

established by Nelbert Chouinard. The richly endowed Henry E. Huntington Library and Art Gallery in San Marino continued to expand its collection; in 1922 it purchased Gainsborough's *Blue Boy* for \$620,000.

By the 1920s photography had come to be accepted as an art form rather than as just a medium of documentation. Among California's leading photographers were two remarkable women, Imogen Cunningham and Dorothea Lange. Cunningham began her career early in the twentieth century with soft-focus portraits of people, plants, and objects, but later she specialized in producing sharply focused and exquisitely detailed pictures. Lange established a studio in San Francisco in 1918 and married the local artist Maynard Dixon. Her most famous work was a series of photographs capturing the plight of the Dust Bowl refugees of the 1930s, first published as *An American Exodus* (1940). Later she recorded the tragedy of Japanese American relocation during World War II. (See page 358.)

In the field of music, California's chief distinction was the rise of the San Francisco Opera Company. Founded in 1923, it was the second-oldest continuous opera group in the United States, after New York's Metropolitan. Nine years later its history entered a new phase with the opening of the War Memorial Opera House—the first municipally owned opera house in the nation. Among the state's symphony orchestras there was no serious attempt to rival the leadership of the San Francisco Symphony until 1919, when William Andrews Clark, Jr., became the first outstanding patron of music in southern California by endowing the Los Angeles Philharmonic. In 1922 this orchestra began to present its famous summer concerts under the stars in the new Hollywood Bowl. With 22,000 seats, the Bowl was the world's largest natural amphitheater.

Architecture

At several periods in the twentieth century, California produced or attracted some of the most talented architects in America. Of these, Willis Polk, Bernard Maybeck, and Julia Morgan in the San Francisco Bay area, the Greene brothers in Pasadena, and Irving Gill in San Diego and Los Angeles had begun their work before the turn of the century, though their most notable achievements came after 1900.

Willis Polk was trained in the offices of A. Page Brown in San Francisco and Daniel Hudson Burnham in Chicago. Polk collaborated with Brown in the design of San Francisco's Ferry Building in 1896 and assisted Burnham in 1903 in drafting the elaborate and ill-fated San Francisco master plan, of which the Civic Center was the only major feature actually adopted. After the earthquake and fire, Polk became known as "the man who rebuilt San Francisco," an exaggerated description that he himself did not hesitate to endorse. The Chronicle Building, the Mills Building, the Pacific Union Club, and the restoration of Mission Dolores, as well as many of the finest residences in the city, were among his more famous assignments.

Most of Polk's downtown commercial buildings were of a monumental and conservative style, with much neoclassical ornamentation, but in 1918 he produced the world's first "glass skyscraper." This was the Hallidie Building on Sutter near

Montgomery, appropriately named for another local pioneer, the inventor of the cable car. Polk could not entirely forgo the use of decoration, in the form of lacy ironwork that contrasted oddly with the great glass facade, but his Hallidie Building was the first really outstanding architectural innovation ever attempted in San Francisco.

Bernard Maybeck, too, had his own special genius for the new as well as for the old in architecture. To Maybeck all ages were the present. He was equally interested in the industrial environment of the twentieth century and in the Romanesque and gothic structures he had admired as a student in Paris, and these interests combined to produce a remarkably freewheeling eclecticism. In the early 1900s, Maybeck designed many residences in Berkeley and San Francisco, most of them immediately recognizable as "Maybecks" because of his distinctive blend of gothic revival with Bay region redwood shingle. His most famous building was San Francisco's Palace of Fine Arts, with its delightful lagoon, designed for the Panama Pacific International Exposition of 1915. The resulting structure became such a beloved part of the San Francisco landscape that when its temporary materials eventually crumbled, it was rebuilt in permanent form.

Among Bernard Maybeck's protégés was Julia Morgan, the first woman to graduate from the University of California with a degree in mechanical engineering and the first to receive a diploma in architecture from the École des Beaux-Arts in Paris. Morgan began her career as an architect working for Maybeck but soon opened her own office in San Francisco. Among her major commissions was the rebuilding of the neoclassical interior of the Fairmont Hotel after the earthquake and fire of 1906. She also enjoyed the patronage of the Hearst family. In addition to the famous castle at San Simeon, Morgan designed 700 other structures throughout California and the nation. "My buildings will be my legacy," she once remarked. "They will speak for me long after I'm gone."

In Pasadena the brothers Charles and Henry Greene created the California bungalow style, which not only dominated residential architecture in southern California in the early twentieth century but also was widely imitated in other states. "Bungalow" was originally a British-Indian corruption of the word *bengali*, and referred to a single-storied house or cottage designed for English civil servants during short terms of residence. Pasadena attracted many wealthy people who also wanted fairly simple dwellings for part-time occupancy.

In 1903 the Greene brothers designed for Arturo Bandini a bungalow modeled on the plan of the early California adobes, though built of redwood. The rooms were grouped around three sides of a patio or central court, enclosed on the fourth side by a wooden, flower-covered pergola. The patio was an outdoor living room, and there was great freedom of movement between the indoor and outdoor parts of the house. The Greenes acquired so many wealthy clients that virtually all of their later houses were large and expensive, but their many imitators designed thousands of modest bungalows that were pleasant, practical, and enormously popular as homes, though they lacked the quality of the Greene brothers' fine woodcrafting.

The first California architect to be deeply committed to modernism was Irving Gill. Poor health brought Gill to San Diego in 1893, and there he developed a highly