the beauty of color, the dignity of tradition and the fundamental beliefs of this particular American tribe. Instructed through their interpreters to dress and pose for Mrs. Leighton in their traditional costumes and daily attitudes, the whole tribe entered into the spirit of the thing and stood ready to aid the artist. They must have found her genuinely interested in something more fundamental than the play of color on feather and beadwork, for they gave her of their best and found in her a sympathy and an understanding that impelled them to give her an Indian name and adopt her into their tribe.

Thus Mrs. Leighton has been enabled to put on record something more than costume, something deeper than racial characteristics. Superb as these paint- (Continued on p. 31)
THE INCURABLE OPTIMIST

Doctor Norman White and Ellen, his wife, stood in the long, low-ceilinged drawing-room of their home, receiving guests. The firelight played upon the soft radiance of the gowns of the women and the contrasting black and white of the conventional dinner clothes of the men. It was to be a rather small dinner party and Doctor Norman and Ellen had given much thought to the assembling of their guests. The dinner was given in honor of friends just returned from abroad. The travelers had been away many years, nevertheless, they were welcomed as if it had been but a day.

Doctors Virginia and Richard Cox were a medical pair, who had been abroad studying health conditions on the European continent, in Turkey and in the Orient. They had now returned to take up their work in their own city, and this was their first contact with old friends and acquaintances. It was good to be home again amidst familiar scenes, familiar faces; to feel the warm handshake, to see the welcoming smile, and to hear the well-remembered bantering and word play of their little group.

As Doctor Norman led Virginia into the dining room, she said to him gaily, "Norman, I'm so glad we are to have our first dinner in your house, not only because we love you and Ellen, but also because you have such good things to eat. That would, no doubt, be considered a vulgar admission, but we have been traveling so long, and have been eating food of so many kinds, in so many different places, that it is good to get back and eat a real, home-cooked dinner again."

Doctor Norman laughed. "We will try to give you something good to eat, if that is what you think you want. Ellen, I hope, has learned from that. As for my part, I thought mental and spiritual food would be a more vital necessity to such a group as we are here, tonight."

Then as they sat down, Richard, from the opposite end of the table, voiced his wife's feeling by saying, "It is certainly good to eat the food of God's Country again, and to eat it in a real American home."

Ellen glanced at her guest of honor and said, "I don't believe you realize, Richard, that you are eating a combination of your favorite foods. We remembered all your little culinary favorites and that is the reason you are finding this such a good dinner."

"No, Ellen, that isn't exactly the reason, there is something about the food one gets, traveling from hotel to 'pension,' something about eating in restaurants, which is dreadfully monotonous."

Janet, who had had great difficulty in conducting a household with a constantly shifting servant personnel, and who had contemplated moving into a hotel, interposed. "Don't you think, Richard, that that is all imagination? Certainly the food in an excellent hotel or restaurant is better, more invitingly served, more carefully prepared by competent, well-trained chefs, than the food one gets in the present day home, where the housewife, who is also, frequently, a wage earner, prepares it hastily and serves it with the minimum of effort, or in the household where the cooking is done frequently by a poorly trained maid. Surely we have gotten into a habit of thought in regard to home-cooked food and that provided by a restaurateur. I think the latter is much preferable to the former."

Dr. Norman turned to Janet. "I think, Janet, there is some basis for the popular prejudice in favor of the home kitchen. It is not a mere habit of thought. During my college years I ate all my meals in various parts of the city, sometimes in very excellent hotels and restaurants, often in most ordinary, inexpensive lunch-rooms. The food became frightfully tedious. I kept my weight pretty well, but I seemed always to be on the lookout for something good to eat. I wasn't happy, gastronomically. Now, Ellen, here, has been feeding me for some years and she doesn't always give me things I like; she makes me eat my spinach,—and other things,—he ended lamely, on a look from Ellen. "Nevertheless, I would not exchange my present home meals for the finest hotel menu."

"There has been some research in connection with this problem. Only last week I read an article in an American medical magazine, which was abstracted from a German medical weekly. In this article, the German physician, interested in research, told us that he found, in his own personal experience, it was necessary to take his meal sometimes at noon, sometimes two or three hours later. The well-known feeling of disgust against restaurant food occurred regularly on the days when he took his meal late. The portions in the late meals were just as large, often larger, than the portions in the early meals, yet he became hungry very soon after the meal. On investigating the kitchen, he found the only difference in the food eaten later in the day from the meal eaten earlier, was that the former had been cooked longer, all the food having been cooked at the same time, and then kept hot for a long period. The caloric value of the food, that is, the actual heat energy in the food was the same, but some indescribable change had taken place in the food during the prolonged heating, so that it was no longer as useful to the body."

"Very much mystified, the physician began a series of experiments upon animals, using rats, feeding part of them food from this same restaurant at the noon hour, and others with food obtained later in the day. Rats fed with food which was obtained earlier and consequently cooked less, thrived and gained in weight much more than rats fed with larger quantities of food which had been cooked longer."

"This is an argument against putting food in a fireless cooker earlier in the morning and leaving it there all day until the evening meal. A very excellent housekeeper, a good friend of ours, uses her fireless just as she does a cook stove; it saves her watching pots, saves the expenditure of fuel for cooking and is much cleaner, but she leaves the food in the fireless only as long as it would be necessary to leave it on a gas stove, not longer. The lower food value of long cooked dishes is not disproved by the fact that both animals and man prefer and eat spontaneously, more cooked than uncooked foods. The appetite in this case is due to the fact that cooked foods are more palatable than uncooked foods. Nevertheless, we find that in children, adults and in animals, there is an instinctive need for, and desire for a certain amount of raw food. Hence, Janet, permit me to pass you the celery, and perhaps Virginia will not refuse these blushing red radishes!"

The dessert of strawberries, luscious and appetizing, was hailed with delight and gales of laughter by the assembled group. But with coffee served before the glowing embers in the drawing room, food was forgotten, for the mind does not dwell upon a satisfied appetite, and talk was of music and art, travel and politics, and the thousands and one interests and delights of Doctor Norman and his friends.
RECENT BOOKS—REVIEWS

TREES AND SHRUBS OF CALIFORNIA GARDENS
By Charles Francis Saunders
Robert McBride & Company

Books containing light and genial gossip about celebrities invariably offer a welcome diversion, even to readers otherwise most sedentary, to those whose evidences happen to be shrubs and trees treated in a similarly engaging fashion the subject matter proves no less attractive. Indeed to chatting about great personages could possibly be more intriguing than this curious and instructive love about these botanical inhabitants of our state. Mr. Saunders has written all this in a very pleasant manner sure to appeal to popular taste, with a running accompaniment of pertinent allusions which are the result of wandering and reading in the branches of human interest; yet it all rests on a foundation of scientific knowledge which makes the volume of value to garden makers and those who are landscaping on a greater scale.

Readers who have given this matter little though learn with surprise that the majority of these shrubs and trees are alien stock. Of course we all know that people come here from every quarter of the globe and sooner or later merge into the social fabric like threads into a tapestry. In similar fashion it appears these botanical objects have been brought here from all over the world in the way that when placed in California's hospitable soil, proceed to flourish mightily, in time becoming an indistinguishable part of the local landscape. As Mr. Saunders presents the matter, it is most interesting to learn the details of their introduction and all the facts about where they thrive the best now that they are here.

He was remarkable because he was the only man in the world (and there probably will never be another like him) able to converse with beasts and birds in their own language from canaries to elephants. That is why he carried a birdcage in London with a little green canary hen as prima donna singing mezzo contralto. The song she used to sing about the second husband, he who casually brought home one day an affinity to complete the triangle of his marriage to an estranged wife and actually did upset the emotions of a pig; a certain native of that island is invited to inspect a drawing by Mr. Lofting showing this animal with his soul in his eyes looking precariously into the distance from the opera.

Mr. Lofting has been most kind and pains-taking and meticulously truthful in recording the adventures said to be real to Doctor Dolittle. Children from eight to eighty will appreciate this marvellous opportunity to learn just what goes on in the minds of creatures hitherto considered dumb. These really are quite sensible and keen judges of human kind, and especially clever this line was the little green canary, but then she was a hybrid, for one of her ancestors had made a simultaneous visit to the illustrations by life and all the rest will bring delighted chuckles from readers capable of understanding. Unfortunately some human beings who will see no sense in this at all.

THE OUTLOOK FOR AMERICAN PROSE
By Joseph Warren Beach
The University of Chicago Press

Nationally speaking we Americans want what we want now and when we want it. Having decided to want culture we have very little patience with the getting of it, and as a consequence have adopted methods whatever which hold a promise of procuring it in the quickest possible way. On the whole we are quite well satisfied with our progress toward this ideal and are inclined to look rather condescendingly upon the slower and more out-of-date methods of our predecessors and rivals across the water. At that however we do not fail to keep a wary eye on our fellow companions in arms so to speak and whenever one of them seems to be outstripping the rest of us, we promptly abandon our own tactics and take part in a merry game of follow the leader.

Now these national characteristics which loom so large in the matter of attaining culture somehow get themselves reflected in our contemporaneous book prose. Unmistakable evidence to that effect engulfs the reader of this very stimulating and utterly unconventional book of literary criticism directed for the most part at American writing, by Joseph Warren Beach. This gentleman's manner of criticizing is the scrapbook, pointed out with a minute and constructive analysis that somehow quite suggests the possession of much pedagogical poise. He is never dull and he is never vague, for he constantly exhibits the amusing sparkle of the reformer who knows exactly what he wants to say and says it with zest and inspiration.

Due to such qualifications his methods of dealing with his subject result in some very entertaining as well as thoughtful matter. He has a way of verifying his criticisms by selecting illustrative examples from our most eminent writers, whom he himself extols highly for their creative powers and lofty talents; yet owing to lack of intellectual discipline and careful preparation for their craft, he shows how they have allowed themselves to play all sorts of naughty tricks with the elementary principles of their calling, with a result that this book almost proves far below that of the English classics and even inferior to the work of British writers of the present day.

Very possibly many have read some of these papers before they have been published previously in various periodicals. The intending purchaser is advised to look over these carefully, to extract information regarding this matter; but if he finds that he is unacquainted with the subject matter, be on the hook by hook or crook, and investigate for himself its very lively and refreshing contents.

DOCTOR DOLITTLE'S CARAVAN
By Hugh Lofting, Frederick A. Stokes Co.

Doctor Dolittle was a remarkable man, beyond any he is the authentic Doctor Dolittle and shrub in California" and other books on California.

AN OUTLINE HISTORY OF CHINA
By Herbert H. Gowen and Josey Washington Hall, D. Appleton and Company

Hitherto China's appeal has been mostly to art connoisseurs, missionaries and world travelers in search of exotic atmosphere. Her present state however is fast and furiously approaching a point where those who take pleasure in being ancoon with world affairs feel they must pay her some attention, but one obstacle to any adequate understanding of her distracted present is a general lack of acquaintance with her mysterious past so baffling that most people have no idea where to begin on it, nor where to go for help. Hence this brief and comprehensive history of China comes at a very opportune time for those who want some information without expending too much fatigue-study in the process of acquiring it.

For such reasons then the most valuable feature of the volume under consideration would seem to be its continuity. In a manner eminently satisfactory to the average reader, China's past is sketched rapidly but succinctly from remote antiquity up to the fall of the Manchus in 1912, covering a period of approximately five thousand years. It has to be an outline naturally, but sufficient emphasis is put upon just the salient points to aid the reader in gaining more insight into the inscrutable oriental mind and its striking contrast to our own so-called civilized.

The latter half of this volume was written by Mr. Gowen in the same university on affairs in Asia. It explains in much more detailed fashion what has happened in China since the establishment nominally speaking of the republic and demands a concentration on the part of the reader, that is rewarded by a clearer insight into the present chaotic situation.

EAST WIND
By Amy Lowell, Houghton Mifflin Company

These tales depict New England life and temperament, presented with an unadorned simplicity that achieves a remarkable degree of strength. This is the effect of a sure knowledge of dramatic values, and the artful economy in fitting together theme and manner with fortunate results.
THE FAIRBANKS RESIDENCE IN PASADENA

WALLACE NEFF, Architect

So many of the handsome homes built by our architects and pictured in these pages have been designed by Mr. Wallace Neff, that this talented architect needs no encomiums in this article. And yet, the infinite variety of his genius intrigues the student of California's building program; and his careful attention to the client's ideas has not only insured to each of his houses its own individuality, but has attracted to his office new clients and friends.

It is the purpose of this article, however, to set forth the relation of the architect to the contractor and builders of the actual house after the architect has satisfied the client as to plans and specifications.

In this handsome and reserved composition of masses, line and fenestration designed for Mr. and Mrs. F. C. Fairbanks of Oak Knoll, one may study an example of Mr. Neff's master work, and emulate his wise selection of the general contractor, artisans and craftsmen, and his methods of construction.

W. J. Jean, general contractor, is a fine representative of an important business which has developed here in the southland of California, where the great demand for good, substantial homes has made it a necessity.

A trip with Mr. W. J. Jean, general contractor for the Fairbanks house; to Beverly Terrace where he is building other fine villas in difficult situations on the hills, gave opportunity for studying the best methods at first hand, as well as the man himself.

Mr. Jean left his home school in Maine very early in life. Instructed by his New England father to study a trade "because what one masters as a trade he never loses," young Jean learned the building trade conscientiously and thoroughly in principle, while he was very young. Not satisfied to be ignorant of anything that would help him to be a better builder, he took the correspondence course in mechanical drawing and also in many of the courses which architects alone are supposed to choose. Such diligence has carried him far.

But, mark you! he did not immediately set up an office as one who could supply designs to lumber yards. He did not for one moment have the idea that to wear a white shirt and try to sell "architecture" to a gullible public was a more honorable position than that of a good carpenter, an up-to-date contractor, or a well trained mechanic in any trade. Inadvertently and unconsciously this lucky son of a wise father casually mentioned the fact that he studied architectural drawing that he might be "better fitted to understand the architect's plans!" No wonder Wallace Neff entrusts his carefully designed plans to W. J. Jean.

Since the Guilds are no longer active and the schools have more than they can do to train the intelligence and drill the mind it is only in such establishments as the Meyberg Company's store and plant on South Grand Avenue that one interested in metal work can learn thoroughly the trade.

We find in this interesting place, which is the source of the lighting fixtures chosen for the Fairbanks residence, beautiful designs from all the great art centers of the world. The craft of metal workers rose to a great height in European cities and examples of their beautiful designs and expert handicraft enter into the making of many of the show room fixtures now on exhibition in the store. Surrounded by these beautiful details and the varied effects to be produced in metal, the salesmen themselves become deeply interested in the choice which customers may make for certain rooms and their minds are rich storehouses of suggestions and ideas.

W. J. JEAN, General Contractor.
How Have We Voted?

IGNORING the fact that a monthly journal is published once a month, there have come to us during the last thirty days a storm of pamphlets, leaflets and pages, "to be released" on certain days in this journal.

We welcome these as a sign that the influence of this monthly in California's good name, stated in no uncertain terms as this journal stands on that issue. Offers of advertising that would assist in hoodwinking some voters to vote for a repeal of that measure have come—too late to be used—but they were declined because no journal can afford to say one thing in its advertising and another in its editorials. Advertising is the life blood of a magazine and must be kept a pure stream or the whole is vitiated.

To go a little deeper into this subject, we have read William McAdoo's clear, logical analysis of the matter, presented before the Women's Christian Temperance Union and their sleeve at Hollywood by them. He probes deeper and displays our position if we say by our votes that we will no longer even pretend to be true to our word. The free air of the West sometimes goes to our heads and we think it a virtue to be openly honest about our feelings. Therefore in a moral issue we must probe deeper still and ask ourselves honestly why we want liquor. An "honest to goodness" answer will astound anyone who genuinely makes it, and each man who does really want it must remember that he has to live with himself the rest of his life. As to those others who have to live with him, his weakness of character is to them, doubtless, a source of deeper sorrow, and chagrin. Idols have fallen in the best regulated families; and now women have the vote.

Looked at from the standard of law, we Americans avoid as we would the plague any attempt at paternal government on the part of "The Majority." And yet, until the millennium comes and all men are good and unsullied the law will have to keep men from imposing on each other, and regulate their manner of getting their food and shelter. As life goes on in the world, standards of rightness seem to be raised, and what was not thought wrong in business a generation ago is no longer tolerated. Stealing by means of clever play upon a man's desire for pleasure may be profitable and may pass unnoticed by the duped; but it is not an honest trade.

Grand Opera

The riff-raff of the world has been attracted to Los Angeles because of the manufacture here of that side-product of all the arts—the moving picture film. With these individuals have come the arts of each race represented, and yet so esoteric, so extreme, so erratic are some individuals who have ventured thus far from home, that Hollywood, besides being the Mecca of the Great, now harbors the longhaired, the "modernist," the freak in art more generously than the genuine genius or the soundly trained.

If we Californians, isolated as we are from the art centers whose "refusees" have collected here, should take the wild talk of the wanderers from Europe as something up-to-date and genuine we should, to say the least, be misled. A million of the people who now live in this community may never see Europe and may be somewhat gullible about its art, but another million, travelers and tourists as we are, may easily have been both there and here and are laughing in the face of those who insist on the activities of the leaders.

In Grand Opera, on the other hand, there comes to us the mature work of all those European races which have had time to formulate a national character and to express it in music. This art is a possession of the whole world. While the film is invading the wilds of Africa and amusing the simple natives, grand opera is being enjoyed by those communities which have reached a higher degree of appreciation and have the time to indulge it.

Cosmopolitan as we are, we need opportunity to analyze and enjoy spontaneously the art of all great nations. That we do so was shown by the varied expressions of appreciation by the daily and weekly press of the intricate operas presented to Los Angeles last month.

The conquered states of Germany which produced nothing of interest under Prussia's domineering rule, had before subjection given to the world most of its finest music. And while to Americans the sound of the German language is still obnoxious, the operas, sung by artists trained in the Italian method, were acceptable for the inner beauty of their music alone.

To the young people, the only real Californians in Los Angeles, this was the first opera season. The value which their elders place upon this consummate world art was shown by the respect of a "first night" attendance and in the compliment paid the guest artists by the formality of dress.

That Los Angeles has in it so many thousands who independently go to the opera because they crave good music was apparent to all who, looking back across that sea of faces of the huge auditorium, caught the look of determination to enjoy.

To those, who worked day and night to bring us the best and to see that it was worthily supported, Los Angeles owes a debt of gratitude, and we cannot be too proud of the fact that grand opera is assured to us for next year.

Of such things as this is the true reputation of a city built. The finest art of all nations must be assimilated before we can go beyond it; and the blase of other lands must not be allowed to cheat our native Californian youth out of great art which like the pearls of the parable has been trodden under foot in degenerate lands.

A Series of Business Studies

JAMES H. COLLINS, an internationally known investigator and writer on business subjects, is making a series of reports on industrial conditions in southern California and the Pacific-Southwest for the First National-Pacific-Southwest Banking Group, the central offices of which are in Los Angeles. Mr. Collins' findings will constitute reports, not by the banking group, but to the banks by the ablest expert obtainable. While the banking group may or may not agree with the reports, it is certain that the public will find them instructive and interesting. Collins' writings have the characteristic of giving the reader a clear insight into affairs that have always seemed as mysterious as a closed book.

The Business of Living

By JAMES H. COLLINS

"Are you in the movies, sir?" asked the Hollywood barber, politely, and we talked about California, and its climate, and about New York, from which he had come eight months back, with a sick wife.

"There is a variety to New York weather that many people enjoy," I suggested.

"It has nothing new for me!" said the barber. "I've seen everything. This climate cured my wife, and from now on we call it home. But it was hard finding work. I tried the movies, having stage experience, but they are a hard line! My references were of no help, but I remembered this old trade, taught by my father, and there's a demand for it. So I'm doing very well, sir..."

As far back as anybody remembers, work has been hard to find in southern California. At the same time, this is a land of opportunity for the fellow who will adapt himself. He can often find better jobs than he had elsewhere, and...
many get into business for themselves.

Apparently nobody has surveyed the "labor" surplus here. It is said that a survey would cost more than it would be worth, and be out-of-date before it was done. But southern California is like no other section of the country when it comes to finding employment.

Its demand for workers has been decidedly seasonal. The tourist activity tends to make more work in winter than summer, and the agricultural work creates a surplus of common and semi-skilled labor in winter, which scatters a job on four winds in spring and summer. Agriculture, mining, lumbering and fishing have been the main activities of the Pacific Coast. They are all seasonal and southern California adds the seasonal business of the tourist, and an influx of workers when bad weather arrives in other sections of the United States.

Many of the tourists like southern California, and want to stay, and earn a living. Sick folks come here, and relatives with them, and the latter seek work. Many of the invalids get well and join the job hunters. People with means come here to retire, but grow dissatisfied with idleness, and hunt jobs. Movie aspirants compromise on other work, and there are newcomers who combine wage-earning with a small place in the country.

Most important of all, though generally mentioned last, are the boys and girls born in California, coming out of the schools each year, and seeking a beginning in life.

* * *

So, there is a "reservoir" of workers here all the time, a surplus that includes everybody, from the pick-and-shovel man to the skilled specialist. It is creditable to California that sentiment is all against exploitation of this surplus. How easy to broadcast the suggestion. "Come where there is an abundance of cheap labor!" Meaning folks who must work at any price.

The new manufacturing industries of southern California provide thousands of new jobs for wage and salary earners, thus aiding in the solution of a problem inherent in the region. They offset to a great extent the seasonal handicaps of other industries. Even more happy, they offer a great amount of employment to young people leaving school, and to city dwellers from other sections who have no experience in agriculture or similar western occupations. Factories employ everybody, from the pick-and-shovel man to the skilled operative, the professional man, the executive, the clerk, the graduate, and have a flexibility in opportunity that is not found in any other field open in the West.

The illusions of "cheap labor" have been pretty thoroughly dispelled in this country since the war. The nation as a whole has been through an experience with the "cheap labor" of Europe the past twenty years, discovering that it is far from cheap, and expressing its newly acquired opinion in revised immigration laws.

If there were actually a "last frontier" in labor, a final reservoir of cheap workers here in southern California, it would be protected against the exploiting employer by the regulations of the California Industrial Welfare Commission and by the spirit of fair play that has grown up in California, between workers and employers, as the result of past errors and friction. The hours, wages and general welfare of women and minor factory workers are fixed at decent standards, and injustice and exploitation are prevented by vigilant business organizations.

* * *

Work has always been to seek in California, but in the seeking, men and women grow. They have come here to live in new ways. Abandoning old ideas of employment is part of the transformaton. The fact that a job must be actively sought calls out reserves of ingenuity and adaptability, and when the job is finally found, industry and loyalty enter into holding it. The fellow who has a tendency to what a job developer is a pioneer with the boss, instead of merely looking for so many dollars in the envelope every Saturday. In many cases he will himself become an employer. Neighborliness enters into it all, because the biggest industry in California is the business of living.

Immortality

MEN see the infinite worth that personality can have and out of that worth comes the conviction of deathlessness. Such is the process of this spiritual logic.

Many a man has found the faith in immortality coming as a by-product of life's purposes. Despairing of establishing a serene and buoyant confidence in immortality, he has set about the task of placing this present life on a high plane. He has laid hold of present certainties. The worth of honesty, the value of veracity, the unanswerable arguments of the significance of the present life in a moral universe have had a compelling power over his purposes. He has resolutely filled his life with the finest and best that this world affords. He has made a devout religion out of the deep things of the spirit which are present experiences. Deliberately he has taken his eyes off the haunting problem of immortality.

After a time he is taken by surprise; he discovers that including the faith in immortality has taken possession of his soul. He had not seen its approach, and did not detect its footsteps as it crossed the threshold of his mind. When it came or whence he does not know till he interrogates it. In the household of his thoughts it has taken up its abode. When he asks the question he learns that out of the sense of the worth of the higher life has come the conviction of life eternal. He had thought that he had left the question permanently unanswered. And the answer has come of its own accord. He had turned from a region which seemed full of shadows of uncertainty; and the clear light of quiet conviction came when it was not expected.

This is the subtle and profound experience of many men. It is the idea of the reward of the wholesome purpose of many a man's life that the door of the immortal hope opens to him before life's ending. This present life speaks to men with a stern voice of duty. Life has its exactions of service. The responsibilities which are put upon one's shoulders are often burdensome. Yet out of life's duty comes the opportunity for putting these high qualities of fidelity and integrity into the personality. Out of these qualities grows the immortal hope, the sense of moral worth.

Thus immortality lies very close to the dust of daily tasks. Eternal life is always present in this life. Duty, then personality, then immortality—the links are few and indissoluble. It is the simple direct relationship of these great realities that links the whole range of life with the brightest inspirations of religion.

From an Editorial for the Class in Personal Religion.

Songs of the Spirit—VI

Wings

He never is crossed With immortality Who dares to locate? Where are voices loud? John Keats.

A night in June. Fair Cynthia supplied Large pinions for my shoulders. Forth I fared To heights to which my spirit had not soared Ascend. With bated breath and wonder-eyed, Across the far, cerulean fields, through wide And glowing portals swiftly I repaired To distant orbs whose beacons shone A welcome. Voices called: "Abide! Abide!"

To earth I came. But since that night in June The wings are mine! By right of accolade I carry keys to immortality! Within my heart I hold the words and tone Saint Michael chanted to his lifted blade. I sing them to rough seas and rougher roads.

Saratoga, California, June, 1922

Clarence Urmy
SPORTS OF SPEED: SPREADING SAILS, FLYING HEELS AND RECORD SWIMS

The new water sport, known as "Catalina Ball" provides every variation of catch as catch can, and only by victory may the head be kept above water. Eyre Powell Press Service.

In the yachting world the ships and skippers are generally content to rest on the laurels gained during the season, including this clean sailing star boat on the waters of Glorietta Bay, off the Coronado shore, but the energetic R boats continued the

The two large outdoor plunges in Brookside Park, Pasadena, offer recreational advantages and an opportunity to train for any and all channel swims. This park in its seven hundred acres has many other holiday possibilities.

second half of the fall championship program: The Debra, sailed by Tommy Weston, won the titular honors, with thirty points. The Patricia and Alert III, each twenty-two points; the California twenty-one, and the Pirate nineteen.

including tennis courts, a municipal golf course, a hillside outdoor theater, and the Rose Bowl or stadium, where the annual football classic, between the East and West is fought on New Year's Day, following the Rose Tournament parade. Photograph by Albert Hilier.

ONE OF THE OLDEST AND MOST POPULAR SPORTS KNOWN TO THE WORLD IS HORSE RACING. AND FOR THIS PLEASURE WE ARE NOW PRINCIPALLY INDEBTED TO THE COUNTY FAIRS OF THE STATE. STOCKTON, VENTURA, RIVERSIDE AND POMONA OFFERING RUNNING AS WELL AS TROTTING RACES.
Whippets are the race horses of dogland, bred first in England about a hundred years ago, a combination of greyhound and terrier, they are reputed to be the fastest things on four legs, covering the course, an eighth of a mile, in twelve seconds. They are trained from puppyhood to follow a handkerchief or waving cloth, as a hunting dog does the live quarry, and they gain their maximum speed almost as soon as the body is in action.

The upper group shows the preliminaries of a whippet race, just before the dogs are “slip.” In the center Mrs. Robert Neustadt, Arthur Rankin, and Robert Neustadt of Santa Barbara are discussing the merits of their racer. Eyre Powell Press Service.

The age old sport of bowling which originated on the Mediterranean crossing from Turkey into Italy, and thence to France, Germany, and finally through Holland into England and Scotland, was introduced into the United States by the Dutch settlers in New York, and is given an opportunity here in Pasadena’s Central Park to live again in its outdoor aspect, a bowling green being one of the attractive features. Facilities are provided for other novel and interesting games, making Central Park one of the most popular of the ten parks of the city. Eyre Powell Press Service.
As a boy, living on the edge of a vast forest in northern Maine, my only interest in birds centered in their availability for shot, and during the long, sultry days of summer, we would break from the head waters of the Penobscot to the valley of the St. Lawrence and contemplate them, as the rails, moose, caribou, deer, lynx and foxes. Ruffed grouse or partridges were abundant and so tame as to be easily approached, and the goshawks and herons were in evidence. The season pigeons were numbered by thousands, while the inland lakes harbored vast quantities of ducks and geese. In the far North were found the snow-birds, snow buntings and cedar wax-wings inhabited the cherry trees in summer, while the snowflurries of winter were enthralling.

The majority of our Eastern birds were most complete and satisfactory in the Middle West. Valley of the Wabash river, we were always on the lookout for our strange visitor and saw more varieties of birds than in any other locality that we have visited. We had a list of more than three hundred and fifty of them we saw every year. The winters were mild and some of the birds staid with us; blue jays, cardinals, hairy woodpecker, and the blackbirds made their appearance at intervals all winter.

About February 20 the robin made his first visit, followed shortly by the meadow lark and the bluebird. Our house was located near the center of the farm and surrounded by an abundance of evergreens and flowering shrubs. Just in the edge of the western shrubbery was a large covey of northern bobwhite, and near it an Audubon house with glass sides. On the south terrace a post supported an open front, revolting to a thousand occasions, to face it away from the wind. This last had a wire glass, with a back dish and plenty of seeds and crumbs, and was a great favorite with the birds in stormy weather. A trolley feeding tray ran on pulleys suspended from a wire, which was stretched between one of the second story windows and a nearby tree. The trolley was attached to the end of the wire to the window by a cord, stocked with food and let back to its middle position. This particular feeding tray was a luxury property during the winter of a downy woodpecker, who held it against all comers.

In the spring, summer, breakfast or lunch on our garden perch, the bird bath was within easy view and we saw a steady succession of birds, blue jays, browncrests, jays and robins. A little later, when the big ones had gone, came the shyer birds and great was our joy when and where we would add to the slope of the wire to the window by a cord, stocked with food and let back to its middle position. This particular feeding tray was a luxury property during the winter of a downy woodpecker, who held it against all comers.

In the spring the sunflower, breakfast or lunch on our garden perch, the bird bath was within easy view and we saw a steady succession of birds, blue jays, browncrests, jays and robins. A little later, when the big ones had gone, came the shyer birds and great was our joy when and where we would add to the slope of the wire to the window by a cord, stocked with food and let back to its middle position. This particular feeding tray was a luxury property during the winter of a downy woodpecker, who held it against all comers.
Here is something very attractive about the courtyard of Santa Maria Inn. Approaching it from the south or the north on the highway we find its semicircular driveway parked with good-looking touring cars and roadsters. Men like it for its convenience, half-way between San Francisco and Los Angeles; and the family all like it for its charm and interest. Concentrated within the grounds of this completely equipped hotel one finds every modern idea finely worked out, every want supplied.

The manager, H. S. McCoy delights in hospitality and has expressed it in the appointments of his hotel and the quiet service it gives its guests.

Built to accommodate the travellers passing through on the state's great highway, this delightful hostelry has become the resting place for many who have learned to love it for its many charms.

There is horseback riding and swimming down at the ocean beach not far away, but best of all there is the service moderns demand of a home or hotel as they travel gaily through this country of delights.

The heart of the Inn is its inner court whose great tree has been the subject of etching and canvas.

Flowers in the court, flowers in the rooms and most of all flowers in the windows of the dining room. You will ask where they all come from and Mr. McCoy will show you his gardens on the city lots around.

Flowers in the court, flowers in the rooms and most of all flowers in the windows of the dining room. You will ask where they all come from and Mr. McCoy will show you his gardens on the city lots around.
THE PRICE OF BEAUTY

All works of quality must bear a price in proportion to the skill, time, expense and risk attending their invention and manufacture. Those things called cheap, are, when correctly estimated, the cheapest; they are attended with much less profit to the artist than those which everybody calls cheap.

Beautiful forms and compositions are not made by chance, nor can they ever, in any material, be made at small expense.

A composition for cheapness, and not for excellence of workmanship, is the most frequent and certain cause of the rapid decay and entire destruction of arts and manufactures.—Ruskin.

THE ATELIER

The Atelier held its annual dinner and election of officers on September 22, 1920 at the Casa Felipe. The dinner was attended by a group of twenty-five of the cities most flourishing draftsmen. These men were all members of the Atelier and many whom were also members of the Architectural Club. All gathered about the festive board and did noble justice to an excellent dinner which put the boys in a more or less complacent frame of mind for the events that followed. After the cutting and filling operations were finished Mr. Walter Davis the guest of the evening was introduced to the meeting and said a few words of appreciation.

The meeting then came to order with Mr. Harvey Barton Smith ably assisted by Mr. Harold Albright and Mr. John C. Davis. The elections that followed were conducted satisfactorily to all of those present.

The selections to the post of Massier fell thick and fast, no less than three being nominated. Due to the fact that all of the competitors refused to withdraw a ballot was necessary. After the smoke finally cleared away Mr. George Euless Masters was elected with an overwhelming majority. In the election of the Sous Massier it was again necessary to resort to the ballot for selection. Mr. J. Raymond Wyatt was selected to fill the chair of Sous Massier. We think that Mr. Wyatt’s election was due to an excellent speech which he rendered in behalf of his nominee for Massier. Mr. Wyatt showed himself to be an able speaker and so framed his thoughts in such English that all came to the conclusion that he would develop into a first class Massier as the results of the election show. The choosing of the Secretary and a Librarian was done with less difficulty than the selection of former officers. This important position was given to Mr. Herbert C. Anset. This was done in recognition of the excellent work which was done by him in that capacity in and during the greater part of the past year. Mr. Anset is to take over officially the ownership of our much loved and growing Library.

Foremost in the events of the evening was the vote of thanks that was given to our patron and critic, Mr. Pitch H. Haskell. Though

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THE TOWER AT BALBOA PARK, SAN DIEGO, A GLORIOUS REMINDER OF THE FAIR, AND A LIVING MONUMENT TO THE ART OF BERTRAM MORGAN GOODHUE, ARCHITECT

Mr. Haskell was out of town on a well earned vacation we feel that he was with us in spirit. Mr. Haskell has been the greatest factor in maintaining the Atelier and in bringing about the success that it has had during the past years. It is through his efforts that the Atelier has been able to turn out men that have been able to take place with the best designers in the city and join in the general program for the betterment of the city’s architecture. Mr. Haskell has the respect and admiration of the entire organization. It is always a pleasure to express the friendship and respect we feel for him as one who has worked for the betterment of the profession.

LIFE CLASS ANNOUNCEMENT

The Life Class under the instruction of Mr. Radwanski is to be started at once. Club members or members of the Atelier who are interested should apply to Mr. Anset or Mr. Wyatt at the club quarters at the Gardner Payne Building, Seventh and Union Streets, any evening. The fee will be $25 cents per lesson. The class is open only to club or Atelier members at this low rate, but others can enroll at a higher fee. Last year under Mr. Wolf there were from twenty to twenty-five men in the class and some very creditable work was done. Mr. Radwanski is an artist of excellent training and his enthusiasm is of such a contagious variety that we know the class is to be a success.

WROT IRON AS SHE IS WROT

If building materials in themselves it could readily be forgiven wrought iron if it went into a corner and cried itself into a state of irreparable rust.

Without slighting the abilities of present day designers it can be said with an ample margin of safety that less is known about wrought iron ornament from both historical and practical standpoints than about the adornments of any other building material.

When a design cannot be executed in stone because of expense, it may be turned into terra cotta by a note to the “undercut,” and, after a little attention to the models the result may come out a very creditable job. But to change from a case of wrought iron, or vice versa, is not such a metamorphosis. To illustrate: ever since the day when Vignola sent his treatise on architectural forms to the presses, the architectural profession has been composing cornices more or less according to formula. The given height is divided into four or five sections, which in turn are reduced to cyma-rectas or-reversas with fillets, facias, modillions, dentils and bed moulds tossed in according to the architectural Hoyle. When a problem presents itself in wrought iron, like a bank scene coronaed by a forest of habit it is designed from a stock series of forms. Whether these elements can be made on a forge is barely considered. The mere circumstances that the drawing is labeled “wrought iron” and that Vignola has been faithfully followed cannot be expected to make the corinque genuine wrought iron either in letter or in spirit.

GERALD K. GERRINGEN in “Pencil Points”.

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BEVERLY KEIM

The tragic death of Beverly Keim has stirred us all deeply. Its suddenness and un-expectedness have added to our feeling of sadness for the loss of this quietly gentle man. When men of our own professional group are swept off in a second of time we cannot but pause in the mad rush of this ever-changing old world, and ponder whither we are bound and where it is all going to end.

A COPPER SHOP IN ASSISI. PHOTOGRAPH BY EUGENE WESTON, JR.

delightful, and covered all the range of pastel shades in pale cream, yellow, orange, pink, green, mauve and grey. Where the architraves of the openings were not expressed by natural grey stone, they were always painted to harmonize with the body color of the house. The habit of painting dark bases on the buildings is prevalent as in so many other countries. It seems to me that by the use of quiet, cool colors, simple design and solid earth-quake, fireproof, cold and heat-proof houses, we will go a long way towards reaching our ideal, and although I had not intended mentioning it, I know of no one who is more closely tending toward that ideal than Mr. Gordon Kaufmann who has recently completed so many fine houses in this community. My brother Joseph has always insisted that Mr. Kaufmann knows the use of color better than any one else locally, and it would perhaps be worth while to those who are interested in such things to study his work.—Eugene Weston, Jr.

Below: A Photograph by Cook and Hall.

Two of our travelers speak

Eugene Weston and Sumner Spaulding have returned from their "buddy trip" to Spain. They have set down for us, in brief form, some of their impressions. In reading their comments, it is a pleasure to reflect that architecture at least here in southern California, is getting back to an appreciation of simplicity and directness of materials, a tendency which will affect our architecture deeply and we will soon be conscious of a new charm in it akin to the charm of the modern domestic architecture of Europe. It is interesting to note that we are finding our inspirations in the same art of the peasant builder as we are in the studied designs of recognized masters.

Impressions gleaned on a recent trip abroad

Occasionally it is necessary for an architect to voice his reactions towards the tendencies of modern architectural expression. My recent trip through Europe and the near East has brought to my attention several points that I feel should be voiced if they are given a little publicity. Aside from the conditions that surround the architect here in the Southland are conducive to make-believe architecture which in so many cases has gone to extremes, and some of our best architects have fallen under the influence. My reference is particularly to the tendency towards intentional antiquing; intentional imitation of good materials by cheap ones, of solid substantial construction by flimsy plaster covered wooden frames, and so on through all the tricks of a moving picture stage set.

In studying any great architectural movement, the artistic or architectural art, it is most practical to produce masterpieces, there is always an underlying spirit of honesty in regard to construction, material and color, and it seems a shame with all the glorious possibilities that architects do not insist upon doing their work a little better and making their clients spend money on buildings that will be practically worthless in twenty years or less. Due to the fact that the coast is separated from Europe there has not been as much travel by the architects of this community as there should be, and it is evident upon one's return from a study trip that the amount of sham and make-believe in our mundane standards here is really appalling. It is true however that the results in our residence work during the past few years have been remarkably better and perhaps it is just a matter of time when all the apparent difficulties will arrange themselves when we are a richer and wiser community.

In all the countries I visited on this trip, I found in the domestic architecture few temptations toward the bizarre or desires for imitation of materials. No doubt the Azores and the Madeira Islands will always hold for me a delightful inspiration as to how much can be done in the correct and quiet designing of simple homes. The town of Funchal in the Madeira Islands is particularly instructive. The buildings and uniformity of masonry with a smooth well-traveled stucco surfaces with practically no texture. The roofs are all tile and were always hipped with no overhangs.

The tile fields were irregularly laid, but the eaves were without exception laid to a clean smooth line as designed by the master masons. It seems putting too much emphasis on the irregularity of the eave line. Doorways and window openings were very large and the arches particularly. The windows were almost Colonial in their simplicity with carefully set and designed hardware and I observe of practical and beautiful in the simplicity of their design. The color schemes of the houses were particularly

The Great God in heaven has a plan for us all but we are such fallible creatures of his that we seldom find the road he would have us travel.

Impressions of rural Spain

The mountains which follow the southern coast of Spain drop abruptly over five thousand feet to the sea, while the rugged, spiny slopes of these mountains are found gentle slopes which terminate in fertile lowlands. The city of Cordova, which is only a few miles away from the Moors, and located on one of these plains, is a seaport of some importance and reminds one of the villages of England. Approaching any of these groups by a small winding road the natural good taste in the exterior details is charming; especially in the execution of the terraces, low retaining walls and garden accessories. Along the terraces are planted flowers and bright green flowers in the shrubbery, pots line the walls, and niches in the masonry are left to hold a few flowers. The wrought iron work on the railings is a study in the unity of color, and a touch of richness to the otherwise severe facades.

Exploring one of these houses we find stone or tile floors, whitewashed walls and open beamed or vaulted ceilings. The furniture is simple and whether art or not the interiors have that semblance of the Spanish traditions. Chairs, benches and chairs are lined against the walls, there being no attempt to create a feeling of shoddy luxury. Pictures of landscapes or religious subjects, porcelain plates of brilliant colors, polished pots and pans are hung on the wall with iron pegs, all of which produce a feeling of homeliness and comfort. The room has a large open altar or patio which is used for circulation from one room to another. Some are only a few feet wide but they allow light and air to penetrate into the center of the structure, and with the potted flowers and a simple tile floor make a delightful outdoor work room. In fact the scheme of the general plan shows a far better understanding for outdoor living as the severe rigors of cold climates no provision is made for winter conditions in their houses. They have the benefit of the same refreshing problems with which we are confronted today and for that reason the utter simplicity of their structure is refreshing.

This simplicity of plan combined with an understanding of the possibilities of a warmer climate, with its advantages to the plants, tile roofs and natural planting are perhaps the greatest lessons we can learn from these peasant people of Spain.
GOOD ARCHITECTURE

A SUPPLEMENT TO CALIFORNIA SOUTHLAND

SANTA BARBARA

THIS leaflet is printed in SOUTHLAND, in order that our subscribers who have asked for news of good work in various parts of the state may receive it as a part of their monthly magazine. It is reprinted in leaflet form that it may be available for use by institutions, societies, women's clubs or individuals who wish to distribute it among builders and home makers or in towns and cities which are endeavoring to improve their corporate appearance.

If enough interest is apparent the leaflet will appear more often than the magazine, but the monthly issue will contain all the leaflets.

In the picture at the top of this page the contrast between different types of commercial building is curiously apparent. Taken before cottage architecture and a year, the picture shows two State Street buildings now dismantled. The larger window and architectural detail of the building at the left mark its as a good example of the best design of the French Renaissance so prevalent a generation or two ago. Next to it is the old adobe of de la Guerra House where Dana was entertained nearly a hundred years ago. It is still preserved and occupies a commanding position on the north side of Santa Barbara's old city plaza, now become her civic center by virtue of the new city hall which stands on the northeast corner of de la Guerra Street and the square, across from the de la Guerra house.

Rising in beauty beside the old adobe is the southern end of the de la Guerra Studios which have grown until they fill the center of the block which they surround as a court.

Designed by James Osbourn Craig as a part of a beautiful plan for Santa Barbara's central plaza, this group of buildings forms the beginning and ultimate end of Santa Barbara's new architecture.

A SIX ROOM STUCCO HOUSE LISTED FOR OBSERVATION DURING BETTER HOMES WEEK.

SANTA BARBARA HAD THESE SIX DIFFERENT KINDS OF COMMERCIAL ARCHITECTURE BEFORE THE EARTHQUAKE IN JUNE, 1925

WHEN the people of an entire town are interested in the building which is going on there, we may be sure there will result something worth investigating and reporting.

Builders and promoters will, if they be wise, stop, look and listen before they begin to build; individuals will know what the town thinks of them; makers of false fronts will hesitate before they try to put something over on that town.

It is just this which the Community Arts Association of Santa Barbara has accomplished for that California town through its unusual "Plans Committee," with whom arrangements have been made to publish in this leaflet photographs of work done.

THE RESULTS OF BETTER HOMES WEEK

SANTA BARBARA has twice received the prize offered by the Better Homes in America Association of Washington, D. C. The committee, through the kindness of Miss Pearl Chace, has prepared pictures and information which have appeared intermittently in SOUTHLAND, but which will now become a regular feature of this page.

A COFFEE IN NORWIC VILLAGE, ALTADENA, J. W. HERSHEY, ARCHITECT.

A TRUE ARCHITECT WHO LEFT HIS IMPRESS ON CALIFORNIA

HIDDEN away in a little known section of Pasadena is a group of houses called Norwic Village. So delightful, as a work of art is each of the units which make this his are added, to become one of the show places of Pasadena, where one who knows it is sure to send his friends. Like pictures hung on the wall of a little room in a choice exhibition, each cottage attracts and satisfies the eye and one turns with regret to leave the court for the ordinary street so crowded with ordinary houses manufactured wholesale and forced upon the community by unscrupulous promoters who peddle "architecture" as a commodity. Art is a subtle and elusive thing, as he who follows it always finds; and architecture is not a collection of styles, a bargain counter display from which one chooses what he likes.

How many great painters has southern California? How many poets? How many composers of note? How many real architects? Precious indeed was the life of that talented young architect who put himself utterly into his few beautiful works and then left us for "that house not made with hands." The picture on this page is but an example from which one draws a glimpse of the artist's ideals. The sketch which the architect made was always but the beginning. Careful working drawings must be made for the carpenter to follow, careful details must be wrought out and executed, color must be supervised, surfaces controlled, texture and line softened to meet the demands of the creator's vision made manifest.

One is reminded of Shelley, the poet, of Giorgione, the painter and of Rembrandt, the man of genius. Words, words, words, when studying the attitude towards his art which this true architect showed.

To be sure that his house is the embodiment of his sketch, the architect must himself to the building and often with his own hands mix the color or surface the walls. This our artist did and the houses he finished before his untimely taking off are as completely works of art as the pew-blow vase or a statue by a born sculptor.

Before he left us Mr. Hershey had made the sketches for the clubhouse at San Clemente, the school for boys here and swimming pool. As he sat up on his bed with drawing board and brush in his hand, he thought and his genius was with him. He visualized a Spanish village for Mr. Hanson, its builder and founder. Hidden in little streets through the town of interest, charming vistas, little shrines and statues one might come upon alone.

Hershey was still for his inspiration, Mr. Hanson was heard to exclaim but recently: "Oh, how I wish that boy hadn't died!" Looked upon thus the carrying on of these plans by his co-laborers becomes a work of love and the town itself should become an memorial to the artist, Wilmer Hershey, a true architect who left his impress on California.
THE METAL WORKERS

The particular lighting fixtures used by Mr. Neff, the architect, and the Cheesewright Studios, in this residence, were made up of iron pierced work and hammered brass leaves selected because of the appropriateness to the rooms in which they were to be used. Trained craftsmen, expert in these particular crafts, are there in the Meyberg shop which occupies the floors above the store. One must see it to realize the size and scope of this fine establishment and plant. It warms the heart of a lover of our southland to know that the demand for good, well designed fixtures is so universal that the largest plant for this purpose on the Coast is right here in Los Angeles, giving employment to artisans and artists, iron workers and brass workers and teaching by its exhibition rooms the famous craftsmanship of the old world.

Since our citizens and especially our school children must be taught to recognize what is good in the art of the past before they can go forward in any art, we feel a sense of gratitude toward a firm which contributes so beautiful an exhibit of models in its show rooms and which, by bringing the best craftsmen from Europe, has set metal work and craftsmanship on a pedestal before all the people. May it start many a lad and lassie on the way toward original design and skilled execution that Los Angeles may become famous for wrought iron and hammered brass as were the guild cities of old.

Our first houses had no furnaces, but those houses are now being wrecked and carted away. Experts have devised Californian methods of heating by a "unit system" the rooms where heat is needed at different times of the day. This system is installed in the Fairbanks house and in a great many of the other modern houses by THE Fairbanks Gas and Appliance Company and their expert staff.
SHAKESPEARE—AND A DANCER

By J. K. Senczka

THE LOS ANGELES Shakespeare Club’s production some weeks ago, of “A Midsummer Night’s Dream” at Occidental Bowl, inspired gratitude. Several of the players one remembers with pleasure. The production failed artistically from want of aesthetic unity—the presentation of one mood, rigid exclusion of the extraneous, and from the lack of any certain belief that Shakespeare in himself sufficed; yet in no elaborate stage production we have seen did the beauty of the poetry so emerge as when spoken in those large, shadowy spaces, under that dark and tranquil sky. The starry wonder of the speech, the glory of words at times would fill the listening night, mastering the sense as though a young god sweetly spoke.

After the mind’s immortal beauty, the mortal beauty of the body—momentary and poignant revelation of the enduring grace and loveliness of earth. . . . The dancer’s form emerging softly from the shadow, as yet unyielded to the music’s mood and passion; held in its own quiet; possessed still of its own lovely purposes. Pale silen-
derness of curves upon the formless dark; against its stillness, move-
ment the loveliest and lightest.

Dances in between the acts of a Shakespeare play being a thing wholly impermissible, a happier separation was achieved the second night of the production, when, in a last dark romantic corner of this far-flung city. Fate in some minor mishap, held captive the dancer’s accompanying trio, keeping them unsuccoured and away until the play drew near its close. After six dances, standing with bare feet on a dew-soaked carpet, most airily clad in the sharp chill of the night, Maud Allan generously chose to herself to the audience the plight of the Trio, lest we should have unjust thoughts of them.

Her voice, swift, light and sure, as a dancer’s should be, has some quality akin to that of flutes and harps; most present, not in its softer emotional uses, as in speech precise and passionless; in delicate severities of tone, containing the clear note of will, of intel-
ligence nimbly moving. Enwrapped in that sustained silveriness, one fancies rebukes, praiseful defiance of a warrior spirit upon the lover of delicate sound falling not unamended.

Occasional severities in intercourse, moods guarded, wholly unim-
turned to charm, counteract other else subtly unsettling influences. Stupidly unobservant, one yet feels like music—soft chords, falling notes of melodies—the movement, simple and infrequent, that for an instant breaks a finely controlled stillness; fingers that vision for one wind-swing flowers, birds wings and butterflies, moving; harmonies of line that seem part of some ideal pattern of life.

In this country of the smiling countenance, she is, in quieter moments, rather restfully, unsmilng. One speculates as to the mental evolution, the maturing and dawning perceptions of life involved in her development from the "Vision of Salome" at the begin-
ing of her career; the girl dancer who charmed and shocked a London more prudish than today. From that "Vision" to the pro-
foundly tragic and spiritual depths of the Tchaikovsky Pathetic Symphony, her greatest interpretative achievement, her artist spirit, through storms and conflicts, has somehow found its way.

Now that she goes to gloomer climes, one keeps in memory a last-seen image of her here. A little beyond, but to the pictur-
ning eye enclosed with her in the scene, scarlet and crimson geranium blossoms clustered to break the circling of bright brown hair about her face; those franker shapes opposing her eyes’ blue narrowed oval; against a keenly rippled and unresting line of the hills’ purple, her wide-browed head, bent and still; her feet most lightly set upon the violet greys of ancient wood; and about her the real gold of the California earth unjured to alien greens;—a memoried brightness to emerge upon the morn of London’s winter.

DINING ROOM IN THE RESIDENCE OF MR. AND MRS. FRED C. FAIRBANKS, ORLANDO ROAD, PASADENA—Wallace Neff, Architect.

The Cheesewright Studios
Incorporated
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PASADENA CALIFORNIA

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Gifts, Objects of Art, Furniture,
Garden Pottery, Fountains, Etc.
WINTER SPORTS

The stage is set for winter sports at Tahoe Tavern which opens in December. For generations the people of San Francisco Bay district and of the San Joaquin and Sacramento valleys have satisfied their longing for snowballs and sleds by running up to Truckee on the overland trains. Now the southlanders will share the fun and at the same time stop at one of their own comfortable hotels under the direction of that prince of southern hotelmen, D. M. Linnard.

The Southern Pacific was asked to broaden its short line from Truckee to the lake and Tavern, and agreed to do so if Linnard would take the Tavern. So in this happy circle all joined hands, and the sports are on.

Snowplows will keep all roads open in the Sierra Sierras and one may now take a through car to Tahoe Tavern from any place on the map. The guides, lumbermen and trappers who have spent their lives in the mountains promise plenty of snow. And Mr. Jack Matthews, manager, Miss Marjorie Day, hostess, with a staff of competent Tavernites have put this fine hostelry with its new wing in perfect order and planned an old-fashioned Christmas, whose mere prospectus warms the hearts of Eastern groups and Californian parties alike.

For Lake Tahoe is one of the loveliest of California's treasures in robes of summer green and blue or with its mantle of Sierra snows.

There are many beautiful lakes in this region of the high Sierras, delightful for artist or traveler.
ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

COMMUNITY HOUSE AND DAY NURSERY

"All for Service—And Service for All"

MONTHLY BULLETIN

THE CHRISTMAS SALE

Mrs. John E. Maurer, chairman of the Christmas Sale, announces that it will be held on Monday and Tuesday, November 29th and 30th, in the Down Town Shop, 839 South Flower Street.

The range of gifts will be larger this year than last—from Christmas cards to choice antiques; running the gamut of dainty hand-made articles which represent the time and skill of the many anxious to earn enough for their own Christmas. Presents for all members of the family.

May we have the pleasure of answering your gift problems, sharing with you the pleasure of helping others in this way.

THE LATEST FROM PARIS

MISS EMBELINE TERRILL, who is spending the winter in Paris, writes that everyone is wearing large flowers on both coats and dresses. She is sending a large assortment of the very latest ones from the Galeries Lafayette, for the sale. In gift boxes these will make delightful presents. There will also be the popular wool boutoniere in many colors.

A unusually choice selection of fine handkerchiefs, at reasonable prices, as well as the more elaborate painted silk ones.

Strands of pearls from the Orient. Parchment shades painted to order.

Czechoslovakian shawls in gorgeous colors.

Cotton, wool and silk hooked rugs in floral and conventional design.

Embroidered linen bridge sets.

Hand-wrought copper bowls in many sizes.

Layettes for the most fastidious Christmas baby.

Dolls—from the tiny pickaninnies in long baby clothes to the charming debutantes in silks and satins.

The saucy dog and cat mascots, made by one of our disabled veterans.

PHILIPPE DE LACY, THE TALENTED BELGIAN WAR ORPHAN WHO IS PLAYING IN THE FOX FILMS PRODUCTION, "MOTHER MACHREE," ENTERTAINED THE KIDDIES AT THE DAY NURSERY.

Louise G. Burke, Mrs. Neal Swaney, Mrs. Van Buren Jarvis, Mrs. E. H. Seaver, Miss Houston Jones, Miss Inez Whatley, Mr. E. Avery McCarthy, Miss Florence Williams, Mrs. Henry Brown, Mr. Thomas Donahue, Dr. T. M. Savage, Mr. A. H. Strasburgher, Miss Maude Hudson, Mr. Alfred Bolson, Mrs. B. Hirson, and Mrs. Maude Coffee.

The success of the Community Chest means much to the Assistance League, just as the success of the Assistance League means much to the Community Chest. At this time when the League is about to build a new and larger Nursery to extend to many more needy mothers this special type of service, it has been brought home very forcibly that the Chest plan of providing the day to day maintenance needs of our Welfare Departments enables the Board of Directors to give more time to the development of our charitable work.

Ten days—once a year—assures relief to thousands.

THE THRIFT SHOP

makes another urgent appeal for your cast-offs. Shoes, gloves, warm coats, used toys for the Christmas stockings—discarded Christmas tree ornaments—children's books. Many things which have served you will still make others happy.

A SLIDE FULL OF HAPPY YOUNGSTERS.

HOLIDAY BON-BONS

ATTRACTIVELY packed California figs, stuffed with boudled walnuts. Delicious candied and preserved grapefruit peel.

Home made fruit cake in gift boxes.

Fruits and Fancies too numerous to mention. Remember the dates, November 29th and 30th.

Bring your friends.

PHILIPPE AND EVA JUNE.

CALIFORNIA SOUTHLAND

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

OFFICERS:

Mrs. Hancock Banning, President
Mrs. Edward Laughlin, First Vice President
Mrs. William Prices, Sec. Vice- Pres.
Mrs. Isaac Hampshur Jones, 3rd Vice-Pres.

THE COMMUNITY CHEST CAMPAIGN

If every officer and member of the 151 or- ganizations receiving maintenance from the Community Chest of Los Angeles did his or her bit in the coming campaign—November 9th to 23rd—success would be assured. The Assistance League is proud of the work its members have done on the two preceding campaigns. This record can only be repeated if every member who has not already signed up will notify the office—HEmpstead 5133—that she will work on Division 33, which has been assigned to the Wilshire District.

Mrs. E. Avery McCarthy, our Fourth Vice-President, is Colonel of Division 33. Mrs. Isaac-Hampshur Jones is Lieutenant Colonel. Mrs. James Reed, Miss Katherine Mellius, Mrs. T. H. Dudley, Mr. Arthur Burgess and Mr. H. H. Williams are Majors of this Division. The following are Captains: Mrs. Palmer H. Cook, Mrs. Aubrey Allen, Mrs. W. C. Irwin, Mrs. Robert P. Newton, Mrs. J. E. Maurer, Mrs. Walsh Nebeker, Mrs. Wayland Morrison, Mrs. Ruth Hansen, Mrs. Bradner Lee Jr., Miss
INDIAN PAINTINGS BY KATHRYN LEIGHTON
(Continued from Page 14)

ings are from a pictorial, colorful point of view they hold something more valuable in their delineation of character, and the spiritual content of the sitter's life.

Some of the paintings have been hung for a short time in the Bitmore Saloon, at Exposition park, and in Cannell and Chaffin's galleries. Others were seen at Mrs. Leighton's studio. All have now been bought by the Great Northern Railway company and will be sent on a travelling exhibition tour, with a lecturer who understands their import.

Thus, in time, there may come back to us from the Atlantic Coast or from Canada this collection of sound and consistent paintings contributed to the world of art by one of our own artists. Others will then explain to us why these paintings are notable and who Kathryn Woodman Leighton is in the field of art! The pleasure which these paintings give to the connoisseur comes largely from viewing them all together. Repetition of the type with variations of costume and character is one element of beauty and the climax of color in headdress and blanket, heavy coats of skin, and the tapestry's decorated background is overwhelming when the twenty portraits are placed together and the meaning of symbol and sign explained. Wise indeed were these generous patrons of art to keep the collection together in their own possession and Los Angeles may even place one eaglet's feather in her cap as the home of the painter of this notable series of the Blackfoot tribe.

"GOOD ARCHITECTURE"

Choose your own architect from the representative styles shown in "California Homes" by California Architects. Price $1.00.

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THE COVER PLATES

WOMEN as painters have this month combined to absorb the interest of our art pages. Katherine J. Hunley has long been active in Redlands in the cause of art appreciation and has herself been a faithful student and follower of the fascinating goddess.

The lure of the desert calls many of our painters out onto its boundless stretches or into the colorful mountains which tower above it. Color, that most desired of all the painter's attainments, haunts the desert always and is there the artist's fascination and reward. No painter's ink can convey an adequate representation of the subtle tones of the desert, so startling in their beauty, so vivid at times, so elusive at others that they melt into drab in an hour. Ink is indeed poor substitute for the rich, oil pigments which have been made by great painters of the past, and manufactured by experts under the artist's direction. Each color instead of being mixed with a brush before being applied, must, on the great presses used in printing, be applied to the paper in one color at a time. All the spots which are to be yellow must be printed when the press says "yellow", all the red goes on at one time, all the blue at another.

It is always guess work on the part of the printer whether or not he can produce the effect desired.

When the work of any artist is used for cover plates, we are always glad to direct the lovers of art to the original. This month Mrs. Hunley's "Evening Light at Twenty-nine Palms" is on view at the Steindl Galleries, Ambassador Hotel, Los Angeles. Or, "Twenty-nine Palms" may be reached by leaving the Ocean to Ocean Highway at White Water and crossing the desert for forty miles.

The High Note—

... Black Satin

AFTERNOON AND EVENING DRESSES OF SATIN

Never have we received any Fall season Dresses that expressed such charm as these for Dinner and Afternoon occasions. Not only in the black satin, whose richness is unequalled, but also the lovely lighter colors, fashioned to bring out that most necessary thing in costuming—individuality.

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Complex Furnishers of Successful Homes
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Each menu is carefully planned and prepared every day

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609 Van Nuese Bldg., Los Angeles, Calif.

TO QUALITY ADVERTISERS

California Southland declines to compete with the hundreds of house organs, street organs, and month organs which solicit advertising in this community.

Useful as they may be to their owners, they have no other function in the field of journalism.

What are their arguments? Are they really a vital part of the life of this city? Are they read by the substantial, minded citizens whose trade you want? The tripper and the tourist seldom buy them; they cause well supplied. Established houses need permanent customers.

On the basis of circulation alone, a monthly magazine printed on book paper, illustrated with the best of photo-engraving plates and made up of carefully selected articles by experts in every field covered, does not compete with the daily newspapers which carry the news of the day and the bargains of tomorrow and vanish to make room for more news and new bargains the next day.

The dailies and the weekly newspapers must necessarily print everything, not discriminating against any trade. In fact, they reach the masses. But, for this very reason, it is difficult for new citizens to find the quality stores and specialty shops in safety.

Discriminating advertisers must therefore establish their position in any community by using, in addition, some other first class medium of communication between the quality customer and themselves. It is the substantial, minded people who live in the best hotels and who buy homes here to whom your advertising is best directed.

California Southland offers you a peculiar service. It studies your business, or your product, or your profession of service and through its selective process it presents the worthiest of these things to its subscribers who will appreciate them and want to buy them.

In other words, California Southland issues its own readers intimate; and it never sells space to any advertiser unless he has something to offer those who read and believe every word in the monthly voices of the magazine.

Its own reputation with its subscribers is therefore the criterion on which new advertising is admitted to its pages, and its constant effort is to keep those pages clean and to serve both the advertiser and the reader by bringing them together pleasantly.

Trust California Southland, the only independent, general, quality magazine in the Southwest, to hold for you—quality customers.

Crotutf-Knapp Hats at Coulter's

"Correctly-fitting men's head-sizes"—in hats for women.

The Elham — exclusively Coulot's—is only one of many smart models from these master-makers, in new Autumn shades.

$16.50 to $22.50

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FLORIDA 95 South Los Rebles Ave. Pasadena, California...

Included in our Fall Display of Gowns, Coats

Sport Frocks...
SOME FINE SHOPS AT WESTLAKE PARK

THE heart of Los Angeles is to be found at Westlake Park. For half a century her youth and maidens have trysted there, and there today are lover's nooks and little rowboats on the lake.

Around this park and lake have begun to cluster the specialty shops which seek position near the homes of the west side. Makers of fine furs and costumes, the purveyors of silver plate to the queens of modern homes. Such shops as are really quality shops have prospered here, for here begins the boulevard to Santa Monica-by-the-Sea and here are centered other streets running east and north and south. Conveniently the children may be entertained within the handsome park; conveniently the madame shops or trios on her new gown. That these new shops are needed here in addition to the great department stores in the downtown shopping district is but a matter of the logical growth of a city and nothing to arouse jealousy or the realtor's apprehensive ire. Los Angeles has overnight become a great city and must be organized. There is room for all who genuinely serve good merchandise.

THE FIRM OF WILLARD H. GEORGE

FURS IN SOUTHERN CALIFORNIA

I N this land of sunshine, it is difficult for an easterner to understand that there are almost as many furs sold and worn in southern California as in one's own home city, back east. Strange as it may seem, such is the case. The cool nights of southern California, the dictates of fashion and the many beautiful clubs, theatres, where the well dressed women gather, all require their particular type of fur wrap.

Conspicuous in the business supplying this need of the modern woman is the Atelier of Willard H. George located at 2120 West Seventh Street, opposite Westlake Park. Here amid beautiful surroundings, in a day light store, facing the Park, which it is estimated that more than fifteen million tourists visit annually; one may view some of the finest creations of the furrier's art to be found anywhere in the world. Internationally known, the fur creations that are developed and produced by this concern bring prominent people well known in the artistic and social world as customers.

Frequently the statement is made by local customers who are visitors to Europe, that even in Paris and other European style centers, one does not see more beautiful fur wraps than are created in this Atelier.

One thinks of furs today in the same class as beautiful jewels and many people have the impression that a purchase of a fur is a matter requiring considerable investment, particularly when dealing at the Atelier. While it is true that one can make a good investment in the choicest pelts of the animal kingdom such as silver foxes, Russian sables, chinchilla, and other royal furs, it is also true that the less expensive furs are here worked into creations of beauty. To create fur wraps, coats and scarfs, fitting to the individuality of the wearer and to the occasion, is the aim of the Atelier. With a workroom, operated the year round, and with expert craftsmen, it is possible here to make the desired garment for a sum within the allowance which any well-dressed woman must set aside for her furs.

THE FIRM OF A. SCHMIDT AND SON

NEW YORK

Importers of Fine Silver and Table Ware

LOS ANGELES may be described as that part of California which is nearest the Atlantic Coast. So closely associated with eastern and middle western cities are her inhabitants, and so accustomed to dealing with the merchants of the Atlantic states, that they have brought with them their favorites and the best of New York stores will be found conveniently located at Westlake Park Square.

Importers of old and modern silver, Sheffield Plate, old and modern glass garnitures and fine China, for New Yorkers since 1869, at 81 East 48th street, the firm of A. Schmidt and Son have quietly established themselves in this central Los Angeles shopping district and in one of the pergola shops in Pasadena at the Maryland Hotel. A visit to their Westlake rooms is as interesting as a trip through the Louvre or the Petit Palais in Paris. Here is an armor glass set dated 1750, goblets, champagne and claret glasses and finger bowls express the art of the past. A five-piece table set of center piece and four sweetmeat dishes, made in London by Parker and Wakelin, show handout Waterford glass lines.

But most interesting to the housekeeper of today, as well as to the collector of fine China and plate, are the fascinating silver table service, and the old designs of masters in the art of silver smith. A coffee pot by Frances Cramp, made in London in 1799, is unusually large, and will grace the table of some connoisseur. An old French silver tree, a rarity in silver, will be picked up by some shopper who knows a good thing and can indulge her good taste.

Handsome all are the massive gravy boats which are there today, but will easily be gone tomorrow. They are beautifully carved. Made by William Bennett, London, 1817, they represent the sort of thing that museums show to everybody, but which some lucky man or woman carries of to enjoy with knowing and congenial friends.

A Photograph of Westlake Park by Margaret Craig.
MISS HARKER’S SCHOOL
FOR GIRLS
Palo Alto, California
“The Home of Stanford University”
Outdoor life all the year round. One hour from San Francisco. College Preparatory and Special Courses. Separate residence for girls from 5 to 14 years. Catalog on request.

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The Girls’ Collegiate School 34th Year
NEWLY LOCATED IN THE COUNTRY
Glendora, Calif. Miss Parsons and Miss Dennen, Principals

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A COLLEGE PREPARATORY SCHOOL
FOR GIRLS, ACCREDITED.
Primary, Intermediate and Academic Departments.
MARY L. BANNEY, AMIE C. RUMNEY, Principals.
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The Elliott School for Girls
Residence and Day School. Ideal Home Life Character Building
Superior Educational Advantages. Sub-Primary through Eleventh Grade. Martha Collins Weaver, M.A., Principal. Pico Blvd. at Grammercy Place. EMpire 5347

Marlborough School for Girls
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For the benefit of exceptional children who vary from the average type to a moderate degree; for those who are practically normal, except in time and variance of their development. To each pupil is offered the educational essentials for his utmost development and the further stimulus arising from competitive and associated companionship. Admission may be obtained at any time for both day and boarding pupils. For full particulars address BEATRICE MICHAU WILLIAMS, Director

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Select Resident and Day School
Lawns, Tennis Courts, Outdoor Swimming Pool. Special advantages in music, under Mrs. Elsa Spencer.

An Ideal School for Young Women
Cumming School
COLLEGE WORK IN THE FOLLOWING COURSES:
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DECEMBER, 1926
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This principle of collaboration is the fundamental concept of the Allied Architects Association of Los Angeles, founded five years ago for the definite purpose of advancing the art of Architecture. To this end its members are contributing their individual abilities to the Association for collective service in the design and execution of public buildings.

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Clubs

VALLEY HUNT CLUB: Officers, Directors and Committees, 1910-1915. Gen. Charles McCreary, President; George H. Bent, Vice-President; T. Gamble Ranching, Secretary; Robert C. Weitey, Treasurer; J. Curtis Robins, Director. Honorary Committee—Mrs. George Schuyler Fisk, chairman; E. W. Tolman, chairman; Mrs. George H. Bent, chairman; Joseph M. Goss, chairman; Monday Afternoon Bridge; Mrs. Robert C. Klum, chairman; Edwin Bridger, Mrs. J. Gamble Newlin, chairman; Committee, Mrs. George M. Macomber, chairman; Mrs. Dear F. Martin, co-Chairman; Sports Committee, Mr. Walter Hopkins, chairman.

ANNADALE GOLF CLUB, PASADENA: The afternoon bridge, Mah Jongg, and ten-party have been discontinued for the season, but ten will be served as requested and the rooms are always available.

F. J. CRANFORD COUNTRY CLUB: Tuesday is Ladies' Day and a special luncheon served. Informal bridge parties may be arranged for. Table of choice dinner served in dining room every Sunday from 11 to 2 p.m.

LOS ANGELES COUNTRY CLUB: Ladies' Days, second Monday of each month. Luncheon served from 11:30 to 2 p.m. on Saturdays. Sunday nights concerts during the season. Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB: Ladies' Days, third Monday of each month. Dinner served every second and fourth Saturday during the month. A menu arranged for each Sunday night in the month.

MOUNTAIN COUNTRY CLUB: Ladies' Days, fourth Monday in each month. Tea and informal bridge every afternoon.

PASADENA ATHLETIC CLUB: Dinner and bridge. Tuesday and Friday nights every week, Tuesday night informal; Friday night semi-formal. Open to the ladies Tuesday and Friday every week.

SAN GABRIEL COUNTRY CLUB: A dinner dance arranged for the third Thursday of each month. On Friday, Feb. 1, a special luncheon is served, with bridge in the afternoon. Ladies play every day starting after ten a.m. and are served until two p.m.

MONTECITO COUNTRY CLUB: Provides an 18 hole golf course, two tennis courts, large pool for bathing, bowling and croquet. Tea is served, and informal bridge parties arranged as desired. A buffet suppers are served every Sunday night.

LA CUMBERLAND GOLF AND COUNTRY CLUB, SANTA BARBARA: Offers a 25 mile cliff, with natural parks, rivalling in beauty all of the country. A recent purchase of additional acreage will provide an extended and even more interesting course. Luncheon is served every day, and tea may be arranged as desired.

REEDLANDS COUNTRY CLUB: Golf tournament for men to be 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 had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.

PALLAS VERDES GOLF CLUB: Offers an eighteen hole, all grass, semi-private course, delightful for all the year round, especially for those games. Lunch and dinner served every day. Tennis lessons may be enjoyed every afternoon.

ENCINO GOLF AND COUNTRY CLUB, VAN NUYS: Buffet dinner daines every Wednesday evening.

PALM BEACH GOLF CLUB: Wednesday is Ladies' Day, with cards and luncheon from two to four-thirty, when tea is served. Dinner is served in small groups from five-thirty to seven-thirty. The usual luncheon and dinner service prevails throughout the week.

NEWPORT HARBOR EQUITABLE CLUB: Saturday, December 1, Annual meeting of the membership. Election of officers and directors.

ART

LOS ANGELES MUSEUM OF HISTORY, SCIENCE AND ART, Exposition Park, will continue the present Exhibition of early American and Early California Crafts, Implements, and other matters, in the period of the Civil War. Gallery G, Second Floor: Children's Exhibits, Primitive Phthalo, Forign Art, etc., Decorative Portrait by Leo Kato.

PRINT, ROOMS, etc., by Clarence White; Painter, Shapley; Block Prints by Archibald; Meyer, and other Europeans. Thursday afternoon, December 2, open House, Miss Marion Parks, who is in charge of the operation of the Exhibition, will lecture on costume in early American. Her talk will be illustrated by appropriate slides. Some of the costumes tried will be genuine pieces of the period, worn by their proprietors, Thursday afternoon, December 2nd: Arts and Crafts in Early California by Miss Marion Parks. This lecture will be illustrated by actual examples of the crafts taught in the missions and implements in use under the Spanish and Mexican regimes.

Thursday afternoon, December 10th: Picasso, the great masters of modern art. All door open to the public.

PASADENA ART INSTITUTE, Carmelita Gardens, Pasadena, announces the following exhibits: Room 1, as usual, will show the works of members of the Pasadena Society of Artists; Room 2, water colors by Mary Kassan, Wach- sel; Room 3, paintings by Elmer Wachtel; Room 4, water colors by John Cotton; Room 5, etchings and prints by LeRoy Burton; Room 6, etchings and water colors by Arthur Melier.

THE BILTMORE SALON, in the Los Angeles Biltmore, will hold a one man show by John Hubbell Jordan, November 29 to December 28. Opening December 3. John Hubbell Jordan is a well known California painter. The Painters of the West will hold the Fifth Exhibition, being the Galleries and the show, there will be about thirty members.

AINSLEE GALLERIES, Barker Bros., Los Angeles, announces for the month a one man show by L. A. Smith. A general exhibition will fill the remainder of the rooms, and additional canvases by California artists will be shown in the first large gallery.

CANNELL AND CHAFFIN, Inc., 720 Seventh Street, Los Angeles, will show in their galleries, December 6 to 18, the work of Alexander Helweg, consisting principally of Spanish portraits.

THE FIFTH ANNUAL WESTERN PAINTING zeigen, PICTORIAL PHOTOGRAPHY will be open through December 15, in the exhibition gallery of the Public Library, Los Angeles, and from December 15 to January 5, in the Museum of Fine Arts, Los Angeles. Eighty-three exhibit prints of one hundred and thirty-five photographs, all showing the high quality of the work being done on this Coast.

JOHN CLARKE unveils a fine deek and dummy Indian wood sculpture of the Blackfoot chief, in the form of his carvings of animals at the Biltmore Salon. Clark has studied at various schools in the National Park where he carved from solid blocks of wood bears and deer. The bears commemorate and are shown in many places.
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ARTHUR MILLER, tieber and author of "Arts and Artists" in the Los Angeles Times, is planning an exhibition of International Galleries at Monrovia, using the unique opportunity to create the opportunity to become the advisor for the best artists in the country.

WALTER L. CHEEVER is showing a fine portrait in oils in the prime exhibit now on at Glendale.

JOHN W. COTTON will exhibit prints and paintings during the month of December at the Pasadena Art Gallery in Glendale. His work will be shown in the month of December.

NELL WALKER WARNER, president of the Art League, has an exhibit of twenty paintings in all at the Glendale Country Club to be shown during December.

COPPER BOLT is doing a most astute treatment of the fruit and vegetables, as well as the flowers stand in the neighborhood of Los Angeles.

ESTREL ROSE, (Mrs. Rose Guy), after spending many years in Fall in New England and New York has now come to France and the Riviera, Bavaria, and possibly into Italy returning in the last month of the year.

JACK WILKINSON SMITH closed a successful exhibition at the Art League of Santa Barbara, in the De Graef Studios, last month and also brought home a number of interesting sketches.

WILLIAM WENDT and AARON KILPATRICK are back from their sketching trip into the Lane Pine region.

The ART LEAGUE OF SANTA BARBARA HARA announces a Memorial Exhibition of Mrs. Guy Russell, January 3 to 17.

DAVID ARTHUR TAUZKY is holding a one-man show at the Ebell Club, Los Angeles. The show is being held by Tausky is now occupying the studio at 1172 Garfield south Pasadena near the Adobe Flats.

POWER O'MALLEY held his second Los Angeles Art Galleries, Ambassador Hotel last month. The first exhibition was last at the Baltimore Salom and consisted of a group of Irish paintings and the landscape, for the work he has now added paintings of the Central and Texas landscape.

GEORGE KARSH of New York held an exhibition of his recent portrait paintings at the Whitehead Art Gallery in Los Angeles, last month. The portrait is presented courtesy of an artist from the studio home of the artist in Couchella Valley.

KAMIGUE HIRAGA, a Japanese artist who paints European subjects, held an exhibition last month at 232 East First Street, Los Angeles. Hiraga has studied only this country for the last four years and is now considered one of the best in the country.

PASadena Music and Art Association of the 1926-1927 Art Series, will present the Russian Symphony Chorus, December 19, four weeks later.

WOMAN'S CYCLING CLUB, J. B. Poulin, director, Isabelle Lianais, president, gives the program for the winter season, December 3, at the Philharmonic Auditorium, 30th and 8th, Los Angeles. The program will be a total of Twenty concerts, Santa Barbara, Santa Monica and Riverside.

The Lincoln School Auditorium.

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Announcements

DAMASO DENA, on leave from the University of California, will return in early December. The first concert will be given on Thursday, December 19, at 3:00 p.m. in the University Auditorium.

The principal ball, there will be over twenty enterprising students, all to America, with favorites including the famous Mendelssohn Concerto, Schumann, etc. Vladimir Bukaloffiski, the violinist, and his companion, will perform Schumann's Konzertstück at the piano.

THE RHYTHM applauds the issuance of the Year Book of 1926-27, which is not only useful to all music students and teachers, but in printing, photography and engraving is done with the utmost care and executed. It is in every sense a representative of the work of the American Conservatory of Chicago, and presents much information vital to the student interested in the musical life of the State.

The chief event of the week is the rededication of the Auditorium, which will take place on Wednesday, December 18, at 9:30 p.m., with performances by the Chicago Symphony Orchestra, Chicago Symphony Chorus, and the Chicago Civic Opera. The concert will be held in the Auditorium, and all members of the University and the community are invited to attend.

The concert program will feature a selection of works by the most popular composers of the day, including Beethoven, Mozart, and Brahms. The orchestra will be conducted by Maestro Maier, and the Chorus will be directed by Miss Anderson. The Civic Opera will present a production of Verdi's La Traviata, which will be especially notable for its beautiful staging and costumes.

The event is part of a larger celebration, which includes an exhibition of art works by local artists, a poetry reading, and a performance by the University's drama troupe. The rededication ceremony will take place at 9:30 p.m., followed by the concert, which will conclude at 11:00 p.m.

This event is free and open to the public, and tickets are available at the auditorium box office. For more information, please contact the university's events department at (312) 555-1234.
POMONA COLLEGE CALENDAR

A FULL PROGRAM of Christmas and midwinter events will be held in Claremont during December. An exhibit of paintings by Anna Hills will open in Rembrandt Hall on December 1st and Dec. 7, the Frank P. Hinckley Observatory of astronomy will be open to visitors. The annual football banquet of the Pomona College student body and alumni will be held in the Pomona College gymnasium, Dec. 3. The Claremont Men's Union will present its minstrel show, Dec. 3 and 4.

Institution of new members into the Pomona College chapter of Phi Beta Kappa, Rembrandt Hall, 4:30 to 5:00 Saturday afternoon, Dec. 4, followed by a banquet of the society. Miss Betty McChesney, junior, will present her student recital in Bridges Hall at 7:30 p.m., Dec. 4. All student recitals are open to the public.

Pomona College Music Society will present a new opera, "The Golden Chain," in conjunction with the Claremont music picture program in Holly Hall on Dec. 5.

The first lecture of the month, Mason Hall of Chemistry Dec. 9, 7:30 p.m., by Dr. R. B. Tileston, who will present his experimental demonstration, lecture, "The Electron Theory of Matter." The lecture will be illustrated only.

Under the auspices of the Claremont Women's Club a concert by the Riverside Choir will be held in Holmes Hall, Dec. 13 at 8 o'clock.

The crowning event of the Christmas season at Pomona College and in the region east of Los Angeles is the annual Christmas carol and Christmas concert given by the Pomona College Choir of 147 voices under the direction of Prof. Ralph Lyman. This year the choir will offer the "Elizijah" as an event on the music and drama course in Bridges Hall at 3:35 p.m., Dec. 13, and 8 p.m., Dec. 14. Notable soloists will feature the rendition of the caroler, including Poet Patton of New York, one of the best carolers in the United States. Miss Hope Tyler Ford, soprano, formerly of the Worcester Choral Society and now on the faculty of the Pomona College department of music; Clementino Giordano, contralto, of the Second Church of Christ, Scientist at Los Angeles and Harald Proctor of Los Angeles, tenor. Raymond Robins will present a lecture at Bridges Hall, 8 p.m., Dec. 15.

Pomona College Christmas concert being Friday, Dec. 17 at 4:15 p.m. and ends Monday, January 3, at 7:30 a.m.

SOUTHERN CALIFORNIA CONFERENCE ON MODERN ART HISTORY
Los Angeles, December 15-16-17-18, Pacific Mutual Auditorium, 521 West Sixth Street.
PROGRAM

1. Barbara Vipond, M.A.

MORNING SESSION, 9:45 A.M.
Chairman: Mrs. Susan M. Dorsey, Superintendent Los Angeles City Schools.
Theme: "The Importance of the Early Years of Childhood."
1. The Emotions and Mental Life of Little Children.
MRS. ARNOLD GESSELL.
2. The Parent, the School and the Runabout Child.
MISS C. D. DUNSHIRE.
3. Habit Formation in Childhood.
American Red Cross, Los Angeles.
4. "Habit Formation in Childhood."
Dr. R. M. C. H.). Arizona Normal College, Author of "A Psychical Psychiatry of Childhood."
Under the auspices of the Parent-Teacher Association.

BILTMORE HOTEL, 12:30
"The Child's Education in School and University."
DR. RICHARD J. BALDWIN.

Director of Bureau of Child Study, University of Illinois.

II. December 15th
AFTERNOON SESSION, 2:00 P.M.
Chairman: Mrs. F. O. McColluch, State President California Federation P.T.A.
Theme: "Education for Parenthood."
1. Parent Study Groups in America.
MRS. HOWARD GANS.
2. "California's Projects in Parent Education."
PRESIDENT CHILDE STUDY ASSOCIATION OF AMERICA.
3. "The Drifting Home."
ASSISTANT SUPERINTENDENT AMERICAN.

V. December 16th
MORNING SESSION, 9:00 A.M.
Chairman: Mrs. John B. Lewis, President Southern California Federation P.T.A.
Theme: "The Future in a Changing World."
DR. FRANKWOOD E. WILLIAMS.
2. "The Parent and the Church."
DR. FREDERICK P. WOOLLER.
FRANK H. MILLER.
4. "The Parent and the Community."
ELIZABETH L. WOODS.

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DR. ERNEST GROVES,

Department of Sociology, University of California, Author of "Homosexuality and the Drifting Home."

III. December 13th
EVENING SESSION, 8:00 P.M.
Chairman: Dr. Rufus H. Van Kleinsved, President University of Southern California.
Theme: "The Home in a Changing World."
1. "From the Point of View of the Individual and Family."
DR. FRANKWOOD E. WILLIAMS.
2. "From the Point of View of the Community."

IV. December 14th
MORNING SESSION, 10:00 A.M.
Theme: "The Parent, Teacher and Child."
DR. FREDERICK P. WOOLLER.
2. "The Parent and the School."
ELIZABETH L. WOODS.

DR. ERNEST GROVES,

Dept. of Sociology, University of California, Author of "Homosexuality and the Drifting Home."

V. December 15th
AFTERNOON SESSION, 2:30 P.M.
Chairman: Mrs. Susan M. Dorsey, Superintendent Los Angeles City Schools. 
Theme: "Education for Spiritual Growth."
2. "The Child and the Church."
FLORENCE KANE, Art Director, Walden School, Riverside.
3. "Creative Education."
DR. JOHN D. THOMAS, Author of "Shackled Youth."

VI. December 16th
EVENING SESSION, 8:00 P.M.
Chairman: (To be announced later).
1. "Keeping the Child Well."
DR. PALMER LUCAS, Professor of Pediatrics, University of California.
3. "It Is Now Necessary and Environment or Capacity and Training."
DR. RICHARD J. BALDWIN.

VII. December 17th
MORNING SESSION, 9:00 A.M.
Chairman: Dr. William F. Dummer, Chilten. 
Theme: "Changing Views of Family Relationships."
2. "Changing View of the Family."
MR. FREDERICK KOBAN, Director, Institute of Educational Research, University of Southern California.
DR. JOHN D. THOMAS, Author of "Shackled Youth."

Dr. ERNEST GROVES

IX. December 18th
EVENING SESSION DINNER, 7:30 P.M. Biltmore Hotel.
1. "The Adolescent as a Leader in Community Development and District Social Activities."
SISTER CLEMENT BROWN, O.S.B., St. Joseph's High School, Los Angeles.
2. "The Adolescent and Family Relationships."
DOROTHY CROWLEY FROST, Nuer Institute, Los Angeles.
3. "The Adolescent and Community Relations."
MRS. ADELA ADAMS SAMUEL, Principal Cahuenga School.
4. "The Adolescent and Personal Relations."
ETHEL DUMMRETT METZNER, Principal Francis Parkers School, Los Angeles.
California Southland

M. Urmey Seares - Editor and Publisher
Ellen Leech - Associate Editor
R. B. Urmey, Jr. - Associate Publisher

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From a painting by Charles P. Townley

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Elizabeth Arden's Los Angeles Salon

Elizabeth Arden's Los Angeles Salon is located on the Seventh Floor of J. W. Robinson Co. Being under the direct supervision of Miss Arden's personal representative one may be assured of the same skill and thoroughness which characterizes the treatments given in Miss Arden's New York and Paris Salons, and which have made the name of Elizabeth Arden internationally known.
SOMETIMES a word is a curtain-raiser swiftly lifting the dark screen between past and present.

To many of us the word Christmas rings up a scene white with snow. Snow drifting in the roads, snow covering the roofs and door-steps, snow burying the garden and bending trees and shrubs under its weight. We see Christmas eve with its lighted candles shining out upon the snow. We see stars twinkling, a silver moon behind the pines, and—standing in the snow—carolers who sing—

"It came upon the midnight clear, that glorious song of Old."

A back-drop lifts on Christmas morning with the sun sparkling on the snow. Holly wreaths swing red berries above snowy sills. Little red mittens toss red balls, clasp red apples, drag red sleds through banks of snow.

This is the Christmas we know along the snow-line, the Great Lakes and north Atlantic shore.

But out where the Pacific shelters the California Coast, Christmas loses her pallor. She no longer drapes herself in snow, but goes clad in green with rosy garlands. Her halls are white, not red, and fly before the stroke of racket and golf-club. She hangs wreaths of island cherry and toyon berry. Her stars are many and bright, and the same moon shines on Christmas eve.

Birds sing her carols, and her trees are decked

"Orange bright, like golden lamps in a green night."

The Christmas sleds and skates and snow typifies childhood's joy, but age welcomes a winter of sunshine through green trees. Age wants drifts of white flowers, syringa, spirea and diosma's "breath of heaven." Age gives up the former roaring fire, the Christmas pudding for a picnic on the seashore. Rest of all, Christmas is a Garden Day in California. Snapdragon and stocks, violets and roses are better than snow drops from the sky.

Yet Youth may climb the mountains and find the snow even in California. Youth may revel even here in winter sports. Skiing and sleds, snowballing and skating will be enjoyed where the snow lies thick in canyon and high meadow awaiting the time when the rivers will bring their bounty to water the gardens below for those who love flowers more than the snow.

We find thoughts that bind youth and age in a common bond. Across the "snows of yesteryear" our hearts respond to the voice of Tiny Tim:

"Merry Christmas, God bless us, every one!"
AT CUESTA LINDA, INSTEAD OF PLUNGING INTO SNOW-DRIFTS ON CHRISTMAS MORNING, ONE MAY GO FOR A DIP IN THE SWIMMING-POOL. ITS OVERFLOW FORMS THE LILY PONDS ON EITHER SIDE THE CENTRAL BASIN IN THE GARDEN OF MR. AND MRS. K. PALMER GAVIT, MONTECITO, CALIFORNIA.

THE ARDENT GARDENER FINDS THIS "LITTLE HEAVEN" AN ESCAPE FROM THE POET'S ICE-BOUND PURGATORY, WHERE MAN'S CHOICEST PLANTS PERISHED IN THE FROST. THE MONTECITO GARDEN OF MR. AND MRS. DEWITT FARELL, CALIFORNIA.

ON CHRISTMAS DAY TO WALK DOWN THIS SHADY PATH IN EL CIELITO UNDER THE PALMS AND OLIVES MAKES ONE FORGET THE DISTANT ELM TREES "RIDGED INCH DEEP WITH PEARL."

TO FIND, ON A SUNNY HILTOP, A SPREADING LIVE-OAK, TO PLANT FLOWERS UNDER IT, AND TO BUILD ONE'S HOUSE AROUND THE WHOLE, MAKES A PATIO THE MOST PERSONAL, PRIVATE GARDEN OF ALL. YULETIDE IN THE PATIO AT SOLANA, THE HOME OF MR. AND MRS. FREDERICK FORREST PEABODY, SANTA BARBARA, CALIFORNIA.
A HOUSE ON MONTEREY ROAD, CALIFORNIA

By Grace Charply Miller

THERE is an old house on Monterey Road in South Pasadena. I call it old, which is absurd, as the house is very new, but the impression it makes upon one of age, of permanency, of belonging on the land long before paved roads were built, is so strong that one must use "old" in describing it.

The style is early Californian, which fits into our landscape perfectly. The house is set upon a slight hill, with a small canyon sloping gradually away at the back. The garden is old-fashioned and filled with flowers, shrubs, and trees, a New England garden surrounded by a white picket fence. One of the delightful things about a house of the early California type is that it is suited to such a garden.

Our ancestors who came to Monterey in the early days and founded this type built Colonial houses with California materials and labor. They brought their furniture around the Horn or overland in covered wagons. They papered their walls, and in all combined the most delightful characteristics of the east and west. Roof lines were lowered and done in tile, balconies added, but the main lines were still Colonial. And just as the old houses of New England during the days of the clipper ships and trade with the Orient were furnished with exotic things from China and Japan, these houses are adapted to borrowing from the Orient and Spain.

The rooms are made interesting through their departure from rectangular lines. The ceilings of the bedrooms are dormered, as in an old-fashioned farmhouse. The proportions are so true and pleasing that moderate sized rooms seem large, yet have all the intimacy and charm of small ones.

The floors are broad oak, stained a dull brown. Downstairs the doors are of natural redwood treated with lye, a method used in the early missions of California. Elsewhere in the house the woodwork is painted with carefully chosen combinations of color. The blinds are dull green, the sashes burnt orange, a pleasing combination taken from the leaves and blossoms of a native cactus. In the dining room the woodwork is antique yellow and pale green.

The furniture represents the joyful adventures of a connoisseur in Spain, Italy, England and eighteenth century America, rich in carving, simple in line, and old in feeling. Color is added to the white walls by Persian rugs, bits of old brocade, and sunlit fabrics at the windows.
Choosing a Beach Club — The Gables

In the Southland of California is beginning to concentrate at the beaches. Instead of thinking of the shore of the Pacific as a whole, we think of it in sections, by the names of the beach towns which have grown up there, or, as it becomes more and more concen- 
trated, by the names of the clubs which own it.

The shore, to be sure, the logical place to play, California’s fame as a watering place has been made by her climate—in itself a direct result of the warm currents which flow along the Coast.

The new community which has poured into Los Angeles during the last fifty years has been so busy building its homes and business centers that it has not yet had time to learn to live by the sea.

It is necessary, therefore, that those who do know how should control and patrol the edge of the sea and, guarding the children, for whose sake we go to the shore, make the present crowded beach a pleasant place in which to rest and recreate.

For years the orchardists and town dwellers of the old settlements made by pioneers in Redlands and Riverside have looked to the seaside town of Santa Monica to the west for cool breezes. Following their underground rivers to the ocean in the warm summer days, they have established themselves by the sea.

Pasadenans have built their seaside cottages on the Palisades and along the Santa Monica canyon, but now that the town of Santa Monica is built up solidly along the higher portions of the shore, the beach alone is accessible to newcomers and their children.

All dressed up in their bathing suits, these inland cities have no place to go; and the city of Los Angeles, having found what the beach is for, fills it to overflowing every vacation day and every Sunday.

Beach clubs, therefore, planned by those who know how to organize and manage them to the best advantage of all concerned, have sprung up like magic along the western and southern beaches and south along the coast.

A section of the ocean to keep free from kelp and to guard with lifeboat and buoy, floats and rope and raft and expert swimmers to use them in emergency. A section of the sandy beach to keep clean each day and filled with tin pails for the little ones, secluded nooks for the weary, umbrellas and gay tents for the smart set. A section of the beach boulevard and its border to keep free from hot-dog stands and the rabble who follow the people to the beach, not for their own enjoyment, but to profit by the pleasure of others.

These have been the main objects of those far-sighted ones who have formed themselves into beach clubs or have organized such clubs.

Santa Monica is quite the handsomest of all the beach cities at present. The towns of Palos Verdes Estates are more retired and bid fair to lead in surroundings and architecture, but Santa Monica and Venice are "the beaches"; and the palisades of Santa Monica are preserved for all time and its beaches, including the stretch called Ocean Beach adjoining that of Venice on the south form the accepted watering-place for Los Angeles. Along the high ocean bluffs in Santa Monica stretches one continuous park, which edges the shore line for blocks. Senator John P. Jones and Colonel Robert S. Baker deeded to the city that portion of the land adjoining Ocean avenue north to Montana street in 1890. Eighteen years ago the Santa Monica Land Company interests gave similar property on the north beach to the city of Santa Monica, running south to Montana street, or as it was then called "Montana Hole."

With the characteristic energy of the citi- zens of the Southland this strip of park-land was accepted and made into a simple but beautiful upper terrace from which to view the sunset over the vast Pacific.

The Palisades are in perpetuity Santa Mon- 
ica's chief beauty and a joy forever to the whole Southland populace.

At the end of Montana street, however, "Montana Hole" cut into the park edge and remained private property, running from the State highway along the beach level up to Ocean avenue on the heights. It was indeed a great hole, but excavations are always made when great buildings are planned to fill them; and here is one almost ready without the contractor's steam shovels.

At work today on lining up this great excavation for the walls of the club house of The Gables are all the appliances and paraphernalia of the expert contractors, Scofield Engineering Company, who are to build after the designs by Curlett and Beelman, the architects.
Soundly financed and true to its purpose, the club is going on with its program of building while members are using the concourse and esplanade.

The main building, shown in miniature on the opposite page, is being fitted into its place in the palisades as though it had grown there.

For many Pasadena residents this comfortable clubhouse by the sea means much in work-end visits to the shore. A partial list of Pasadena members of this club is here given. To residents of inland cities a well managed beach club is almost a necessity.


Davis, John Perrin, Fred A. Henderson, Roger Wilson, Wm. J. Hann, Dr. Richard A. Schaus, Fred R. Kenfield, Mrs. Curtis Wimer, Elizabeth A. Feast, Nicholas V. Harriman, Chas. Blanchard Neile, Collis Huntington Holliday, Clarence E. Cook, W. R. H. Walton, Royal Miller, F. S. Reddie, Chas. O. Perrin, Dr. Angus D. Cameron, Dr. Charles D. Finley, Geo. K. Dudley, Elizabeth M. Berry, Dr. T. W. Snipes, Albert M. Kabler, John B. Lord, L. G. Bantenier, Chester R. Pyle Co., Mrs. E. F. Jackson, John Murray Marshall, Arthur L. Todd, Elin Leech, Mrs. F. H. Austin, Mrs. T. E. Macnab, Lucilla L. Hunt, Wm. G. Lindsey, S. C. McClary, Dr. Oscar F. Hills, R. H. Updegraff, H. S. Robbins, John M. Brooks, Mathew K. Bevans, A. L. Funk, Ruth Kinnaman, W. L. Brown, Harvey Bates Perrin, John Thomas Hatts, Donald R. Skillin, Dr. Frank Williams, Mrs. Mary Mann Barker, R. B. Urmy, Jr., Fred A. Newby, Julia L. Whitney, Every appointment of a well-ordered hotel or strictly up-to-date private clubhouse has been embodied in this latest inspiration of architects who are experts in this especial field. The manager is Mr. M. S. Tyler who, with his family has come from a leading hotel in Chicago to live on the Coast.

Mr. A. J. S. Moore, the Pasadena manager of The Gables Club, has his office in the Pacific Southwest Bank building on Colorado and Marengo, and officers of this bank are members of the Club.

Investigation of the most critical character has found no flaw in the practical plans for this Beach Club. Rather are its organizers to be found unusually capable of handling the tremendous affairs incident upon such an enterprise. The atmosphere of hospitable quiet greets one at the doors of the concourse which since it opening day last June has been a continual source of pleasure to its members.

Its unostentatious character and its winning personality as a club are apparent to all who are privileged to visit there.

Warm salt water pools de luxe will give to those who cannot enjoy the surf-bathing the stimulating effect of salt water and salt air, and any one who can think of anything obtainable which this club hasn’t provided, has today opportunity to introduce the idea. A prospectus of the architect’s main building announces the use of the different floors and the one hundred and forty bedrooms, in suites for families, or single members, are not the least attractive feature of this

THE CHILDREN’S PLAYGROUND IS AT THE NORTH END OF THE PROTECTED PROPERTY LINE, WHERE IT IS NEAR THE PALISADES.

THE TERRACE OF THE GABLES, WHICH STRETCHES ALONG 300 FEET OF BEACH AND INCLUDES THE PRESENT DINING ROOM AT ITS SOUTHERN END, IT IS GLASSED AND FROM IT WIND-BREAKS EXTEND ACROSS THE CLEAN STRETCH OF SAND TO THE WATER’S EDGE.
SUTTER'S GOLD  By BLAISE CENDRAS  Harper & Brothers

Johann August Sutter was an extremely influential factor in the winning of California as a State for the Union; yet few even of its oldest inhabitants know anything definite about him. When questioned, these are very much inclined to mutter vague generalities about his having something to do with the discovery of gold. It would seem as though the preemptory destiny which manages men's affairs after their death had decided in this case upon complete oblivion for Sutter's memory, a decree, however, somewhat nullified by a gifted young Frenchman, who has found in the forgotten history of the adventurous pioneer, material for kindling a most inflammable imagination.

The young Frenchman in question is Blaise Cendras, no insignificant figure of a man himself if the reports concerning him are true. In “Sutter's Gold” he has written a superbly dramatic tale based upon the fortunes of Sutter, whom he presents as a grandiloquent personage resembling one of the patriarchs in the Old Testament, while the account of his experiences in California reads like an excerpt from the book of Job. Or better still the characterization calls to mind one of those old Greek heroes ensnared in an unequal struggle of wills with the gods, who were wont first to make their victims mad, and then lash them on to destruction, uttering all the while peals of mocking laughter.

The names of these old Greek legends must have haunted Cendras continually while he was fashioning this virile and stirring narrative. For this is precisely the aspect he gives of a mortal helpless in the grip of unseen forces more powerful than himself. In the field of biographical interpretation this is a notable achievement, and all the more so since it was written in French by a Frenchman living in Paris, who picked up his facts in Panama. Who says California cannot furnish strikingly dramatic themes for blase European whose have ransacked in vain Europe's rich storehouse of romance?

LANTERNS, JUNKS AND JADE  By SAMUEL MORRIL  Frederick A. Stokes Company

Travel books may vary in their modes of tackling the subject in hand, but they are all alike in one respect; they are all more likely to be flavorful as a literary quality, simply because people who wish to write about their experiences and observations when away from home often have particular occasion for doing so. Moreover, handicapped as he is with this inceptitude, the author must frequently resort to something like argumentation, wherein almost the most difficult form of the writer’s art, subtly small wonder that there are very few travel classics in literature. “Lan-

terms Junks and Jade” surely is not destined to become one and yet as books go on foreign lands it is very good indeed. It is clear and simple and utterly unaffected, displaying an impersonal trend rarely found in books of travel, which often seem to be printed merely to acquaint the public with details concerning the author’s idiosyncrasies.

For these reasons this book of sketches describing the lighter phases of Chinese manners and customs makes entertaining reading for those who prefer traveling from the depth of an easy chair through the medium of print. Although the author, as a former member of the diplomatic corps at Pekin, had unusual opportunities for observing such a rabble carefully concealed from alien eyes, he has tactfully avoided the deeper philosophical and political aspects of his subject, touching instead upon a variety of topics of interest to those charming and cultivated people who in general find the surface of life a most pleasing prospect. Some slight acquaintance with China’s past, or at least a good historical work near at hand for reference will increase the reader’s understanding of allusions to famous places and scenes. But all in all the book is a whole, this is a book which does its own brave bit in the world by tying a knot or two for the reader in that complex tangle of fables which seems to be all there is to the Chinese republic.

THE STORY OF MEXICO  By HELEN WARD BANKS  Frederick A. Stokes Company

Stern critics may carp as much as they please at the quality of our American prose, but the most captivated of them must concede that our famous historians wrote surpassing well. Indeed their work was so good that a venture to alter it are more than likely to offend the literary susceptibilities of many people. On the other hand some persons appreciate methods of reducing things, terms deemed more intelligible to youthful readers, and such will probably find most satisfactory this rendering by Helen Ward Banks of the story of Cortez as conqueror, which she has condensed from the famous “Conquest of Mexico.”

This narrative of hers which was formerly published by itself under the title of “The Boys’ Prescott” is only a portion of this volume. Continuing after the death of Cortez, she then sought the history of Mexico, but in the form of a simple tale, up to the present time, including the conflict between Calles and the Church. In the end it is mere outline but from the time about a century ago, when things began to happen, the author has treated contemporary details in greater detail, always confining herself to a straightforward statement of facts. Histories of our turbulent neighbor are not so easy upon us as to make it possible to ignore even an interesting one, when it comes our way, providing it be authoritative.

GALAHAD  By JOHN ERSKINE  Robins Merrill Company

Dr. Erskine’s “Helen of Troy” was deliciously naughty, but so divertingly nice, that no one except a Llewellyn Powys could take exception ever. I mention that gentleman because he did just that in four long vigorously protesting columns of the “Saturday Review.” Brushing aside his protest, as inspired by a jaundiced vision, we maintain that “Helen of Troy” was better written than it is, and it is better than “Galahad,” Dr. Erskine’s latest essay in humanizing and modernizing legendary charaters. Time connected with the Round Table and the Holy Grail.

Comparisons aside, “Galahad” is a corkscrew tale, especially enjoyable to one quite unacquainted with this author’s suave fashion of treating personages of the fabled past. It can be nothing but disappointing, however, to the readers of that insidiously clever piece of irony, “Helen of Troy.” Helen’s code was received with deadly delectable, but Dr. Erskine, most becoming to the lady, while Elaine’s probably no more devastating to ladylike decor, proves displeasing simply because that marvelous touch, when applied to her affairs, is not quite so delicate. And Guinevere’s penchant for reform is not the line to hold men bound with silken cords; and there is a lot of quibbling over right and wrong that never gets anybody anywhere, which upon reflection is just the way it goes in life, so that perhaps all we must admit that “Galahad” is pretty good while still insisting it is not the equal of its predecessor, “Helen of Troy.”

THE BLUE BOOK OF COOKERY  By ISABEL COTTON SMITH  Funk and Wagnalls Company

Women wishing to further the welfare of their families recognize the importance of the culinary department in their homemaking, and hence will welcome so comprehensive a work as this standardized cook book turns out to be. It is a ponderous tome because a cook book of ordinary scope is merely one of its many valuable features. There is much the cook book contained within its covers devoted entirely to menus suited to the needs of various occasions and many types of people. Additional advice helps to guide toward the ideal of attaining the maximum of effect with the minimum of effort.
WHERE ARE THEY GOING?

WHEN San Francisco had an earthquake in the night recently, the wild ducks of Lake Merritt were not the only people who got up, but they were the only ones who made a fuss about it. They told everyone around the lake in screaming tones what they thought of being rocked and reused before daylight. They registered their disapproval of earthquakes and will have a chance to make good their declaration to tell the world for many of the hundreds now splashing and quacking will be off our parts of California. However, Oakland knows they will not tell for birds are not gossips but emblems of peace, happiness and good health. And it is to answer the question of "where are they going" that the government has established two banding stations on this coast. One is at Portland and one at Lake Merritt, where 243 ducks were banded last year. Fifteen of these are known to have returned this year. It is no more than fair that ducks should get the big headlines part of the time and it was reported in that way that one of Oakland's ducks had been shot in Brazil.

Mr. E. W. Ehman, appointed by the government, meets officially more foreign guests than pass through Golden Gate. As host to the ducks he will give one thousand of them his card, as it were, this year, with the hope that he may bear from them along their routes of travel and meet them again in Oakland. He will see if they like California well enough to come back again, or for what country they would leave this.

It must be a star blazed trail that the trail, or at least certain of the ducks following from Arctic to Equator. Banding is going to mark the terminals as well as the routes and quite definitely decide whether the same birds return, whether they shuttle over the same air trail spring by spring, and if so, how far. However, Oakland Lake Merritt and an Ohio Mallard—that is, one banded there—was killed in California. We will follow the birds and see if the same ones that were landed on the water by the mailman who was so mad that his feathers wouldn't lie down. Some children, and many grown up children were feeding the birds. The gulls, unable to pick up grain on account of the upper mandible being hooked over the lower, mean to miss any sandwiches, popcorn or what have you in your lunch to share, and their screeching is desolating and rather detracts from ones enjoyment of the ducks.

There is diving and swimming and bathing and much preening of feathers. There is a happy squaking and quacking, squeaking and cackling. The coot does a deal of splashing when a gull attempts to bold him up for some more, the gull has no scruples,—it's food by fair means or foul and they literally take the bread and fish out of the mouths of other birds, which may have accounted for the angry coot.

Some ten years ago some oil got on the lake, some ducks got into the oil and were made prisoners because they could not fly. Oakland began feeding them, and finding the interest of the people so great, is keeping it up. Six hundred dollars in the cost of the grain, but in what other way has that amount been invested to bring such dividends in pleasure to the people? Twice a day the old colored man blows his whistle and they are fed barley. Grass is scattered in the trap so the birds are accustomed to going in and out. After the four o'clock feeding they preen some more, the swans polish their feathers and gradually they sort themselves out in groups, Mallards with Mallards, then somebody says something and all are off to the island for the night, gulls flying high, cots low and ducks crowns which sing, "oh dear, I'm glad to be alive," hopping out to snatch our crumbs. How many cups of tea as an excuse to stay in this harmonious corner! We strode over to the lake, also a part of the garden.

The Wood duck is the most beautiful of all our ducks and he is the one which should have been sailing on the little gem of a lake, being so near of kin to the Mandarin which graces the parks in the land of the Mohammedans, but there was a green winged teal, just one. It gave me a wonderful thrill when, with no hesitation and moving as quietly as a sail boat, he steered his course straight for me. I had saved some of my tea wafers for just such an occasion, but was he chivalrous and able to see in my pocket? I stood enchanted and called him everything that was unworthy in my effort to express my admiration for this little wild thing eating from my hand. He would swim out and turn, running himself in a circle of ripples, then present himself for another wafer. How exquisite he was, every feather glittering and laid with care. The Japanese do not leave their pictures cold, they touch them with emotion. I love an apple tree, but I love it much more because the robin loves it and builds his nest there. Color delights us and form, but it is that unknown thing we call life that gives the real thrill of joy. I had said goodbye and was out of sight when I called to a Coot, little Teal, I heard his voice and hurried to the spot where he was to look. I found Teal and took my last wafer. I knew then that one live bird was more to me than a museum full of dead ones.

Stow Lake in Golden Gate Park is second only to Merritt in the interest shown in the ducks. They are fed here twice a week. The gulls cannot pick up grain and the people are not allowed to feed them so there are comparatively few, just enough to be decorative without being noisy. People driving in the afternoon stop for feeding hour, but any hour is full of interest. The Swan takes food from your hand and then throws his bill into the water to swallow it. He has to do it that way. Mallards come ashore and trot around after the children, and amuse them very much also by standing on their heads in the water.

That there is no accounting for taste is evident in the amusing friendship in Westlake Park of a white duck for a black goose of a mongrel sort that might have been made from the discard when other geese and ducks were unwanted. Wherever the old black goose waddles the handsome little duck waddles too, having to double-step to keep up.

White Pelican feed belong to man—and therefore shoot him! The friendship which is developing in our waterfowl world among and against is to the taste for gunning; and the great mystery of why it is that all the duck lovers desire to keep doing the infinite whose loving ways are fast finding out.

Many of the ducks will remain all winter but when spring comes practically all will bear and answer the call of the north, except the Mallards and those with the broken wing, and those with the broken wing may hear the call! Where are they going? When handler will have answered this question there will still be the unanswerable Why.

A WESTLAKE FASHION PLATE in between. Canvasbacks and Blueshills are there in great numbers, but they are shy and few of them come to the table which Oakland spreads for them with the other birds, and at evening they go to the marshes to feed. One of the residents near the lake had five mallards that would swim down in line at her call to be fed every day. The males were so gallant they allowed the ladies to eat first. Now just think of such conspicuous gallantry as that in these days of equal rights. During a rain, the ladies in front of Wild Duck Inn will be covered with the birds, all facing the wind.

Strange how little sport it is to get a bird's markings in a museum! All the ducks are there in the museum in Golden Gate park, all the birds in the world are there! from the Condor to branches abloom with humming birds, before whose colors diamond dyed would pale. The taxidermist's art has made the pose natural and the eye sparkling, but it isn't just form and feathers that make a bird a bird. From this bewildering multitude, we went to visit the simple Japanese tea garden where seats and tables are cross sections of trees with the bark left on and such ornaments and carvings as nature has provided. Growing bamboo made green walls and trees held their sunshades over us. A quaint little lady with proper old fashioned sash allowed the singing kettle and made the tea. Two silken grey squirrels took turns in sliding down the trunk of a large tree, hesitating with waving plume and advancing until they reached the offered wafer's whether on the table or on our knees. True to Japanese prints there were the sparrows in the bamboo—White

WEST LAKE, WHERE WITH COMMUNITY SPIRIT, TOURISTS AND RESIDENTS PUT ON A CONTINUOUS PERFORMANCE OF AQUATIC SPORTS FOR AN EVER-CHANGING AUDIENCE.

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

BY THERESA HOMET PATTERSON
Christmas on Pacific Shores

A CHRISTMAS without Christ! How can the giver of gracious gifts to friend and family, dependents and acquaintances, ignore entirely that greatest of gifts to the world, the Founder of the civilization which surrounds us? And yet, a sermon preached on this subject a quarter of a century ago on the Atlantic Coast, comes to mind with great force today as we realize its application here.

Is not this the time in all the year when we should scrutinize with intelligent diligence our own relation to the day we celebrate? If we cease to remember that we are living in full enjoyment of the Christian era. Analyzing the main motives of the religions of the world today, all of which seem to have originated in the Orient, we find their main precepts applicable to the daily life of the individual. In each Christian nation Christian precepts have been embodied, to a greater or less extent, in the law of the land, and, as the world is won to the banner of Christianity these laws become more widely obeyed and individuals fall in line without opposition.

It remains for the nations themselves as individual members of one age or era to obey the laws which have made it possible for brothers to dwell together in unity as nations. What individual members of European races can do as citizens in the United States, can certainly be accomplished by the states in Europe.

The whole of Christianity is summed up—not in the discussion of fundamentalism or modernism, but in the words of Christ: "A new commandment give I unto you—that ye love one another."

Understanding the Orient

JAMES A. B. SCHERER has just published a book which he entitled "The Romance of Japan." Putting into readable and attractive form the underlying characteristics of the Japanese people, and delving deeper still into their fascinating past, this book will go far to make peace between two world powers that need beyond all others to understand each other.

We talk lightly of the fact that here in California the West meets the East, but we have made little provision for that meeting; nor have we as a people prepared ourselves for either commercial or social relations with the Orient.

Dr. Scherer's book will be read by everyone who finds it. It is not a volume to be laid down and forgotten. With his knowledge of his own country and its mass psychology, gained during his great series of speeches made from Maine to California in 1917 and 1918, he is able to present the Japanese to America in a way that will be understood.

That his knowledge of the Japanese is far wider and deeper than that of any other writer who has attempted to interpret that country to America is the convincing conclusion of those who read his absorbing descriptions. We owe it to the nation whose western representatives we are to make ourselves trained diplomats to the Orient to the limit of our ability. Each and every one of us in California and all along the Pacific comes in contact with this race so foreign to our mode of thought, so superficial in their understanding of our motives. We owe it to ourselves to open our minds to this older civilization and endeavor to know their traditions, their inner motives and their probable future in our midst if we expect to dwell in peace.

The Nativity

WHAT change did the Birth of Christ make in the known world of the year one? That world worshiped idols in the north where Goths and Vandals flourished, and made war upon each other. Nobody knows what was going on in America, as it had not been discovered by history or science.

In the East, "the far East" alone, were wise men, men who had begun to study spiritual things, religion—men's relation to God. For hundreds of years they had cultivated their spirits and evolved a code for the life of the body. From the eastern end of the Mediterranean Sea to the islands of the Pacific, across Asia, the cult of spiritual things had spread.

Out of this turning toward God came The Answer. Christ was born in Bethlehem of Judæa; angels heralded it to those who could see and hear them. Three wise men (representing, perhaps, the ancient spiritual cults), came to worship at His lowly bed; and the conquest of the world for spiritual things was begun. Glory to God in the Highest. On earth, Peace to men who are willing, ("of good will")

Uniting the Nation

IN the Plaza of San Diego there was dedicated on May 12, 1926, the Jefferson Davis National Highway, and at the ceremony Mrs. William Henry Anderson (Jessie Calhoun) made the dedicatory address, part of which is here given. There were present to represent officially the United Daughters of the Confederacy, besides Mrs. Anderson, Mrs. Chester A. Garfield, California Division President, who is also a General Director of the National Executive Board of the Jefferson Davis National Highway; Mrs. C. C. Clay, Honorary Vice-President-General for California; Miss Margaret C. Tate, of San Diego, President of the Stonewall Jackson Chapter, and, acting for that chapter, Col. W. Jefferson Davis, of San Diego, distinguished for air service in the World War, for which he has received many medals, both United States and foreign, and upon whom the order
felt it a privilege to bestow their honor Cross of Service; honorary members of the Dedication Committee. Mrs. Spencer Roan Thorpe, one of the three founders and first President of the Board of Directors, Mrs. Edwyn P. Werner, of Hollywood, founder and President of William Gibbs McAdoo Chapter, and the Woman California Chairman of the National Educational Association; Mrs. Hobart Johnson Whitley, of Hollywood, whose recent pledge of $100,000 to the Civic Committee, V. Randolph Fund for needy Confederate women is a noble monument to her noble heart, and Mrs. Thomas Jefferson Douglass, ex-President of the California Division and founder of the Dixie Chapter of Pasadena and the Woodrow Wilson Chapter.

OFFICIALS of this beautiful, glorious San Diego: Mayor, Hon. John L. Bacon; Lieut. Commander John L. Fox, of the Chamber of Commerce; Col. E. N. Jones, of the Park Board; Mr. Winfield Barkeley, of the Dixie Highway Association, and, Mayor Albert Roche, of the Southern California Automobile Club, have come here to show all honor possible in acknowledgement of your courtesy and your friendship, and to thank you publicly, as well as to celebrate the marking of the first heel-stone to the Jefferson Davis Highway.

The monument is of gray granite, rough hewn, as you can see, and was designed by Mrs. Chester A. Garfield. It differs slightly from the old design, made by the General Committee, to harmonize better with another monument already in the Plaza.

It is marked with three tablets of bronze, also designed by Mrs. Garfield, a large one on the bevelled top, inscribed:

"First Pacific Terminal, Jefferson Davis Highway, presented to the City of San Diego, dedicated May 12th, 1928, by California Division, U. D. C.;"

a smaller one on the front side with an inscription gratefully acknowledging the United Daughters of the Confederacy of San Diego, the splendid public service of Col. W. Jefferson Davis, in sponsoring Transcontinental Highways and Airways, and, another one on the Dixie Highway.

It was Mrs. Garfield's idea to have the marker in San Diego. She obtained consent from the J. D. H. General Board, and permission from the Mayor and other officials here.

We thank Col. W. Jefferson Davis for his loyal help and his generosity, to which we owe the materialization of the monument and "seeing through" our plans. Mrs. Garfield undertook entire charge of the work at the request of Mrs. Victor Montgomery, California Chairman, on account of her continued ill health.

He wrote to her, that Miss Lamar West enaluated the United Daughters of the Confederacy with patriotic zeal to undertake the project of the Jefferson Davis Highway National Solar System, and directed it for years, until her health forced her to turn it over to others who have continued it, unchanged. Our order in patriotic, benevolent and historical, and therefore could not build roads. But the plan is to link up parts of State Highways, have them designated "The Jefferson Davis National Highway," and beautify their route.

It was to start at Washington, D. C., then go down through Virginia and the other Southern States, through their capitals, and on out to the Pacific Coast. The success so far, in spite of difficulties sometimes, has been great, owing to the tireless effort of Chairmen, the courtesy of State Highway Departments, and the interest of our Chapters in road building.

The monument that marks the beginning of the Highway was erected in Washington, D. C., a number of years ago, and here, today, we are dedicating the one that marks its first Pacific Terminal.

It is especially apropos for a great road to the Pacific Coast to be named for Jefferson Davis, for he was the first American Statesman to propose such a road, which he did white his duty of War, under President Pierce.

Beginning 1815-54, and on, he sent engineers to survey, study the topography of the country and report a practical plan for both a transcontinental highway and railroad to the Pacific Coast. This he submitted to the government and during both his terms in the Cabinet, labored and argued earnestly to have the roads built, not only upon the ground of safety for the Western settlers, but for, as he sees it, the need of safe and rapid communication with the Pacific Slope, to secure its continuance as a part of the Union. He recommended San Diego as a terminal as well as the Northern Pacific. I am quoting from his report, "a seaport lying directly upon the ocean."

It is appropriate also that this highway should become a true memorial of his name, to his character as a Southerner, whose love was intense for his country, exemplified in service as well as words, whose zeal was for keeping it united, who, when he saw his energies, unpinned, for years, trying to forestall it.

His war record is that he was conspicuously brave, resourceful, and diplomatic as a young officer in the Indian and Mexican Wars, and efficient in construction works. Later in life he built the stone aqueduct which brings the water supply to Washington, D. C., the Cabin-John Bridge there being part of the construction.

It gives glory for this country are his records as soldier, congressmen, senator, Secretary of War, as well as later, when through suffering that staggers the mind even to think of his pain-tortured body grew pitifully emaciated still his mind and spirit lost not an iota of their power, vigor, nobility and sweetness. He was always kind, always hopeful, that estimate of others, never having been heard to speak even of the cruel and malicious except in pity and forgiveness.

He was born in 1808 and died in 1889. When the end came, friends of the whole nation, from the rightly informed, expressions of grief were mingled with highest encomiums. Naturally in the South both love and sorrow were greatest. But I shall quote from "The Southern Commerce."

The New York "World" said, "A great soul has passed away." James Ridpath, an Abolitionist, and life-long political opponent, but personally well acquainted with him and the whole history of his life, said:

"A statesman with clean hands and pure heart, who served his people faithfully from budding manhood to hoary age, without thought of self, with unbinding integrity to the best of his great ability. He was a man of whom all his countrymen who knew him personally, without distinction or creed political, are proud, and proud that he was their countryman."

PRESENTATION

Hon. John L. Bacon, Mayor:

Remembering that it was the Americans from Jefferson Davis' section of the country, who first blazed a trail to California, and sanctified it with untold hardships and many an unmarked grave along the way, and that I am the daughter of her, then a little girl, a letter to her Davis, afterwards Mrs. Noble E. Ewing Calhoon, who came in one of these covered wagons, there is a special thrill for me, in having the honor to present to you, on behalf of the United Daughters of the Confederacy, and for the City of San Diego, this monument which marks the first Pacific Terminal of the Jefferson Davis National Highway.

JESSE CALHOUN ANDERSON.

California Will Carry On

WHEN the West set out to conquer the world it took the Bible, Old Testament and New Testament, with it. All that the East had developed in the deep questions relating to man's life, his future, his relation to God and to man, was embodied in the Bible; and the West revered it and preserved it through the Dark Ages; and with Bible in hand conquered the rest of the world.

California is one hundred and eighty degrees from the point where this study of spiritual things first started. The knowledge traveled in both directions around the world. The Pacific lies between.

Science and civilization it creates are equal on both sides of the Pacific. The Orient weaves cloth more beautifully than we; we know mechanics better and the Orient has learned. The globe is circled by knowledge. California can carry on only by going out into her deserts to pray.

To the women who, without publicity or acclaim, carry on the work of the Church, this little picture is dedicated in the person of one who lately passed, Mrs. J. H. Dwight of St. James, California, who gave of herself and her substance to the Church of God.
Skiing, tobogganing, and skating are all included in popular California sports just now. The neighborhood of Arrowhead, Big Bear and Bobby all offer these attractions; while in Yosemite and up at Tahoe the hotels are kept open that these sports may be enjoyed de luxe.

Football leads all the sports in public interest in the early winter months. Reck not whether you know one pass from another, get the contagion of the crowd, and yell with one side or another—or both. You may not understand that “the offense is the best defense,” but go on being one of the nerve-racked followers and learn. The end of a well night perfect football season will come with the East versus West game which follows.

The trail to Bobby leads across Manker’s Flats, and the upper San Antonio canyon, to the Sierra Club cabin, where the fortunate guests may have an old-time Christmas, even including an impromptu toboggan and give a semaphore representation on the home stretch.
It is only a question of taste. Will you spend your holidays in the snows of the mountain tops, or under the palms amid the flowers of the valley. The fragrance of pines or the soft perfume of flowers, may be your Christmas incense. The Sierras offer the snows; the patio of Hotel del Coronado the palms and flowers.

Dr. Paul M. Hunter, of Pasadena, Southern Champion, is an entrant in the Monterey Tournament on December 8, 9, 10 and 11. Pebble Beach.

The golf tournaments of December and January offer more than the usual interest and trophies. December 8, 9, 10, 11 are the dates for the $5,000 Monterey Peninsula Open Championship over the beautiful Pebble Beach course. In this George Von Elm, the conqueror of Bobby Jones, is an entrant. This is followed by the Long Beach Open tournament for $2500, December 31-January 1-2, Virginia Country Club. Later in January will come the $10,000 Los Angeles Open tournament, in which over two hundred local and visiting entrants will battle for prestige and petty larc.

It may seem to the uninitiated that Santa Claus avoids the Ocean but the children of Claude Putnam, owner and skipper of the yacht "Mildura," of the Newport Harbor Yacht Club, will tell you the good saint of Christmas cheer is a fine sailor and fills their stockings and visits their tree on board ship as generously as in their inland home. The Mildura is equipped to provide for every need, as the family was on residence there all summer, and offers every facility for holiday entertaining.

A crowning sport of the year is showing a pet pony at the Horse Shows, and collecting the Blue Ribbons won thereby. Proved by little Miss Lausborough of San Francisco.
PRO MUSICA

The following invitation is being sent to friends of Music, in its universal appeal, by organizers of a local chapter of Pro Musica.

Knowing of your interest in the sincerest musical development of your city, we are asking you to join the Los Angeles Chapter of Pro Musica, the focal center of the American unit of the international organization devoted to musical recruiity.

Pro Musica fulfills two great functions. By a system of careful surveys, it determines the programmatic needs of chapter-cities and determines the conservatories of the ultra-modern, select the most significant composition works for presentation in other countries.

A national board, through this international advice and cooperation, is able to meet the special needs of any chapter-city by providing the best examples of modern works or neglected classics as interpreted by their best exponents. As an instance, last year American Pro Musica was able to present Prokofiev and Casella, and this season offers the Pro Arte Quartette and Milhaud. In turn the American board espouses the cause of American music abroad.

In music, as in other arts, the very vital nature of the message, be it profoundly classical or the vision of new music, may not recommend itself to music bureaus necessarily conducted for financial gain.

Here, then, Pro Musica functions as a non-profit-bearing concert agency. It affords its members a unique opportunity of hearing and meeting the musical ambassadors from other countries. Moreover, Pro Musica of Los Angeles will link in a cross-country chain of music idealists. Its active existence will benefit this community and the country generally as the artists sponsored find additional engagements. Eventually, their commercial value may thus be established with the commercial managers. In Pro Musica, moreover, there is no possible chance for personal exploitation.

The four annual events will be open to members only—Membership will probably be limited, and will become a rare privilege. The annual dues—$5.00 only—admit you to these events, bring you the excellent musical quartet of the national association, and offer guest privileges in Pro Musica Board meetings in other American cities and abroad. We shall be happy to enroll you as a member, but unless we have the pleasure of an immediate reply we must pass this privilege to the next person on our list. Kindly indicate which membership you care to choose, and mail the formal application with your check to the address below.

Sincerely yours,

For International Music Recruiity
LOS ANGELES CHAPTER

By Blanché Rogers Lott
Chairman Membership Committee.

SURVEYING THE HEALTH OF A TOWN

By Dwight S. Anderson

There are millions of people in the world who haven't the slightest idea how much hard work is done every day to save their lives from being taken by unnecessary diseases. The public health man diagnoses a city's alli-ment by what he calls a "survey." A survey gathers all the facts about a city that may have even the remotest bearing on its health. To show how thoroughly this is done, let us examine only three of the many general subjects involved.

The locality. Valley or plain; character of soil; geology; vegetable life surrounding the city; what railroads or waterways serve it; the nature of the park system; what proportion of houses have gas or electricity; character of hotel accommodations.

The climate. Temperature, humidity, rainfall; whether there are pronounced wet or dry periods; amount of snow; amount of fog; prevailing winds; wind velocity; sunshine.

The people. Density of population; age group, number of men and women; number of men, women and number of children employed in different industries; nationalities and races; religious sects; education and illiteracy; number of newspapers; existing system of government; prevailing industries and occupations; hours of employment; extent of pauperism; number of families owning own homes or renting.

This sort of exhaustive inquiry, it will be agreed, is likely to gather all the facts. But of what use is all this work? Certainly, the answering of thousands of such questions must involve the collection of many useless facts. But they must all be collected, for nobody knows which facts are useless until they have all been gathered and compared. Fact No. 62 may be of such significance united with fact No. 97 that it may prove to be the cause of all the trouble.

For example: The fact that a city consumes an unusual amount of raw or bulk milk may mean nothing until we discover the fact that there is also a high rate of tuberculosis of the bones among children. These two facts are significant when considered in connection with another—that bulk milk contains more tuberculosis germs than pasteurized.

So, with a degree of particularity equal to that just shown, the fact-gatherer goes into hundreds of questions about water supply, drainage, refuse, milk supply, inspection of restaurants, lunch rooms and food stores, housing, sanitation and hygiene, the health department, hospital facilities, vital statistics, and tuberculosis.

Often such surveys are made with special reference to tuberculosis. Their purpose is to discover whether money raised by Christmas seals is being spent in the best possible way—whether anything has been overlooked. This is how carefully is guarded the trust fund the people contribute to the organized fight against the disease. And it is interesting to note that more money each year is raised by Christmas seals, and each year the death rate drops a little. Twenty years ago more than 200 people died of tuberculosis out of 100,000, today only 50.

Health has its price—not city need be sick.

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CALIFORNIA SOUTH LAND

SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

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HAROLD O. SEXSMITH, Editor

Unless one is acquainted with the history surrounding this historic edifice, the work of restoration now being accomplished would seem comparatively little, as perhaps a brief resume would not be out of place.

The Spaniards were the first people to intervene California's history and endeavor for two centuries to occupy it, succeeding at the time the Missions were founded. Once here, they indelibly marked the history of the state with a romance that will always remain its fondest tradition. The first navigator who sailed through the waters of Santa Barbara Channel was Juan Rodriguez Cabuillo in 1542 and the next voyager, Captain Sebastian Cermeno, sailed south three years later from San Francisco to Mexico. Cerneno crossed the Pacific from Manila in the galleon San Augustin. His ship was wrecked on the California coast and the survivors built a small craft from the planks of the wrecked vessel. It was on this unsavory boast that Cermen passed by Santa Barbara.

Sebastian Vizcaino, in command of three ships, sailed from Mexico in 1602, in order to explore the west coast of North America. Thus an expedition sailed through the Santa Barbara Channel for the third time. Spanish galleons coming from the Philippines to Mexico never followed this water-course, for the channel islands gave the impression of the mainland from far out at sea, and as one Franciscan Father explained, "They sailed away from them."

It was not until 1769 that the Viceroy of New Spain determined upon the colonization of Alta California, and Gaspar de Portola was made Governor of the Province and commander of the colonization expedition. Arrangements were made for two expeditions by land and two by sea; all to assemble at San Diego. Arriving at this destination, de Portola, accompanied by two Franciscan Friars and some soldiers, explored the coast region and marched north to theasking of Monterey, where it was decided to establish the capital of the province. On August 11, 1769, de Portola, while on

church was erected and later, in 1793, still another was built, making the third since the founding of the Mission. In 1812, an earthquake caused the fourth to collapse, and that as to render it unsafe for further use.

Permission for the erection of a new group of buildings was given by the Governor by the Franciscans, and construction work was started in 1815, taking five years to complete and making the fourth church to stand on the same site.

Part of the walls and some of the foundations of the church destroyed in 1812 was re-erected in the new building of 1815, so that the present beautiful edifice represents three epochs in its history; the first, prior to the earthquake of 1812, the second, from that time until 1826, and the third, the present period.

Before the first frantic inquiries as to the loss of life in the recent Santa Barbara earth-quake, the next question of the public mind was the condition of the famous Mission itself. An engineer's inspection of the building revealed that that the damage was more serious than was at first supposed. The monastery was made uninhabitable, the walls, floors and ceilings were in such a condition that walking along the corridors or entering the rooms was a dangerous proceeding. One of the walls was so weakened that it had to be immediately buttressed and timbered to prevent a total collapse. The other was in a state of partial collapse, and the same stone stairway contained in it. The roof timbers of the church were stressed to a point of im- possibility, and it was evident in many instances had separated from the walls of the church.

To a casual observer viewing the edifice from the exterior, the damage done was ap- parently confined to the roof and the exterior portions of the church. However, to anyone versed in a knowledge of building construction, it was obvious that the old Mission "suffered internal injuries," requiring immediate attention and drastic measures for anchoring and securing. Practically it was not out of alignment, timbers were from their anchorage and other serious damage was done, to the extent that the walls at the time of the foundation were forced to spend thousands of dollars in temporary scaffolding and timber supports, preventing the contemplated collapse.

Before proceeding with actual reconstruc tion drawings and the preparation of specifica tions for the restoration of the edifice and church, it was necessary to take complete measurements of the structures as they existed in their ruined condition. This involved a month's time on the part of the architect in charting and transmitted to the draftsman, who was engaged not only by procuring tape measurements, but also in boring holes through walls to obtain the correct dimensions, and in digging test pits for proposed foundations and piers. Where it was found necessary, special scaffolding was erected to enable the architect to reach the roof level. In addition to measurements obtained, over two hundred grade dimensions were collected by use of a 50-foot transfer. This collected data enabled the architect to prepare accurate and complete plans of the old Mission as it formerly existed prior to the earthquake.

It proved something of a task to plan the rehabilitation of the Mission, as the new mission was to be a great edifice to the old. Levels and transits were unknown in the building of the Mission originally and none were there as a case were in either perpendicular or horizontal planes. The architect was compelled exactly to the outlines of the old walls, floors and roofs that were left standing, so it is possible to tell where to proceed to terminate and the new work begins. Still more important, the old Mission has now been restored practically as it was at the time of its destruction.

No materials were removed except parts that the catastrophe had made dangerous, or that would be hazardous as to (Continued on Next Page, Column 3)
THE ARCHITECTURAL CLUB OF LOS ANGELES
MONTHLY BULLETIN

HAROLD O. SEXTSMITH, PRESIDENT
CLIFFORD C. LAFLIN, VICE PRESIDENT
C. R. JOHNSON, SECRETARY
PAUL R. WILLIAMS, TREASURER

MEETING

As the Bulletin goes to press, arrangements have been completed for what should be one of their most interesting meetings the Club has had. The event will be a matter of history when this reaches the hands of the members, but we can't refrain from doing some prophesying. The meeting is being sponsored by the office of Walker and Eisen and is to be held on the second floor, a new building now being erected for Lutheran Hospital at 14th and Hope Streets. Some of the members may think that there is a slight difference in the purpose of a certain building called such a place as a hospital. Well, there is. The officers of the Club hope that the meeting will have a reviving effect upon a lot of the fellows and get some of these out who haven't been seen for some time. Dinner is to be served in the dining room, where certain, at present undivulged, features of entertainment will be set forth for the edification of the gang. There will be a talk on the special features of the hospital design. This talk is to be given by the Superintendent of the Hospital, Dr. G. W. Olsen, who is a man of wide experience in the problems of hospital administration. Following the meeting there will be an inspection trip of the building. We are not just as clear as to whether the nurses will be on duty upon the above-day so that a good turn out of club members is expected. Walker and Eisen have been very kind in making this instructive visiting possible and it is greatly appreciated by the Club. Will someone please make a motion that a vote of thanks be extended to the secretary. The motion is carried. Thank you.

THE OCTOBER MEETING—WHAT IT WAS AND WHERE IT WENT

Could we give a description of the meeting we would like to say that it was to be held at the Elks' Club and was to be sponsored by a noted firm of architects. Something happened. We don't know just what it was. At any rate, arrangements fell through when it was too late to rearrange another meeting. All former entertainment committees will be thanked by the Secretary for further explanation. We are informed of a famous Southern California football team who were playing the University of Chicago* and they had the goods, but they didn't deliver.

Let us hope that the December meeting doesn't come up another time. If it should be a bummer if present arrangements go through. It is rumored that Jess Stanton has a deal to do with them. Jess is selling so many beautiful salt glazed sewer pipe these days and feeding so many half-caste architects he may be making recently that it may be that we can't pray him loose from the top floor of the Pacific Finance Building long enough to come and play with us, but we will see what we can do.

INSPECTION VISIT SATURDAY, NOVEMBER 27

Those who turned out for the inspection trip to the Roman Gardens, 2000 No. Highland Avenue, all thanked the committee for arranging the trip. Walter and Pierpont Davis have certain old residential interests, as well as unique apartments. Those who failed to make the trip should go around and take a look. It must have been a popular trip, for those who would "come through" in the way this one apparently did.

SAILOR BOY

Genial Julian has steamed away to Honolulu, where, between visits to the famous beach, he is going to a bank cell to work for the Goodfellow Associates, of New York. The ceiling is a modern concrete one, but Guarino says it is "in the spirit of the Hawaiian ornamental as shown in the old tapas as a motif." Boy! please page Mr. Tapas. Julian will be the old stand by the first of the year, so get in your order for murons early. He closes his letter with a soul-stirring compliment and still better balala. All who believe his story say amen.

SCHLOSS ELTZ, ON THE MOSELLE, M. U. S.

C. R. JOHNSON

SCOTTISH SPECTACLE

A prize of $2500 is offered by C. W. Stimson, Seattle lumberman, for an all wood home design which will best present the possibilities of woods native to the Pacific Northwest. Stimson offers the prize through the West Coast Lumber Trade Extension Bureau of Seattle. It is to be awarded in a nation-wide contest that will begin in January and close July 1, 1927. Other prizes in proportion, the bureau officials state, will be awarded. Write to the West Coast Lumbermen's Association, Seattle, for information and program.

INFORMATION WANTED

A request has come from an Eastern architect for the whereabouts of Mr. George E. McDonald (sometimes MacDonald), noted architect or architectural draftsman. He is described as being sixty-four years old and formerly resided or received mail at the Hotel Cadillac. An elder brother is anxious to get in touch with him. Any information concerning him will be given in the president of the Club. The request seems urgent.

SANTA BARBARA MISSION

(Continued from Page 25)

Almost all the first story walls, floors and ceilings in the monastery portion were kept intact, but the second floor was practically a complete ruin. It was found expedient to plan around the present floor slab over the existing ceilings of the first floor. This slab is now supported on columns and girders of the same material. The columns were recessed into the old first floor walls and carried to the required foundation depths below grade. The concrete work referred to carries the stone, adobe and concrete walls forming the new second story of the monastery portion. All of these walls are plastered, and create an appearance identical with the old walls which they replace. The windows and window openings with ancient mission details and contours create the impression of the original second story.

No part of the new work is being built with levels or straight edge, but conforms to the original irregularities of the Mission. Even some of the old materials have been utilized when found expedient. The plan of the second story, and degree of completeness, is exactly as arranged by the Franciscans many years ago. The only radical departure necessary was in the use of more durable materials, to leave to posterity at least one complete historical and architectural record of the early romantic Spanish regime in California.

It may also be of interest to note that the second story of the monastery was originally built of a more ephemeral material than was the walls of the first story, being brick. Most of the walls comprising the first story are of stone which withstood the earthquake shocks for years, being above the level of many of the walls above the second floor were of adobe held together by timbers, which were injured by the event of making rehabilitation an impossibility.

In both the monastery and the church portions, large fissures in the wall surfaces were filled in with concrete and cement, and the walls in which these fissures occurred had to be brought back into perfect condition, permitting the use of bolts and anchors. Many of the old tile and stone floors throughout were in such a damaged state that they likewise had to be reconditioned. The church roof in part and monastery roof complete were rebuilt, and the remaining portions of the church roof reconditioned. There are a thousand and one details, such as movement of stone and wood, beams, frames, ad timbers, the floors, etc., that became part of the rehabilitation program. As many of the walls are from three to seven feet in thickness the cost of labor and material proved to be enormous.

This architect in charge was authorized by the Mission Fathers to discuss all phases of the new work with the official Architectural Committee before presenting the various plans and details. This committee was composed of several eminent architects and engineers and in addition to the two artists who have made a study of the Missions from a standpoint of color and tradition.

If this restoration now under way represented only a utilitarian rebuilding for the use of the Fathers at the Mission, the public at large would not have been solicited for financial assistance. In fact only about one-third of the funds asked for would have been necessary to carry out the splendid plan. The rest was to favor a historical reconditioning of the buildings and the public was asked to participate in the work of saving these famous Missions, one of her proudest monuments of the Past.

In spite of the generous contributions at the time of the financial collapse so imminent, public enthusiasm waxed too quickly, and unless further help is forthcoming, this worthy work will be left incomplete.

It is perhaps not generally known that Santa Barbara is the only Mission in which the altar light has been burning perpetually since its founding, and today is the one Mission which links its present history with the Spanish occupation of California. If it were not imperative then, that the high resolve of those first generous-spirited days after the earthquake be carried to its happy conclusion, the Santa Barbara Mission to stand once more as of old, truly—"Queen of the Missions."

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ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

MONTHLY BULLETIN

"All for Service—And Service for All"

1501 de Longpre Avenue

CHRISTMAS GIFTS

The time is almost here when that frantic what-shall-I-give feeling comes upon us. Do you know that the Gift and Exchange Shop is here to help you out? The gifts are carefully chosen. With a few exceptions they are all made by those who are helping to support themselves—disabled veterans, widows with dependent children, a little seventy-five year-old lady who lost her money in real estate speculation and makes such delightful lunch sets—many others.

The regular women's exchange charges these craftsmen, for that is what they are, thirty-three and a third per cent commission—we charge only twenty per cent; the bare cost of handling them.

Some of the directors have chosen things of which they want particularly to tell you.

Mrs. Blumert writes:

"I want to recommend the spiced grape fruit conserve. I find it delicious, and it makes a delightful gift or favor in its novel and gay wrappings.

"And please remember that you, in buying, are helping women to help themselves. The makers of the objects in the Exchange Shop come in often to see us, so eager are they that we sell their things."

It was with a distinct feeling of surprise that a new League member, who knows lovely shops throughout the country, on going through the Gift and Exchange Shop the other day found so many choice gifts—unusual, beautiful, and suitable.

We asked her to give us her mental list as she looked about. Here it is in her own words.

"Because they are so gay and foreign and Christmacy, I would send one of your Czecho-Slovakian shawls to my nineteen year-old sister.

"A Batik tie would go to a friend who wins gay silk around her lovely bobbed hair.

"To a newly married couple, both of whom are very busy, I'd send a big box of those delicious home preserves—Tomato conserve (it looks as good as the recipe I found in a little Boston antique store), sweet pickled plums, spiced figs, India Relish, those gay and clear jellies.

"I'm always wanting to give presents to a gracious Colonial house transplanted out here—one of your beautiful hand-woven bedspreads would be sent there—and a hooked rug.

"My brother away at college would chortle at the fruit cake and homemade preserved fruits. They look almost, but not quite, too pretty to open, with their gay wrapping and bunches of fruit upon them."

"That beautiful brooch, which you tell me is sent by a French family to a daughter here, should go to an appreciative person.

"A red-haired friend of mine who adores chinoiserie must have that carved turquoise matrix pendant. It's very rare.

"I want my own little three-year-old to have that adorable chintz-covered doll's furniture. And also, that fairy-like set of knitted doll's outing clothes. They are too adorable!

"What would I choose for myself? Oh, I'd go back to the heavenly silverware you have here. I have loved Porter Blanchard's work ever since I first saw it on exhibition at the Little Gallery in New York. I do hope you will let me have a look at it."

AN ALUMNI LUNCHEON IN THE TEA ROOM

LAL CHAND MEHRA, U. C., '23

Lecturer on the Staff of U. C. Extension Division

Mr. Mehra will talk on the Life and Customs of India. Authentic costumes of this country will be described and its customs explained.

Reservations should be made in advance.

ROUND TABLE LUNCHEON

IN THE TEA ROOM, DEC. 7, 12-2

Mrs. E. Avery McCarthy, Fourth Vice-Prez.

Mrs. James Reed, Secretary

Mrs. J. Warren Tatums, Treas.

Dr. D. C. MacWatters, Auditor

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IT IS difficult to conceive of a more thoughtful or pleasant remembrance to any one than a box of Fruit or Nuts or Candy—particularly when it is a reminder to the recipient of tempting California products.

Any selection will be shipped, all charges prepaid, to any point in the United States.

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THE LURE OF THE DESERT

HAVE you ever stood at evening on the edge of the desert and “watched the big husky sun wallow in crimson and gold, and grow dim”? Have you seen the soft, pastel shades at eventide as they slowly creep over the sand dunes and stretch on and on into seeming infinite space?

If you have, then you know some of the alluring charm of Palm Springs, “the Algiers of America.”

Nowhere in America, except at Palm Springs, can you find the poignant beauty, the dry, healthful climate and the desert lure of such famous winter playgrounds as Algiers and Morocco. Here, away from the crowds and noise, you can enjoy the all-pervading peace and beauty of the desert vastness and with all the comforts of city life.

More and more people of wealth and culture are building winter homes in Palm Springs, where the highly desirable Merito Vista and Las Palmas Estates afford them an ideal homesite. These two estates are of limited acreage and comprise the choicest of the Palm Springs residential properties.
GOOD ARCHITECTURE

(Architect, Santa Barbara)

A BUNGALOW COURT BEAUTIFUL

WHAT A BUNGALOW COURT MAY BE: HOUSE AND COURT ON ANACAPA STREET, SANTA BARBARA. SIMPLE IN DESIGN, ATTRACTIVELY GROUPED, AND EFFECTIVELY LANDSCAPED. SOYLE, MURPHY AND BASTINGS, ARCHITECTS, SANTA BARBARA, CALIFORNIA.

A GROUP OF HOUSES BY FREDERICK MURPHY, ARCHITECT, OF SOYLE, MURPHY AND BASTINGS, SANTA BARBARA, CALIFORNIA.

HOW SHALL AN ARCHITECT’S IDEAS BE SHOWN?

The art of presenting a design which exists in the mind of the architect has been brought to perfection in the three dimensional sketch or plaster model. The coming generation will employ architects in order to secure original design, and the device of copying another man’s plan just because it pleases a possible client will pass, as the knowledge of good architecture and sound ethics takes the place of ignorance and greed.

Architects who have the skill, or can employ it, are therefore using advanced methods to supplement their graphic renderings in putting before their clients a visualization of their ideas in miniature before starting to build. The steep lot on which this charming California house is to be built was first studied by the one who was to make this model. By means of a contour slope made of string modeling, the actual hillside was built up in miniature before the model was attempted. From the plan and perspective views the masses were calculated and the model constructed on the miniature hill. Plaster of Paris walls were cast in cardboard forms and terracotta colored plastic was put on for tile roofs and finished to scale. For the windows, wood was carved and glued. The window sash is of celluloid and thin cardboard. Trees and shrubs were made of sponge dipped in green ink, and shredded paper was used for the leaves in glue was cleverly shaped into trees.

AN OIL STATION ON THE STATE HIGHWAY IN MONTECITO, WHERE EVERYBODY CARES HOW THE HIGHWAY LOOKS. WM. A. EDWARDS, ARCHITECT, SANTA BARBARA.
"If I had only discovered the Souks before I began my Christmas shopping."

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CABLE T. BLENNER, AMERICAN PORTRAIT PAINTER, HAS SUCCESSFULLY PAINTED FLOWER PORTRAITS HIS WORK MAY BE FOUND AT THE CANNELL & CHAFIN GALLERIES, LOS ANGELES

OVER THE TOP by VERA SADICOFF-GOLDMAN, M.D.
On a dreary afternoon, with the rain pouring down from a gray sky upon a gray bay, Dr. Norman White with Ellen, his wife, ranges a bell at the front door, while on the side door, knocked, and stood huddled in the doorway awaiting their hostess to answer their summons. Dr. White with some difficulty lighted a cigarette and had smoked it almost to the end when she finally appeared.

Dr. alma Nevis stood in her doorway in a state of most astonished disbelievement, with her trembling about her forswearing the sight of a soot across one cheek and a huge untidy surgical gown to complete the picture.

"In the name of all that is holy, what worthy enterprise have you been engaged in to put you into such a state," Dr. White asked. Dr. Nevis glanced at herself in the mirror and joined her guests in a hearty laugh.

"Come in out of the rain and I will tell you about it," she said, her eyes sparkling, her mouth wreathed in a joyous smile. She radiated satisfaction with a good, well-won victory. Providence has sent you to this moment. I was so in need of some one to talk with, and no one else in this world can I talk to as I can to you dear people," As she spoke she led her guests into the parlor room. A little fire burning in the grate showed charred remnants of papers, books and manuscripts. "You see, I got home from the office and decided to embark upon the most stimulating of feminine diversions—that of cleaning out cupboards, shelves and closets of the accumulated rubbish of several weeks. I had these gathered and was burning them when I ran across a review in one of our Medical Journals telling of a report made by the United States Army Medical Department Research Board in Manila. I had somehow overlooked it in my previous reading.

"The report states in almost cryptic terminology that sixty-four men had 'professed their services voluntarily' for experimentation relating to the transmission of dengue, a breakdown fever by mosquitoes.

It says: 'Dengue is, by many people, confused with yellow fever. The existence of dengue was first observed in Spain in 1764. Accurate history of epidemics has frequently been recorded. It spreads throughout the world approximately every twenty years. In that respect it is very similar in its history to influenza, which became pandemic in 1918. Noteworthy among these epidemics is that which occurred in 1780. At that time an epidemic of dengue became pandemic, spreading through India, Spain, and the United States. In 1825-1848 the disease became epidemic in the southern states. In 1876 it spread in all of India, in 1871 in Arabia, thence by lines of travel to East Africa, back to India and in 1873 reached the Gulf States. In the city of New Orleans 30,000 persons contracted the disease at that time. Many other epidemics of this disease are recorded, and the United States Government found it necessary, in order to protect its people from a recurrence of the disease in this country, to study its cause and method of transmission. The editorial comment is that in the governmental report there is no mention of the suffering involved, the initial fevers, the persistent pains, the mental depression and the extreme weakness. In offering themselves these men did not expect, and did not receive any personal reward. They were not cited as heroes; they were not awarded medals for distinguished service, nor did their heroes find its way into the front pages of many newspapers. They went 'over the top' without in any way dramatizing their act.

"The results of these experiments demonstrated that dengue is transmitted by Aedes Egypti, a mosquito. The mosquito bites an infected patient, from the patient's blood takes the virus, or poison, into its own body and is able, after a certain time, to transmit it to any well person by biting him. It was found that the patient is infective to mosquitoes during the first three days of the disease. That on the third day of an attack a mosquito will frequently fail to pick up the virus. It was demonstrated further, that patients are
infective to the Aedes six to eighteen hours prior to the actual mani-
festations, or occurrence of symptoms of the disease. The experi-
mental evidence obtained, warrants the statement that once the Aedes
mosquitoes capable of transmitting the virus to humans, this char-
acteristic is retained throughout the remainder of the mos-
quitos life.

"The experimental dengue was produced in three volunteers with mos-
quitos that had been infected sixty-two, sixty-six and seventy-five
days previously. It takes from four to six days, after the patient
has been bitten, before the symptoms of the disease appear. While
dengue usually terminates in recovery, it frequently causes serious
injury to health.

"Such is the contribution of our soldiers to scientific progress.
Much was learned in this investigation. But even if nothing new
were learned, if nothing were added to the sum total of our knowledge,
the beauty of the heroism of these men would remain to us." I was reading of this as you came in, dear friends. I was deeply
touched. These men in this one act seemed to express, to epitomize
the beauty and greatness of love. Not the individual love of friend
for friend, but of man for humanity. Does not such love express the
most beautiful thing that life holds? Somehow the reading of this
brought a lump to my throat, tears to my eyes.

Dr. White, touched by the recital, got up and walked to the end
of the room. A box of zebras in the south window seemed to dispel
the grayness of the day. Their velvet softness invited a loving
glance, a caressing hand. They appeared to hold up their radiant
color to the gentle touch of the raindrops upon their little heads.

Alma glanced at Norman standing in quiet contemplation of
Their eyes met in comradely sympathy and understanding.
"Yes, of course, you love them, these my fairies of the window box," she said.
"God was good to me when he gave me you and Ellen as
friends, Norman dear. In our years of friendship you two have never
failed me, in feeling with me, in suffering with me the pain of beauty,
suddenly, grippingly and arrestingly flashed upon our hearts. And
so you love my zebras, of course. And because you are you, and the
gods love you well, and have given you the gift of knowing beauty's
face, whether she wear robes of gray or flame, whether she appear
in the guise of a bird's song, or wear the aspect of my little flowers,
it has been happiness to me to share with you this beauty of more
imposing majesty and god-like greatness which we call heroism."

THE COLOR PLATES

C. P. TOWNSLEY endeared himself to Los Angeles and Pasadena
by his self-sacrifice and devotion to the art students of this
community. He founded the Stickney Memorial Art School in PASA-
adena and was called from that city to organize the Otis Art Institute.

When art education has to be given wholesale to hundreds of people
who do not know its first principles by instinct, it is well, per-
haps, for the state and county and the city to undertake the job.
But for a sensitive artist the task proved almost impossible. Mr.
Townesly organized the school, and established it on correct founda-
tion, but he gave his life in exchange.

Trained in the school of William Chase, the Kansas City artist
had spent time he wished for study in organizing the Chase Schools
abroad and at Carmel-by-the-Sea. Then he went to London and
organized the Frank Brangwyn school there. Until he came to
Pasadena he had never had a one man show, and his work, during
the years he spent in California, reached its maturity. The little
still life on our cover was loaned to California Southland for repro-
duction six years ago and is reprinted today in memory of a fine
artistic spirit and a loyal friend.
ORNAMENTAL IRON IN CALIFORNIA ARCHITECTURE

There are coming to California—because of our architecture in its latest development—the demand for ornamental iron work in great cities and sports places. The restorations of the American cities are providing a great market for this type of work. The demand which our architects make upon the expert in ornamental iron work is tremendous. The iron doors of the Pasadena Public Library for Myron Hunt and H. C. Chambers, architects. These doors are for the vestibule of the new library, in the civic center.

The hard training which a man must go through before he is considered fit to undertake this exacting work is almost unknown to our youth in America. Mr. Terrill is a Scotsman trained in the apprentice system of Great Britain and one who loves his work because he understands it and respects it. After the High School, which he left at 15 years old, he has been working at his trade. He has six years as an apprentice. Beginning with the work of striking the iron while it was hot he rose through the ranks of workers always drilled by the man just above him, until he was turned out a finished engineer and workman able to draft designs or execute them at the age of twenty-one.

In this system, which our own boys are deprived of in America, there is no lifting a very heavy object or more listening to daily lectures. The apprentice is hardened by hard work from early morning until dark and if he is ill he makes up the time lost, after he is twenty-one. What added lecture work he takes is received in the night school after a hard day's work. Of such stern stuff are the British workmen made—no wonder Britannia rules the seas!

Whether or not we can establish enough thoroughgoing shops in California to supply the demand when everybody decides to have a Spanish home, is up to our architects who must not only emphasize a demand for good workmanship in iron but must so standardize the California stucco house of good design, that that style will never "go out," but diversify as it may be, will build up for California a restoration of her beauty in town and country landscape. Pasadena is especially fortunate in having this outdoor enterprise in its industrial district. For the A. J. Terrill shop is not only a source of fine ornamental iron work, lighting fixtures, grills, church work in iron and delicate tracery—but will have an influence on the character of all our crafts.

TRAVELED TREES

Mary Cornell Bristol has sent us from San Diego a series of articles on the trees which have travelled to California from other lands and seem to be the envy of the State. We can present but two of the pictures this month, hoping to give more space to the subject, and to our native forest trees, in next year's issues. Of the two trees here given, the author says:

Deodar Cedar (FOUNTAIN TREE)

Pasadena is not a mission town. Yet her interests are so varied and her reputation for beautiful streets so far reaching that one of her streets, at least, must show the Californian revival of the Spanish occupation of our land.

From the High school on the East to Orange Grove Avenue on the West, Green street is being widened as a boulevard. The most enterprising property owners are going to make it a beautiful street in spite of drawbacks or "mosaic backs" that may have taken root on this old Pasadena en de mo.

The present writer who in 1909 lived on that portion of Green street which lay back of Cabrillo Place remembers with delight, hearing the neighbors discuss domestic affairs out of the second story windows of their homes.

"What's goin' to wear?" "My blue suit, what else have I got?"

Today this discussion eternally goes on, but inside closed doors. Dressing for the play at the Community Play House near Green street on El Molino Avenue; dressing for dinner at the Club on Green and Los Robles; and most of all discussion ranges over what shall I wear or leave off—to go to the Café Dansant at the Colonial Café of that latest sensation and center of gay life the new dining room of Hotel Green, which Charles A. Hervey now manages himself.

The New Green Street

And Its Colonial Café

A portrait of Mr. Charles A. Hervey, painted by David Anthony Tauszky

Mr. Hervey should be given credit for the conception which will make Green street "Pasadena's most beautiful shopping street and pleasure home."

Of pyramidal forms, are two far-distant travelers—the Atlas Cedar (Cedrus Atlantica) from the Atlas Mountains of Algeria, and Deodar Cedar, or Fountain tree from Western Himalaya and the Rockies. Both trees are regarded as the Sacred Cedar. Its drooping tips suggest the fountain-form.

The Atlas Cedar resembles the American Larch or Tamarack in form and arrangement of short needle-like leaves bunched closely to the twigs. Both trees have a bluish gray cast on young foliage.
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