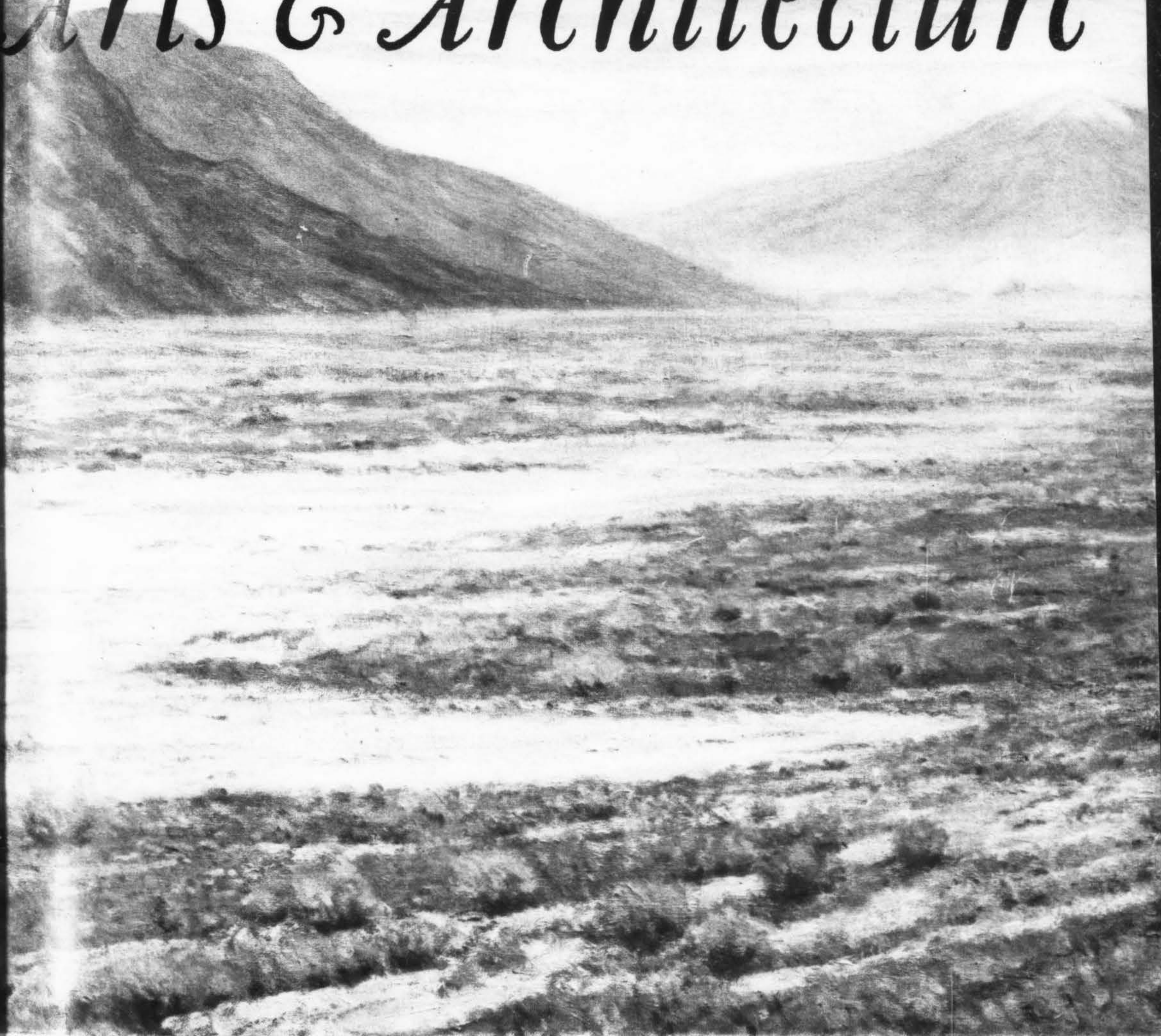


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# Arts & Architecture



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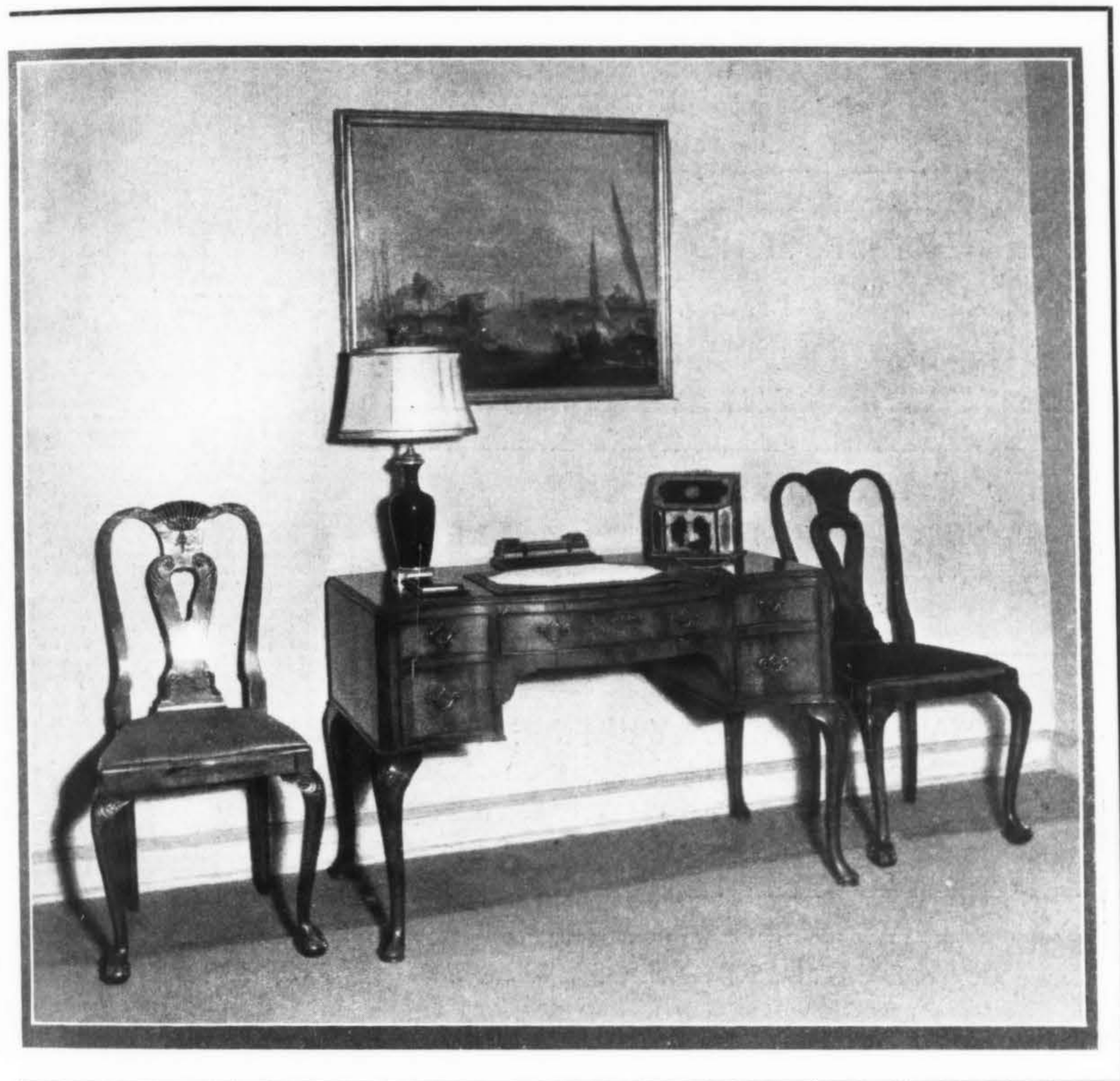




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# THE CALENDAR

## Music & Art & Clubs & Sports & Announcements

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS AND ARCHITECTURE, 627 South Carondelet Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

### ANNOUNCEMENTS

**THE RAMONA PAGEANT** is staged in the Ramona Bowl, between Hemet and San Jacinto, California, on Saturday and Sunday afternoons, April 23-24, April 30-May 1, and May 7-8. This is the ninth season in which this dramatic story of early California has been presented and with each season the interest has grown and the production has increased in beauty. Although styled a pageant, it is really a play, an adaptation of the novel by Helen Hunt Jackson, which was dramatized by Virginia Calhoun, through whose courtesy the material was given to Garnet Holme for use as an out-door play. The location of the Bowl and the surrounding territory offers a perfect setting for the story of the love of Ramona and Alessandro, which is told in its entirety, and traced through the daily life on the ranch, with its labors and loves and gay fiestas. The cast is made up of local people, but the principal roles, those of Ramona, Alessandro and Felipe, are assigned to professionals.

"THE FIRST EASTER," designated as a masque pageant, was written by John Steven McGroarty, author of the Mission Play, and is presented for the eleventh year on the lawn of the Huntington Hotel, Pasadena, California, on Easter morning, March 27, at nine o'clock. The masque is a portrayal of the first Easter celebrated in California, the founding of the Mission San Antonio de Padua, with the conversion of the members of the Indian tribes to Christianity. The cast of the pageant is made up of members of the Mission Play and is directed by the author. An unusually beautiful musical program precedes the presentation of the pageant.

**THE JUNIOR LEAGUE** announces the annual children's play is presented Saturday, March 12, at the Community Playhouse, Pasadena, California, and is entitled "The Golden Goose." The play was written for the occasion by Mrs. Chandler Ward, who wrote "The Susie Lou," so very popular with the children last year. Mrs. Harold Landreth directs the production.

**WOMEN'S CITY CLUB**, San Francisco, California, regretfully announces the cancellation of the lecture by Grand Duchess Marie of Russia, to have been given this month. The cancellation was made necessary by the decision of the Princess to attend the wedding of her son, Prince Lennart of Sweden, at Paris.

**JUNIOR OLYMPIC HOSPITALITY GROUP** is forming under the direction of Mrs. Benjamin F. Bledsoe, of the Hostesses' Executive Board, for the entertainment of Olympic visitors during the games next summer at Los Angeles, California. This hospitality division has members from Marlborough School, Holmby College, the Flintridge School for Girls, the Pasadena Shakespeare Club Juniors, as well as juniors from the Women's Clubs of Santa Monica and Sierra Madre. Registration and information is assigned to juniors of the Wilshire Women's, the Catholic Women's, and the Friday Morning clubs.

**THE DANCES**, sponsored by the Drama League at the Civic Auditorium, Pasadena, California, are continued during the month and the dates are March 11 and 25. These dances are a part of the program inaugurated for the entertainment of the young people of the community and are given at Tournament Park during the summer months, and each dance is chaperoned by members of the Drama League.

**CURRENT EVENTS** are entertainingly treated by Mrs. Charles S. Mitchell in morning talks at the Hotel Huntington, Pasadena, California, on alternate Thursdays at eleven. Mrs. Mitchell has a wide range of interests and her knowledge of affairs was increased by her residence in Washington, D. C., where her husband was editor of The Washington Herald. The current dates are March 10 and 24, with a final talk on April 7.

**EDITH LENNARD** has selected "New Dimensions" as the subject for her reviews of "Art Events of the Hour" for March, and the talks may be heard at the Biltmore Hotel, March 17; the Ambassador Hotel, March 19, Los Angeles, California, and at the Vista del Arroyo Hotel, March 23, Pasadena.

## OTIS ART INSTITUTE

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**SPORTS** never fail at Del Monte, California. Each month in the year offers an interesting program. March is always eventful, as the following items indicate:  
To March 12, Pacific Coast Open Polo Championships.  
March 2 to 6, Pebble Beach Women's Golf Championship.  
March 3 to 6, Sixth Grand Del Monte Hundred and Handicap Trapshoot.  
March 19-20, Annual Bletherin' Golf Contest.  
March 27, Easter Golf Competition and Celebration.  
April 3, Pacific Coast Steeplechase and Racing Association Meet.  
The Monterey Peninsula provides five golf courses within a radius of three miles, and the polo fields are of the best. The polo championships are hotly contested by players from England, the Philippines, Hawaiian Islands, and the United States.

A **FENCING CLUB** has just been organized by a group of amateur swordsmen at Laguna Beach, California, with Vance Goddard as president, J. L. Egasse, vice-president and instructor, and Miss Matilda Griffith, secretary and treasurer. The Little Art Theater is used as the Salle d'Armes, and the club meets Tuesday and Thursday evenings at seven-thirty. Instruction is given Thursdays.

**PASADENA LECTURE COURSE** offers well known speakers in discussions of current affairs at the Community Playhouse, Pasadena, California, at 4:15 on Monday afternoons. The speakers and their subjects for the month are as follows:

March 7, William Beebe, Director of Tropical Research of the New York Zoological Society, "Two Miles Down" (Illustrated).

March 14, Yusuke Tsurumi, Japanese Liberal Leader, "Japan at the Crossroads."

March 28, S. K. Ratcliffe, British Journalist, "What I Saw in Russia."

April 4, Sherwood Anderson, American Journalist, "What Has Happened to American Newspapers."

**HELENA WHITFORD BENNETT** gives the final lecture of the series, March 24, at the Crown Hotel, Pasadena, California, and traces the architecture of Java and Angkor. Through beautifully colored slides the movements of Hindu civilization and the genius of its master builders are shown in Java, where many splendid temples and Monastic buildings were erected in the early centuries. The best preserved and greatest is the monument to Buddhism, The Borobudur (Great Buddha). The works of another group from India are shown in Cambodia, where the ruins are of surpassing interest. These are fully illustrated, particularly Angkor Vat, the most perfect.

**THE ASTRONOMICAL SOCIETY OF THE PACIFIC** was founded in 1888 with the avowed intention "to advance the Science of Astronomy and to diffuse information concerning it." The Society has offices in the Merchants Exchange Building, San Francisco, California, and maintains free popular lectures on astronomy. An illustrated lecture is given by Dr. Russell Tracy Crawford, University of California, Berkeley, on "What Astronomy Has Done for the World," March 17, at California Institute of Technology, Pasadena, and at Junior College Auditorium, Los Angeles, California, March 18.

**NEW AUDITORIUM** at Long Beach, California, is dedicated with a seven-day program, concerts, pageantry, exhibitions and a ball, March 7 to 13. The auditorium is on the beach and is sheltered by a crescent pier, built to protect it.

**WISTARIA FETE**, Sierra Madre, California, is sponsored each year by the Woman's Club at the home of H. L. Fennel, where the great vine has reached its greatest glory. The Fete opens the first week in April.

**GARDEN CLUB**, Laguna Beach, California, announces the Fourth Annual Garden and Yard Contest, the entries for which must be in by March 19, and the judging is done March 26. The Laguna Beach Flower Show is scheduled for April 8 and 9.

**ALAMEDA COUNTY** will hold a Food Show and Household Appliance Exposition, April 9 to 16, at the Auditorium, Oakland, California.

**GRIFFITH OBSERVATORY AND HALL OF SCIENCE**, the gift of the late Colonel Griffith J. Griffith to Los Angeles, California, will be situated on a ridge of Mt. Hollywood, west of the Greek Theater in Griffith Park. The architects are John C. Austin and Frederic M. Ashley. Dr. George E. Hale of Mount Wilson Observatory is assisting.





The dance programs arranged by Harald Kreuzberg are marked by individuality and are of supreme interest. These dancers appear at San Francisco, across the Bay at Berkeley, and are seen at the Philharmonic Auditorium, Los Angeles, in March.

MUSIC

**SAN FRANCISCO SYMPHONY ORCHESTRA** has for many years been a vital part of the life of the city and will, no doubt, so continue. Not only the musicians but the mass of the people appreciate this influence and will rally to its loyal support. The orchestra presents fortnightly programs on Friday and Sunday afternoons, and on Friday evenings at the Tivoli Theater, San Francisco, California. The concerts of Friday evening are designated as "popular" but the programs of the two afternoon concerts are identical, both as to symphony and guest artist. Basil Cameron, a guest director from England, conducts the remainder of the season. Issay Dobrowen, the permanent conductor, returns to his duties in the late summer.

**LOS ANGELES PHILHARMONIC ORCHESTRA**, Artur Rodzinski, conductor owes much to William Andrews Clark, Jr., founder and president, who, since its inception, has underwritten all its deficits. The orchestra presents during the season fourteen pairs of concerts on Thursday evenings and Friday afternoons, and fourteen Sunday afternoon programs. These concerts are presented at the Philharmonic Auditorium, Los Angeles, California. The dates for the month are March 10 and 11, and March 24 and 25 for the pairs, and March 6 and 20 for the Sunday afternoon concerts.

**MUSIC BRANCH**, Community Arts Association, Santa Barbara, California, concludes the season with the presentation of the following programs:

- March 7, Myra Hess, pianist, third event of Artist Series, Lobero Theater.
- March 29, Los Angeles Philharmonic Orchestra, Artur Rodzinski, conducting, Granada Theater.
- April 4, Paul Kochanski, violinist, fourth event of Artist Series, Lobero Theater.

**YOUNG PEOPLE'S SYMPHONY CONCERTS** are sponsored at Pasadena, California, by the Junior League, and are given by the Los Angeles Philharmonic Orchestra, under the direction of Artur Rodzinski. This is the sixth season for these concerts and the final one is presented April 1.

**THE SERIES OF SIX MUSICAL EVENTS** presented in the new music auditorium, Claremont Colleges, Claremont, California, includes a concert by Sigrid Onegin, contralto, March 10.

**PASADENA MUSIC AND ART ASSOCIATION** in the Artist Series presents two concerts this month. Jacques Thibaud, violinist, is heard March 23, and John Charles Thomas, baritone, sings March 29. These recitals are given at the Junior College Auditorium, Pasadena, California.

**MUSICAL CALENDAR** of Seattle, Washington, provides varied and interesting programs:

- March 8, Chamber Music Series, sponsored by Phi Mu Alpha-Mu Phi Epsilon, University of Washington.
- March 15, Myra Hess, pianist.
- March 15, Lyric Club Concert.
- March 29, Orpheum Society Concert.
- April 6, John Charles Thomas, baritone.
- April 12, Harald Kreuzberg and his dancers.

**MUSIC DEPARTMENT**, Public Library, Los Angeles, California, presents Roy Harris in illustrated lectures on The Art of Melody Before Bach in the Lecture Room, Central Library. March 9, the music of Germany is discussed, and March 23 the melodies of Spain are traced.

**THE COLEMAN CHAMBER CONCERTS**, founded and directed by Alice Coleman Batchelder, have brought programs of unusual charm to the lovers of music, musicians and students for twenty-six years. The concerts are given on Sunday afternoons at the Community Playhouse, Pasadena, California. The artists for the current concert are known as the London String Quartet and are famous throughout Europe as well as in the United States. The personnel is John Pennington, first violin; Thomas Petrie, second violin; William Primrose, viola; C. Warwick Evans, 'cello.

**JACQUES THIBAUD**, French violinist, is heard in recital at the Tivoli Theater, San Francisco, California, Tuesday evening, March 22. This artist also appears at Sacramento, March 19.

**SIGRID ONEGIN**, great contralto, is heard, March 18, at the Auditorium Theater, Oakland, California.

**BETTY HORST CONCERT DANCERS**, featuring Lillian May Ehrman and Ruth Austin as soloists, appear Sunday afternoon, March 13, at the Community Playhouse, San Francisco, California.

**WALTER GIESEKING**, pianist, is heard in recital, Sunday afternoon, March 27, at the Tivoli Theater, San Francisco, and Tuesday night, March 29, at the Auditorium Theater, Oakland, California.

**YOUNG PEOPLE'S SYMPHONY** is presented by the Los Angeles Philharmonic Orchestra, Artur Rodzinski, conductor, at the Philharmonic Auditorium, March 12, at 10:30.

**THE ORPHEUS CLUB** is heard in a choral concert, March 9, at the Philharmonic Auditorium, Los Angeles, California.

**THE MUNICIPALITIES LIGHT OPERA ASSOCIATION**, Grace W. Mabree, president; Frank M. Rainger, general director, opens the first season of musical comedy and light opera, March 4, at the Carthay Circle Theater, Los Angeles, California. The opening bill is "Sons o' Guns," to be followed by "Mlle. Modiste" and "The Bohemian Girl." The season is to be extended over a period of sixteen weeks, offering eight different attractions.

**WALTER GIESEKING**, German pianist, appears in two concerts at the Philharmonic Auditorium, Los Angeles, California, March 13 and March 22.

**THE WOMAN'S LYRIC CLUB** appears in concert, March 2, at the Philharmonic Auditorium, Los Angeles, California. J. B. Poulin, conducts, and the soloists are Oscar Heather, tenor, and Harriet Ware, composer-pianist. Louise Flack is the programmed soloist from the club.

**BEHYMER MIDWINTER COURSE** offers a decidedly varied program, with great artists on each event. The final recital of the month is given by Harald Kreuzberg and dancers, March 29. All concerts are presented at the Philharmonic Auditorium, Los Angeles, California.

**DR. HENRY PURMORT EAMES**, pianist, presents Fireside Musicals, informal and intimate in character, in the lounge of the Little Theatre in Padua Hills, near Claremont, California, to which the public is invited. The next recital is given March 31, at eight-thirty.

**MUSICIANS' BALL** is held Friday evening, March 11, at the Civic Auditorium, San Francisco, California, for the benefit of the musicians' relief fund. Bands and orchestras are joining in the program, with a massed dance orchestra providing the music for the dancing.

**FRIENDS OF MUSIC**, sponsors of the Symphony Orchestra, Santa Monica, California, are cooperating with the Music-Arts Society to the end that young students of talent may be selected to appear with the orchestra at the regular March concert. The contest was open to all piano and violin students.

**SONOMA COUNTY SYMPHONY ORCHESTRA**, under the direction of George Trombley, presented Annie Louise David, harpist, as soloist at the concert last month at Santa Rosa, California. The success of Miss David was so pronounced that she has been engaged as soloist for the first concert of next season.

**ALICE SECKELS** announces the return of Marion Kerby and John Niles in recitals at San Francisco, California, this month. The schedule also includes a program of Children's Songs by Dorothy Gordon.

**THE NEW SONG CYCLE**, "White Enchantment," by Charles Wakefield Cadman, is heard March 18, at Scottish Rite Hall, San Francisco, California. Mr. Cadman presides at the piano, while the singers are Jean Marie Goss, soprano; May Taylor Elliott, contralto; Arthur Johnson, tenor, and Austin Mosher, baritone.

**MUSICAL CLUB**, of Fresno, California, announces the appearance of The London String Quartet at the Spring concert.

**DINUBA SYMPHONY ORCHESTRA**, Howard S. Monger, director, gives the annual Spring concert at Dinuba, California, the last half of March.

**A MINIATURE SYMPHONY PROGRAM** is presented under the direction of Mr. Carl Kuhne, former member of the Minneapolis Symphony Concert Orchestra, Sunday evening, March 13, at the Valley Hunt Club, Pasadena, California.



Sigrid Onegin, contralto, is heard in recital at San Francisco, Oakland, and Los Angeles in March. She appears in the Behymer Artist Series.

DRAMA NOTES

**THE COMMUNITY PLAYHOUSE**, Pasadena California, follows a program of continuous production throughout the year. The schedule adopted several years ago sanctions the opening of the new play on Thursday evening, this production running for eleven performances, each evening and a Saturday matinee. There is no Sunday performance. Gilmore Brown is the director in full charge. The assistant directors vary with the productions. The announcements are:

March 3 to 12, A revival of the famous romantic drama, "When Knighthood Was in Flower" by Paul Kester, with Maud Fealy in the role of Mary Tudor.

March 17 to 26, "The Young Idea," a comedy by Noel Coward.

**COMMUNITY PLAYERS**, Riverside, California, under the direction of Janet Scot, have not only provided entertainment for the community but have acquired a Playhouse of their own, with its workshop and property rooms, and are able to rent the main auditorium for various recitals and concerts. The plays here are scheduled for five performances, four evenings and a matinee, early in each month. The current dates are March 8 to 11.

**INGLEWOOD COMMUNITY PLAYERS** are seen on the stage at the Women's Club Inglewood, California, under the direction of Betty Farrington. March 18 and 19 these players present "Once There Was a Princess," a delightful romance.

**COMMUNITY PLAYERS**, Glendale, California, are directed by Harold Brewster and announce the production of a comedy entitled "The Housebreakers," by Margaret Echard, Hollywood playwright and scenarist, early this month.

**A CONTEST** for pupils of the Drama Departments of the schools of southern California is conducted by the Pasadena Community Playhouse each year. One act plays are given, and the finals are held at the Civic Auditorium, March 18. The San Diego Army and Navy Academy is an entrant.

**CLAREMONT COMMUNITY PLAYERS** give their productions at the Little Theater in Padua Hills, near Claremont, California. They not only have the advantage of a well equipped theater but there is a most attractive lounge, adjoining an excellent tea room. "Redemption" by Count Leo Tolstoy, is announced as the sixth production of the current season. This play, also known as "The Living Corpse," is given March 1, 2, 3, 4 and 5, with a matinee March 5. Mary C. Blaisdell directs these players.

**THE PLAYERS GUILD** may be seen at the Pacific Coast Club, Long Beach, California presenting "John Ferguson," March 24, 25 and 26.

**THE LITTLE THEATER** of the University of California, Berkeley, offered Henrik Ibsen's "Hedda Gabler" late last month as the first of a series to be presented at International House this semester.

**SANTA ANA COMMUNITY PLAYERS** organized the Southern California Tournament of One-Act Plays in 1927, open to all Little Theater groups in the south, and the contests have proved exceedingly popular. The program this year is scheduled for April 28, 29 and 30, to be held, as usual at Santa Ana, California.



Jose Mojica delights in antiques, particularly in those of Spanish and Mexican origin, and is as careful in his selection of them as in the delineation of the romantic roles assigned him in the films of the Fox Studio.



MAY ROBSON is to appear in a new play entitled "The Guest Room," under the management of Henry Duffy, at the Alcazar Theater, San Francisco, California. The guest room, in this case, is occupied by a woman who comes to visit friends for a day and stays a year, much to their chagrin and embarrassment.

GRACE GEORGE is visiting California. She presents the St. John Irvine play, "The First Mrs. Fraser," at San Diego, March 4 and 5, goes to San Francisco, opening at the Geary Theater, March 7, and is seen at the Belasco Theater, Los Angeles, following the run of Richard Bennett's "Cyrano."

LE THEATRE FRANCAIS DE LOS ANGELES has arranged a program of fine plays to be presented at the Dominos Club, 1248 North Crescent Heights Boulevard, Hollywood. Emil Chautard, former director of the Theatre Gymase, Paris, and stage director of the Theater Royal, Brussels, is the production manager.

THE DRAMATIC ARTS GUILD, Oakland, California, under the direction of F. Bruce Maiden, has decided to revive the drama of the East Bay section. Three plays have been given this winter, "All's Fair," "Late Springtime" and "A Woman Knows." It is the intention of the Guild to encourage local playwrights and present original plays.

### CINEMA

WHEN THE CINEMA offers anything so inspirational as "The Man Who Played God" it may be forgiven a great deal. In this George Arliss has a different role from his more recent polished yet diabolical gentleman and his genius is even more apparent in the force and drama he brings to the role. This film seems to have a genuine purpose, it offers inspiration and engenders optimism.

SEEMING TO ESTABLISH the new rule comes "Arrowsmith", featuring Helen Hayes and Ronald Colman. This production is notable in acting, direction and photography and the play evolves with no ordinary screen effort, with no catering to popular moods. The story of the life of the scientist-doctor is recreated with sincerity and intelligence and gives force to a belief in the higher ideals of the screen. Ronald Colman's interpretation is splendid, and Helen Hayes gives a powerful performance.

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SPEAKING OF CHANGES, just try to find any glimmer of "Her Cardboard Lover" in the talkie version now entitled "The Passionate Plumber". However, the French sophistication is exchanged for a good brand of humor, which never offends. A picture featuring such inimitable comedians as Jimmy Durante, Buster Keaton and Polly Moran could hardly fail to amuse, though a little less slapstick could be endured.

SERIOUS, INTENSE DRAMA is brought to the films in "Broken Lullaby." Directed by Ernest Lubitsch the play becomes a denunciation of war; the strange, quiet, fantastic story evolves into a creation that marks a further development of the pictures, and deserves the attention of a thinking audience. The plot concerns the quest of a French soldier for the parents of a man he has killed during the war, and while the reality of the situations may be questioned the art of the production is eminent. Lionel Barrymore is easily the star, cast as the German father of the dead boy; Phillip Holmes is the young man of the quest, appealing in his intensity, while Nancy Carroll assumes the role of the young German fraulein.

FOR PLEASURE, if not business, it is easy to watch Will Rogers in his latest film as a razor manufacturer. The picture is adapted from "The Plutocrat" by Booth Tarkington, which was given in San Francisco and Los Angeles several years ago by the Coburns as a stage play. In his trip abroad, accompanied by his family, he encounters difficulties through the machinations of his business rivals, which include a vampire, played by Jetta Goudal, but of course he outwits them all and returns home with contracts for all the Damascus steel he can ever need, no matter what the crop of whiskers.

RICHARD BARTHELMESS is also seen in a serious picture, and one that brings a new location to the screen. The operating room of a hospital is used for a climatic scene in "Alias, the Doctor" wherein Barthelmess, as a famous surgeon performs an operation upon his foster mother. The story lingers rather long in the telling of the first half but the climax is gripping.

REAL HUMANITY, characteristic of the old and the young, is glimpsed in "The Expert," taken from Edna Ferber's story, "Old Man Minick." Chic Sale is assigned the role of the old man and Dickie Moore continues to be a most engaging little boy. Sale, as proved in past performances, is excellent in old-men characterizations and in this picture he scores in the pathos as well as the bathos, for which he is better known. It is clean, first class entertainment, likely to bring the tribute of a tear as well as several smiles.



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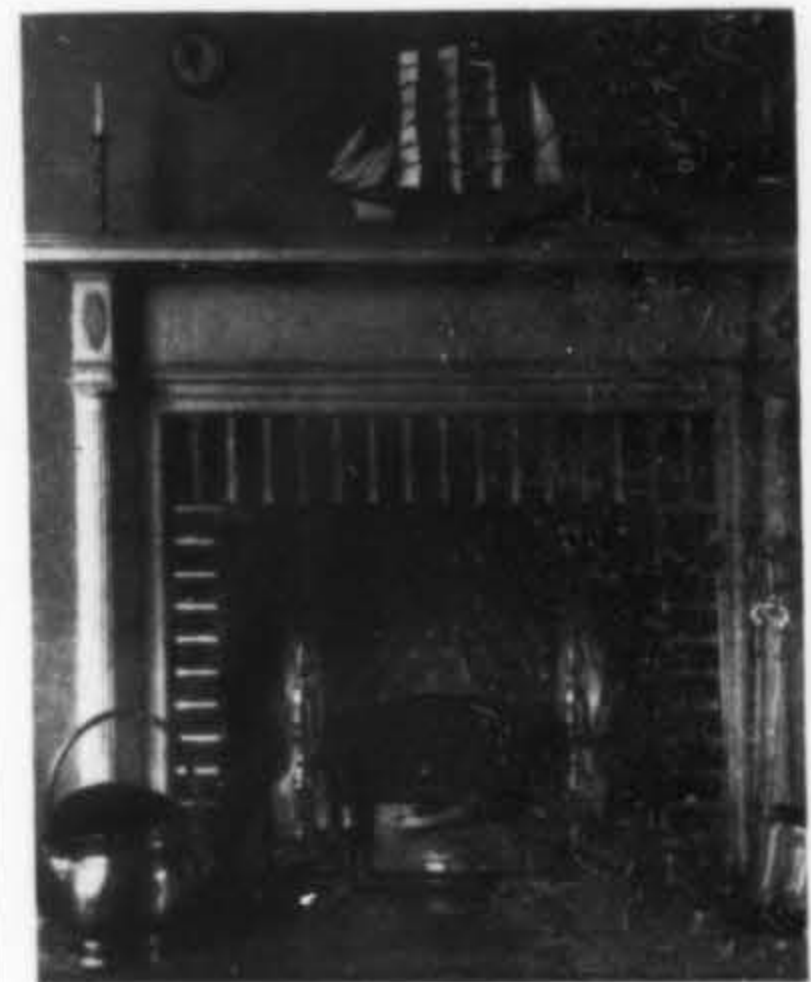
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## ART CALENDAR

OUR FRONT COVER DESIGN this month is from a painting by the late Wallace L. De Wolf, who was for many years a director of the Pasadena Art Institute. At his death a few years ago, Mr. De Wolf gave to the Institute a collection of some three hundred etchings and engravings, in addition to a cash bequest of \$50,000. It was his wish that a splendid art gallery might some day rise in place of the present inadequate quarters of the Pasadena Art Institute. Whether this crowning glory in the cultural assets of Pasadena is finally to be realized is, at this moment, in doubt. It is to be hoped that the citizens of Pasadena will not let slip the opportunity which lies before them of creating for their community a fine arts gallery such as has been visioned for that rarely beautiful setting in the Carmelita Gardens.

## BERKELEY

BERKELEY ART MUSEUM, 2270 Shattuck Ave.: Fourth Annual No-Jury Exhibition.

CASA DE MANANA, 2816 Telegraph Avenue: Throughout March, paintings and wood-block prints of California landscapes by Chiura Obata.

## DEL MONTE

DEL MONTE GALLERIES, Hotel Del Monte: Paintings by California artists.

## GLENDALE

GLENDALE ART ASSOCIATION held its ninth annual banquet February 20 at the Tuesday Afternoon Clubhouse.

## HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: Paintings by Florence Parker Bloser.

BESKOW GALLERIES, 4950 Franklin Avenue: Old Occidental and Oriental art.

INTERNATIONAL SCULPTURE, Ltd., 8838 Sunset Boulevard: Replicas of famous sculptures from the ateliers of the National Museums of France.

KANST GALLERIES, 6182 Mulholland Drive: Paintings by American and European artists.

POLK-BAYLY GALLERY, 8903 Sunset Boulevard: Paintings by American and European artists. Antiques and objects of art.

THE PRINT ROOMS, 1748 Sycamore Avenue: Recent lithographs by Conrad Buff.

## LAGUNA BEACH

FERN BURFORD GALLERIES, Hotel Laguna: Paintings by Marion Kavanagh Wachtel.

LAGUNA BEACH ART GALLERY: Paintings by members of the Laguna Beach Art Association.

## LONG BEACH

CIVIC AUDITORIUM: Paintings and sculpture by members of the Long Beach Art Association.

## LOS ANGELES

AINSLIE GALLERIES, Barker Brothers: Portraits by Geraldine Birch. March 1 to 15, paintings by Segura Gomez.

ART CENTER SCHOOL, 2544 West Seventh Street: Decorative drawings and designs by Kem Weber.

BARK N' RAGS, 729 North Western Ave.: Throughout March, etchings by Norman Lindsay.

VALENTINE BELL STUDIO, 3511 West Sixth Street: Wood-block prints by Paul Landacre. Etchings by Arthur Millier.

BARTLETT GALLERY, 3358 West First Street: March 1 to 15, paintings by California artists.

BILTMORE SALON, Biltmore Hotel: Annual exhibition of paintings from the Vose Galleries of Boston.

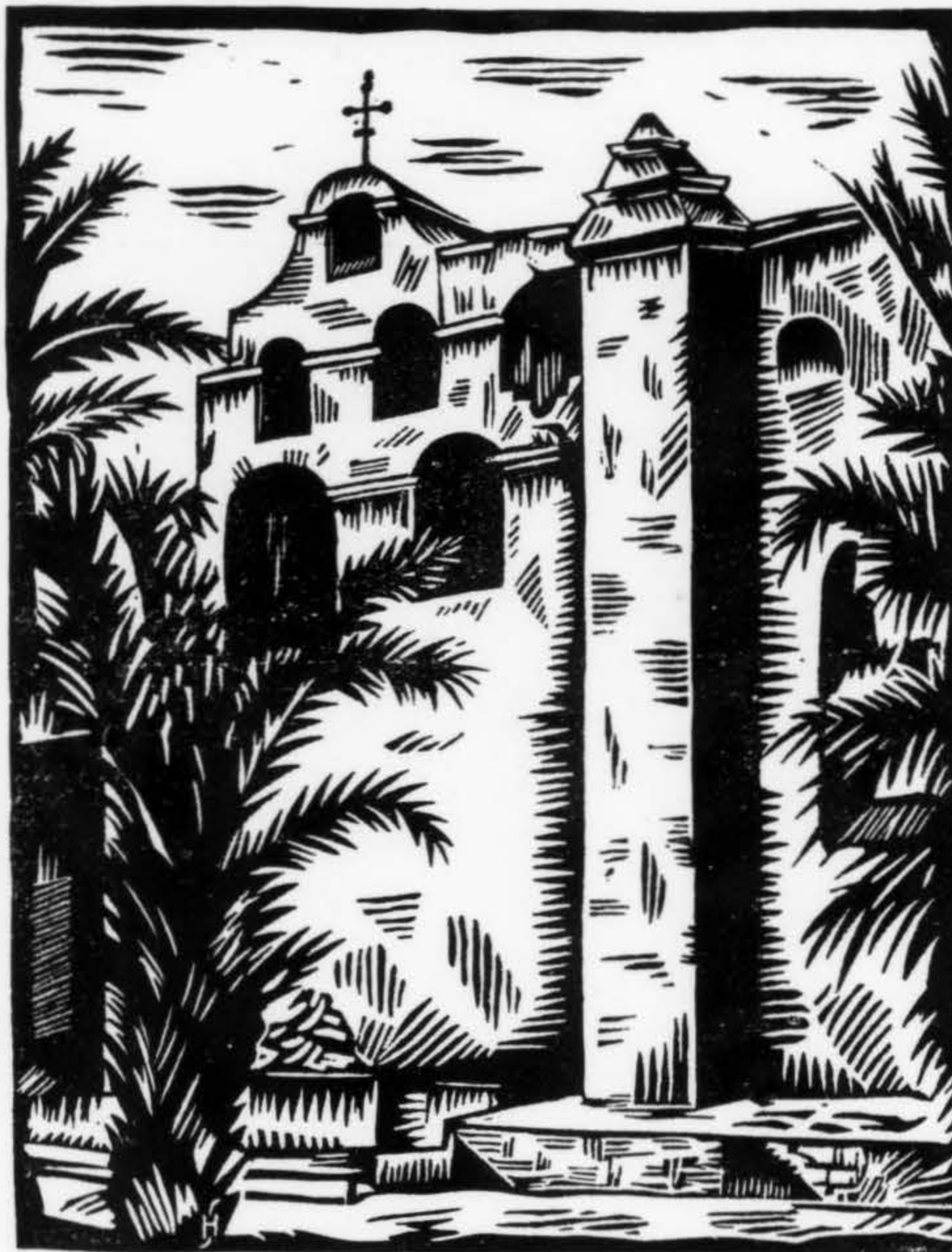
CALIFORNIA ART CLUB, 1645 North Vermont Avenue: Paintings and sculpture by artist members. March 4, at 8 p.m., lecture by Thomas Craven, "Men of Art."

CANNELL & CHAFFIN, 3000 Wilshire Blvd.: March 16 to April 6, silverware and carved ivory by Lucene Goodenow Taliaferro and Stuart Julian Goodenow.

EBELL CLUB, 4400 Wilshire Boulevard: Tempera drawings by Elsie Palmer Payne.

ELFERS STUDIOS, 3275 Wilshire Boulevard: Paintings by Jessie Arms Botke. Etchings and color wood-blocks by Cornelis Botke.

DALZELL HATFIELD GALLERIES, 2509 West Seventh Street: Lithographs by Percy Crosby, creator of "Skippy." One Hundred Best Prints of 1931.



SAN GABRIEL MISSION

HANS SWANSEE

The above reproduction of the famous San Gabriel Mission is from a recent linoleum print by a young Swiss sculptor who is a member of the active group of artists who reside in and about the town of Eagle Rock in southern California.

KANST GALLERIES, 3349 Wilshire Boulevard: Paintings by American and European artists.

LOS ANGELES MUSEUM, Exposition Park: From March 10, International Print Makers, under auspices of the California Printmakers Society. Paintings by contemporary Austrian artists. Sculpture by Edna Kelly and Ella Buchanan. Sunday talks on the print exhibit, at 2:30, as follows: March 6, Henri de Kruif; March 13, John H. Culley; March 20, Conrad Buff; March 27, Arthur B. Dodge. March 5, at 2 p.m., lecture by Ken Nakazawa, "Shrines and Temples of Japan." March 12, at 2 p.m., lecture by Lorser Feitelson on "Analyses of Masterpieces."

LOS ANGELES PUBLIC LIBRARY, 530 South Hope Street: Throughout March, exhibition by Painters' and Sculptors' Club of Los Angeles.

NEW STENDAHL GALLERIES, 3006 Wilshire Boulevard: Water colors by Bella Rathjen. Lithographs by Zhenya Gay.

SALON CANTEMPO, 7579 Melrose Avenue: Painting and miniatures by Martha M. Jones.

STENDAHL AMBASSADOR GALLERIES, Ambassador Hotel: Paintings of Mexico and California by Orrin White.

UNIVERSITY OF SOUTHERN CALIFORNIA, College of Architecture, 659 West Thirty-fifth Street: March 7 to 18, one hundred sketches in black-and-white and in color by Anton Grot, motion picture art director.

WOMEN'S UNIVERSITY CLUB, 943 South Hoover Street: Paintings by Millard Sheets.

## MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Paintings by John Butler of scenes in and around Mt. Athos, Greece. Gallery open to public Sundays 2 to 4.

## MONROVIA

LITTLE STUDIO-GALLERY, Gold Hill: Throughout March, pictorial photographs by Anne Brigman. Miss Brigman will speak on Sunday afternoon, March 6, at 4 o'clock on "Glories of the Commonplace." On March 11 at 8 p.m., Lindley Bynum, of the staff of the Huntington Library, will speak on "Poetry and Religious Ceremonials of Southern California Indians." This is the first of a series of three talks by Mr. By-

num on California's romantic early history. The second, "Early Spanish Settlers," will be given March 20 at 4 p.m. The third, "The American Occupation and the Gold Rush," will be given April 1 at 8 p.m.

## OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: Throughout March, Annual Exhibition of Paintings by Western Artists.

## PALM SPRINGS

BETTYE CREE GALLERY: Paintings by Thomas L. Hunt.

DESERT INN STUDIO: Paintings, pastels, etchings and wood-block prints of desert subjects.

DALZELL HATFIELD GALLERIES: Chinese still life paintings by Stan Pociacha-Poray. General exhibition of paintings and sculpture.

HARRY B. WAGONER STUDIO: El Mirador Hotel: Paintings of desert subjects.

## PASADENA

HAYROLD RUSS GLICK STUDIOS, 1681 N. Foothill Boulevard: Exhibition of full-size detail drawings of decorative wrought iron lanterns.

KIEVITS GALLERIES, Hotel Vista del Arroyo: Paintings by American and European artists.

GEORGE M. MILLARD STUDIOS, 645 Prospect Crescent: Rare books and prints, tapestries, paintings, antique furniture, old silver and other objects of art.

GRACE NICHOLSON GALLERIES, 46 North Los Robles Avenue: Seventeen paintings by Hovsep Pushman. Etchings and pastels by Lucille Douglass of scenes in China, Siam and Cambodia, including this artist's celebrated series of etchings of the Angkor ruins. Exhibition of Persian art.

PASADENA ART INSTITUTE, Carmelita Gardens: Pasadena Society of Artists eighth annual exhibition. Paintings by Nicolai Fechin and Ethel Farnsworth. Water colors and drawings by Grace McFarland. Wood-block prints by Stephen de Hospodar and William Babette.

ROSE TREE TEA HOUSE, 167 North Orange Grove Avenue: Italian importations, English antiques, jewelry, textiles, rugs.

SOWERS GALLERY, 351 East Green Street: Etchings by Rembrandt.

VISTA DEL ARROYO HOTEL, in association with the Pasadena Academy of Fine Arts, will present Mr. Lorser Feitelson in an illustrated art lecture, "Analyzing Great Masterpiece," on Sunday, March 20, at 8:30 p.m.

## SACRAMENTO

KINGSLEY ART CLUB, Crocker Art Gallery: Paintings by William P. Silva.

## SAN DIEGO

FINE ARTS GALLERY OF SAN DIEGO, Balboa Park: Selected paintings from California Water-color Society Annual. Prints by Cuban school-children. From March 8, reproductions of old stained glass windows. From March 15, new paintings by Ramon de Zubiaurre. March 5, at 8:15 p.m., lecture by Thomas Craven, "Men of Art." Saturday, March 12, at 10 a.m., Perry Dille Puppets in "Columbine's Birthday" and "The Tinker and the Teakettle."

## SAN FRANCISCO

ART CENTER, 730 Montgomery Street: To March 5, paintings by Agatha Churcher, March 7 to 19, sculpture by California artists.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: Photographs of modernistic characters by Augustin Jimenez of Mexico. Seventy-five prints from the fourth annual of the Philadelphia Society of Etchers. Block prints from the fifth annual of the Print Club of Philadelphia. Fifty Egypto-Roman and Coptic weavings dating from the first to the ninth centuries, loaned by Mrs. Charles de Young Elkus of San Francisco. To March 12, etchings by Armin Hansen.

COURVOISIER'S, 474 Post Street: Sculpture by Jacques Schnier in wood, metal and stone.

GALERIE BEAUX ARTS, 166 Geary Street: March 8 to 29, oils, water colors, pastels and drawings by Ben Cunningham; wood sculptures by Donal Hord; water color drawings by Otis Oldfield, done on the artist's recent trip to Alaska.

GRUEN STUDIO EXHIBITS, 1800 Broadway: Paintings and prints by California artists.

GUMP GALLERIES, 246 Post Street: March 1 to 15, paintings by Frederic Soldwedel.

PALACE OF THE LEGION OF HONOR, Lincoln Park: To March 7, portraits by Savely Sorine. To March 9, paintings by John Emmett Gerrity. To March 14, paintings by Ramon de Zubiaurre. To March 19, paintings by Marjorie Eaton. Throughout March, paintings by Grace Clements; paintings by George and Martin Baer. March 6 to April 2, artists' self-portraits. March 10 to April 9, memorial exhibition of works by Mary Curtis Richardson. March 12 to April 11, paintings by Belmore Brown, Edward Bruce, Paul Daugherty, DeWitt Parshall and Douglass Parshall. March 20 to April 19, paintings and drawings by Rowena Meeks Abdy.

SAN FRANCISCO ART ASSOCIATION will hold its Fifty-fourth Annual Exhibition April 24 to May 29, at the California Palace of the Legion of Honor, Lincoln Park. Entries must be received by March 28. For entry blanks, address Spencer Macky, 800 Chestnut Street, San Francisco.

## SAN MARINO

HUNTINGTON ART GALLERY: Eighteenth Century English portraits. Flemish and Italian primitives. Gallery open daily 1:30 to 4:30 except Mondays and second and fourth Sundays. Secure cards of admission in advance by telephoning WAKEfield 6141.

## SANTA BARBARA

FAULKNER MEMORIAL GALLERY, Public Library: March 3 to 13, paintings by the "Blue Four"—Alexey Jawlensky, Paul Klee, Wassily Kandinsky and Lyonel Feininger. March 15 to 25, works by Negro artists, from the Harmon Foundation.

RENAISSANCE GALLERY, 17 Mesa Road: Paintings by Lilia Tuckerman.

SANTA BARBARA BILTMORE HOTEL: Throughout March, paintings and etchings by members of the Santa Barbara Art Club, recently organized as a successor to the Santa Barbara Art League.

## STANFORD UNIVERSITY

STANFORD ART GALLERY: To March 6, Mexican arts and crafts.

## SEATTLE

HENRY GALLERY, University of Washington: Fourth annual exhibition of Northwest Print Makers will be held April 3 to 25. Prints must be received at the Henry Gallery by March 28.



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WINDY DAY

FREDERIC SOLDWEDEL

**A SAN FRANCISCAN RETURNS**

**A**FTER an absence of many years, broken only by a few brief visits as he travelled back and forth between New York and Honolulu, Frederic Soldwedel—architect, artist and sportsman—has recently returned to San Francisco where an exhibition of his paintings is being held this month at the Gump Galleries.

Mr. Soldwedel practiced architecture in San Francisco for several years after the great fire in 1906. During the past ten years he has devoted his talents to water-color illustrations of the life of the outdoor man. Ducks and other wild fowl in their native haunts have been a favorite subject of his brush. In Hawaii he has painted many pictures of the glorious coast lines and the colorful life of the natives.

**T**HE Pacific Arts Association, which will hold its eighth annual convention April 7, 8 and 9 at Los Angeles, is probably the most effective agency on the Pacific Coast for the achievement of high standards in art education. Its membership, which includes art teachers in Oregon, Washington and California, is open to all who recognize the importance of art in life. The forthcoming convention program will include speakers from the industrial and professional fields, as well as from that of art education. At the Los Angeles Museum during the convention there will be special exhibits from universities, colleges, art schools, high schools and elementary schools. Arrangements for the convention are being made under the direction of the secretary of the association, Louise G. Thompson, of the art department of the University of California at Los Angeles.



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## PUBLISHER'S COMMENTS

**T**WO articles of far-reaching significance, in this issue, should be read by serious minded persons interested in the preservation of national unity and improved living conditions for all our people.

Our country has been flooded by thousands of homes built quickly, generally of poor materials, and on speculation by gerry-builders and real estate subdividers who have no interest in national welfare and community pride and even if they do have it they lack intelligence to seek expert advice.

Harriet Rietwald, in writing about "The Chinese Home," compares the planning and development of a home in China to our American practice. The basis for the development of the Chinese home is a desire for family life to be permanent. It is not a home planned for a few years until fortune increases, but for a lifetime, and it often continues to shelter lineal descendants of the same name for several generations.

There has been considerable criticism directed at President Hoover on account of his many commissions and fact-finding bodies, but we doubt if the achievements of any other of these groups will redound to the benefit of the average citizen as vitally as will the recent Conference on Home Building and Home Ownership.

In the article, "Good City Planning Makes Safer Homes." Mr. L. Deming Tilton, newly elected president of the Pacific Coast Chapter of the American Society of Landscape Architects, and Director of Planning for the County of Santa Barbara, reports the findings of the President's Conference with reference to City and County Planning. This is the first of a series of articles arranged by Miss Pearl Chase of Santa Barbara, who worked diligently for months on one of the committees. Other articles will deal with Construction and Design, Kitchen and Other Work Centers, Interior Decoration, Landscape Planning and Planting and Home Information Services.

We hope that every organization in California will bring before its members some of the findings of the President's Conference. They are of interest to those concerned with government, education, industry, and social work, as well as to every home builder, home owner, and home maker in the country.

**T**HE so-called depression has certainly had no effect upon the demand for copies of this magazine. Copies of the last issue were absorbed a few days after publication date, and we are unable to fill the many orders now being sent direct to us. To those of our readers who are in the habit of securing copies from newsstands, we suggest that they send in their subscriptions for twelve months. This will assure prompt delivery and make a decided saving.

We announce for April an Interior Furnishing Number—one that will be of great interest to the home-owner as well as the interior decorator and architect. Mr. William R. Moore, president of the American Institute of Interior Decorators, has written for this number an article on "The Value of the Decorator to the Client".

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<b>2. THICKNESS AND WEIGHT</b> —An indication of firmness and durability. Minimum thickness . . . . Maximum thickness . . . . Minimum wt. per sq. yrd.	.182 in. .192 in. 8.00 lbs.	.188 in. .196 in. 11.03 lbs.	2.7% 37.8%
<b>3. PLIABILITY</b> —An indication of ease of handling and laying. Samples bent around 2½" diameter mandrel.	Requires no signs of cracking.	No signs of cracking or breaking.	
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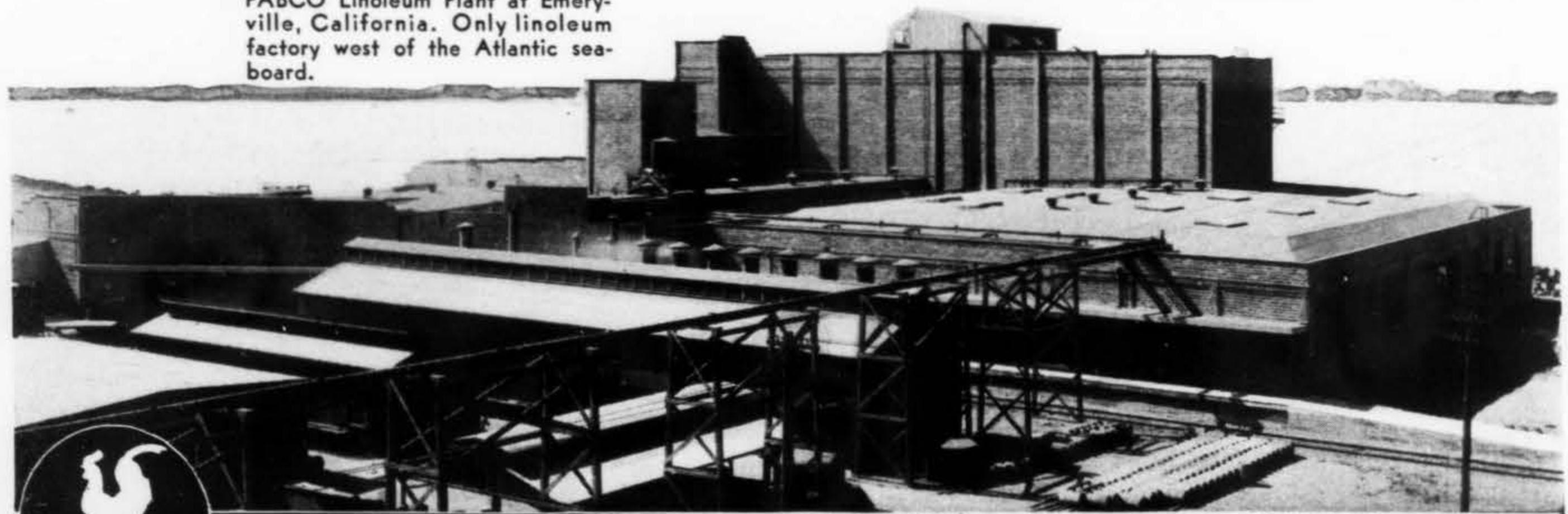
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## EDITOR'S NOTE BOOK

**I**N SEVERAL recently published articles, written by men of practical experience and sound judgment, it is prophesied that, for some years, building investments will largely be put into small homes.

This is based on the old law of supply and demand. Larger types of construction have been overdone, values have depreciated, money has been lost. On the other hand, there is a definite and great need for well designed and well built small homes. One authority estimates that half, another that two-thirds of the people of the United States are inadequately housed; that these homes do not meet minimum modern requirements for health and safety, for comfort and happiness.

The difficulties which have prevented more good small home-building, in the past, are not impossible to overcome, are in the way of being removed. They were chiefly financial—partly legal, partly traditional; long-established customs that have affected land, labor, construction.

California is far above the average in this matter of housing. There are few "slums" in this state; there is a vastly higher percentage of families fairly comfortable, occupying small homes approximately modern. Our climate slows the work of deterioration, decreases the bad effects of poor construction upon health.

But the slate is far from clean. There are all too many homes which could by no stretch of the imagination be called a credit to the state. New construction has not kept pace with growth of population, even though that has lessened; and we can anticipate with the utmost confidence another era of rapid growth in the near future.

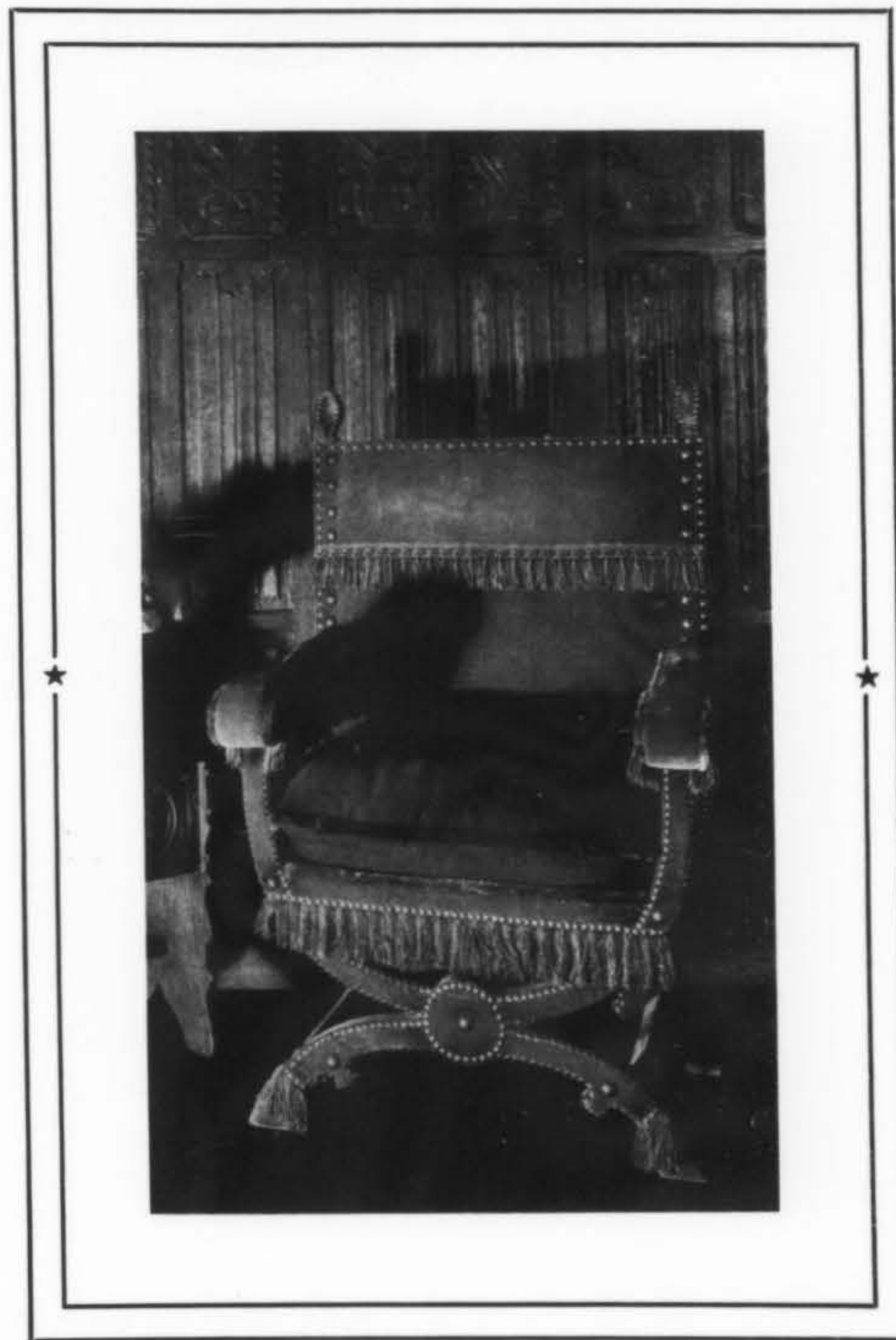
It very definitely behooves us, therefore, to take vigorous steps, and that without delay, to regulate this coming building activity in the interest of public welfare and for the general improvement of the state. City ordinances, building inspectors, are not sufficient safeguard; there should be planning commissions and boards of architectural control to study and advise, to foresee and prevent, to supervise and correct. Training and experience, ability and integrity should be mustered into service. Where there is not vision, the civilized progress of the people will perish.

**A** RAPID survey of the Eastern art galleries, made to estimate the decade's progress in art in the United States, showed a preponderance of European names signed to canvases hung. Not only did these paintings by foreigners fail to represent or express our country's spirit of good will, liberty of conscience and individual initiative, but the whole situation brought out forcibly the advantage which the European, and even the Asiatic, have over the American in the matter of preparation in art.

Severe training in anatomy, technique and the symbolism of the tribe to which an artist belongs, characterizes and is shown in the works of the outsiders. This places the native American, who has not studied abroad, in a position, while far ahead of his competitors spiritually, still without the ability to express the fundamental ideals of his native land.

Thus we have a strong atmosphere of European idiosyncrasies spread over the art of the Atlantic Coast. At the International in Pittsburgh, the Carnegie Institute has done a great work by bringing European paintings within the ken of American students. But unfortunately the American students and the pseudo-American artists have copied the idiosyncrasies of the "modernists" rather than their fundamental skill in drawing.

In the Far West we find, on the contrary, a determination on the part of art students to secure the training which Europe has always given its students and to secure it from these very highly trained European artists in our midst. Thus they enable themselves to express American ideals both material and spiritual. A duty lies upon us to see that this training is available to all.



A Stately Chair in Red Damask

*A copy of one of the famous chairs from the Cartoon Gallery at Knole House, Seven Oaks, Kent, England.*

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The new Paramount Theatre is illustrated and described on  
 pages 14-31-32-33 this issue of California Arts & Architecture



# California Arts & Architecture

A merger (in 1929) of Pacific Coast Architect (established 1911) and California Southland (established 1918)

A MONTHLY MAGAZINE COVERING THE FIELD OF  
ARCHITECTURE AND THE ALLIED ARTS AND CRAFTS

MARCH, 1932

## COVER

Desert Verbena—Coachella Valley, California. From a painting by  
Wallace L. DeWolf.

## FRONTISPIECE

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## ART

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ON SAN FRANCISCO BAY  
Arthur F. Rousseau's Yacht "Maybe"  
Photograph by Gabriel Moulin

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Photograph by Gabriel Moulin

THE NEW PARAMOUNT THEATRE, OAKLAND, CALIFORNIA

J. R. MILLER AND T. L. PFLUEGER, A. I. A., ARCHITECTS

A HIGH-LIGHT IN MODERN ARCHITECTURAL DESIGN

No passer-by could fail to recognize the function of this building—for its entire facade is an extraordinarily clever and effective advertisement. It is logical, bold, brilliant; of richly-colored tile mosaic, gold and aluminum leaf, polished black granite, chromium plate, black enamel. The color scheme is remarkable. Piers and body are a deep, warm, ox-blood red; on gold strings dangle puppets (representing traditional figures of the stage and screen) which combine in subtle shades of mossy greens, pumpkin yellows, warm blues, lighter reds, to produce a tapestry-like panel which yet has definite pattern and structure. Over it plays a reflection from the aluminum sign (or its Neon lights) which blends all tones with a silvery, gray over-glaze. Cartoons for the mosaic were by Gerald Fitzgerald, of the architects' staff. Other illustrations on pages 31-32-33.





Photographs by William M. Clarke

## THE ATHENAEUM

*Pasadena's Social Rendezvous for Town and Gown*

By WILLIAM B. MUNRO

DEDICATED to the Goddess of Wisdom, there stood in ancient Athens a temple known as the Athenaeum. Within its walls the poets and philosophers of Attica foregathered with other men of light and learning to hold high discourse concerning the nature of the universe and the ways of mankind. Much of the cultural glory that was Greece had its center and soul in this abode of the Muses. Later, in the second Christian century, the Emperor Hadrian built an academy for the promotion of learning in Rome and called it the Athenaeum. In modern times the name has been applied to many kindred institutions throughout the world, the most famous among them being the Athenaeum in London. This widely renowned organization has gathered into its fold a notable galaxy of Englishmen distinguished in science, literature, the arts and the public service, together with outstanding patrons of learning in all its branches. Its mission is to give opportunity for developing the cultural interests of its membership through social contacts.

Some years ago Dr. George Ellery Hale suggested the desirability of establishing in Pasadena a social rendezvous which would bring together the men and women of intellectual power and achievement who are associated with the Huntington Library, the California Institute of Technology and the Mount Wilson Observatory. This suggestion found an enthusiastic response, for it was felt that an Athenaeum would afford both the opportunity and the incen-

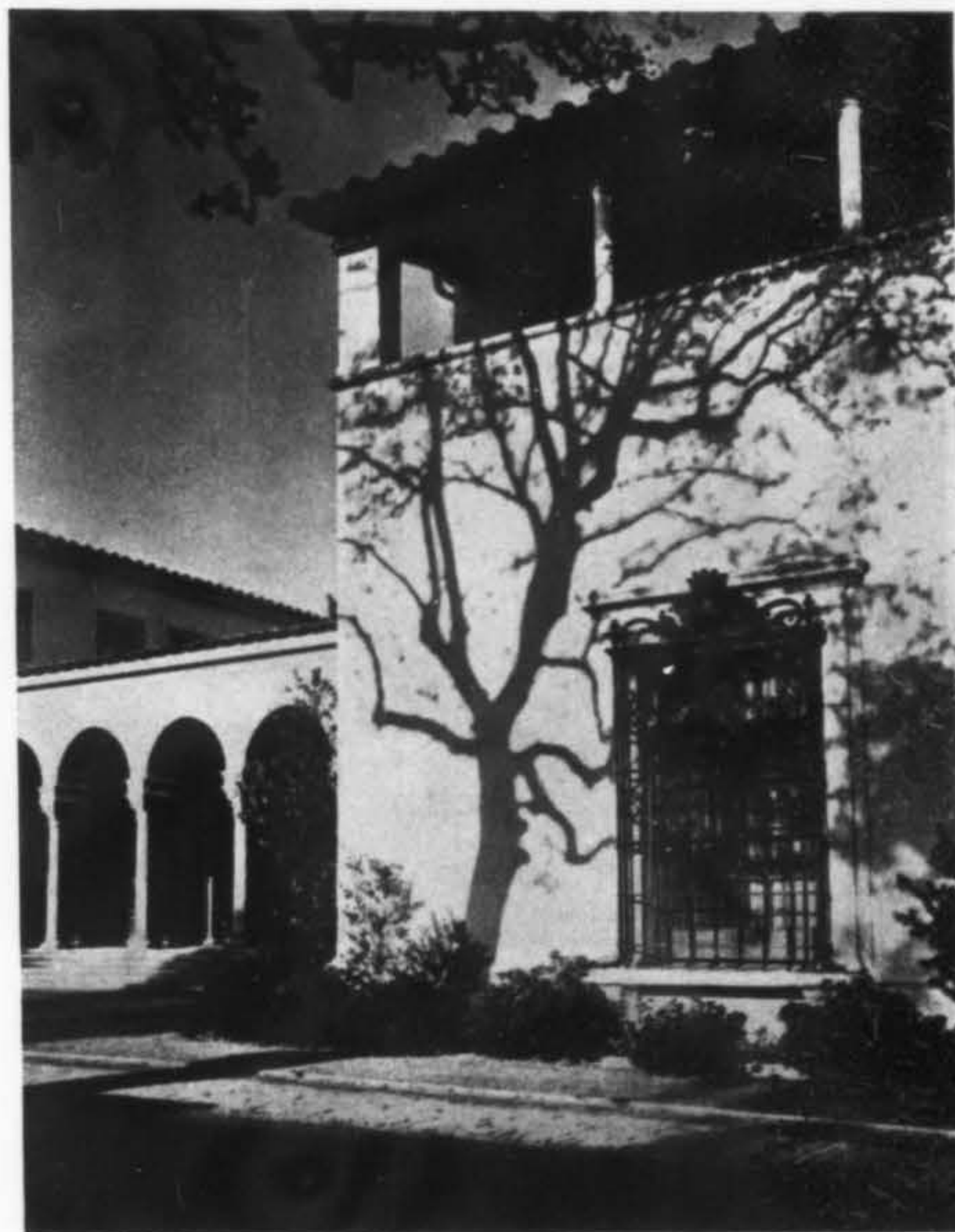
tive for a daily interchange of views among these three groups of scholars to the mutual advantage of them all. Combining the atmosphere of a clubhouse and a forum, it would also serve as an agreeable place of residence for visiting professors and for the other distinguished investigators, alike in the sciences and in the arts, who come so frequently to Pasadena.

Through the generosity of Mr. and Mrs. Allan C. Balch of Los Angeles the necessary funds for the construction of the Athenaeum were provided in 1929 and the building was erected during the following year. Their munificent gift included not only the building itself but all equipment and furnishings, together with the adjacent tennis courts and the attractive landscaping. Gordon B. Kaufmann was the architect of the Athenaeum, and William C. Crowell the builder. Lucile Coun-

Toward the campus, the most intimate side of the Athenaeum is disclosed by open loggias, balconies.

cil and Florence Yoch were the landscape architects.

The Athenaeum fronts on South Hill Avenue at the easterly end of the California Institute campus. It is a Mediterranean structure of stately proportions. On  
*(Continued on Page 17)*

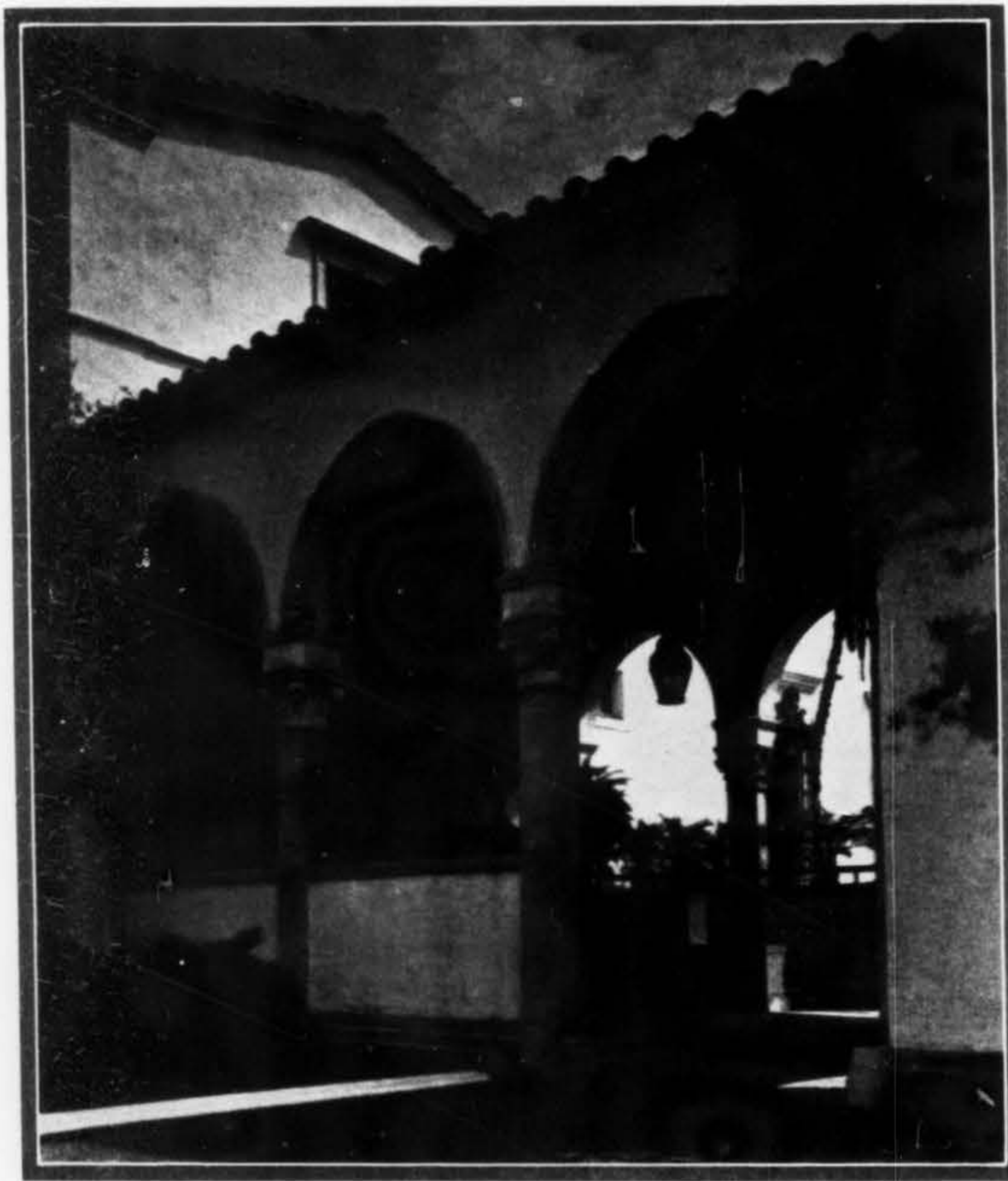






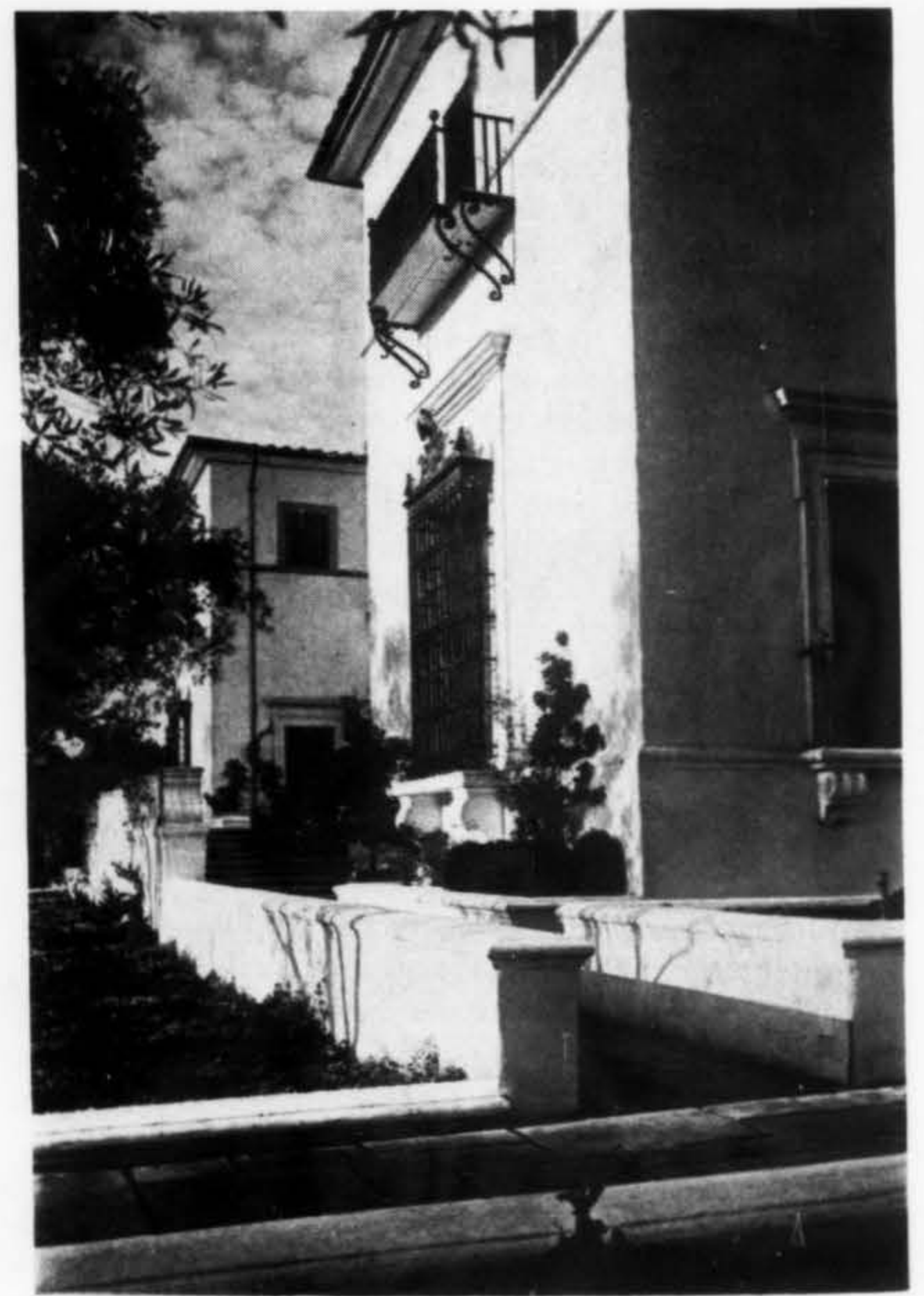
Photograph by Hiller Studio

To the city street the Athenaeum presents a dignified facade and approach; a series of walls and terraces planted with olive trees screen the loggia connecting the Lounge and Dining wings



The Porte Cochere is the distinctive feature of the main entrance facade, and is one of the most brilliant and virile compositions that has been produced by one of the outstanding architects of California, Gordon B. Kaufmann, A.I.A.

Photographs by William M. Clarke





the ground floor it contains, as its outstanding features, a vaulted lobby with floors and trim of Italian travertine, a stairway hall and great curving stairway, a commodious lounge with an imposing fireplace and hearth, a main dining room seating about one hundred-and-fifty persons, an assembly room (known as the Hall of the Associates), various private dining rooms and a library. The lounge and main dining rooms are panelled in black walnut, and the handsome decorations on the beamed ceilings of the latter room are the work of John B. Smeraldi. An interesting feature in the Hall of the Associates is a series of twenty-four lunettes which contain the seals of various national academies and collegiate seats of learning. This assembly hall and the main dining room can be thrown together into a single room when desired. On the ground floor, likewise, are the kitchens and serving rooms constituting the north wing of the building. These are adequate for serving three hundred guests at the formal dinners which the Athenaeum arranges from time to time in honor of visiting guests.

In addition to these general facilities, the Athenaeum contains a ladies' mezzanine; and, on the second floor, about thirty bedrooms, each with private bath, for members who make their homes in the building. At each of the four corners there are large suites (two of them with balconies) for the use of visiting professors and their wives, or research scholars. The top floor is utilized as a commodious sleeping porch.

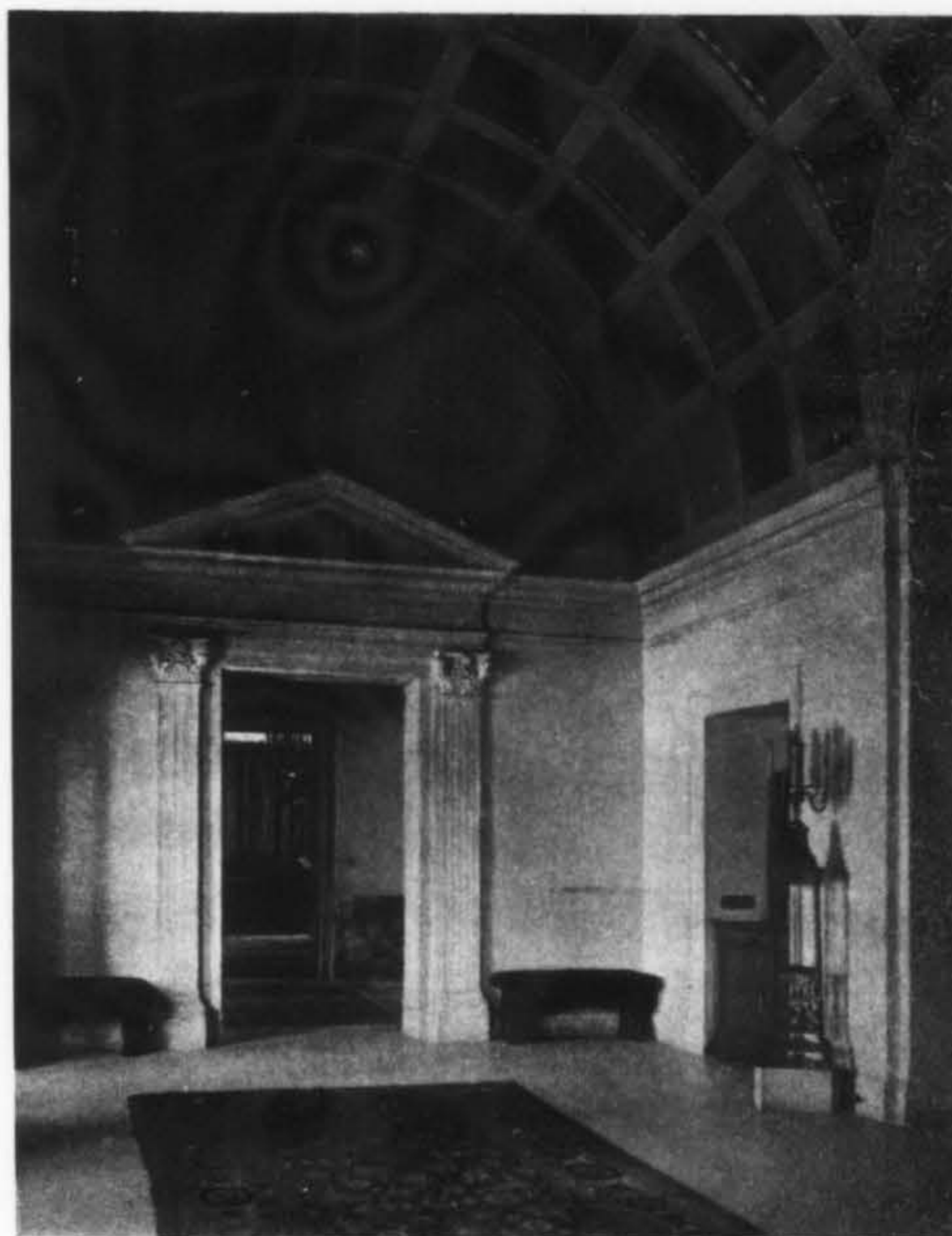
Membership in the Athenaeum is restricted to the resident and visiting staffs of the California Institute, the Huntington Library and the Mount Wilson Observatory, together with the nearly two hundred prominent men and women who constitute the group known as the California Institute Associates. There are no honorary or elected members. The management is in the hands of a governing board representing the institutions named. The present board consists of Allan C. Balch, president; Dr. William B. Munro, vice president; Albert B. Ruddock, treasurer; Dr. Edwin P. Hubble, secretary; Henry M. Robinson, James R. Page, Dr.

Views of the entrance lobby and the library show that this home for scholars has received a scholarly treatment of distinction, refinement, dignity. Interiors by George Reynolds.

Walter S. Adams and Dr. Max Farrand.

During the interval since its doors were first thrown open in November, 1930, the Athenaeum has more than fulfilled the hopes of those who envisioned it some years ago.

It has brought into daily association the already large and constantly growing company of outstanding scholars in Pasadena. Its "Thursday evenings", the weekly occasions on which the members gather to dine and hear about the latest achievements in the world of scholarship, have become notable. Its facilities permit the entertainment of visiting scholars in an agreeable and dignified way. It was the avowed intention of the donor, whose gifts to Scripps College have been notably concerned with the education of women, to build and equip beautiful entertainment rooms for this use by the women of the families connected with these three institutions. As an illustration of its service in this respect, one need only mention the names of the savants from afar who are either living in the Athenaeum or making daily use of it at the present moment. These include Dr. Albert Einstein of Berlin, the most renowned of contemporary scientists; Dr. Willem de Sitter of Leyden, the dean of European astronomers; Hon. Jacob Gould Schurman, former President of Cornell University and later American Ambassador in Berlin; Dr. Charles A. Beard, eminent American historian and publicist, whose writings are familiar to every reader of the current magazines; Dr. Hubert Hall of London, for many years head of the British Archives (Public Record Office), and England's foremost paleographer; Dr. Avery O. Craven of the University of Chicago, a nationally known authority on the history of the American South, and Dr. William Morris Davis, a geologist and geographer of world-wide reputation who served for many years as an outstanding figure in the faculty of Harvard University. These, with the regular membership of the Athenaeum (which includes, by the way, thirteen members of the National Academy of Science) make up a group of intellects which any structure would be honored to have within its walls.







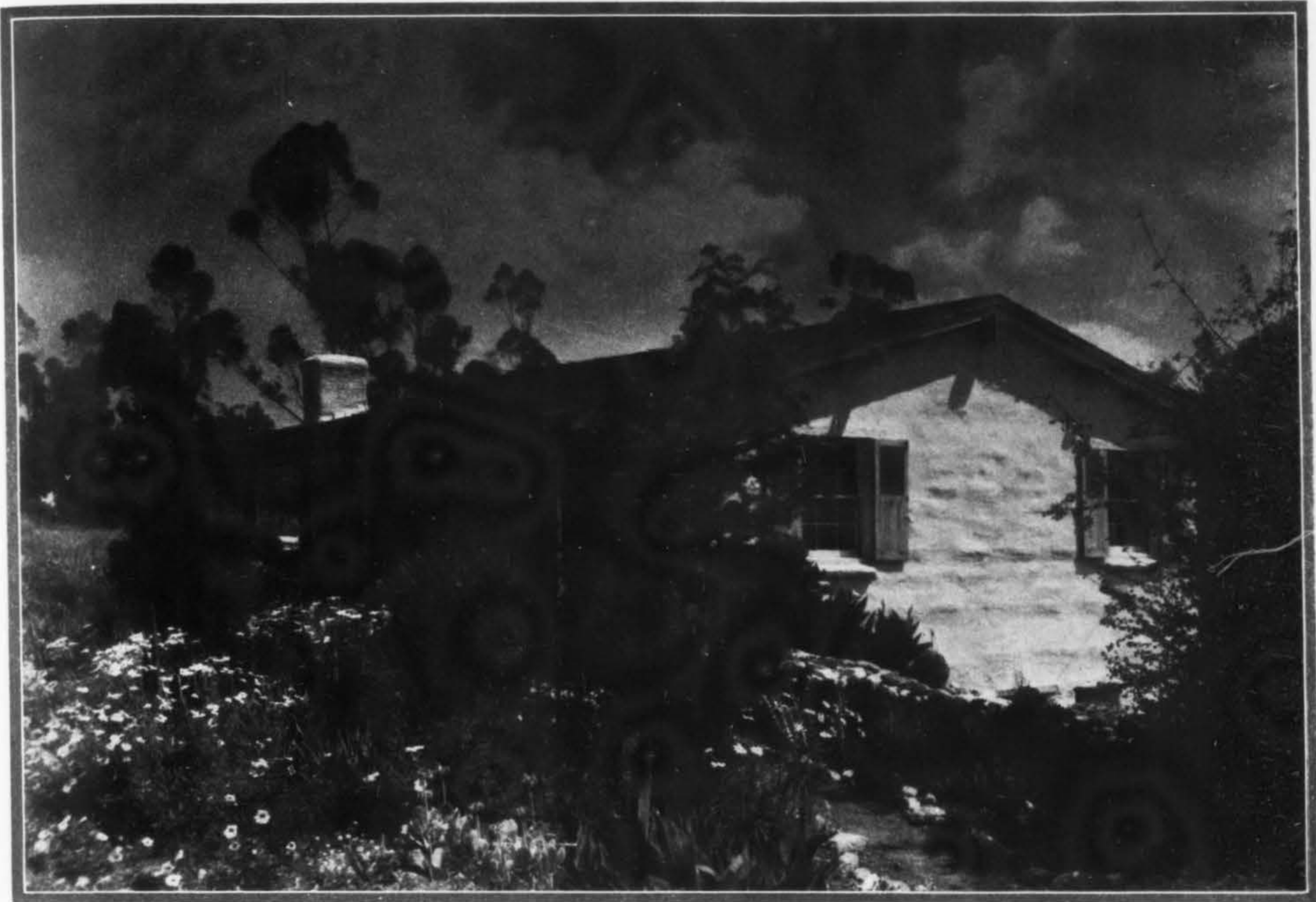
The gem of the Athenaeum is undoubtedly its large central court—too important to be termed a "cortile". Surrounded on all sides by a covered arcade, it is paved with brick, planted with a few happily placed trees, with vines and with accessory shrubs in pots or boxes. This lovely cloister serves as passage way to the private dining rooms, the library and the main dining hall for the fortunate members of the Athenaeum Club

Photographs by William M. Clarke



Through an open, arched loggia, one side of the court gives to a main axis of the campus; the division is accented by doubled columns, by the massive but graceful ribbed, groined vaulting. Gordon B. Kaufmann, architect; Florence Yoch and Lucille Council, landscape architects.





Photographs by George Haight

**RESIDENCE AND GARAGE ON THE ESTATE OF  
MRS. MANSELL CLARK, PASADENA**

Palmer Sabin, A. I. A., architect

Originally designed for a chauffeur's house with living quarters above the three car garage. Fritz Ruppel (adobe expert) was the builder.



Tucked on the edge of a steep bank, the upper story becomes a verandahed bungalow, opening to a level expanse of garden. Walls of thick, whitewashed adobe, flat pitched roof, screened French windows, give it a strong Mexican flavor



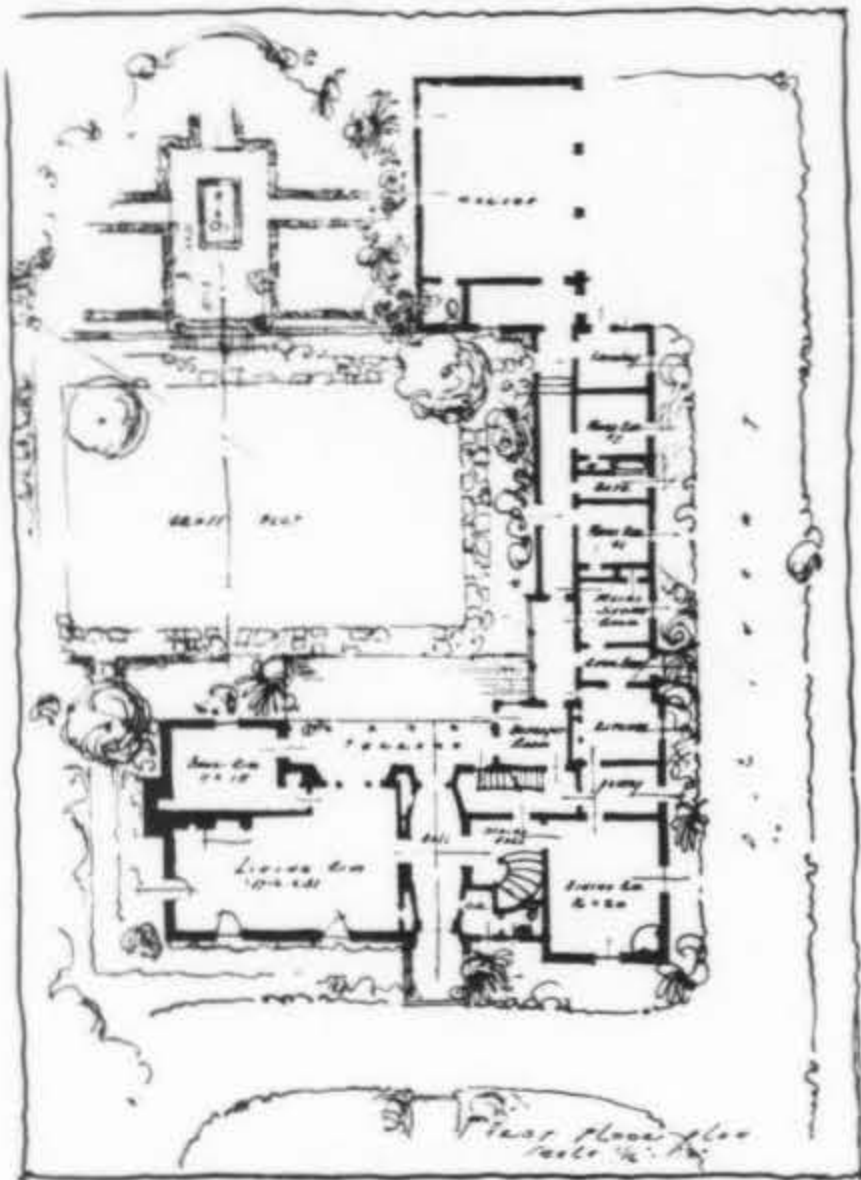
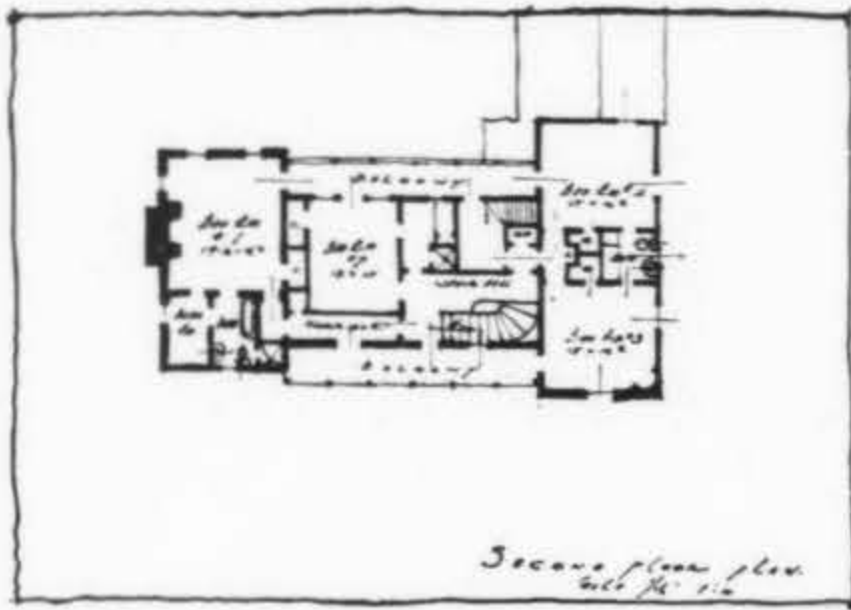




A PASADENA HOUSE DESIGNED BY  
WILLIAM McCAY, A. I. A. ARCHITECT

Justifying the vogue for the Californian-Colonial (Monterey) style.





Photographs by George Haight

Mr. McCay has secured in his plans an unusual number of fireplaces, and for all main rooms either two or three exposures—ensuring a very free circulation of air for the hot months. Direct access to the garage is worth noting. Both inside and out, here is a livable, lovely home—suited, by architectural skill, to its site and to the special requirements of the owner.







A raised, paved court gives approach to the Playhouse and its accessory craft shops; and, under the direction of Mrs. Helen Dove, is used as an outdoor Playhouse Tea Room.

Photographs by Albert Hiller

## A NOTABLE COMMUNITY ACHIEVEMENT

*The Pasadena Community Theater Is the Product of Genuine Study and Interest by Pasadena's Citizens*

By ELLEN LEECH

THE Community Playhouse of Pasadena, California, soon to celebrate the fifteenth anniversary of its founding, proudly claims the distinction of being the oldest of all organizations of Little Theaters throughout the United States giving continuous performances under the same director.

In a country so allied with and adapted to the perpetuation of drama as America, an outline of the growth of an organization of this character is of universal interest and, since a birthday is involved, it is not amiss to consider heredity and environment, to trace the ancestry and note the trials which always accompany growth.

To follow the expansion of an idea through years of stress is usually to find that intangible thing, the thing which persists through shadow and storm, lodged in the heart of some individual, or group of individuals welded one might say, into a single personality through a tense common interest. There has always been such a group back of the efforts of the Pasadena Community Playhouse, and there has always been one man—the director, Gilmore Brown—whose strength, heart and soul, has been given to the growth and advancement of drama.

As to heredity, in 1914 the Savoy Players, led by Gilmore Brown, came to Pasadena as a visiting stock company, were soon immersed in the complications and troubles of war days, and were finally rescued from disintegration by the Drama Class, forerunner of the Drama League, which realized the public's need of enter-

tainment as a relaxation from the duties imposed by war work. Gradually the original members of this company drifted away and, as they left, the ranks were augmented by members of the community who enjoyed working in and for the theater. This general citizen interest culminated in the formation of the Pasadena Community Playhouse Association in 1918.

Environment includes three great factors, all connected with the growth of Pasadena and with the sustaining forces of the Playhouse. The Huntington Library and Art Gallery offer literary and artistic aids to the students of the Playhouse and those at the School of the Theater. The California Institute of Technology has a branch of dramatic art under the guidance of Gilmore Brown, and the Mount Wilson Observatory, through Dr. George Ellery Hale, has shown a kindly interest in the ambitions of the Play-

From the court, an open stairway leads to a balcony and to the Workshop, a complete but smaller theater, where many original plays are produced.

house. The director of research at the Huntington Library has served on the governing board of the Playhouse Association, and Mrs. Robert Millikan, wife of the president of the Institute, and Mrs. George E. Hale, wife of the founder of the Observatory, have likewise been among the most interested workers on the board.

For a time, nomenclature bothered a





portion of the Little Theater world, and there went on much juggling of such words as "insurgent", "independent", "art", and "little"—all descriptive of the one kind of theater. The Pasadena group decided that "Community Theater" was the most satisfactory term for any home of drama located in and fed by a given community. Thus, the christening was accomplished. The name satisfies the need for distinction between a commercial theater and one that has come, as has this one, to provide casts frequently led by professionals, supported by members of the community who are drama-minded, and by students of the School of the Theater.

From its infancy, this theater has had an audience of subscription members. In the early, lean years, the Drama League bought subscriptions in amounts of five and ten dollars, to be applied on admissions, thus forming a nucleus for the audiences on which all productions thrive. In 1920, it was definitely realized that memberships were the best methods so far devised to aid the Playhouse financially; sustaining memberships were therefore created at twenty-five dollars each, with active memberships at one dollar. Today the memberships are as follows: Associate, \$2; Sustaining \$25; Patron, \$100; Contributing, \$500; Life, \$1000. Fees are payable yearly.



In one corner of the court, the well-designed Spanish fountain affords a motif for conference and conversation. Here playwrights meet, and stars from stage and screen acclaim the latest plays.

architects, comprising eventually everyone in the Community, provided with a realization of future needs, not only a main auditorium but also a smaller theater in a balcony wing, with its own entrance from the patio. In this recital hall the Workshop functions, offering preliminary training to members of the community who register with the casting board. Original plays are tried out here, and students of the School of the Theater find their opportunities not only as actors but as potential directors, stage and production managers, designers of sets and costumes, and as lighting experts.

In most cases, certainly in this one, the community idea is not confined to the actors and audience, but extends throughout the city. It is shown most conclusively in the corps of wardrobe workers. These devoted women sew with tireless fingers, making new garments, refitting old ones, transforming a peasant's coat into the robe for a king, designing mantles



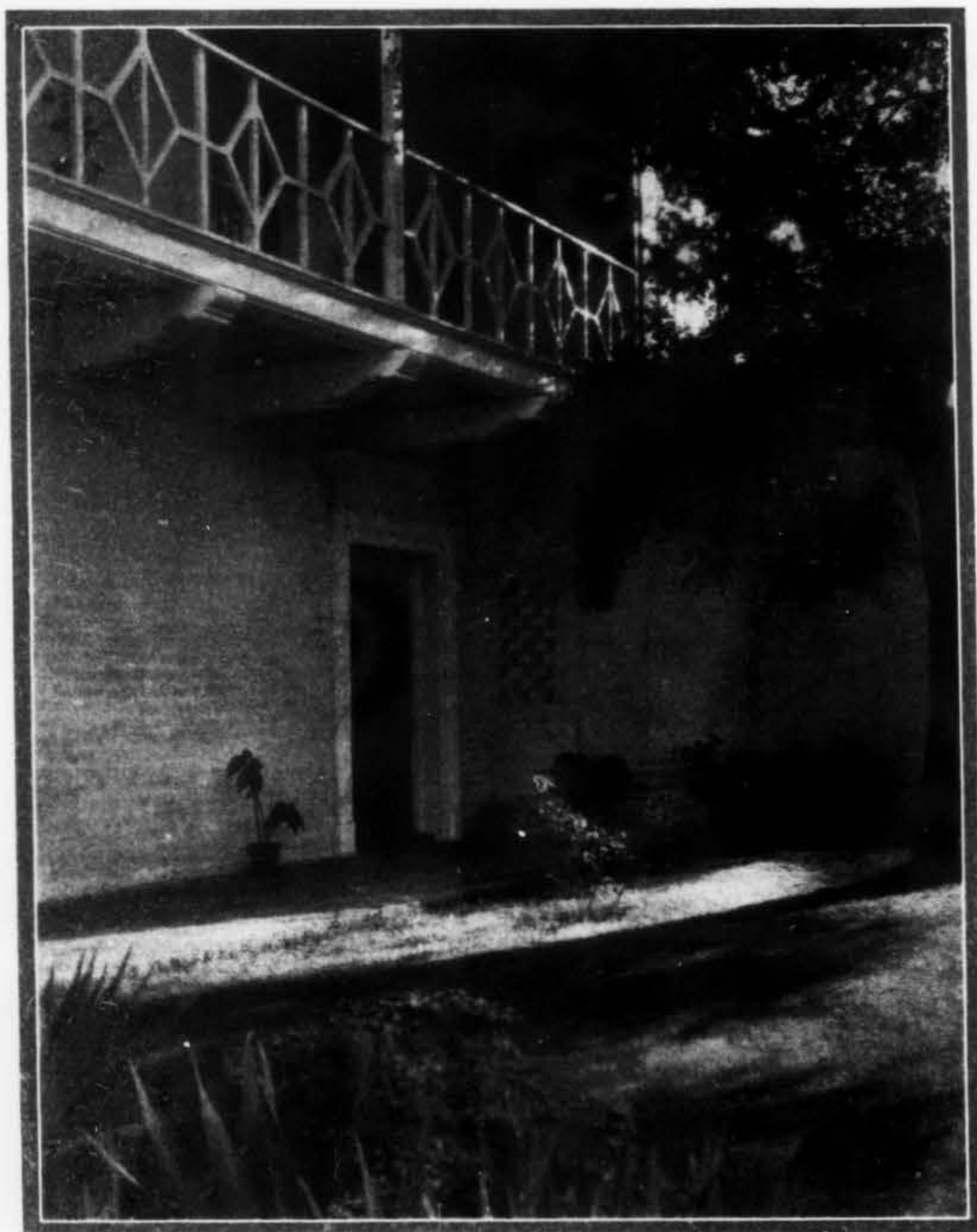
With each advance, the need for a permanent home became more apparent, and various plans were undertaken to secure a good location. Several of these failed, but the Association refused even to consider defeat. Eventually, through friendly contributions, it was able to buy a plot of ground on South El Molino Avenue. Here the playhouse was built, and was triumphantly opened to the public in May, seven years ago. The

for princesses of far-off mythical kingdoms. They make not only gowns but wigs, masks, quaint footwear, the wand for a fairy queen or the cap and bells for a fool. Through gift and purchase the Playhouse has assembled a notable wardrobe which is constantly being augmented by the work of this loyal band of women, both resident and winter visitors, who give days of their time that every detail of each production may be complete.

When the need arises, the various interior decorators of Pasadena supply from their studios the hangings, rugs and furni-

(Continued on Page 40)





Whitewashed brick and white-painted wood, with a discriminating use of lattice, are combined harmoniously.

ANOTHER CALIFORNIA-COLONIAL HOME  
THE PASADENA RESIDENCE OF  
MR. AND MRS. ARTHUR T. MacDONALD

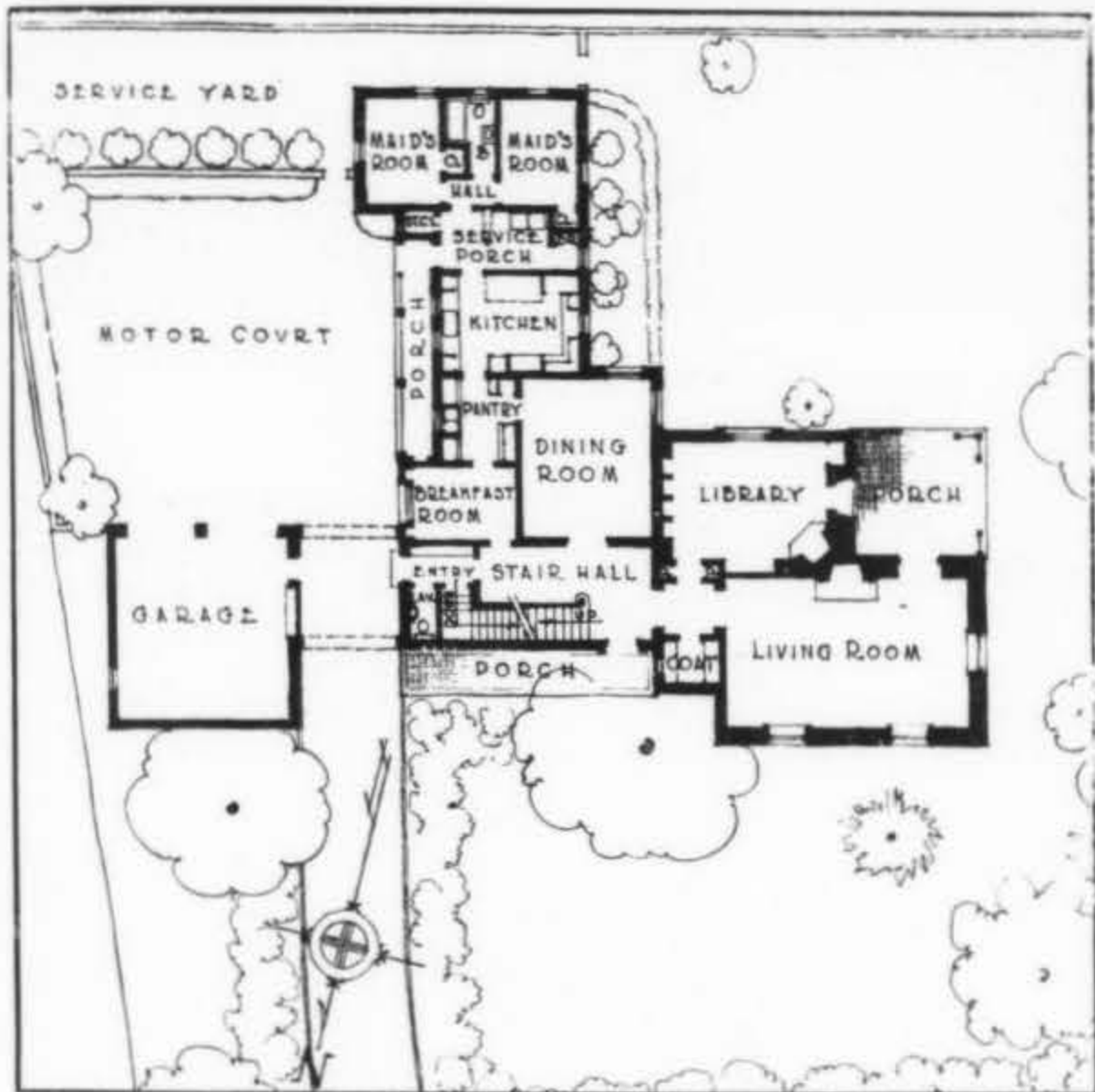
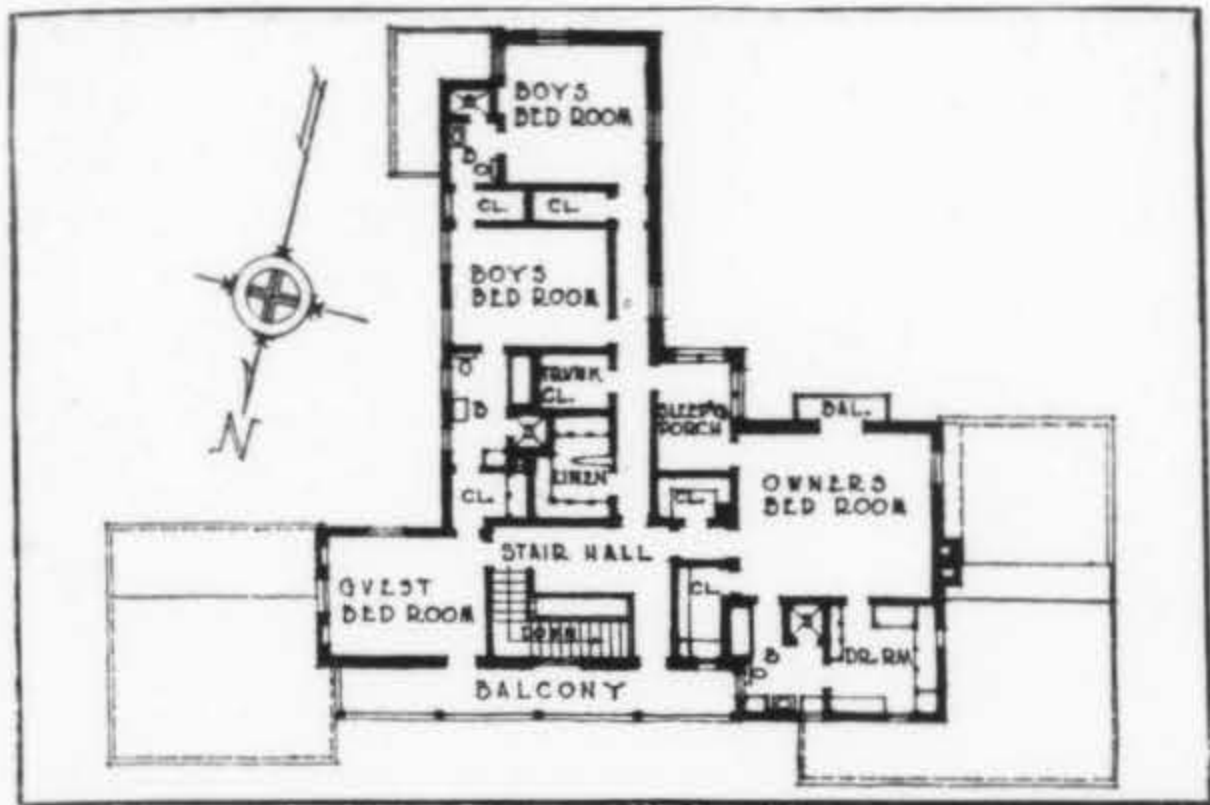
William Field Staunton, Jr., A. I. A., architect.

The inherent possibilities of the early Monterey house are being developed by many of our brilliant California architects to produce an infinite variety of delightful and appropriate homes.

Photographs by Miles Berné.







Within the MacDonald house, Mr. Staunton has contrived to give a Californian spirit to a Colonial treatment.





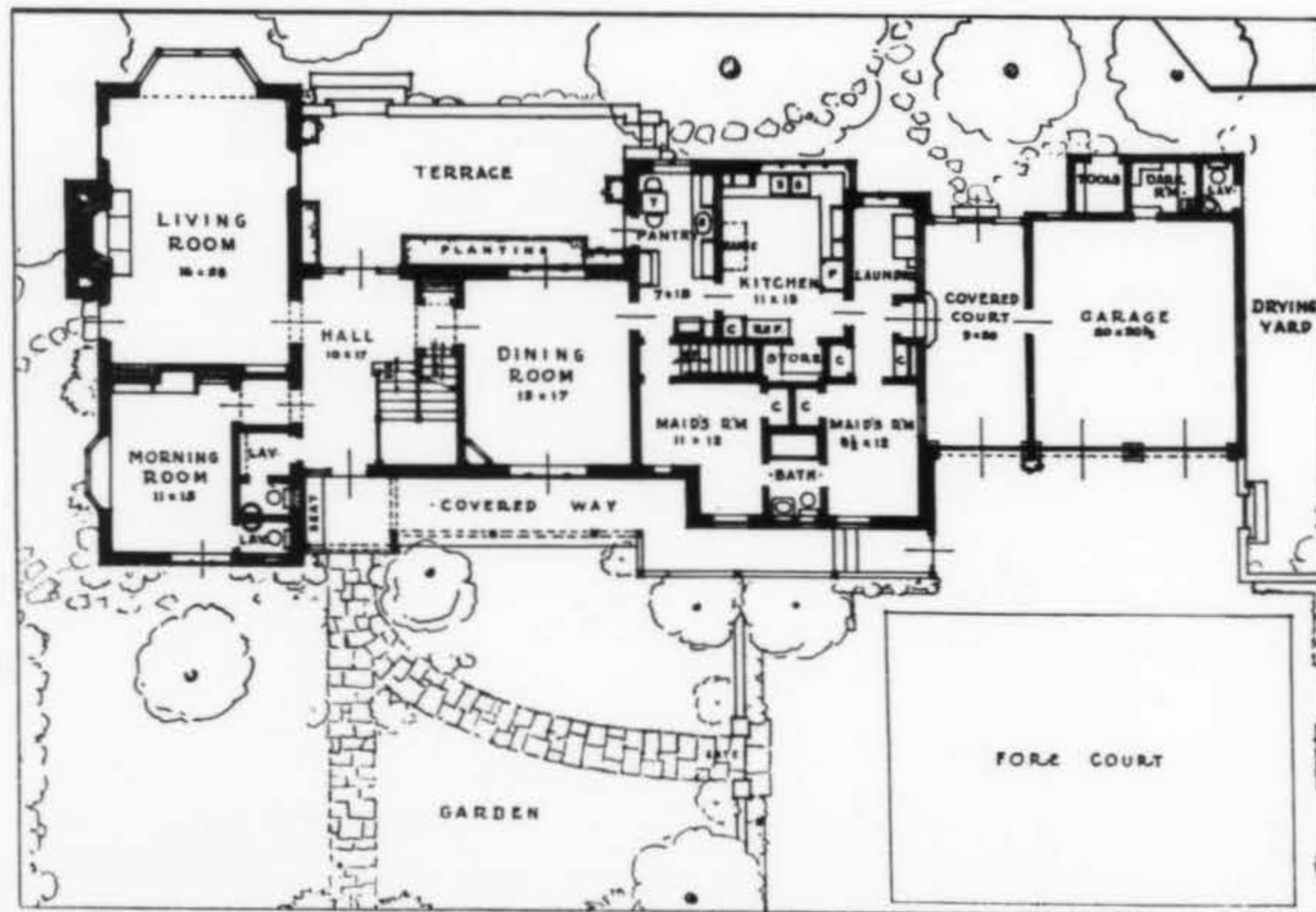
THE PASADENA RESIDENCE OF  
MR. AND MRS. EDWARD S.  
GRAHAM

Leslie H. Lippiatt, A.I.A., architect

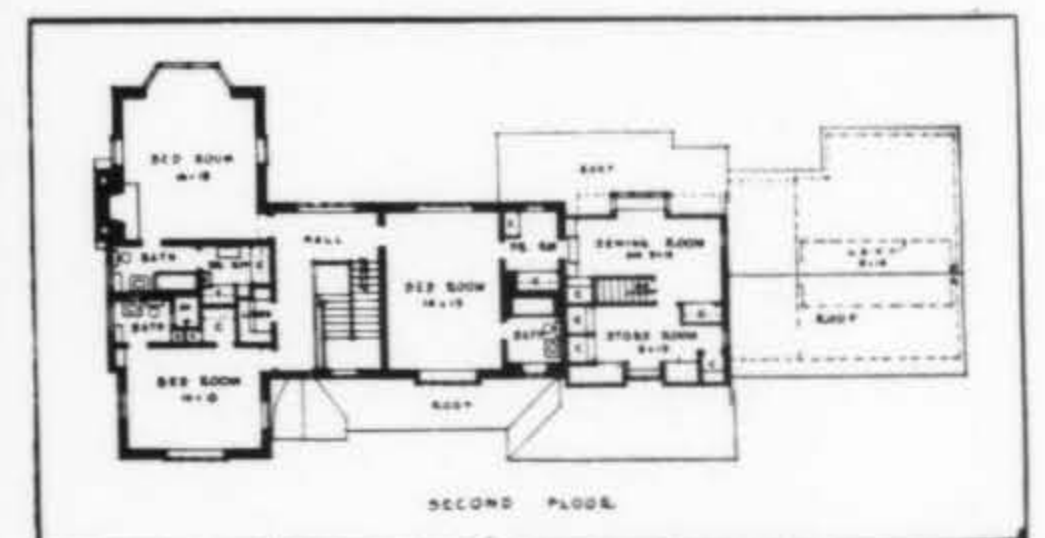
The excellent lines and masses of this house, designed in the admirable domestic spirit of old England, are well fitted to its environment. Its main rooms command a fine view through grouped windows.



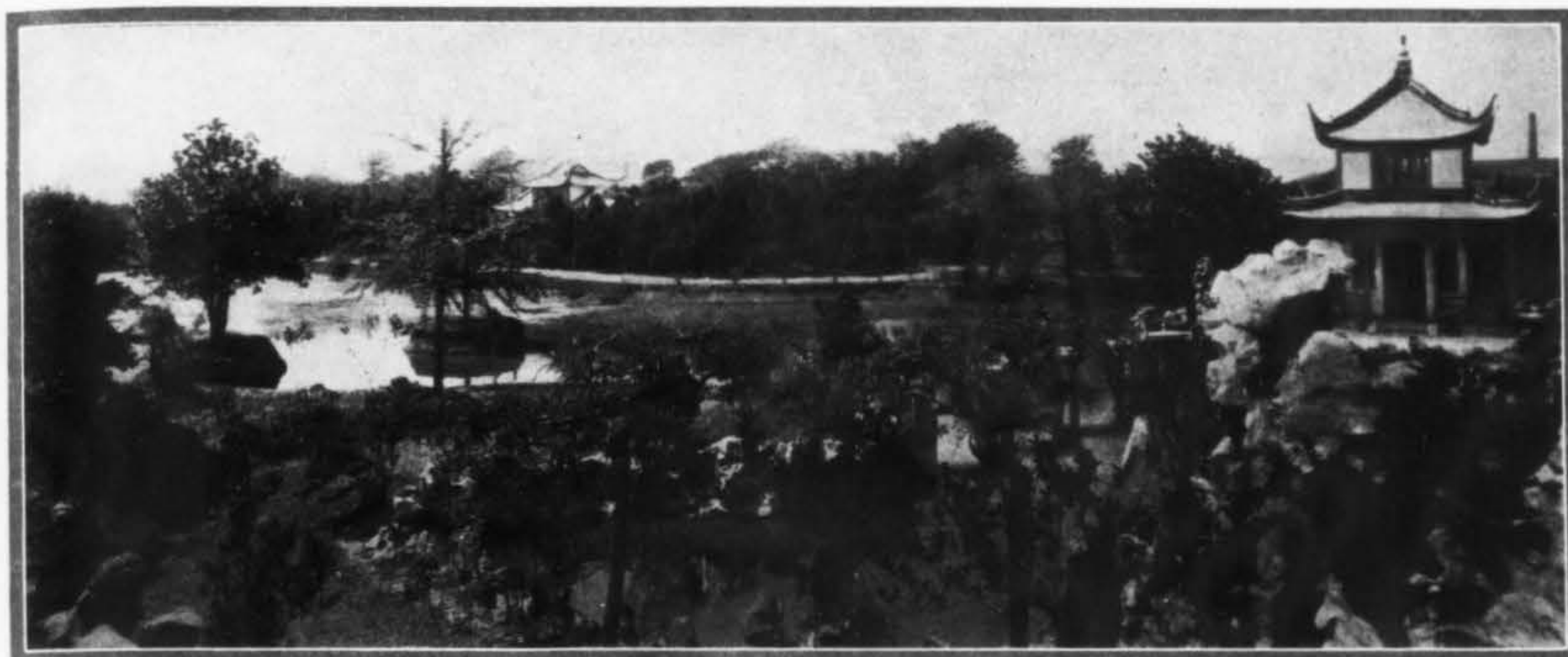
Photographs by George Haight



The charm of a brick-walled garden is perennial; and it ties well into the brick first story of the house. Half-timbered stucco, heavy shingles are in good scale.







A CHINESE PARADISE: This lovely garden belonging to a wealthy Shanghai merchant, is in the vicinity of the Commercial Press which was destroyed by fire in the recent struggle between Japanese blue-jackets and Shanghai defenders.

## A CHINESE HOME

*Planned and Developed, Not for a Lifetime, But for Generations*

By HARRIET RIETVELD

TO the Chinese people, many of our American homes and gardens appear to afford too little privacy. In the course of our rapid development we have indeed seemed eager to let into our homes every influence, apparently hoping that the best would win out. Usually innocent of protecting walls, our gardens and our houses lie exposed to the gaze of neighbor and stranger alike. When it comes to the glass and metal structures of our modern cities, the Chinese liken us to goldfish! They look back over their centuries of experience in home planning, and ponder the reasons (if any) for the way we live.

For the Chinese have consistently tried to shut out of their homes those influences which they did not want. In a manner which appears almost selfish to us, they have concealed exquisite loveliness behind those stout walls of their dwelling places. Travelers to the Orient almost invariably observe this, and remark upon it. But to linger and become acquainted with the interior of a Chinese home, and the life that goes on therein, is to wonder whether an old civilization of cultured discrimination has not some points in its favor.

The basis for the development of the Chinese home is a desire for family life to be permanent. With this is combined a deep love for the land. These factors, which have been so important in the growth of strong nations and races, are sometimes hard to find in modern America. The lofty skyscrapers, our unique contribution to architecture, express the desires of a people trying, unconsciously perhaps, to get away from the soil. These structures of great height, their mirror-like tops agleam with

metallic brilliancy, seem to defy Nature.

New England homes, southern plantations and western ranches were close to Nature. We are proud, and rightly so, of these established domiciles. But they are not retained by this generation as family homes. The magnificent estates of our millionaires seem rather to be amusement places for brief seasons of the year than permanent abodes where the owners expect to live for generations and care for the land.

Cities of the western world, with their vast buildings completely dominating the surrounding landscape, are eyesores to residents of the old cities of China. When the "march of progress" obliges them to raise modern structures, the Chinese builders still observe

the ancient usage of fastening branches of trees to the highest beams. These branches serve as camouflage for those below who are so boldly trespassing upon the domain of the gods of the upper air; the display of foliage leads the deities to believe that the house is being built no higher than the

*(Continued on Page 29)*

### THE TEA PAVILION:

The Ting Tzu or tea pavilion is the most prominent feature of every Chinese garden. Other features such as the grotesque water-worn rocks, and the gnarled old cypress are also shown in this delightful scene in an old Peiping garden.





**BEHIND COMPOUND WALLS:** The Chinese have consistently tried to shut out the influences they did not want. In a way which seems selfish to us they have concealed much loveliness behind these walls of theirs. Looking into a Peiping compound from the street gate, we are greeted by another line of walls with even the doorway guarded and concealed behind the "spirit screen." On the extreme right is the door leading into the guest room, the first building of importance in every Chinese compound. Note the potted plants and the character for "Blessing" on the spirit screen.



Photographs by White Brothers. Copyrighted 1931.



**THE "BOTTLE GATE":** The Chinese love variety in form and color, and in their old gardens we find delightful and artistic forms in their windows and doors. This doorway in the North Sea gardens in Peiping has been patterned after an old sixteenth century vase.

**THROUGH THE MOON DOOR:** The Moon Door is an integral part of nearly every Chinese compound. It serves as an entrance from the outer courts into the inner sanctum of the home. The beautiful Moon Door shown in this illustration leads us from the outer court into the very heart of an old Imperial garden near the Western Hills, Peiping.





tree-tops! There is more to this venerable custom of the Chinese builders than mere superstition, or a whim for festive decoration to celebrate the raising of the roof-tree beam. It proceeds from a deep-rooted desire to continue living on the same plane with trees and other living things.

A Chinese home usually faces toward the south, so that all of the beneficent influences of the sun may be enjoyed. A study of climate and topography will often cover a long period of time, in China, before a spot is chosen for a home. Building is seldom undertaken before the possibilities of the garden have been thought out. Generally the garden is planned long in advance, to the last degree of perfection, and the buildings are then designed so they will add to the natural beauty of the place.

One rather usual type of family dwelling in China is an alternate series of courtyards and buildings. A comfortable city house, where land usually is to be had only in rectangular lots, may have three courts, and an equal number of buildings. You enter the front gate perforce, since there is but a single entrance, dignified and for-



Photographs by White Bros.  
Copyright 1931.

**THE BEDROOM AT LEFT:** Even in a Chinese bedroom strict formality is used in the interior decorations and placing of the heavy black-wood furniture. The bed is located in an alcove on the left of the second room.

**A MANCHU FAMILY AT HOME:** Within the circle of the old Moon Door in a Peiping compound we find this cultured Manchu family. Mr. Geng Fu-kwang is a cousin of the "Boy Emperor" of China.

mal, to the surrounding wall. Stepping into the first courtyard through this gateway, you are not immediately impressed with the charm of the place, for in this part of the establishment are servants' quarters, the store-rooms and shelters for the rickshas. All deliveries are made here—the tradesmen bring their wares to the gate, and whatever business goes forward must first be approved and admitted by the gateman. This courtyard, even though utilitarian, will boast a few hardy shrubs and vines, and may prove fairly attractive upon better acquaintance.

The first building of importance is entered directly from this outer court. It is the guest room, with its heavy teak-wood furniture placed always in exactly the same position, in accordance with the dictates of time-honored conventions of seating arrangement. This room is used for birthday parties, for special festival celebrations, and for the entertainment of guests generally. It opens into a second court, where one glimpses blooming trees and shrubs, and begins to feel the subtle fascination of a Chinese home. The neat, potted plants, cultivated for their fragrance, variety and

**THE FANNING PAVILION:** In China the garden is planned to a degree of perfection, and the buildings are fitted in to aid the natural beauty of the place. This delightful pavilion in the Summer Palace, Peiping, has been built in the shape of a fan.

color rather than for their size, are calculated to delight the most fastidious gar-



dener. Upon entering this court, you feel rested. Removed from the noise and dust and traffic of the street, serenity comes to you from the atmosphere of growing things.

If you belong to the family, you will not remain here, but will pass on through the entrancing Moon Gate into the third courtyard. The family living-rooms are all built around this intimate garden. Here are the most precious blooms and the most exotic plants. Here also are one or two fruit trees which mark the changing seasons with their blossoms and ripening fruit. This is the inner court, around which the family lives. Here are faced the family tragedies and joys, from the cradle to the grave. This is the sanctum described by the poet who wrote:

*"Come through the ancient temples and bamboo groves to peaceful, lovely inner courts,  
"Where sunshine and the fragrance of crushed flower petals enter the open window."*

And not for a mere lifetime is this family  
(Continued on Page 40)





# GOOD CITY PLANNING MAKES SAFER HOMES

*The Findings of the President's Conference on Home Building and Home Ownership With Reference to City and County Planning*

By L. DEMING TILTON

**D**URING the month of December, 3700 people assembled in Washington at the invitation of the President, to discuss the housing of the American people. Never before in the history of the United States have so many of its citizens been brought together to consider the housing question.

This Conference on Home Building and Home Ownership came into being largely because President Hoover has a deep personal interest in the housing problem. He fears the effects upon American citizenship of a decreasing home ownership. He sees the menace to social welfare of increasing tenement-and-apartment-dwelling. He recognizes the tremendous importance of home-building to the industrial and commercial life of the nation.

Thirty-one committees were appointed to study all phases of the housing problem. For nearly a year these committees carried on their work of investigation, research and analysis. Funds for their expenses were provided from private sources. Thousands of hours of valuable time were given by busy men and women from all parts of the country in this effort to improve home building and increase home ownership. It was to hear and discuss the reports of these committees that 3700 citizens left their work and went to Washington in December. The information assembled and conclusions reached will be made readily available to the American people during the coming months.

An examination of the reports of the thirty-one committees shows plainly that their interest was in the welfare of plain people. One paramount consideration runs through the work of the Conference. How can decent, livable houses be put within the reach of families whose annual incomes range from \$1500 to \$2000? What sort of homes can be provided for those families whose annual incomes fall below \$1500? These two groups, according to the findings of the Committee on the Relationship of Income and the Home, make up something like 90 per cent of the population of this rich and highly

civilized nation. The heads of families in these low-income brackets face the toughest kinds of problems in their efforts to secure shelter and warmth and to provide proper surroundings for their children.

Many think that planning, of the kind that certain cities and counties in California are supporting, is merely a fad, a governmental frill. They question the value of this service to the common people, to the great mass of citizens and taxpayers. The President's Conference on Home Building and Home Ownership challenges this doubt. In page after page of printed reports, the committees emphasize the importance and value of community planning to the family of limited means. The findings of several reports indicate that through careful planning ways may be opened up for increased home-ownership, more permanent home values and healthier and more satisfying home districts.

Good planning is economy. It is not, as the Conference's studies revealed, a matter of interest only to the rich. The savings which result from orderly civic development can be distributed among owners of

Entrance detail of Mr. and Mrs. Carl Hinchshaw's residence, Fairfield Circle, Pasadena. Douglas H. McLellan, architect.



the very smallest and most humble cottages. It is primarily for the benefit of the whole population. The building of a home on a slender income is a tremendous undertaking. Every tiny bit of economy that can be captured increases the prospects of its success. Every flaw in financing, every unexpected item of expense, every bit of waste, every factor that lessens the security of the investment makes a tragic loss possible.

The well-to-do find ways of protecting themselves and in doing so they share with and protect the family of small means which must depend upon community planning for protection and security. The cost of such insurance and aid as government can properly render is small indeed by comparison with the social and economic losses resulting from decreasing home-ownership, blighted districts, bad housing and other conditions that make up what is called "the housing problem."

The President's Conference, therefore, urges careful planning of neighborhoods, cities and counties as a first step toward making it easier for a family of small income to have a decent home. Secretary Wilbur summarizing the findings of the Conference says, in part:

*Each City and Community Should Have a Master Plan*

"Since our contemporary problems have so largely grown out of lack of foresight and of proper regard for the public interest, the necessity of judicious and well-conceived planning of cities and of their outlying areas throughout the metropolitan region is indicated as a first essential for the correction of old evils and the prevention of new. Such planning involves a thorough understanding of human needs and of the nature of the public interests involved. It requires a knowledge of trends in urban developments and a vision of a city which will be a source of inspiration and pride to its citizens as well as an efficient center for interests of commercial, industrial or civic nature. The layout of streets, blocks, lots, utilities, transit systems, park-

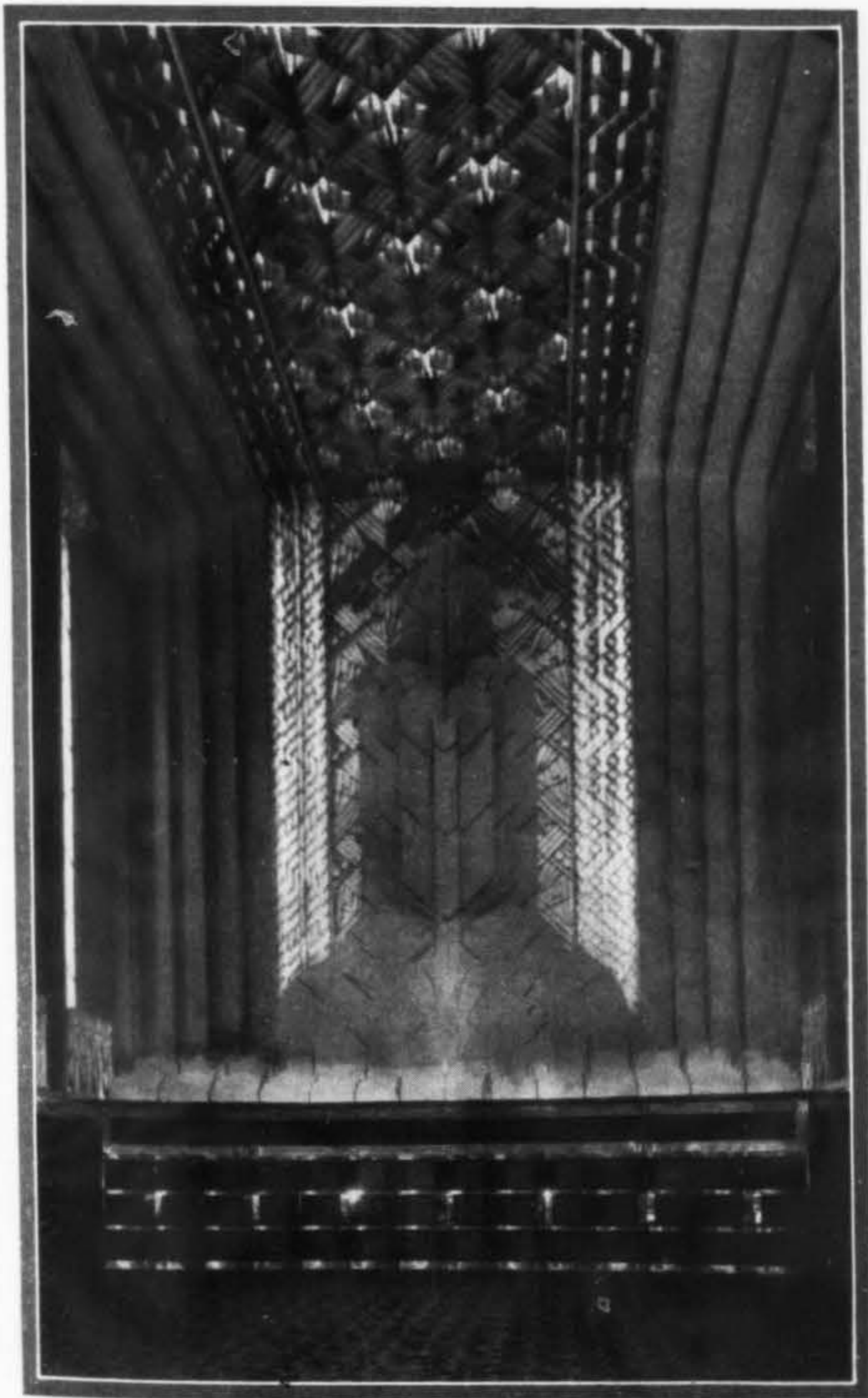
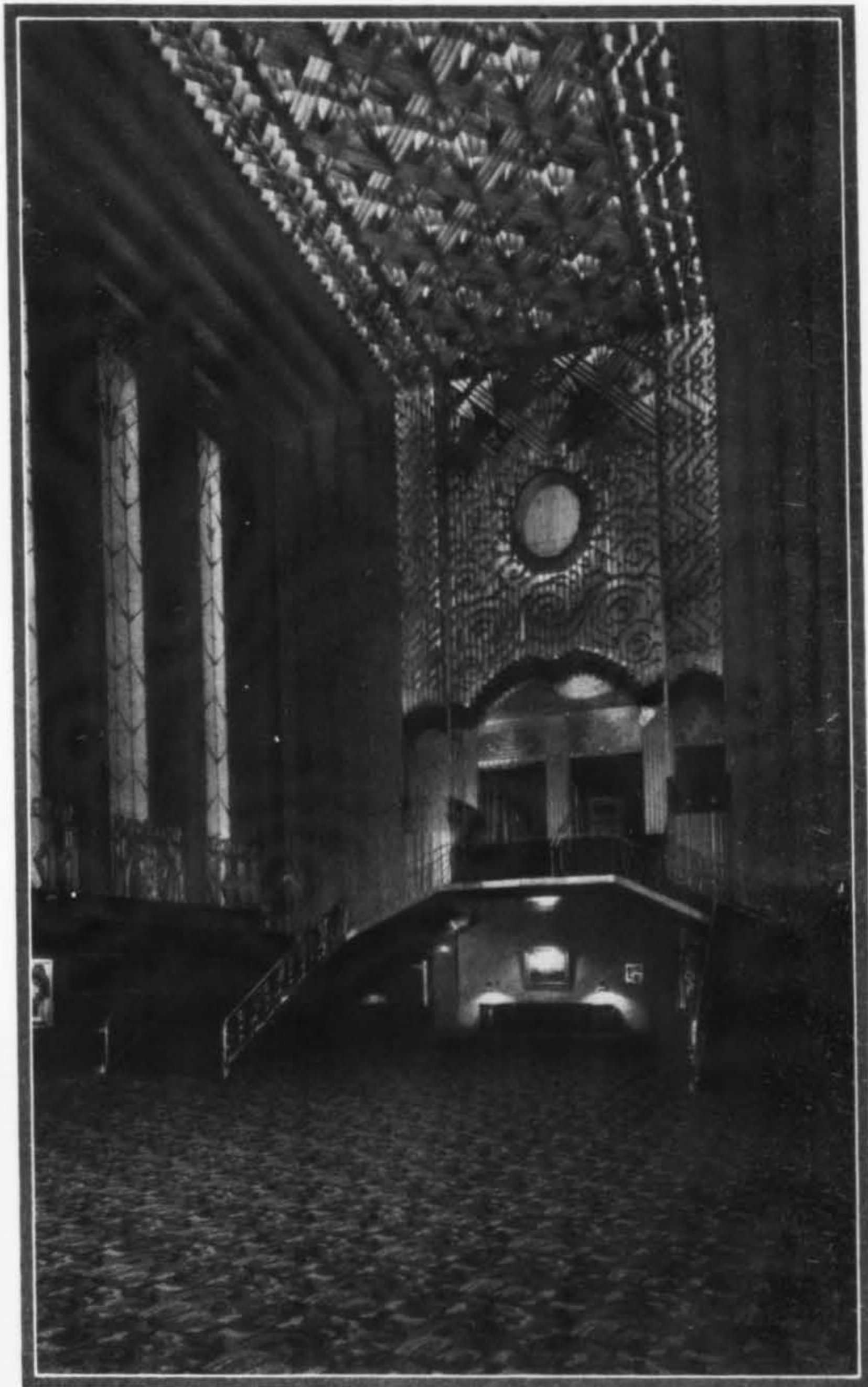
(Continued on Page 41)





The Mezzanine Foyer has dark ivory walls, with figures in gold leaf; a gray-green ceiling with border in gold and silver leaf.

Photographs by Gabriel Moulin



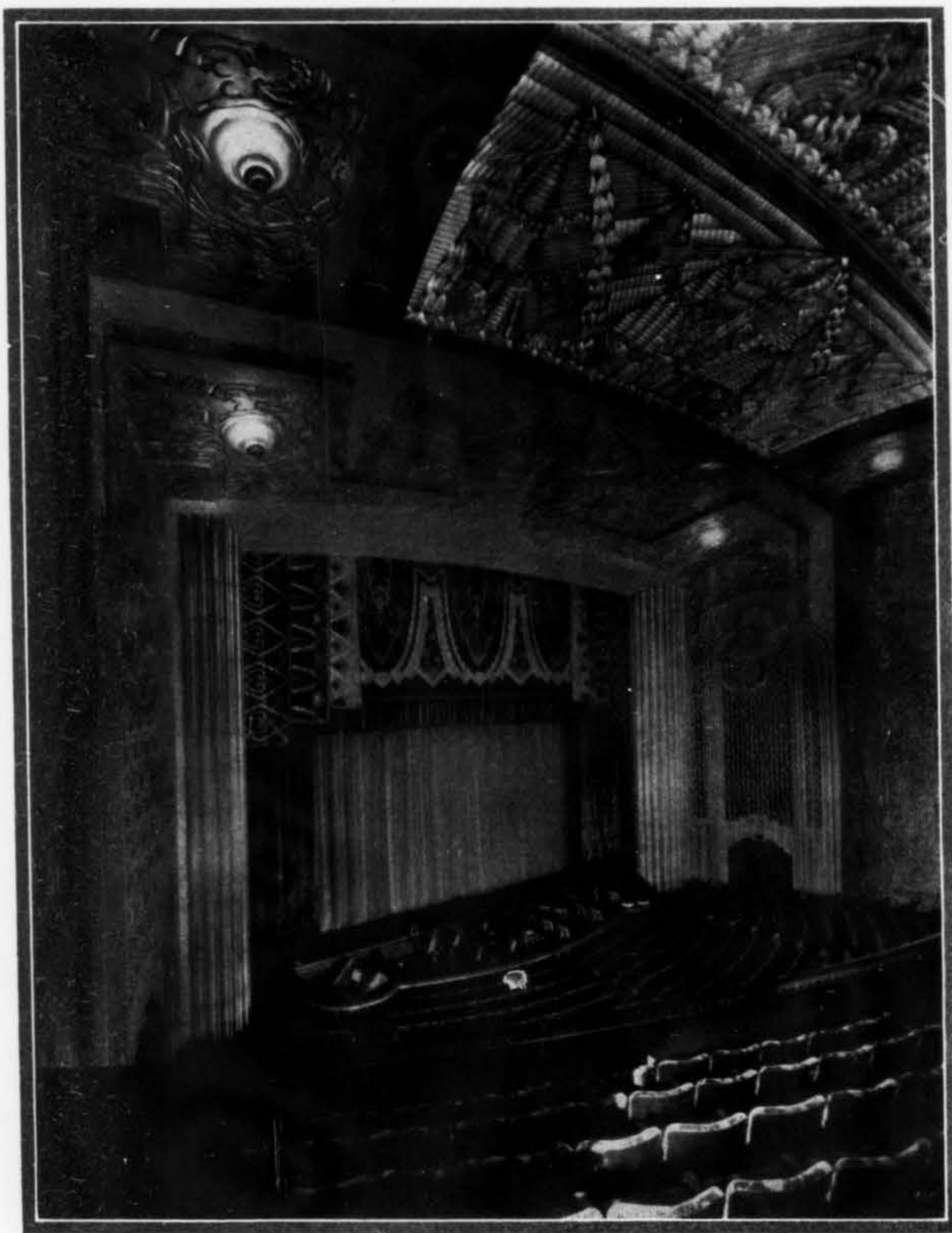
**THE NEW PARAMOUNT THEATRE  
OAKLAND, CALIFORNIA**

J. R. Miller and T. L. Pfleuger, A.I.A., architects

The Grand Lobby of the Paramount Theatre is grand, indeed, but through size and color rather than through application of ornament. A black marble base, lined with chromium plate, supports piers of dull vermillion—a true Chinese lacquer red. The illuminated glass panels are amber. A broad frame in gold leaf borders the center panel of silvery metal fins, continuing around to an enormous "Light Fountain" of sandblasted, etched glass. The varied playing of concealed colored lights on this metal and glass is too marvelous to be described



Another broad panel of metal fins extends along the Auditorium ceiling; they are illuminated from behind, colored lights being projected against a flat plaster surface six feet above the fins, reflected down, through and against the fins.



In the Auditorium of the Paramount Theatre in Oakland, there is a refreshing absence of the twisted torture of projecting form which has been the "ne plus ultra" for theatre decoration. Here are flat surfaces, whose ornament is incised or in very slight relief. All is metal leaf; graded from copper to silver, using variegated leaf, Dutch metal and aluminum. Sculptural modeling was done by Robert Howard.



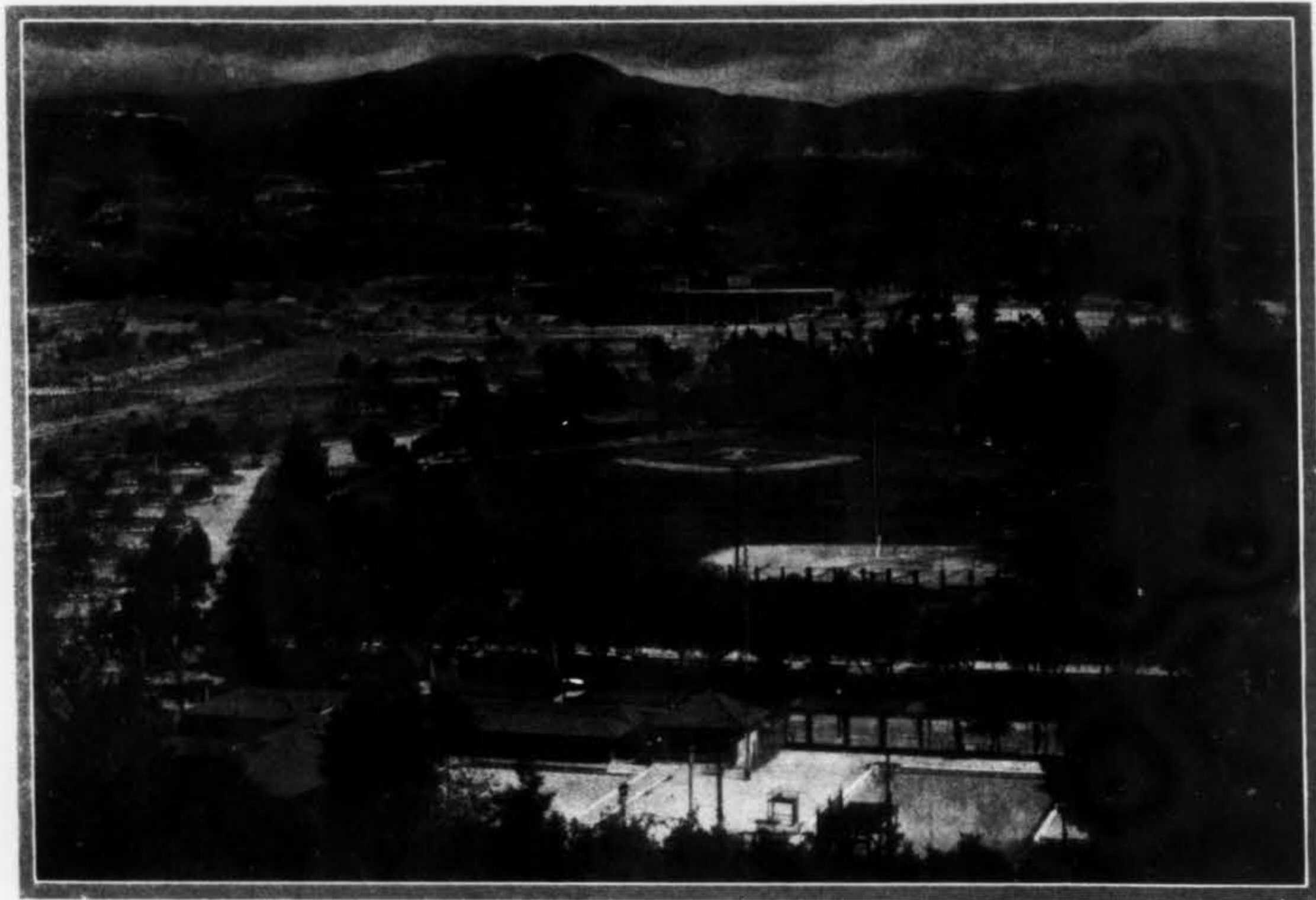


Opening from the main lounge, the ladies lounge has warm gray walls; a tan ceiling, with silver metal ornaments in flat relief; fluted bands are also silver. Bending around the corners are illuminated ground glass panels. Its smoking alcove is extremely smart in black lacquer with vermillion bands, and a subtly sophisticated mural by Charles Stafford Duncan



On the ground floor of the Paramount Theatre is the larger of the two Rest and Smoking Room suites. The general Lounge: here is a blend of suave mauves and reddish pinks, with ceiling in tan with reddish ornament. Much silver is used for trim, mirrors and softly glowing glass panels. The photograph does not convey the feeling of "unity" which actually is very marked. Above, the Ladies room off the Mezzanine Lounge: gray-green, silver, henna. Miller and Pflueger were the architects and responsible for both ensemble and details





Brookside Park in the Arroyo Seco at Pasadena. Twin plunges in the foreground, with baseball diamonds, the famous Rose Bowl and, surrounding the latter, the municipal golf links. Photograph by Harold A. Parker Studio.

## PASADENA—AN IDEAL TOURIST TOWN

By M. URMY SEARES

**I**N THE merry month of March the season for tourists from wintry climes is at its height in Pasadena. This city has, to be sure, led the flowery procession full two months before, on New Year's Day, in her Tournament of Roses; but that opening function in California's yearly program of fiestas is primarily for Californians.

Originating in the spontaneous desire of Pasadena's first families to celebrate the Spring as it comes to California in January after the first rains, the fiesta bade the first tourists and builders of the city decorate their carriages with flowers and form a parade down the main street to their first

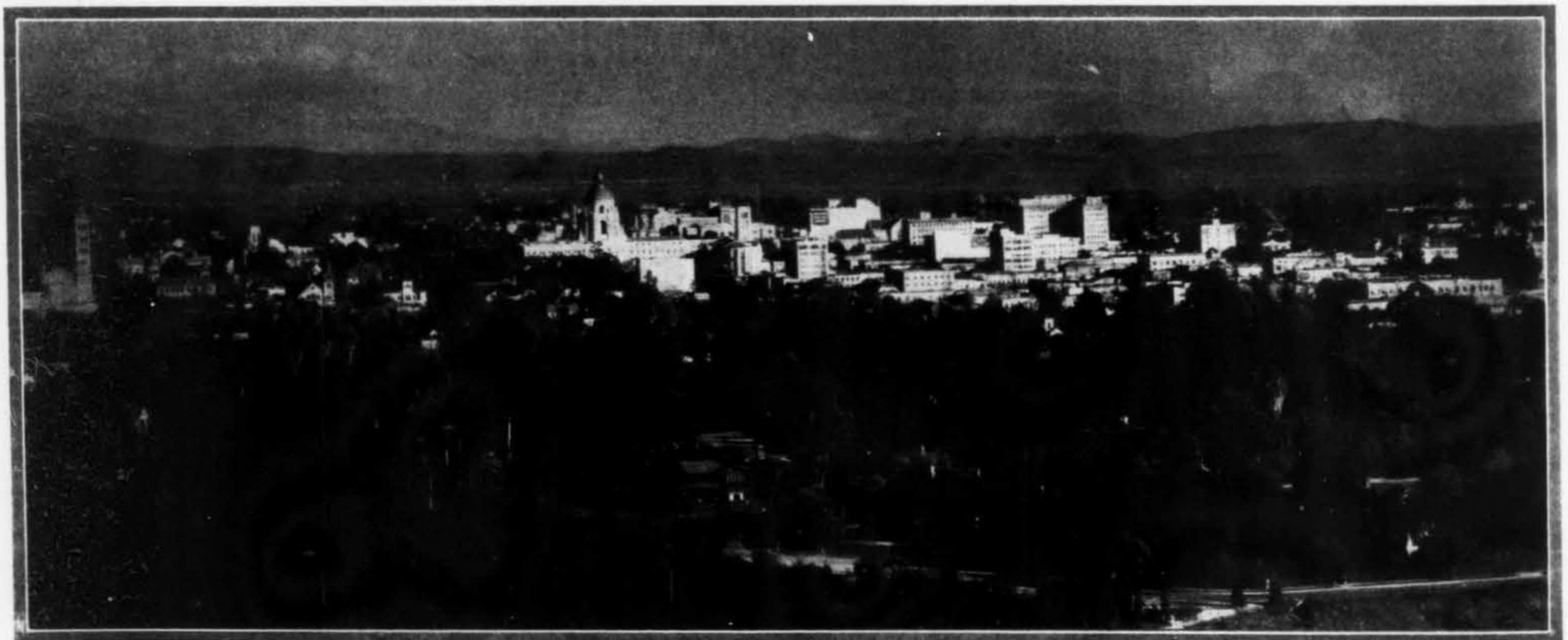
baseball field. Here an actual tourney with horses, chariots and roses made up the program and gave the name to this notable event begun more than half a century ago and never missed on a single year. Today the baseball field has been changed to a stadium and the fiesta to a statewide affair. A swinging, speeding age has rapidly completed the cycle of Pasadena's first half-century and sent this, the most completely developed of southern California's tourist towns, well on its way to future usefulness.

The "makings" of a representative

Photograph of the Pasadena skyline from across the Arroyo Seco, by Hiller Studios.

American city were here when, between 1875 and 1886, Pasadena was named and incorporated. The names of the founders of this twentieth century city are stalwart, New England names carried out to Indiana when the Western Reserve was the Ultima Thule of our western enterprise; and seen again leading the course of empire westward to this land of recreation and of heart's desire. Pioneers of the first or Indiana Colony organized the San Gabriel Orange Grove Association, bought about four thousand acres of the lovely Rancho San Pasqual and later saw the city of their dreams spread over the whole countryside.

(Continued on Page 38)







Miss Barbara Denny, daughter of Mrs. Irene Denny of Pasadena, California, is keenly interested in all outdoor sports, particularly tennis and riding. She is chairman of social functions at the Flintridge School for Girls.

Mrs. O. Nicholas Gabriel of 40 Chandler Place, San Marino, (Right) is an enthusiastic equestrienne, and is frequently seen on the bridle paths of the Arroyo Seco, as well as in attendance at the horse shows at the Flintridge Riding Club.



Any pleasant morning, winter or summer, the bridle paths in and around Pasadena call for exploration, and are followed by valiant groups.



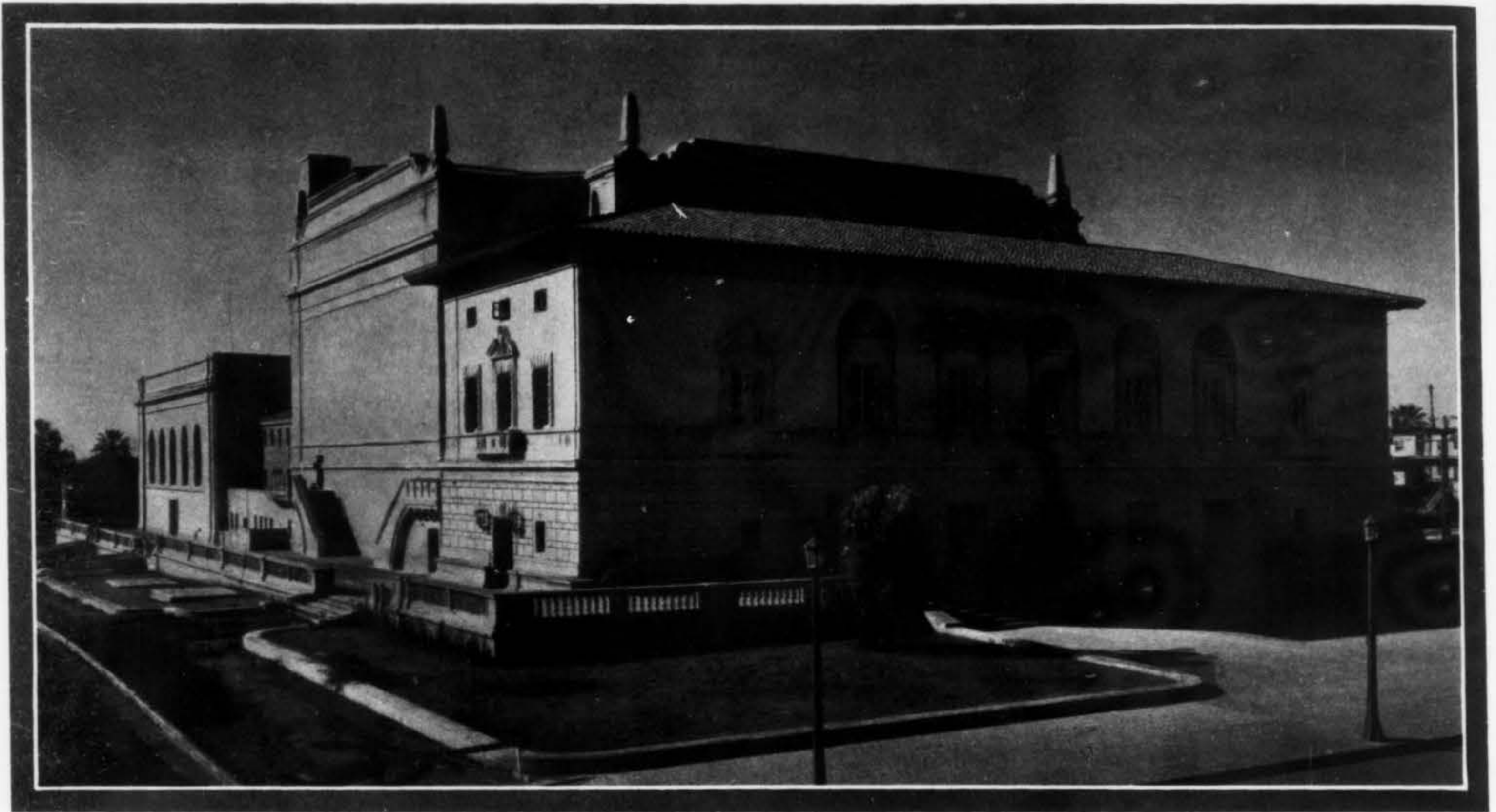
**WHERE THE ARROYO SECO  
WINDS ITS WAY.**

Archery, that age-old sport, has its devotees in many communities, but few can offer so excellent a range as the Arroyo Seco, near Pasadena. This park land is easily reached by well paved roads, bridle and foot paths and includes Brookside Park, a haven for children with its swimming pools and tennis courts; the Rose Bowl, noted for the East-West football games that follow the Tournament of Roses on New Year's Day, and the Municipal Golf Course with its charming small clubhouse.

Photographs by Curtis Biltmore Studio.







Photograph by Hiller Studio

Considered the most vital portion of Pasadena's civic center, the Auditorium or Convention Hall is at last completed and in constant use. Supplementing the many fine hotels in the entertainment of this city's yearly stream of guests, the Auditorium is also an ornament to the civic center, lying at the southerly end of its secondary axis. The tower of the City Hall, seen in the picture below, dominates the city's skyline and marks the eastern end of the main axis of the plan, with the Public Library at the northern end of the secondary axis. Architects associated in the designing of the Auditorium are Edwin Bergstrom, A.I.A.; Cyril Bennett, A.I.A., and Fitch H. Haskell, A.I.A.



Photograph by Bennett-Kennedy Studio

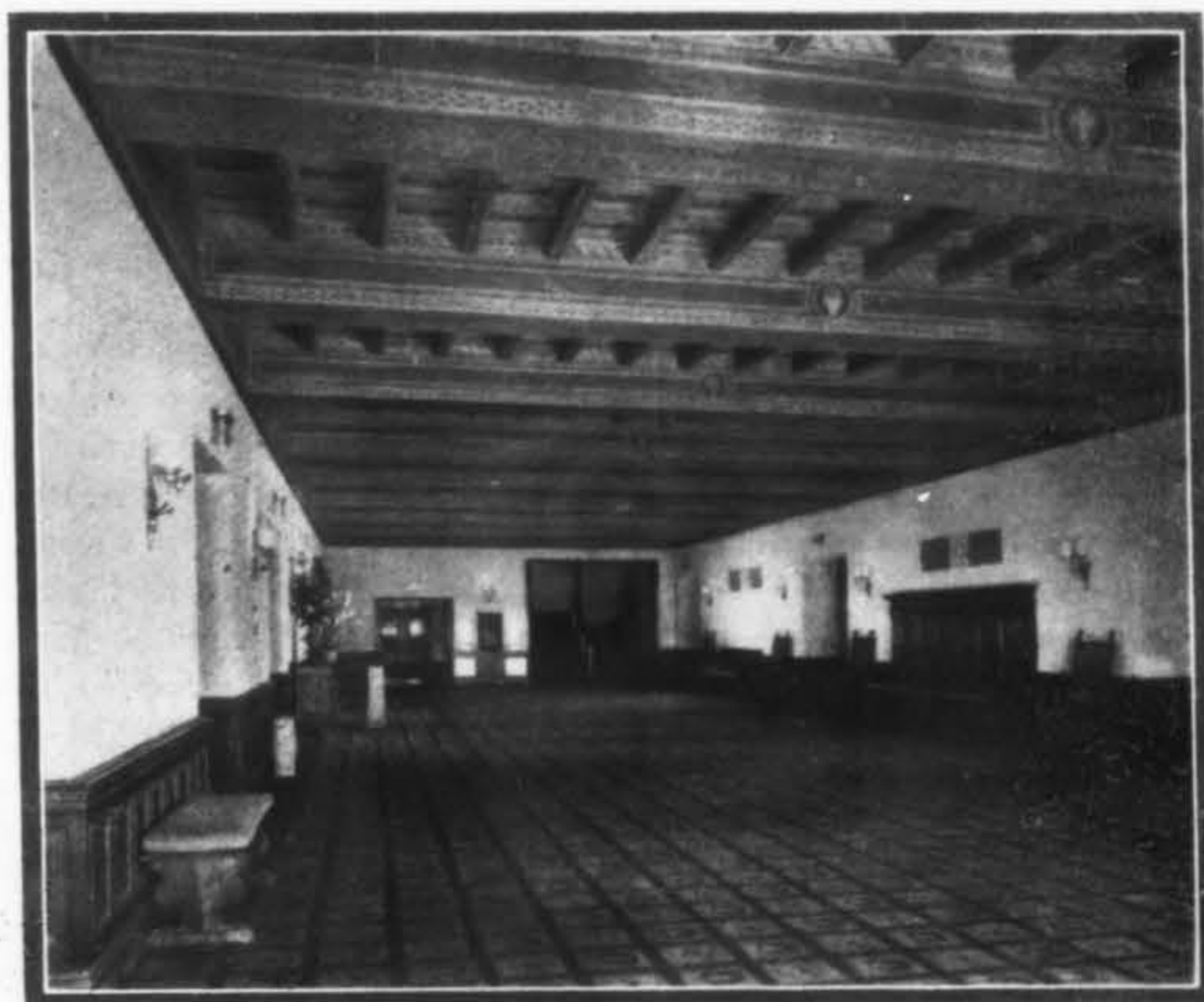
THE CROWN OF THE VALLEY HOLDS THREE GEMS



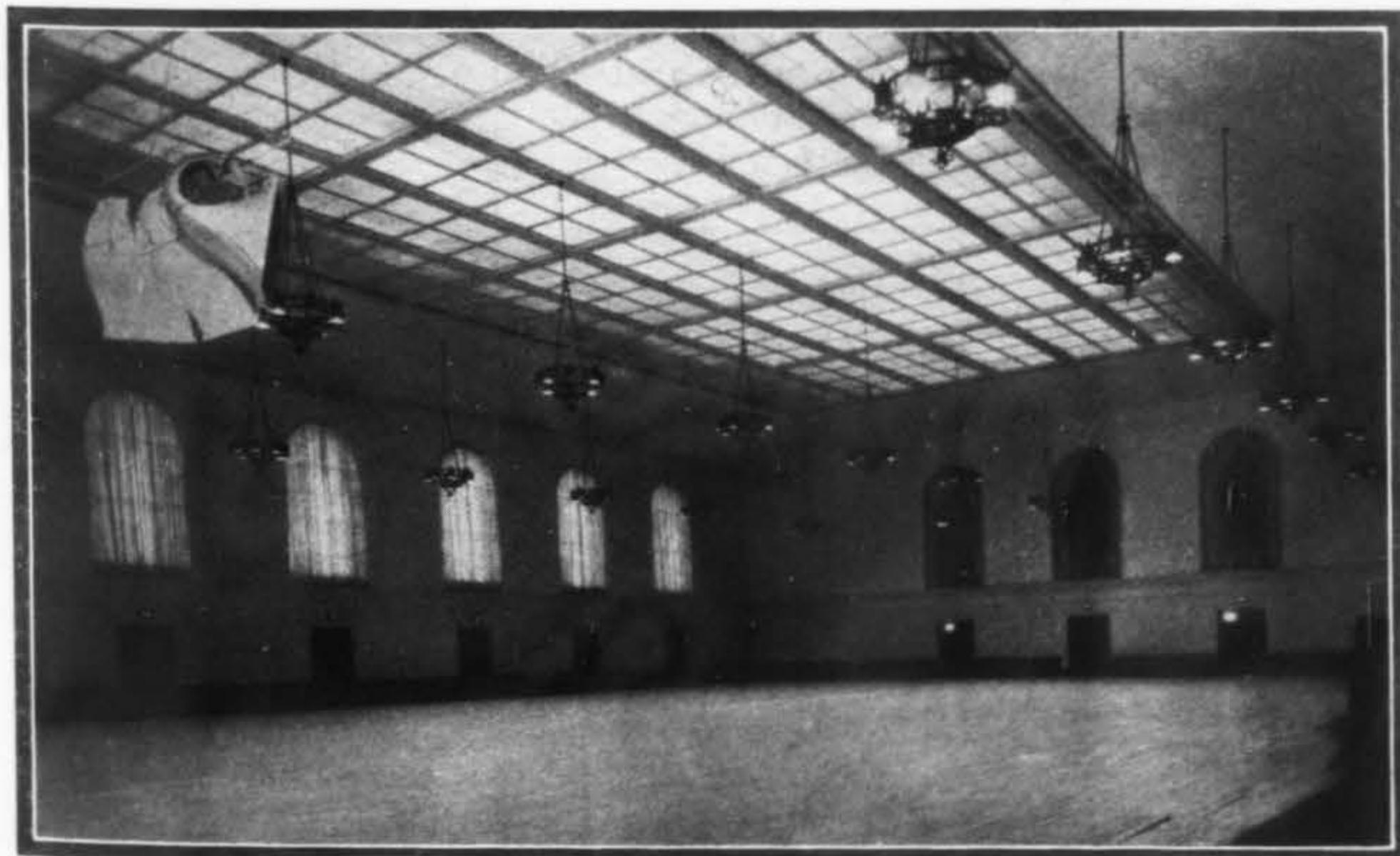


Above: The theater of the Pasadena Civic Auditorium, seating 2976 people, is an elongated octagon of remarkably successful acoustic qualities. Walls and ceiling of the room were decorated by John B. Smeraldi. A series of painted panels above a painted wood wainscot encircles its lower walls. These panels are groups of mythological figures after drawings by Raphael.

Right: The main foyer, of generous size and dignified design, has a richly panelled ceiling done in the early Renaissance feeling. The floor is covered with a thick carpet having red panels between dark borders. The furniture, all hand-carved, is from the studios of George Hunt. A great high-backed bench, flanked on either side by high-backed chairs, is the central feature.



Photographs by Bennett-Kennedy Studio



Left: The exhibition hall, seating 2900 people, is 156 feet long, 110 feet wide and 34 feet high. Diffused daylight pours in through glass roof and main windows. The movable platform and chairs can be set up or cleared away in a few minutes. There is a canvas floor covering for exhibitions, and the hall is equipped with a Westinghouse public address system. Bergstrom, Haskell and Bennett, Architects.



HOTEL and TRAVEL

PASADENA—AN IDEAL TOURIST TOWN

(Continued from Page 34)

In Pasadena's second decade the entering of the railroad and the unavoidable publicity brought exploiters into this paradise of two hundred homes. According to the account given in "Pasadena Historical and Personal" by J. W. Wood (published by the author in 1917), the aftermath of the "boom" of 1886-1888 was as flat and depressing as is the present collapse of our post-war reconstruction.

Emerging from those trying times it was, as ever, the original spirit of American home-makers which again carried on; and Pasadena became the residence city de luxe of the South.

Meanwhile, as Mr. Wood's delightful history relates, tourist and homeseeker, hotel guests and dealers in land thronged the streets of the little city and it grew amazingly. In his chapter on the hotels of Pasadena, this able historian presents a handsome portrait of Walter Raymond, "Pasadena's first great hotel proprietor," and, after naming the first village hotels, tells us, "The Raymond was the first great hotel built in Pasadena. About it will ever cluster pleasant memories which will, to the old settler at least, carry him back to sentimental days with their scent of wild flowers, of the fresh turned soil, and the picturesque sweep of valley and mesa, much of it unbroken by the plowshare. Walter Raymond, at the time of the inception of the hotel idea, was of the firm of Raymond and Whitcomb, well known Boston excursion purveyors. . . . He had found difficulty in obtaining proper accommodations for his excursion guests and from this difficulty grew the idea of building a good high-class hotel somewhere in the South and conducting it in conjunction with his excursion itinerary." Conferring with the new railroad's president on the subject, Mr. Raymond was given *carte blanche* to pick out a site anywhere along the prospective route and receive it as a gift.

"It did not take long," relates the historian, "for Raymond to choose the site whereon the Raymond stands. It was then known as 'Bacon Hill,' being part of the Bacon (one time Marengo) ranch." "Nature seems to have set the hill there for the very purpose that it now serves." This remark is concurred in lately by the action of Mr. D. M. Linnard, who, hearing that the Raymond was to be used for a boys' school, said "That must not be," and proceeded, with the help of Mr. Raymond, now in his eightieth year, to open the Raymond this winter for its usual seasonal run; Mr. LeRoy Linnard will carry on.

"Commanding in its view from every side, and historic in its traditions," the Raymond still stands with hospitable doors open. Below it, in a cluster of charming modern cottages, stands also the "adobe Flores," once occupied by Spanish generals and recently restored by that past master of Mexican architecture, Carleton E. Winslow. So much a part of tourist California did the Raymond immediately become, that the whole country was shocked


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LE ROY LINNARD, Manager  
PASADENA CALIFORNIA

when on Easter Sunday, 1895, from this part of the old San Pasqual ranch, came the news that the Raymond had burned. It rose again at once to receive its regular clientele of guests "to whom it spells home and home privileges such as are found in few hotels." So devoted have these *habitués* always been that the story was told in later years of a tourist who, going home and, meeting a friend in Chicago coming out to California, said, "Why are you going now? Didn't you know the Raymond is closed for this year?"

In the history of the Maryland Hotel, as given by our historian, there is set forth the interesting story of Pasadena's success as a tourist and resident town. "When D. M. Linnard, proprietor, unlocked the doors of the Maryland one season a few years ago, then threw away the key, it was decreed that never more should its doors be closed to guests; that, in fact, the hotel season in Pasadena was 'all the year round.'" Formerly the hotels all closed when the last tourist went home in the spring, and the town went to sleep and rested from the rapid pace set by the gay well-to-do. But D. M. Linnard unlocked many doors besides those of the first hotel he made contribute to Pasadena's fame. Grasping the bungalow idea so popular in southern California, he made it an integral part of all his distinctive southern hotels. He conferred with Myron Hunt, architect of the Maryland and the Huntington, and made the Maryland the nucleus of Pasadena's ever increasing, comfortable, beautiful homes.

Enclosed within the walls of garden and hotel wings is a "bungalow land" unrivalled. One sees it through the great windows of the Maryland lounge, as, open to the majestic mountains to the north, it fills the frame with an entrancing picture of well-set cottages, pergolas and walls draped with brilliant bougainvillia, flowering trees, shrubs and blossoming plants. The center of the city, it fulfills the destiny intended for it by the genius who created it, by teaching every year's contingent of dyed-in-the-wool easterners how to live in California and how to make a home in Pasadena.

Within the town itself is now crystalizing the concentrated makings of a splendid American city, preserved in its civic center, its beautiful library (Myron Hunt's *chef d'oeuvre*), the city hall by the all-California artists, Arthur Brown and John Bakewell, San Francisco architects, and the recently completed civic auditorium by Bergstrom, Bennett and Haskell.

Art, the last thing which these New England sons and daughters thought about, has later come into its own in California's best known tourist city. Music is cultivated and enjoyed; the Community Playhouse is famous. The art school at Stickney Hall is up-to-date and vigorous, and the Huntington Library and Galleries bring many scholars to the town, as do the scientific institutions which, in their Athenaeum, introduce the town to gown, the gown to town.

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Ocean Washed  
Mountain Girded  
Island Guarded

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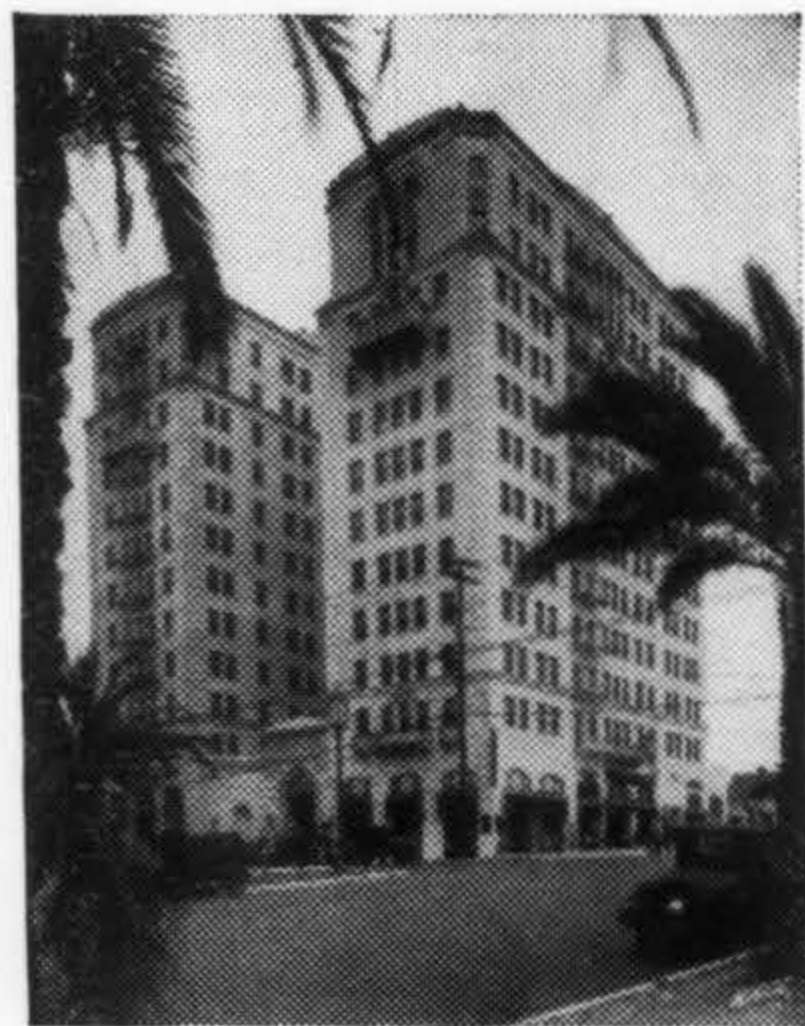
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## A CHINESE HOME

*(Continued from Page 29)*

home! It often continues to shelter lineal descendants of the same name for several hundred years. Through all the ups and downs of political and economic disturbances, the home remains, providing shelter and security for those who wish to return. Often the family business has been maintained for more than a hundred years. A tea merchant in Peiping, whose family has gathered the knowledge and traditions of that business for several generations, is proud of his heritage. The maintaining of the ancestral home means to him security for his old age, and assures the best possible place for the education and fostering of the younger members of his family. Continuity and permanence give opportunity for carrying on the family traditions. The accumulated virtue of former generations is conserved by repetition of the family traditions, and by participation in the family ceremonials. An abiding belief in the power of good-will subdues many skeletons in Celestial family closets. The Chinese way is to live with the past; if there is any blot on the family escutcheon, it must be overcome by good. To move out is to admit defeat.

In ancient China, a family with five generations all living was considered of such importance that the emperor was notified. Whereupon he issued a congratulatory letter to the family and presented an inscription on panels which were pridefully placed on either side of the family entrance. The wording was as follows:

*"Where there are five generations in one ancestral line,*

*"There is certain to be nine generations of family history"*

In America, new inventions change our lives in a few months or years. The things of the present are so absorbing that we find little time to think of past or future generations. The stress and strain of modern life force upon us furnished apartments and paper securities, too often of uncertain worth. Our surroundings, and the conditions under which we live, become fantastic; we long for peace and harmony, for permanence and security, for simple, quiet, homelike places. At times we desperately need such a retreat for a period, in order to shut out the pressure of a too materialistic civilization. Nature is kind, and she returns strength and vitality to individuals who are willing to pay the price of spending time with her and eliminating the unessential things of life.

Many serious problems arise from the constant shifting of our population. Perhaps more cooperation by individual members of families to maintain their old homes would help solve these problems. Responsibility to keep up the ancestral abode has been a great incentive to the preservation of family life in China. Certainly a permanent, enduring home, close to Nature, and simple enough to be kept without great expense, is a fine heritage to leave one's children.

## A NOTABLE COMMUNITY ACHIEVEMENT

*(Continued from Page 22)*

ture required for a French salon, an English drawing room or a villa on the Riviera, to say nothing of the home of a Chinese mandarin or the summer palace of a Mikado.

A community enterprise is naturally rated in terms of its value to the community, and this theater has proved its ability to serve in many ways. To the vast general public it serves as a conveyor of plays, the newer the better. The Playhouse has been criticized for not offering more Broadway successes, by critics who forget that royalties frequently run to \$3000 per week on such favorites, making them prohibitive for any non-commercial theater.

There is never a question of diminished supply, so far as plays submitted are concerned. Very many plays pass through the hands of the play-reading committee, and many valuable suggestions accompany the manuscript back to the author, though occasionally



a play is held for production in the Workshop. As a rule, the plays offered by new and unknown playwrights are not adapted to the needs of the main stage.

Within the past few years, however, the Playhouse has become known for the production of original plays by well known playwrights, as these authors have found it a very excellent spot in which to open a new play and judge of its acceptance by the public. The most recent playwright to benefit by premiere performances of this kind was Conrad Seiler, whose latest play, "Censored", closed a run of two weeks the last half of February. Within a year the Playhouse staged two new plays by Martin Flavin, "Spindrift" and "Dancing Days"; and it produced "The Man Saul", by Sidney Buchman, starring Paul Muni in both the East and the West. The spring season was made notable by "Green Fire", by John Taine, and "No More Frontier", by Talbot Jennings. "The Armored Train" was given its first production in English; and for this, as well as for the stupendous production of Eugene O'Neill's "Lazarus Laughed", is the Playhouse most widely known abroad. When Gilmore Brown visited the Players of Dublin and of Edinburgh, as well as the theaters of the continent, he was constantly questioned as to his temerity in making these presentations, and asked for practical details of the productions.

The work of the Playhouse is an achievement; the earnest following of an ideal for sixteen years has brought a decided measure of success, but each success may be said to add another problem, another difficulty. There can be no going back; like a mirage or a tropical firefly, the ultimate reward always beckons ahead.

### GOOD CITY PLANNING MAKES SAFER HOMES

(Continued from Page 30)

ways, playgrounds and centers for business, industry or civic affairs should be conceived in such a way as to render homes accessible to places of work or recreation on the one hand while protecting them from the confusion and bustle of industry and the dangers of through traffic on the other. Careful attention to planning and the layout of new subdivisions will make possible the most desirable type of setting and approach for each home and will at the same time make reasonable the charges of the land, utilities and other services which under haphazard development may prove too heavy for the home owner of modest means."

#### Each City Should Be Zoned

"By zoning of new areas and the rezoning where necessary, it is possible to protect homes from undesirable surroundings and land values from instability. Areas for industry and commerce, as well as for residence, should be carefully delineated but in a way which will make the neighborhood store accessible for service, but not a neighborhood nuisance."

"The free-standing dwelling can be protected from the invasion of the multi-family dwelling or apartment houses and the charm and integrity of each neighborhood unit may be preserved. Carefully drawn provisions for setback of homes and definite requirements of specific and adequate reservations of land about each dwelling may preserve a beauty in residential neighborhoods which otherwise would be lost under conditions of unwise and reckless land subdivision."

The construction of a home of any kind, whether a single family dwelling standing alone or a vast apartment building, proceeds only after the selection of a site. In the preparation of land for residence uses, the services of a planning commission lead often to very real savings which can be passed on to the home builder. The Committee on Subdivision Layout of the Conference conducted experiments in the design of subdivisions and found certain types of street and block arrangement which offered not only increased street safety, lessened noise and traffic disturbances, but also a con-

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siderable economy in the use of land. A single lot produced by the usual straight streets and square blocks to sell at approximately \$900 may be produced by improved methods of subdividing for approximately \$750. Planning commissions, not city councils or Boards of Supervisors, are studying these improved methods of making land available for cheaper home-building operations. The planning commission, with the cooperation of enlightened realtors, can bring notable economies, as well as greater stability of values to home-builders.

The Committee on Finance in its report gives a list of the causes of foreclosures of mortgages on homes. These suggest the importance of planning as a stabilizing influence in home financing. The first and most important external cause of foreclosure is—

“(1) General decline in home property values.”

This is largely preventable by methods of city building which have been advocated by planners for a generation. To lessen chances for a decline of home property values, *the city should be zoned.*

*Business and industrial areas must be kept to proper sizes, to proper districts and streets.*

*Lots in every subdivision should be carefully restricted, not as they are in many subdivisions in California and elsewhere by fake restrictions which are stiff when the lot salesman wants them to be stiff and very liberal when he thinks a prospect does not like restrictions.*

*Neighborhoods should be planned to have charm, individuality and character, for the pride which home owners show in such districts tends to prevent a premature decline of property values.*

These suggestions merely indicate briefly the manner in which good original land planning may tend to lessen the necessity of foreclosure on homes. There is no reason at all why the owner of a home costing only \$2,000 or \$3,000 should not have an attractive home, with its values protected, in a district of which he can be proud.

The second cause of foreclosure also suggests the value of planning.

“(2) Intrusion in neighborhood of incompatible elements or other change in character of neighborhood.” An apartment crowding into a neighborhood of small homes can do as much damage as the proverbial bull in a china shop.

The third common cause of foreclosure is—

“(3) Home out of keeping with neighborhood.”

One realtor tries to do a good job. Families buy his lots and build nice homes upon them. A competitor across the street cuts his lots smaller, puts on cheaper, poorer restrictions and the investments of the first builders are undermined. A planning agency has as part of its duty the prevention of such foul play in subdivision activities.

The fourth cause of foreclosure named by the committee was—

“(4) Loans made on property in a subdivision not yet developed.”

The vacant, weed-covered lot next door is a menace to the security of any house. It represents an extravagant use of pavements, sewers and other utilities. The tremendous inventory of vacant lots in southern California is a primary cause of much of the present complaint against taxation. Owners of worthless securities may laugh about them but the owner of a vacant, useless lot who can smile when his tax bill comes has never yet been found.

Economists know that the tremendous excess of subdivided property in the regions around large cities, including Los Angeles, is an unhealthy condition. In Florida, the over production of lots ruined the state. In Cook County, where Chicago is located, 69 out of every 100 lots are vacant. The taxes and assessments on unused paved streets and sidewalks are partly at the bottom of the very bad financial condition of Chicago. There are enough vacant lots around Chicago to absorb the population increase of Cook County till 1960.

The money tied up in unsold, unused lots if released would keep many homes from being foreclosed. The billions of dollars frozen in pavements, ornamental lights and sidewalks which are going to pieces under the elements in remote subdivisions would

*(Continued on Page 46)*





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A STRIKING example of the possibilities of modernizing old-fashioned buildings is shown in the accompanying views of a Pasadena cottage, remodeled at slight expense by Leslie Lippiatt, architect.

The wide front porch, practically useless and hopelessly out of scale, was made part of the house, giving added interior space to the main rooms. Over this new portion a plain gabled roof was built, parallel to the street, receiving and hiding the old main roof; well-designed windows, shutters, doorway, carry on the lines, help the proportions; a raised grade, flagstones, transform and widen the approach and improve the whole effect.

Formerly without character, the cottage now possesses a quiet distinction.



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The three 250-watt floodlight projectors are mounted around the main jet of the fountain in an elevated small basin. Around them is a 44-jet ring, with the jets so inclined that the curtain shower breaks over the main basin. The inner basin is three feet in diameter and 14 or more inches deep, with its surface a foot above that of the outer basin, the diameter of which should be twenty feet or more to catch the spray.





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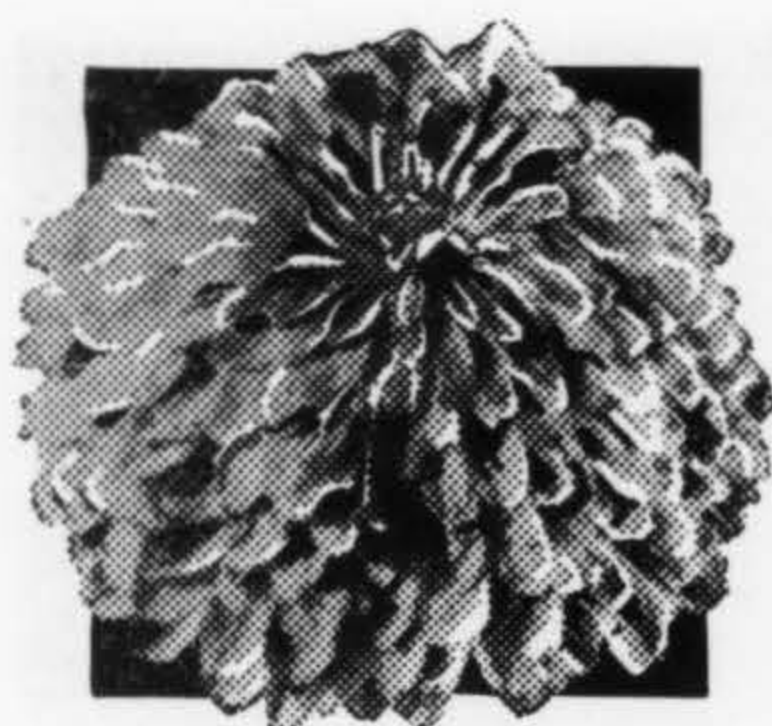
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(Continued from Page 42)

buy comfortable shelter for many needy families or give employment to thousands in the reclamation of slums and blighted areas. Courageous planning agencies all over the country have been protesting against this condition for years. The planning commissions, as the President's Conference so plainly shows, are not responsible for the follies of realtors and property owners. It is part of their duty, however, to protect the lot-buying public from the consequences of these follies.

The fifth item of the causes of foreclosure is—

"(5) Zoning law inadequate."

This is bad planning, but bad planning is often forced upon the community by interests which seek only selfish ends. No community needs to have inadequate zoning protection any more than it needs to have a bad water supply, grafting police, or dumb firemen—if it wants something better. But home owners, strange as it may seem, will risk the loss of their home through foreclosure rather than insist upon the maintenance of a balanced, effective zoning scheme.

The President's Conference, finding so many instances in which savings and benefits come to the owners of modest homes and the dwellers in apartments and tenements through good planning, has given its unqualified support to planning commissions operating with expert advice. The loyal backing of the highest officials of the nation and the commendation of such groups of business men and social leaders as composed the President's Conference make it easier for planning commissions to carry on. Over 700 commissions are serving without pay throughout the nation, and a large part of their work is to make home-owning easier and to make home-builders happier and prouder of their cities.

## GARDEN CALENDAR

MARCH

EDITED BY A. D. HOUGHTON, M.A., M.D., PH.D., F.R.H.S.

### TO A FLOWER

*Mute bard of Nature's passion, Orpheus of  
The fields, singing earth's little songs in tones  
Equal to those with which the stars of love  
Assure the care of gods on cloudy thrones,  
By you alone can I soar near to Him  
Who made both you and me. A passing glance  
Suffices to let me see (only a dim  
Mist intervenes) fair Flora's slow advance  
Through Heavenly gardens, placing the dew of sleep  
With kisses on each upturned face. But when  
Your earthly duty done, you help to keep  
The glory ever on Olympus, then  
I shall watch for you, and when you peep  
Around a cloud, I shall rise up from men.*

LEROY MCKIM MAKEPEACE.

*Winter is past; the heart of Nature warms  
Beneath the wrecks of unresisted storms.*

OLIVER WENDELL HOLMES

AS I write, I think of a green, green touseled garden in Oakland whose presiding genius is one of those dear old ladies without whom there would be no true garden lore. Her labels may be somewhat fanciful, and her affections for individual plants and birds border on the metaphysical, but her garden is a glory.

A half educated gardener would sniff at her garden and declare it a helter skelter mess; a better informed one would soon find that each plant was placed in its optimum position for its well being. To the ecologist or student of plant association, the arrangement would seem marvelous, but it takes years of experience in gardening in one place to find out the secret of just where each rare plant is happiest, and this lady has such rare, beautiful, unusual things.

Correspondence with garden friends off the world's beaten tracks often brings to her garden seeds of some exquisite things—perhaps a Massonia, or perchance a rare species of Lachenalia. These seeds are treated as carefully as babies in her greenhouse. This elaborate structure consists of a single worm-eaten window sash placed on a wooden frame of six-inch boards, and a piece of old carpet for placing over the frame when nights are chill.

Now, glass houses for utility range all the way from this simple form up to commercial houses covering many acres, but they may have inherent beauty. Non-commercial glass houses and conservatories are almost always things of beauty, and seldom are two alike either in style or furnishing. Institutions such as the New York Botanical Gardens, the Brooklyn Botanical Gardens, Garfield Park, Chicago and Golden Gate Park at San Francisco have houses of surpassing charm, although it is really time that San Francisco modernized and extended her plant.

The outdoor living room of California is an institution very close to heaven, except on windy or otherwise inclement days; but the conservatory living room, suitably arranged with tables and settees flanked by foliar and floral decoration, is ideal. The cost of installing a conservatory is, at this time, surprisingly moderate.

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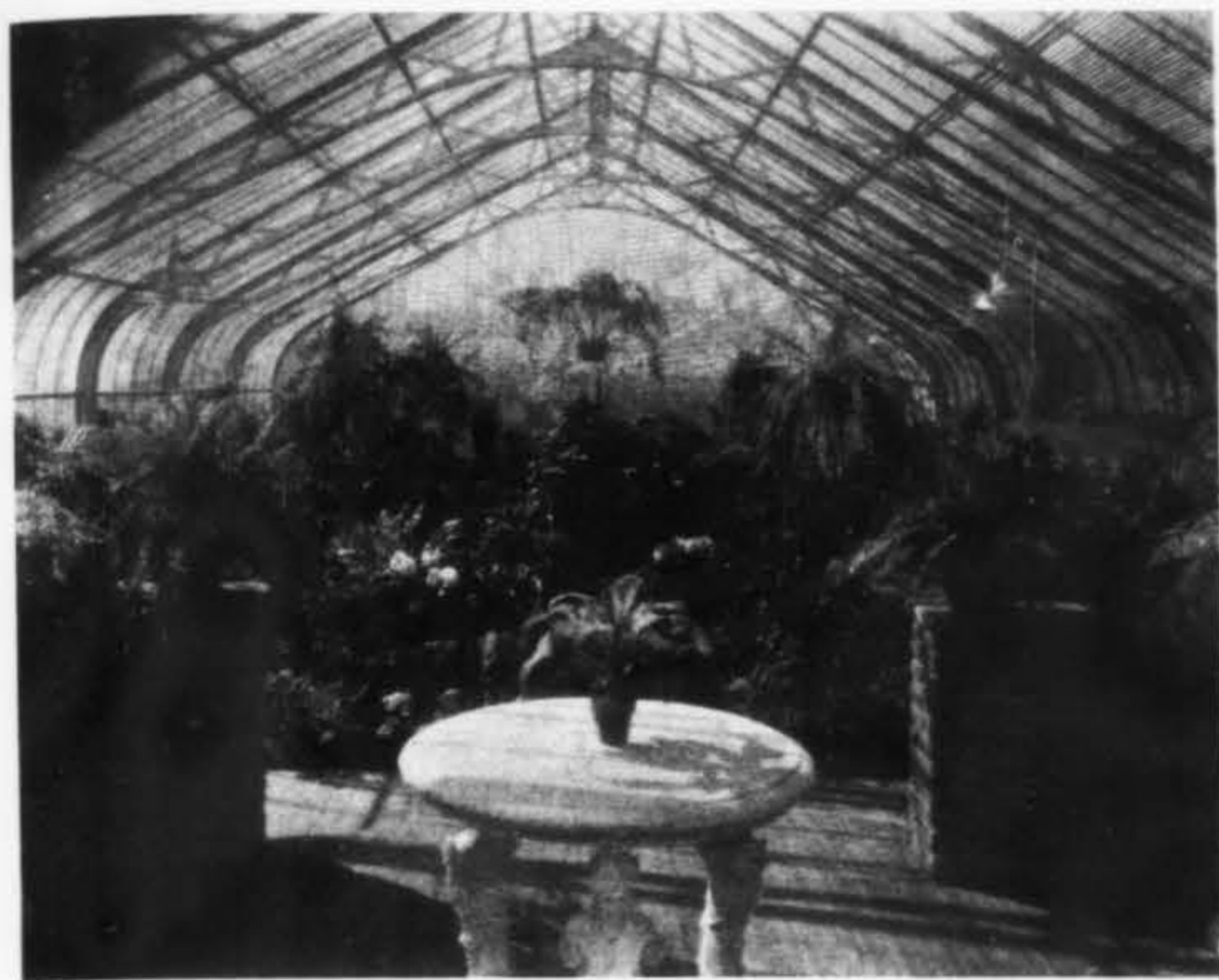
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A novelty offered by the Bowman Company should be known to all garden lovers: the glass wind-break. Imagine a wall ten to fifteen feet high, of large panes of glass set in angle-iron, made of Cathedral glass or plain plate; personally I prefer the latter. The charm of such a glass wind-break, arranged either as a straight wall or as an enclosure, must be apparent to my readers as it is to me. Open at the top, allowing the sun's full actinism, the plants within or upon the windless side can come to great perfection, also giving some degree of privacy and freedom from excessive noises.

Changing the subject abruptly, dear reader, are you getting enough catalogues of the sort you desire? Here is the situation: nurserymen and seedsmen all over the world are anxious to have you garden lovers on their mailing lists; while, on the other hand you are equally anxious to obtain catalogues, many of which are intensely interesting and informative. Now there should be some way of bringing you together; so I throw this suggestion on the air, hoping it may alight on fertile soil. Some magazine devoted to horticulture should start an open mailing list; that is, one to which you garden lovers could send your names, such names to be available at little or no charge to all seedsmen and nurserymen, domestic or foreign. How do you like the idea?

Further, speaking of catalogues, have you seen the new catalogue of Fraser and Son of Pasadena? It is a catalogue of distinction and one that the plantsman will read and enjoy for its definite bits of information. Professional growers are content with a list of names, sizes and prices of plants; but, to the amateur, especially the beginning gardener who turns to the catalogue for aid in planting a garden, such an one as that of Fraser is a real boon. It hasn't too much in it. Sometimes the amateur is embarrassed by being offered a multiplicity of plants; as Jerome K. Jerome's hero was in "Three men in a boat, not counting the dog," who after reading a medical book found that he had all the diseases in the book except Housemaid's Knee.

The illustrations are very beautiful and very suggestive, with many interesting and helpful details. For instance, this about Nemophila "Baby Blue Eyes": "A California annual that is far more appreciated in Europe than in this country. It is used extensively as a ground cover for bulb beds. Have you ever tried it in your garden? It will do in full sun but enjoys a moist situation. Lovely cup-shaped, sky blue flowers with white eyes."

Now, in the East, forget-me-nots are often used as cover in bulb beds. "Why not the Nemophila?" thinks the Californian, "and I can plant it now." So, of Celosia. Of Anchusa, it "provides, either in the tall growing or the dwarf type, a dependable source of that much-sought blue note in the garden; enjoys some shade." Of the Chinese Forget-me-nots (Cynoglossum), he notes that it is "a wonderful mixer in bouquets." Of the California Poppy, besides describing enticingly the "silvery green of the lacy foliage which

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ROSSMAN CORPORATION OF CALIFORNIA

forms a perfect setting for the blossoms" he adds, "as a cut flower they are far more satisfactory than most people realize, the trick being, to cut the flowers in the early morning before the new buds open."

Fraser's page on the Dahlia and his information on the plant patent law will be of much interest to the amateur whose hobby is growing Dahlias.

And this about Godetia, with a charming photograph of his new Azalea-flowered Godetia, which he says "will grow in any soil except a stiff clay. When you use them for cut flowers pull up root and all, and they will last in the house from seven to ten days."

These are bits—there is more detailed information on exactly how to plant each flower; some directions are for the eastern gardener; but, where Mr. Fraser stops to tell just what the Californian should do, he gives bits of garden text of real help especially to the beginning gardener, or the garden beginning in California. The photographs are very beautifully reproduced, and the forty pages are a very enticing presentment of our worship of the Goddess Flora.

The Frasers are old Californians who have been growing seeds here for nearly forty years and, quite naturally, they understand it thoroughly. Douglas Fraser has been greatly interested in the Olympic beautification work, and the seeds given to the school children at the Arcadia demonstration month were his donation to the cause; while his window display showing how to make a garden in a vacant lot has attracted much attention.

Have you noticed the great improvement in the bill-board situation in California? The Standard Oil Company deserves most credit for voluntarily giving up its bill-board advertising and has discovered no financial detriment therefrom. Various Women's Clubs and Service Clubs have aided in the work. One of the outstanding figures is John D. Wright of Montecito, California; his vigorous work for beautifying the highways is responsible for

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much of the improvement, while Walter E. Garrison, president of the California State Highway Commission, has put many ideals into practice. California does not issue permits on its highways unless they are located on the right-of-way, adjacent to the business they advertise.

There is one pest ruining our landscapes that I can think of no way of suppressing. This furtive sneak is the crank with the paint pot who defaces the scenery with the legend, "prepare to meet thy God" or various Dantesque references to hell and punishment. I have thought of Thallium poisoning and boiling oil, but these measures seem weakly inadequate.

By the way—have you done your bit? Do you own a strip along the highway, which is treeless, unkempt or cluttered? Do you feel incompetent to do anything about it; are you afraid of the expense? Did it ever occur to you that any nursery large or small in your neighborhood will advise you gratis and without obligation, and that much can be done with a minimum expenditure of money.

Geraniums and Cannas in rows with perhaps a border of Hen and Chickens (*Echeveria secunda glauca*). What a brave showing this makes and for how little expenditure.

Continue to plant roses and Begonia, Gladiolus and Dahlia bulbs. Seeds of Sweet Peas, Asters, Centurea, Celosia, Helio-

trope, Dahlias, Gloxineas, Marigolds, Nasturtiums, Salvia, Salpiglossis, Scabiosa, Verbena, Zinnia.

Ornamental trees and shrubs may be planted now. All deciduous fruit trees should be planted before April. Citrus and Evergreens may be planted now.

Above all, do not fail to plant that most beautiful of all perennials, *Arctotis ecklonis*; every one that sees it flowering in my garden wants it immediately. The flower is an immense daisy with a French-blue center, borne in profusion.

The Pacific Slope Horticultural Conference at Encinitas, California, was a great success. It was held in connection with the National Midwinter Flower Show which was the best and most beautiful exhibition I have seen in many years.

An outstanding exhibit was that of Mrs. Helen McCabe of San Diego. Of all commercial growers of Cacti and Succulents, she has the largest number of varieties, and it will be some time before some of her rarest plants are on the general market.

May I remind you that the annual Spring Flower Show at Santa Barbara will be held April 1, 2 and 3rd.

The Southern California Flower Show will be held April 14, 15 and 16 in Pasadena's new civic auditorium.



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