

NOTICIAS del PUERTO de MONTEREY

A Quarterly Bulletin of Historic Monterey Issued by
The Monterey History and Art Association

VOLUME 2, NUMBER 2

JUNE, 1958

THE 1946 CENTENNIAL AND ITS AFTERMATH

On July 7, the yearly celebration of Flag Raising Day will take place at the Old Custom House with Army and Navy participation and speeches commemorative of the seizure of California at this spot in 1846 by Commodore John Drake Sloat. The event will be colorful and will, as always, focus attention on Monterey's historic significance, but of the many visitors who will watch the ceremony, few will realize how this flag-raising celebration once changed the face of modern Monterey.

Almost every small American city in transition from a leisurely past into a hectic present, passes through an ungraceful period of civic adolescence. Sometimes against its will, but more often with the enthusiastic help of its most responsible citizens, a town succeeds in so uglifying itself that any remedial action is practically impossible.

Monterey came perilously close to this point before 1946. This most historic city in California had acquired through the years an ever-hardening accretion of architecturally undistinguished buildings, a garish display of signs blatantly vying for advantage over the sidewalks and on its principal commercial street a tasteless appearance that gave no hint that the town had a proud and appealing personality of its own.

The Monterey History and Art Association was a pioneer in the struggle to retain for future generations the vanishing spirit of the city. In 1931 it began to plead powerfully and sometimes, alas, unsuccessfully, for the preservation of the old adobes and to arouse a civic consciousness of Monterey's unique place in California's history. The breathing space of the war years, during which demolition,



The raising of the flag upon the newly discovered flagpole site of 1846 during the Centennial Celebration, 1946.

construction and renovating activities were greatly curtailed, may have saved Monterey from going the way of the average town.

The thousands of servicemen and their families who discovered the charm of the old seaport and made their appreciation known, the absence of large-scale war industries plants and emergency housing developments which might have had a disruptive effect upon the semi-rural character of the area, and the growing realization that the future of the Monterey Peninsula lay in its scenic, climatic, social and cultural advantages made it possible for far-seeing citizens to stem the tide of mediocrity and take up the task of putting Monterey on its feet as a key historical shrine.

The Centennial Celebration of the raising of the American flag over California in July, 1846, gave a tremendous impetus to the new planning program. For the first time, all segments of the community entered enthusiastically into the work of making Monterey's Flag Raising Centennial a Peninsula-wide project of national interest. The task demanded that Monterey emerge from beneath the tawdry veneer of the gasoline age and resume for a time her honored position as showplace of California's historical tradition. The curtain of time was to be rolled back, and under the expert guidance of Mrs. Frances Elkins, Monterey resident and internationally known interior decorator and designer, the city was to be completely changed and for a period was to become an authentic nineteenth century cross-roads of Mexican and American architectural and social influences.

The scope of the plan was enormous. Not only did it envision repainting all the business buildings in the pastel shades so dear to the Mexican spirit, but in addition, the overhanging signs so dear to the heart of the competitive businessman were to be removed. The facades of the stores were to be ornamented and embellished with colorful designs suggested for the store-owners' approval by the decorating committee and painted by a crew of Peninsula artists organized by Bruce Ariss. Alvarado Street, the scene of the parades, was to be the climax: it was to be painted gold.

The gilding of the pavement raised some eyebrows (smoothed down by Al Castle), the painting of the stores at the merchants' expense was accepted readily enough by Fred Horne's Merchants' Centennial Committee, but the removal of the overhanging signs necessitated the most delicate diplomacy. One councilman, on a trip to Los Angeles, polled merchants along signless Hollywood Boulevard as to the effect upon their business, and armed with assurances that business was as brisk as before the sign-removal, came back to Monterey with arguments that carried the signs down.

In the meanwhile, a fresh interest in the true value of the Old Pacific Capitol's historic past was sweeping the town. Colton Hall, erected by a chaplain of the invading naval forces in 1846, and three years later the scene of California's Constitutional Convention, was nearing the end of a period of restoration and re-furnishing by the Monterey Museum Board, under the chairmanship of Mrs. Kay Curtis. At the Custom House, a corps of archaeologists and anthropologists from the University of California, under the watchful eye of the California Park Commission, dug a huge pit near the northeast corner of the old building. Incited by Mrs. Mary Greene, curator of this outstanding state monument, the scientists were seeking the base of the original flagpole from which the Stars and Stripes was first flown on that sunny morning 100 years before. All previous celebrations of the flag-raising had assumed that the staff attached to the northeast corner of the building was the site of the first one, but Mary Greene and Dr. Aubrey Neasham, regional historian of the National Parks Service, determined from the 1847 sketches of William Rich Hutton, a young army pay clerk and amateur artist, that tradition was in error.

The fascinated public, thronging the perimeter of the excavation, was thrilled on June 3, 1946, when the diggers hit the original wood, fixed firmly in a cairn of rough granite boulders, about 2½ feet down. Pursuing the stump almost four feet more into the ground, the crew from the University spaded up the site of an ancient pre-Spanish Indian village and two Indian skeletons. While the archaeologists were inspecting the finds, Dr. D. T. MacDougal, eminent authority on coastal flora, Col. Roger S. Fitch, president of the Monterey History and Art Association, and H. L. Blaisdell of the State Division of Beaches and Parks were scouring the Del Monte Forest for a replacement pole. The state had suggested a staff of Douglas fir as a more durable substitute, but Col. Fitch was adamant. Local pine the original had been, and local pine would be the replica—and pine it was. Installed 6 feet deep in the old pile of granite rocks, it rose 45 feet above the ground as its predecessor had done.

Not all was going smoothly on the rehabilitation scene. Some merchants were lax in painting and decorating their stores, and minor pyrotechnic displays of temperament flared up behind the scenes among the decorators and planners. Ed Cochrane, a retired newspaperman and volunteer manager of the Centennial Celebration, had his hands full. Especially with the baseball fans of Monterey who resented having the old ball park closed to baseball and handed over to a rodeo outfit for the 4 day celebration by the City Council and the Centennial Committee. Allen Griffin, publisher of the Monterey Peninsula Herald and a key figure in the Centennial plans, calmed the irate baseballers with a description of the problems attendant upon the entertainment of the crowds that would jam the city. The rodeo would attract thousands by day and night, and as Fred Horne shrewdly noted, would keep the visitors (and their money) in the business district of Monterey.

As June waned and the great Centennial week drew near, Mayor Joe Perry, overjoyed at the timely gift of 800 pounds of bronze dust from Louis Cates, created him "Count of Monterey" and set the painting crews to work. Under the direction of Chas. Allaire, two paint-spraying teams began gilding Alvarado Street on July 3, laying a path of gold 50 feet wide and 2,300 feet long. The effect, together with the bright new appearance of the old store buildings, the artistic and imaginative decoration of the shop fronts, and above all, the clear open, uncluttered look of the town without the overhanging signs, brought exclamations of amazement and satisfaction from everyone. There was, from that moment on, slight chance that Monterey would ever be permitted to slide back into its slough of unbecoming tastelessness.

Invitations to witness the stirring celebration were sent to all California officialdom. Commodore Sloat's great-grandson came down from Oakland and presented an old family portrait of the commodore to the city. Celebration of his forebear's actions was no novelty for James Bayard Whittemore III, for as a young man of 21 he had been an honored guest at the Semi-Centennial of 1896.

For days in advance of the 4 days dedicated to the Centennial Celebration, the first visitors began flocking to the Monterey Peninsula. On July 3, the U. S. S. St. Paul, cruiser, with a task force of the DD Rowan, the LSD Oak Hill and the SS Caiman, dropped anchor off the town. On Independence Day, July 4 the big celebration got under way with parades, air shows by army, navy and marine corps planes, concerts by the bands of the three services, the rodeo, a barbecue at the Fair Grounds, street dancing in Alvarado and Franklin Streets, and a mammoth fire works display off the wharf. All those men who had grown beards for the festivities (and woe betide the businessman who did not sport a luxuriant brush!) were judged by Mrs. Florence Dormody and her staff. The winner, almost unrecognizable in the tangle of his whiskers, was Dean Coovert.

Friday, Water Day, brought a similar program, featuring a parade of the fishing fleet, plus an unscheduled event that threatened to provide more local

color than the promoters had expected. The radio program "Queen For A Day," had made Monterey its temporary headquarters. It had selected 92-year-old Mrs. Eliza Weston Gould, a Monterey resident for 45 years, for the honor and had prepared her throne and all the radio equipment on the roof of a small building opposite the grandstand. Mrs. Andrew Stewart of the Carmel Valley, the owner of the building, having arrived on the scene a short time before the show was to go on the air, and realizing with dismay and mounting irritation that it was her own building that was groaning under the weight of the equipment, reacted quickly. Declaring that nobody had asked permission to use her property, she climbed into the throne and settled down firmly. Mrs. Stewart is reported to have replied to pleas that she abdicate, "Gentlemen, this is my property, and if you are to hold a 'Queen For A Day' program here—I'm it!" It took all the cajoling and reassuring that officials and radiomen could muster to mollify Mrs. Stewart, and only after they had solemnly sworn to repair any damage to her roof did she descend in state from the throne. (Mrs. Gould, by the way, got a trip by air to New York).

The weather, which had behaved itself reasonably well on the two previous days, faded into a heavy fog on Saturday afternoon. The all-day celebration went on, however, climaxed at 6:30 p. m. by the Centennial Parade, led by Carmel Martin as Grand Marshall.

Bill Irvine had done a superlative job as parade chairman. For 5 miles people marched, horses pranced and floats glided from Pacific Grove up Golden Alvarado Street. After the parade the street dancing continued for the celebrant-in-the-street while officialdom attended the Centennial Ball at the Monterey Peninsula Country Club with Governor and Mrs. Earl Warren.

Sunday, July 7, the last day and climax of the Centennial Celebration, dawned clear and sparkling. By 9 a. m. thousands of visitors thronged every vantage point around the end of Alvarado Street at the Custom House. The grandstands were jammed and standing space was at a premium when the pageant depicting "Sloat's Moment of Decision" began its spectacular presentation.

From the first view of the sailors and marines, authentically garbed in the varnished straw hats and colorful uniforms of Sloat's men, manfully pulling for the beach in their navy cutters and then splashing through the shallows, and up the bank to confront the lonely figure of the Mexican commandante Mariano Silva, the crowd watched breathlessly as the drama unfolded. Weeks of practice had made the voices over the loudspeaking system conform perfectly with the actions and pantomime of the costumed actors on the pavement. Up on the parapetted roof of Myron Oliver's store, Bill Crabbe, who, with George McMenamin and the research of Mrs. William Kneass, had produced the pageant, headed the caste of voices and himself spoke for Captain John Charles Fremont, played by Leo Weber. Donald Craig was the tongue for Captain Mervine (Dan Welty) and Midshipman Toler (Herman Korf); Noel Arnold talked for Commodore Sloat (Lloyd Weer) and Purser Price (Bill Gilmore); Walter Warfield spoke for Walter Colton (Alex Merivale) and Thomas O. Larkin (Eddie George); Ed Duty supplied a Spanish accent for Commandante Silva (Allen Knight) and Pedro (Lee Crowe); Bess Arnold laughed for Senoritas Ruth Ford and Frances Ordway. Unvoiced, but effective in their acting, were Milton Stitt, Charles Allaire, Jr., Art Krebs and Art Bond as mounted frontiersmen and Indians. Dick Munoz as Midshipman Higgins, Bob McMenamin as Surgeon Gilchrist, and scores of dancers, sailors and marines.

With the hoisting of the flag by the players, the pageant came to its grand finale. Radio's Dennis Day sang the National Anthem with movie star Robert Cummings as Master of Ceremonies. Governor Warren and the assembled admirals and generals gave short speeches—and the festivities were over. For the national, state, county, city and service guests there remained the Centennial Merienda in Memory

Garden, prepared by Mrs. Ethel Hyde, where the beautiful Lily Perez, Queen of the Centennial and Favorita of the Merinda, was feted. With her was Mrs. L. E. Kimball of Pacific Grove who was Queen of the Semi-Centennial in 1896. At 3 p. m. the governor unveiled a plaque at the First Presbyterian Church, founded in 1849 by the Reverend Samuel H. Willey, David Jacks, and others.

Over 100,000 people had visited Monterey for the Centennial. 10,000 had visited the Custom House Museum; on July 4 alone, 3,268 people had entered its doors. Not quite so many had passed through the portals of another Monterey relic, the 1854 jail. A few over-enthusiastic celebrants were lodged overnight there, but no one was booked formally. The crowd was gay, but generally orderly, and the police were indulgent.

Only one disgruntled voice was heard, that of a sailor aboard the Oak Hill. He wrote that the crew had little liberty by day, and that by the time they got ashore to see the historic spots of Monterey, it was scarcely light enough to see the saloons, and that the majority of his grosser companions spent most of their time in these havens to the ultimate discredit of their uniform.

What was the ultimate result of the 1946 Flag Raising Centennial? After the gold wore off Alvarado Street, after the last reveller had departed, and the last official had re-folded his speech, the town had the chance to take a long look at itself.

First, it had worked together wholeheartedly on a community project that demanded cooperation and vision from all the facets of its society. It realized that it could carry through any program for the true betterment of Monterey, and that among the citizens of the Peninsula it had all the talent and strength and organizing ability necessary.

Second, Monterey awoke to the realization that history, to put it crassly, is good business; that thousands of people went to visit places that evoke the memories of a romantic past; that an adobe building is something more than just four mud walls; that it is a fragile link with the past, and once gone, that Monterey would be immeasurably poorer.

Third, that the preservation of the landmarks of old Monterey is a worthy responsibility for clubs, civic organizations and the city itself. Through the years since 1946 the State has accelerated plans for restoring a section of Monterey, the precious Larkin House and the Pacific Building have been deeded to the people of California by Mrs. Toulmin and Miss Jacks, respectively; the Old Capitol Club has taken charge of the Amesti Adobe, the Women's Civic Club the Casa Abrego, the Pacheco Men's Club the Pacheco adobe. The Stokes adobe is retained in its original form as Gallatin's Restaurant. Mrs. Mayo Hayes O'Donnell has given the Soberanes adobe, and the Monterey Foundation the Guitierrez adobe, to the State.

But the change most easily noticed has been the restoration of Alvarado Street. Perhaps the gaily painted store fronts that added so much to the appearance of the street have been allowed to fade with the years, but at least one outstanding improvement has persisted; the over-hanging signs have not returned and the street is broad, fresh and clean. On July 9, two days after the closing of the celebration, petitions were circulated by the businessmen to continue the unique character of Alvarado Street. The petitions requested an ordinance prohibiting overhanging signs and permitting only signs parallel to the buildings and not protruding more than 18 inches. By July 17, the City Council had the petitions in hand and was ready to act on an emergency ordinance embodying the plans. Col. Roger S. Fitch and Fritz Wurzmahn took strong stands for the proposed ordinance, but Benny Bufano, famed sculptor and a member of the San Francisco Art Commission, gave the keynote when he said: "You have the opportunity to make your city one of the most beautiful in the world. You already have the most

beautiful old buildings in California. Don't let signs go up that will mar that beauty."

Upon the motion of Councilman Guy Curtis, the motion was made and passed unanimously. Thus, in the opinion of many supporters of the value of Monterey's unique position in California's history, the second most important step in civic improvement since the adoption of the Master Plan of 1939 became a reality.

WILLIAM CURTIS, PIONEER MERCHANT

by JAMES F. COSGRAVE

(Continued from the March issue)

The largest part of the inventory of the Curtis store deals with clothing. Many varieties and sizes are listed for cloaks, coats, hats, leggings, shirts, pants, boots, brogans, hose, vests, drawers, gloves, cravats, undershirts, beads; slippers; sheeting; dresses; bandas; gaiters, buskins, jackets, socks, hipers, handkerchiefs, ties, ribbon; parasols; collars; buttons. To mention a few items of special interest for which there are prices listed: brogans @ \$2.75, cotton hose @ \$1.50 doz., cashmere pants @ 2.37½, brown twill drawers @ 50¢, lace boots @ \$1.12½, brown sheeting @ 9¼¢ yd., black sack coats @ \$5.87½, black hats @ \$1.30, drab hats @ \$2.¾, white hats @ \$1, linen shirts @ \$9.50 doz., colored shirts @ 60¢, silk gloves \$4 for 12 pr, beaver coats \$5½, sheep grey coats @ \$3¾, business coats @ \$2¾, monkey jackets @ \$4, blue monkey jackets @ \$4¼, long wool hose @ \$3¾ doz, fancy vests @ \$1.87½, men's gaiters @ \$2.00, ladies gaiters @ \$1¾, women's boots @ \$1.50, brogans @ \$1.15, hipers @ 40¢, extra long boots @ \$2.62½, white cotton @ 3¢ yd, fancy prints @ 9¢ yd, red vests @ \$2.25, 32 dress patterns \$80.00, flannel @ 30¢ yd, blue domestic cloth @ 11¢ yd, striped alpaca @ 25¢ yd, pantaloons @ \$4.25.

Only a few hardware items are listed in the early inventory although a cursory perusal of the accounts in later years indicates that Curtis & Conover had on hand most tools and materials for the ordinary building trades. A few items of interest in the 1852 inventory are:

Door lamp @ \$3, scoop @ \$1, ox yokes @ \$5, one plate #100 boiler iron @ 11¢, ploughs @ \$6.25, parlor stoves @ \$8, 20 pipe joints- 4 elbows- lot \$18, harrow teeth @ 24¢ lb, peg cutter @ \$1.50, assorted nails @ 6¢. Bowie knives @ \$2, Navy pistols @ \$30, 1 doz scythes & sneaths \$30, grain sickles @ \$10 doz, iron pump & pipe @ \$16, buckets @ \$10 doz, fishing lines @ \$7.50 doz.

The small number and poor variety of items that could be listed under house-



Lydia Jane (Rucker) Curtis, wife of William Curtis. From family records of Mr. James F. Cosgrave, her great grandson.

hold items, utensils, furnishings, etc., is perhaps indicative of the few necessities absolutely required by frontier farming life. In most items except dishes nothing like matched sets ever appears, each item being purchased apparently if it couldn't be done without:

Knives & forks \$10.50, ivory handled forks @ 35¢, long handled forks @ 37¢, scissors \$4.38 doz and \$2.95 doz, hair brush @ 6¢, tumblers \$1.50 doz, skillets @ 30¢, pictures @ 25¢, pins @ 62½c pack, hooks and eyes @ 60c box, blue coffee cups and saucers \$2½ doz blue plates \$1.34 doz, W. G. pitchers \$9 doz, blue bowls \$2 doz.

The inventory is rounded out with a few miscellaneous items which might fit under the headings of office supplies and wholesale merchandise, medicinals and liquors. Some items are so few in number that a reliable representative selection may be made simply by stating that letter paper could be purchased wholesale as low as \$1.50 per ream, No. 8 ledgers at \$4, and seidlitz powders at 5¢. The number and quantity of items dealing with liquor, however, is so large that the author is almost at a loss to explain them: port wine, madera, brandy, ale, whiskey, rum, all showing frequent entries in the invoice book, and in large volume, casks, barrels, kegs and demijohns being the usual units of measure. There is evidence that Curtis and Conover, being close to the harbor and having frequent dealings with the coastal vessels and wholesale merchants, served as wholesale agents for other taverns and stores.

The earliest day book in possession of the Association is dated about the middle of 1851. The first entries were made for transactions by Capt. S. Barney, Alberto Triscone, L. F. Loveland, A. Y. Gomez, Charles Lawson, M. Little, Wm. Curtis, B. Vasquez, D. Jacks, Steamer Ohio (To hire scow), W. E. P. Hartnell, A. Randall, Capt. E. Wolters, I. P. Davies, Capt J. B. R. Cooper, John Swan, Col. W. H. Russell, Capt R. Haley, A. Salaman and others.

A country store of that day of course had other functions beside the mere selling and procurement of goods. Money seldom changed hands when a transaction took place. An entry was made opposite the purchaser's account and the payment made in goods or offset with another account or even by cash when a crop came in. Credits on the books are listed for such diverse items as "500 clap boards," "bringing cow," bale wool, cheese, hides, eggs, butter, beans, potatoes (1049 sacks in one instance), bacon, hay, hauling, wood, and work. Such items had to be absorbed in the local market or shipped elsewhere. Although the store borrowed money frequently from its customers and paid interest of up to 3% per month, it never charged interest on any except delinquent accounts. Money was of course loaned on account and taxes and bills were similarly paid. And in at least one instance the account books show where a new account deposited \$1,000 in cash as a first entry, and thereafter small amounts were withdrawn or offset with accounts of other merchants until the entire amount was gone . . . all without any apparent purchase or offset with Curtis & Conover. The store also discounted or purchased large notes as a service to its customers, an early example being a loan of around a thousand dollars in 1851 to facilitate construction work on public buildings. All in all, examining the books at this late date, each account of any size typifies the individual, be he a wage earner, farmer, housewife, or whether he had children or was building a house or engaged in some other activity.

In addition to the individual accounts of the store customers, the records of the Monterey Wharf Co. appear as a separate account on the C & C books. This company, founded in 1857 by Jacob P. Leese, Simpson Conover, and Wm. Curtis, built the then largest wharf in Monterey and the only one at that time capable of taking goods directly off the steamers plying the coast. The wharf, as indicated by the records, required almost incessant repairs, but paid dividends for a number of years.

(To be continued in the next issue)

Miss Ethel Solliday
Monterey Public Library
Monterey, Calif.

THE EDITORS
MONTEREY HISTORY
AND ART ASSOCIATION
P. O. Box 1169
Monterey, California

Non-Profit Organization
Bulk Rate
U. S. POSTAGE
PAID
Permit No. 20
Monterey, Calif.

MONTEREY HISTORY AND ART ASSOCIATION

OFFICERS 1958

President: J. F. van Loben Sels
Vice-President: Allen Knight
Secretary-Treasurer: Mrs. W. M. O'Donnell
Recording Secretary: Mrs. Christine Raynsford

EDITORS

Donald M. Craig
Mrs. William E. Kneass
Miss Ethel Solliday

DIRECTORS: G. H. Burnette, Alfred Ccons, Eldon Covell, Donald Craig, Guy Curtis, Mrs. Hugh Dormody, Ted Durein, Mrs. Marje Eliassen, Claude Faw, Mrs. Robert Giet, Mrs. M. R. Gragg, Mrs. Mary Greene, Mrs. Wesley Heard, Mrs. W. R. Holman, Miss Margaret Jacks, Allen Knight, Mrs. F. L. Knudsen, Carmel Martin, Sr., John Martin, Charles McHarry, Mrs. W. M. O'Donnell, Myron Oliver, R. H. Partridge, Mrs. Christine Raynsford, Howard Severance, C. L. Slusher, Miss Ethel Solliday, Mrs. Maria Antonia Thompson, Fritz Wurzmann.

COSAS DE INTERES PARA LOS SOCIOS

MERIENDA: 1958 An event, unique in all the world, is Monterey's annual "Merienda." This year, the 188th anniversary of the founding of this city, California's first capitol, was carried out with all the traditional festivity and gaiety associated with the Spanish fiesta. The merienda is unique, first of all for its marvelous setting "Memory Garden," a beautiful high-walled Spanish garden, fragrant with orange and magnolia, roses and camillias, which was the gift of the daughters of David Jacks. La Favorita, Diana Davison, with her retinue, Las Doncellas, Phyllis Burnette and Diane Hasselo, La Duenia, Miss Anita Doud and El Padre Michael MacGinnis were escorted to the platform by El Presidente James F. van Loben Sels.

The Invocation was given by Padre MacGinnis, then the strolling musicians led the party to their seats.

Mrs. William O'Donnell has for many years been in charge of arrangements, as she was this year. She has always refused to be seated, believing her watchful eye was necessary to keep things running on schedule. Members of the committee, however, decided things would be different this year. Keeping it a dark secret, they arranged a place for her at the head table. The musicians, followed by Admiral Yeomans, sought her out, escorted her to her place. The admiral pinned an orchid, while the audience clapped approval and she took her place between the General and the Admiral.

The Presidente introduced el Alcalde, Dan Searle, who spoke words of welcome. Then all rose and filed past the barbecue pits where plates were filled with salad—muy sabrosa—thick, juicy steaks, and frijoles.

Each table, so beautifully decorated with fresh flowers, was presided over by a gracious hostess who poured the wine and the coffee and served the dessert to her ten guests.

The cake, each year, a birthday gift from Miss Margaret Jacks, was cut by Mrs. Elmer E. Yeomans, the wife of Admiral Yeomans, Superintendent of the U. S. Navy Post Graduate School.

The colorful ballet, "Capriccio Espagnol," under the direction of Dorothy Dean, was performed by members of the Monterey Civic Ballet.

Members of the Association and friends then adjourned to Friendly Plaza at the Civic Center, where the fountain, erected to the memory of Colonel Roger S. Fitch, first president of the Monterey History and Art Association, was dedicated.

Col. and Mrs. Owen Meredith of the Monterey Peninsula Country Club have given to the association a magnificent punch bowl of elaborately cut glass, a wedding gift to them. The fervent thanks of all the association's hostesses go out to the Colonel and his lady for this most desirable and practical present, because for some time now the association has sadly lacked enough containers for the punch at its functions.