

## EXHIBIT, CONCERT TO MARK OPENING OF CUSTOM HOUSE

Tomorrow the old Customs House will celebrate its renaissance, the third in its history, since the federal government relinquished its custody, under lease, to California, in 1900. All who love the fine old structure, with its romance and tradition, are invited to inspect it—the oldest government building in California.

To the ardor of the committee on restoration, W. O. Raiguel, E. Charlton Fortune and Myron Oliver, with the equally ardent cooperation of the craftsmen who carried out their plans, is the renewed charm of the old place due.

Through the courtesy of Co. Ben Lear, commandant, the 11th Cavalry band from the post will give a concert, largely of Spanish and Mexican music, between 3:30 and 4:30, in El Plaza de Muelle. In case of rain, they will play as in the old days, on the lower balcony.

The building will be open to the public from 3:30 to 5:00 and as much later as interested late-comers may desire it.

The new exhibition cases provided by a small museum fund placed at the disposal of Col. Charles B. Wing, chief of the State Division of Parks, will be used for the first time to display some of the dramatic material that is warp and woof of Monterey's history.

Among their treasures are an ex-

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## EXHIBIT, CONCERT AT CUSTOM HOUSE

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quisite wedding chest of perfumed camphor wood, decorated in the Chinese fashion, left at Puerto Monterey by some trader, or maybe by the annual galleon from the Philippines, on its way to Mexico, treasure-laden.

And beside it, the writing desk—a portable—belonging to Lt. Col. Don Antonio del Valle that is incredibly beautiful. Removable brass candle-abrum rise from the sides, the sand shaker (before blotters) and a cut-glass container for his port, or whatever it was the gallant old fellow drank while preparing his papers of state, are some of its equipment. The chest is loaned by Mrs. Virginia Norris, and the escritorio loaned by Mr. Lewis C. Merrill.

Louis Slevin of Carmel has loaned his collection of photographs of figure-heads of old whalers. And with them are the photographs of some of the old whalers that put out from Boston, when that harbor was the home port of nearly all the ships that sailed the Pacific in search of whales. And it is not unlikely that many of these old sailing vessels sailed the blue waters of Monterey bay, on their way up the coast from Cape Horn.

Mrs. Carl A. Bachelder of Pebble Beach has given a collection of old and very rare Samoan paraus, necklaces and other ornaments, which will also be on exhibition.

Stanley Ollason has loaned his collection of guns and pistols that will interest many.

The public is urged to come and enjoy the concert, and see how the Plaza de Muelle looks after the street department and the Garden club finished their work. And how gallant old "Don Gaspar de Portola" and stern "Commodore Sloat" look, after their tonsorial operations at the hands of the foresters of Del Monte Properties Co.

FOUR INCLUDED

## CUSTOMS HOUSE ATTRACTS MANY FOR REOPENING

More than 500 people attended the reopening of the Old Customs House yesterday afternoon. And perhaps twice that number enjoyed the music of the 11th Cavalry band playing in Plaza de Muelle during part of the afternoon.

The occasion was informal, with visitors to the historic building free to wander about and inspect its treasures or sit and listen to the band. Fishermen in the picturesque garb of their calling lined the plaza wall and the railing along the waterfront opposite lending an additional touch of color to the event.

### Spanish Program

Directed by Warrant Officer W. Vincent, the bandmen played Spanish airs from 3:30 to 4:30. Chapi's Spanish march, "Bunch of Roses," opened the program, other selections being as follows: "Il Guarnay," by Gomez; Don Quixote suite by Safranek, including "In a Spanish Village", King's "Sunny Spain" fantasia; "Estrellita" (My Little Star), a familiar Mexican serenade with cornet solo by Sgt. Heyne; Espana waltz by Waldteufel; selections from Rigoletto, with clarinet obligato by Sgt. Cruz; Spanish dance "Caresses," by Lichtenstein; "It Happened in Monterey", Sousa's "Stars and Stripes Forever," and the Star Spangled Banner.

An interior that is new yet reflects in its soft tones and textures the antiquity of the building greeted visitors to the Customs house. Many new items have enriched the historical collection assembled by the custodian, Laura Bride Powers. Flowers furnished by Mrs. Will Jacks completed the effect.

### Many New Articles

Above the huge mantel of the large hall, cobblestones now concealed beneath a pleasing stucco, is an old musket, once the property of Don Juan Cooper and loaned by Mrs. Martha Cooper-Hughes, who also loaned a striking sewing table, in Chinese design, also a memento of early days in Monterey.

An old Spanish wedding chest loaned by Harry Greene and another belonging to Mrs. Virginia Norris of Pebble Beach are among the other new items that held the

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## CUSTOMS HOUSE ATTRACTS MANY

(Continued from page 1)

interest of visitors yesterday. A Spanish hooked rug, six by seven feet in size, given to the Monterey History and Art association by an anonymous donor, adorned a section of the west wall.

Mrs. Carl Batchelder's collection of Samoan handicraft shared a cabinet with Simoneau's chess set, with which he was wont to while away an afternoon with Robert Louis Stevenson, the latter loaned by Mrs. Thomas Fussell.

### Art Is Feature

A large oil painting by Armin Hansen, "We Give Thanks," portraying a familiar fishing scene, was a striking feature of the ensemble. A smaller oil by Evelyn McCormick depicted the Hart adobe on Pierce street. Old Spanish books of laws, printed in 1756, and a case filled with ancient guns of all kinds, property of Stanley Ollason, were other articles that proved of especial interest to visitors.

An old cobbler's workbench beside the fireplace and a harness-maker's bench were objects which drew considerable attention, as did a spinning wheel nearby. The cobbler's bench and spinning wheel are also included in the Norris collection, while the saddler's tool belongs to an old Monterey family.

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# TIME TURNS BACK

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## Historic City Restored

### Williamsburg Becomes Shrine of Nation

In far-off Virginia, where Patrick Henry shouted his defiance of tyranny; where George Washington danced with the loveliest belles of the Southland; where Thomas Jefferson went to college, a little town has found immortality.

Many cities have romantic yesterdays. Few live their yesterdays today. But this curious anachronism exists in Williamsburg, beautiful capital of the Colonies, that stands today exactly as it did in the early 18th century.

Williamsburg is in Virginia. But one of the men responsible for its restoration came to San Francisco yesterday.

Sidney N. Shurcliff is young, but he has devoted 10 years of his life to Williamsburg as one of its landscape architects responsible not only for the design of all the gardens but also for much of the historical research which insured fidelity to colonial tradition.

According to Shurcliff, who will lecture tomorrow night at the Community Playhouse on "The Restoration of Colonial Williamsburg," the



Sydney Shurcliff  
Lectures Tomorrow

town is today a living, breathing community, although it wears the garments of the past.

Reconstruction of Williamsburg was undertaken by John D. Rockefeller Jr. at a cost far in excess of \$15,000,000 in order that the present may learn something of the art of gracious and sophisticated living from the past.

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Customs House

Aug 21, 1931

# Bohemian Room Planned For Museum to Show Art, Writing of "Golden Era"

By W. F. GLEESON, JR.

Perpetuation of the Bohemian spirit that was Monterey's during the "golden era" just before the turn of the twentieth century is the plan of Laura Bride Powers, custodian of the Customs House Museum. Mrs. Powers is planning to establish in the second story room at the north end of the historical old building a Bohemian room, which would contain works of artists and original manuscripts of writers for whom Monterey furnished inspiration.

Among the artists and writers whose work would be included in the Bohemian room would be Joseph Strong, Jules Tavernier, Charles Rollo Peters and Charles J. Dickman, painters, and Robert Louis

Stevenson, Charles Warren Stoddard, George Sterling and Daniel O'Connell, writers.

It was these around whom Monterey's Bohemian spirit of the 80's and 90's was built, according to Mrs. Powers. These too, she said, are best known for their Monterey inspired accomplishments. All but Sterling made their homes Monterey, and he, the museum custodian said, always wished to live here but could never fulfill his desire because of financial stress. Although the poet lived in Carmel, Mrs. Powers declared, Monterey furnished the inspiration for a great many of his poems.

*Stoddard*  
Pioneered in Art Monterey

It was the group headed by these

painters and writers that was responsible for establishment of Monterey as an art center, she said. Scores of brilliant men and women were drawn here from all corners of the world because of their presence.

At no other time, before or after the twenty year period extending from 1880 to the century mark, according to Mrs. Powers, has Monterey attained as brilliant an artistic or intellectual glow as it reflected then. Neither before nor after that time, she said, has there been a group here that could be compared with that headed by Strong, Tavernier, Peters, Dickman, Stevenson, Stoddard, Sterling and O'Connell. The period during which they lived here, Mrs. Powers declares, was Monterey's "golden era."

Not "Bohemians" Now

Present day art and literature circles of the peninsula, she said, do not carry on the spirit of those who lived here in the early days.

"For modern painters and writers," Mrs. Powers said, "there is no time for Bohemianism. They are too occupied with the task of making money to live life as Peters,

Sterling and the others lived it. They are not primarily artists for art's sake nor writers for the sake of literature. They use their talents not so much for the pleasure the using gives them but for the money they can make with them.

"It was not like this in the 'golden era.' Artists and writers gathered here because they could live life as they really wanted to. Here was a Bohemian spirit, inspiring scenes and atmosphere—all that they asked for."

There may be painters and writers living on the peninsula at present whose work is better and more widely known than those of the "golden era," Mrs. Powers said, but she has a different feeling toward them because of the spirit in which the latter's work was done.

Only One Survives

All of the early day writers and

painters Mrs. Powers would honor, with the exception of Dickman, are dead. The latter lives in San Francisco. He is one of the best known figures in the bay city's art colony and is one of the most prominent members of the Bohemian club. His companions in Monterey in the early days were also members of the Bohemian club and Mrs. Powers believes that this wealthy and influential organization can be called on to aid in the financing of a Bohemian Room.

With the exception of but a few of the group, she believes, there will be no difficulty in obtaining paintings and manuscripts. Sterling's, O'Connell's, Stoddard's and Stevenson's poems and stories are in possession of members of the Bohemian club, as are paintings of Tavernier, Peters, Dickman and, perhaps, Strong.

There may be difficulty, however, according to Mrs. Powers, in obtaining a painting by Strong. After he had ceased to paint, she said, his studio here burned down and practically all of his paintings were destroyed. Even his sister, Elizabeth Strong, well known Carmel artist, does not own a Joseph Strong canvas, Mrs. Powers said.

Seeking Simoneau Relics

In addition to the work of Strong, Tavernier, Peters, Dickman, Stevenson, Stoddard, Sterling and O'Connell, Mrs. Powers wishes to include, if possible, in the exhibit a relic of Jules Simoneau, famous restaurateur of early Monterey, friend of writers and painters.

But for the French cafe owner's generosity, she declared, several of the group would not have attained the prominence they did. While Simoneau did not produce, accord-

ing to the museum custodian, he made it possible for the others to contribute to art and literature by encouragement and material aid. On many occasions, she said, he gave not only food and shelter but money to penniless writers and painters. He was one of Robert Louis Stevenson's closest and warmest friends.

In the three short months in which R. L. S. lived in Monterey he and Simoneau formed a friendship which lasted until Stevenson's death. Mementoes of his writer friend were treasured by Simoneau and despite large offers he always refused to part with them, even when he was old and in need.

Of the group that Mrs. Powers plans to have represented in the Bohemian Room, Peters was the best known of the painters and Stevenson of the writers. The for-

the world. Who Stevenson was and what he did needs no explanation.

Mrs. Powers' plan for a Bohemian Room developed from a desire to exhibit original manuscripts of Sterling, whom she knew well. On second thought, however, she decided that a room containing the work of only one man might become monotonous and that all the great artistic and literary figures who obtained their inspiration from Monterey's historic lure and scenic beauty should be represented.

So she has chosen those listed above. Later there may be others. Manuscripts of Sterling's have already been secured. Recently Mrs. Powers received from Albert M. Bender, wealthy San Francisco patron of the arts, who has practically all of the poet's original work, two poems, "Ex Corde" and "Atthan Dances" and a rare broadside printed in memory of the writer by his friend, John Henry Nash, famous printer.

Both poems are signed by Sterling. One is signed "George" and the other "George Sterling." The broadside is one of the three hundred printed by Nash following the poet's death several years ago. It contains a tribute from Henry Louis Menken and its border, headed by a lifelike bust of Sterling, is the work of William Wilke, internationally known etcher and engraver of San Francisco.

A striking portrait of George Sterling, with three framed poems have just been received from Bender, Mrs. Powers announced today, and will be utilized to form a background for a cabinet of Sterling mementoes.

mer was one of the world's best at putting nocturnal scenes on canvas and his paintings today hang in all the great galleries and museums of  
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