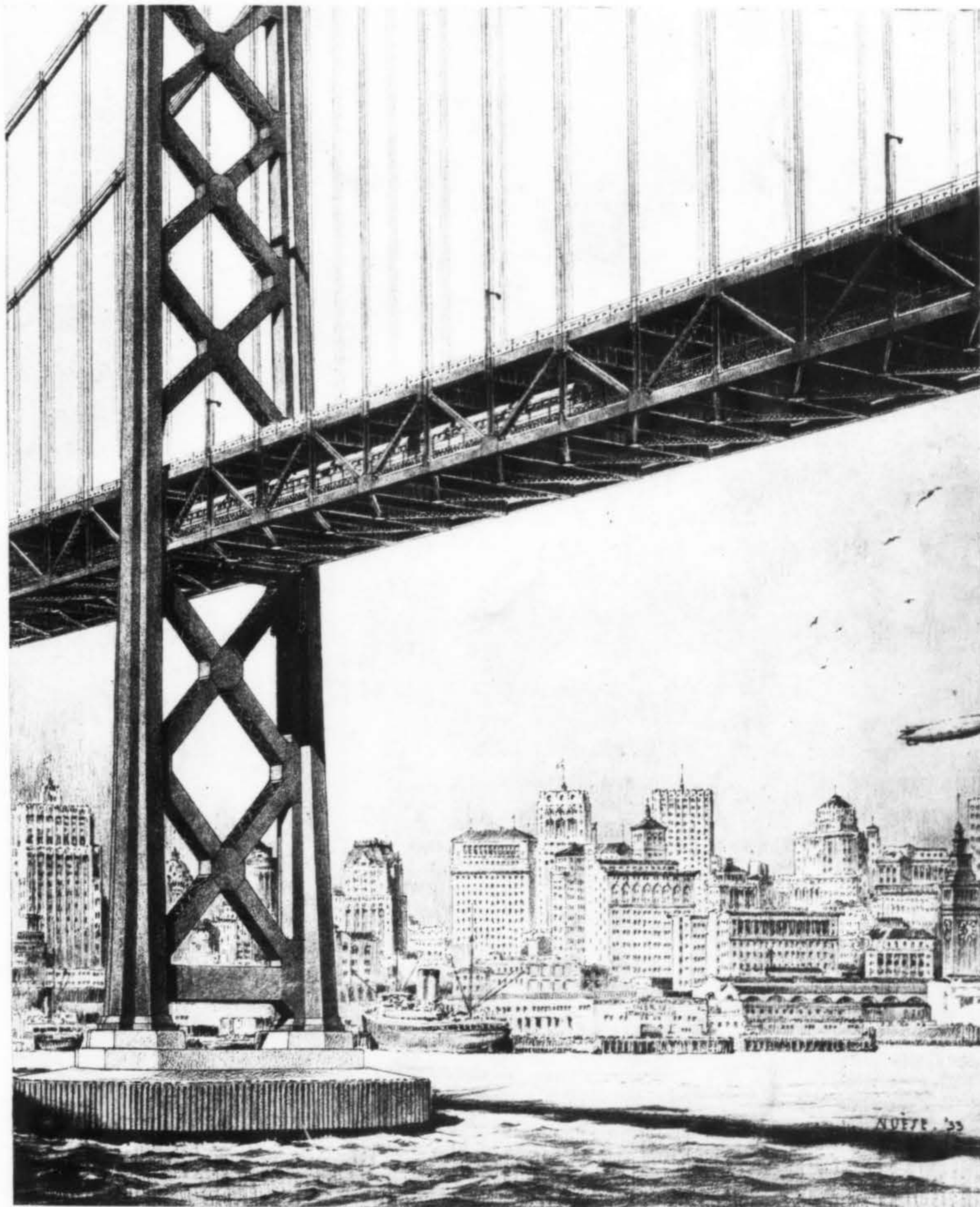


067

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THE \$75,000,000 SAN FRANCISCO-OAKLAND BAY BRIDGE NOW UNDER CONSTRUCTION



October 1933

TWENTY FIVE CENTS A COPY

A "higher education" in linoleums for San Francisco's Board of Education!



Left: General Office, in which PABCO Battleship Linoleum was laid.

Below: Directors' Room, where marbled linoleum was used.



When the San Francisco Board of Education moved its offices into the Civic Auditorium building, its flooring presented a serious problem. Floors were of concrete, marked off similar to sidewalk markings.

The engineering department of PABCO was consulted, with the result that the cracks were filled in with quick-setting plastic, over which was cemented PABCO Super-Quality Saturated Lining Felt. To this solid foundation PABCO 3/16th Battleship Linoleum Terra-Cotta was applied. For the Directors' Room, a rich, colorful effect was obtained by the use of PABCO Inlaid Linoleum in the specially heavy AA gauge. The completed job was satisfactory in every respect.

Whatever your flooring problems, our Engineering Department will gladly give practical assistance

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Photograph by Raymond Brett Collerd

SUSSEX SHINGLE TILE *ON A NEW SAN FRANCISCO HOME*

The Ralph Head residence, on San Benito Way in the St. Francis Wood section of San Francisco, shows the effective way in which Sussex machine-made Shingle Tile can distinguish an excellently designed home.

A beautiful harmony of colors is achieved in the natural fire blend of this Tile—even though machine-made and therefore not expensive. On this home, designed by Architects Masten and Hurd, A. I. A., the interesting use of Sussex on the gables and main slopes of the roof is notable. The rake of the Tile is whitewashed where it comes directly over the white brick side-walls in order to provide perfect blending.

Wm. J. Anderson of San Francisco was the Roofing Tile Contractor.

N. CLARK & SONS

Manufacturers of Fine Clay Products

116 NATOMA STREET, SAN FRANCISCO
PORTLAND—SALT LAKE CITY—LOS ANGELES

California

—As We See It

PERHAPS you too have wondered about our name on the cover. One of our friends expressed the thought that California was showing the signs of the depression. The edges of the type as you may have noticed are uneven. In choosing the type face for our cover title we decided to select something that would express the atmosphere of early Spanish art. The title is hand-lettered, and copied from an original Spanish script. Hence, the uneven edges were intended. We have been tempted to "go modern" many times, and yet we wish to retain the spirit of early California, which is exemplified in our architecture and in our arts and crafts.

THE PHELPS-STOKES Fund announced this month a comprehensive and intensive study of slums and blighted areas, their causes, prevention, elimination, and conversion for proper housing or other uses. While the investigation will be undertaken with particular reference to the conditions and needs of New York City, the experience of other cities, both in America and abroad, will be considered and analyzed for purposes of comparison.

Professor James Ford of the Department of Sociology at Harvard University, and editor of the twelve volumes of the President's Conference on Home Building and Home Ownership, will be director of this investigation. Mr. George N. Thompson, until recently Assistant Chief of the Division of Building and Housing of the United States Bureau of Standards in Washington, will be associate director.

Work is to begin at once. It is expected that eighteen months will be devoted to this investigation. The result will be embodied in a report which, it is hoped, will give the most comprehensive picture yet attempted of the problem in its various ramifications.

Whereas there have been many studies of the specific aspects of the slum problem, and many local researches preparatory to the construction of improved dwellings, the material has not heretofore been assembled and adequately analyzed. The new research will be both comprehensive and analytical, and will include a history of slum prevention, demolition and rebuilding in New York City, supplementing it with whatever is pertinent and valuable in the experience of other American and European cities. Among the problems to be studied are (1) the relative roles, if any, of the municipal, state and Federal governments, looking to the encouragement of slum elimination and new housing; (2) the various methods of land acquisition and of demolition, including an examination of the constitutional, legal, economic and practical aspects of the problem; (3) the functions and relative advantages of limited-dividend housing companies and commercial forms of housing development.

Some field investigations will be made of the needs, standards and rent-paying capacity of families to be provided for in new housing undertaken in present slum areas, and the special problems involved in improving the housing conditions of negroes and other racial groups, taking sociological and health factors into due consideration.

Particular emphasis will be placed upon the economic factors in replanning and rehousing,

including a study of the most practical units for individual, group, block, and neighborhood development, height and area limitations, the width of streets, recreational facilities, stores and other utilities, and methods of reducing costs of financing, construction, depreciation, management.

An office for this investigation will be opened and maintained at 101 Park Avenue, New York City, in connection with those of the Conference on Home Building and Home Ownership.

DRAMA CRITICS have been moaning for a long time about the condition of the theater. There have been few real hits the last couple of years and this is probably not alone due to a lack of good plays. The film industry has tempted not only the playwrights but most of the best stars from the footlights. The public still enjoys a good play and, if other well known actors and actresses follow the lead of Helen Hayes, the theater will regain its former position in American life.

Miss Hayes is scheduled to appear soon on Broadway in a new play, and her comments are indeed interesting. She says, "Hollywood should be made to pay its toll to the theater. There are I don't know how many actors, actresses and authors in Hollywood who owe their expensive contracts to the success they received in the theater. They have cashed in on that success in motion pictures.

"To keep the scale balanced, these people should voluntarily pay a tax to the theater by returning to it regularly, even at the cost of high Hollywood salaries.

"If the George Arlisses, the Ann Hardings, and the Lionel and John Barrymores should return to the theater for a time, there would be no need for worrying about its rejuvenation. In a year it would be completely rejuvenated."

A NEW ERA in building, promising to let America's great skyscrapers grow old gracefully instead of having them torn down after a few decades, was advocated recently by J. C. Knapp, vice-president of the Otis Elevator Company, in a speech made before the Architectural League of New York.

Mr. Knapp pointed out that, in every country but the United States, buildings are kept in good condition for long periods of years, even centuries. Suggesting that building owners in this country follow that example, he declared that a highly practicable way of doing this would be to utilize the services of architects to a greater extent than they are used at present.

According to the plan advanced by Mr. Knapp, the architect who designed the building would be paid a retaining fee to continue his interest in the structure. As a specialist in buildings, and in that building in particular, the architect would be best qualified to suggest changes and improvements to keep it up to date.

"The architect's role," declared Mr. Knapp, "should be, perhaps, somewhat similar to the one played by the family physician. He not only brings the child into the world but looks after the child's health through manhood and thereafter. The architect certainly knows more about his own building than anybody else. My suggestion is, therefore, that he capitalize on it, to

his own advantage and to the advantage of the building."

The unsound economics of the present system of tearing down buildings after twenty-five or fifty years of service was also scored by Mr. Knapp. He pointed out that, in this country, buildings are considered a deteriorating investment, while in fact in a building structurally sound a large proportion of the investment is of a non-deteriorating character.

"The American theory," he said, "contemplates that at the end of twenty-five or fifty years the building will be useless; and, therefore, the investment must be written off. Such a practice seems to me wasteful and unsound.

"Instead of writing off a portion of the investment each year, why not spend a part of the amortization reserve for the renewal of that part of the building that really deteriorates, the accessories and various services, and save the building itself? Spend this part regularly as conditions develop. Use it for the purpose of maintaining your property at its full earning status. With such a regular and continuous program of modernization, the outlay each year will be found to be very moderate. It will keep the value of your investment intact, and it will maintain and even increase the building's earning power."

The plan for doing this with the aid of architects, according to Mr. Knapp, has been discussed with real estate men and architectural leaders, who have approved it.

The plan certainly merits consideration and opens up a new field of opportunity for architects. We suggest early action on the part of California architects and building owners.

ARCHITECTS and builders learn in their professional infancy the wisdom of building "from the ground up". A good foundation is usually a fine structure well begun. It is not a far jump from the building of houses to the building of humans, for a home is often the reflection of those who live within it. Thus, to every architect and builder, the members of our coming generation are of extremely great personal interest, not only as a civic responsibility, but as future home owners.

Community Chest agencies are emphasizing this year, more than ever, the great need of investment in youth. Among many others, the character-building and preventive agencies are vitally concerned with the problems of financing activities to stimulate the morals and characters of thousands of young people.

"Strengthen the young bones and minds in youth that they may weather the adversities of maturity", is the pungent thought expressed by a prominent Chest speaker. "Young bodies made strong at an early age, young minds directed during adolescence into channels of right thinking, and young lives aided in healthy recreations under intelligent guidance do not fall before the storms of disease, the dry-rot of crime, nor the termites of poverty. Just as a house well built and maintained is a house protected against premature deterioration and depreciation, so well built and developed youth means capable manhood.

Throughout California, Chest agencies this year are more than ever in need of support, facing as they do the distinct responsibilities of reconstruction and rehabilitation made necessary by four years of continuous depression. These agencies must this year care for the needs of all those who are not the direct victims of unemployment—the dependent children, the homeless aged and crippled, those physically unfit for employment, the veterans of wars—these and thousands of others who, we are told, are ineligible for aid through governmental funds. Today requires a concentration upon building the foundations of tomorrow; the instilling in youth those qualities that will make our future men. Give to your Community Chest.

+ + 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 FORUM brings a notable list of speakers to San Francisco this winter. Among the speakers announced by Joseph Gaer, executive secretary, are Senator Robert M. LaFollette, Norman Thomas, Oswald Garrison Villard, Norman Hapgood and Maurice Hindus. Among the leaders to preside are Dr. Alexander Meiklejohn, Prof. M. Radin, Dr. Robert A. Brady, Sara Bard Field, and Dr. Alexander Kuhn. The lectures will be held on Monday evenings.

PACIFIC GEOGRAPHIC SOCIETY again presents a series of six illustrated lectures by internationally known speakers, opening in October, at the Civic Auditorium, Pasadena, and at the Philharmonic Auditorium, Los Angeles. Burton Holmes opens the series with a lecture, illustrated by marvelous photographs of Bali.

PAUL JORDAN SMITH, sponsored by the Pacific Geographic Society, gives a series of book reviews, opening October 12, at the University Club, Pasadena.

GOLDEN JUBILEE WEEK, October 1 to 7 is announced by Riverside, in celebration of its fiftieth anniversary. The programs will include the presentation of the opera, "Cavalleria Rusticana," and a picturesque pioneers' costume ball.

CHILDREN'S THEATER GUILD is sponsored by the Nine O'Clock Players of the Assistance League, Los Angeles, who have arranged a series of morning matinees at the Ambassador Theater. The opening entertainment featured the Hestwood Marionettes with Mickey Mouse in "The Champion." Mrs. Walter Perry Story is general chairman of the Nine O'Clock Players.

THE JUNIOR LEAGUE, Los Angeles Chapter, holds the first meeting of the year, October 3, at their Home for Convalescent Children. Mrs. John Bandini Winston, Jr., is the president. Provisional members will be elected and plans for the winter outlined. A series of lecture teas opens in October, and the frolic by the Twenty Little Working Girls is held, October 23, in the Coconut Grove at the Ambassador Hotel, Los Angeles.

CALIFORNIA FEDERATION OF Business and Professional Women's Clubs, Northern District, holds a conference, October 7-8, at the Emporium Country Club, Marin County, California. Mrs. Estelle Close, of Santa Rosa District, presiding.

DRAMATIC SECTION, San Francisco Business and Professional Women's Club, has selected the play for the annual dramatic production and announces Alice Riley's "Mandarin Coat" and "Juliet and Romeo." Mrs. Eva Smith Hackett, directs.

MINERVA LIBRARY CLUB held the opening luncheon at the Santa Maria Inn, Santa Maria. Frank J. McCoy was the guest speaker. Founders Day picnic is held October 6, while other programs are a reading by Paul Whitney, October 20, and "Ish-ti-opei", Choctaw Indian baritone, November 3. November 17 is an Exchange Program with the Solvang Woman's Club. General club meetings are held the first and third Fridays.

CALIFORNIA WRITERS' GUILD holds the annual convention, October 5, at Occidental College, Los Angeles.

SCHOOL OF THE THEATER, sponsored by the Community Playhouse Association, Pasadena, opens the second Monday in October. A two-year course is provided in the essentials for acting, directing and the crafts of the theater. The Workshop functions in connection with the school and with the theater. The season there opens October 1. Jean Inness, wife of Victor Jory, has been appointed director of the Workshop productions for the season.

RADIO SHOW, October 15-21, at the Shrine Auditorium, Los Angeles, offers entertainment to the public and stimulates interest in new programs and receiving equipment.

COMMUNITY DANCES, held weekly on Thursday and Saturday nights, at the Civic Auditorium, Pasadena, under the auspices of the Drama League, provide the best dance orchestras to be obtained.



WE DO OUR PART

We frankly admit

WE ARE TRYING TO DO OUR PART

As a college graduate said to me recently, "I'm an educated man and I have the papers to prove it."

Well, we signed all the papers—but we are not sitting back waiting for a miracle to happen. And merely signing the papers does not give us first choice when the prizes are handed around. Our part nor your part can be defined by the amount of wages our employees receive or the number of hours they work. We have had a spiritual and mental as well as physical illness. Elsewhere in this issue you will find the quotation, "They had no poets, and they died." Art, whether it be expressed in verse, a simple handicraft or a costly mural, can be understood and appreciated by everyone. So that California might have an independent medium for presenting the cultural attainments of its people—so that the general public (represented by our readers) may have a greater appreciation of architecture and the arts and crafts we have dedicated our time, our energy, as well as capital to a continuation of this magazine. We realize that to some a subscription is a luxury, but to secure advertising and assure results we must have subscriptions. All my associates are trying to do their part—working not only according to an NRA Code, but for an ideal. For the pleasure and satisfaction of contributing to the work of publishing a magazine which has already accomplished much and will play even a bigger part in the life of California in the years to come.

Our future success, how rapidly we improve the magazine for your enjoyment, and our ability to honestly say, "We Do Our Part", depends on your interest in our problem. With your cooperation we can continue to serve. On behalf of all my associates and the thousands of people directly benefited by the success of this magazine I ask you for your assistance. We want you to get at least two of your friends to subscribe and to make the offer attractive to them, we have made a special rate of one dollar for five issues. Take advantage of this special offer yourself and send in your renewal.

You do your part and we will do ours.

GEORGE H. OYER

INTERPRETATIONS of literature and modern drama are announced by Mrs. Otis Byers Manchester, in a series opening October 3 at the Ambassador Theater, Los Angeles.

THE SCOTCH VILLAGE, 818 North Central Avenue, Glendale, has reopened its charming tea room and gardens for the fall season, by proclamation of "Mayor" Francis J. W. Henry. Visitors will find there many interesting additions to the collection of British and American antiques for which the village is noted.

THE LOS ANGELES CLUB has chosen November 25, February 24 and May 26 as the dates for their dinner dances, to be held in the Blue Ballroom of the Biltmore Hotel. The Board of Governors is Ernest A. Bryant, Jr., John P. Crutcher, Victor Forve, Stewart McKee and Albert Parker.

MUSIC

SAN FRANCISCO OPERA ASSOCIATION opens the season later than last year, but promises unsurpassed programs. Gaetano Merola is again general director of the opera company and Adolph Bolm directs the ballet. Among the operas scheduled are "Samson and Delilah," "Tristan und Isolde," "Le Coq d'Or," "Emperor Jones," "Le Secret de Suzanne" and "Manon." The programs are presented at the beautiful memorial Opera House, San Francisco.

GRAND OPERA SEASON in Los Angeles is short but notable. Two operas are scheduled for October 13 and 16, under the management of L. E. Behmer at the Shrine Auditorium. The operas are "Emperor Jones," with Lawrence Tibbett as the mad emperor, and "I Pagliacci," with Grace Moore as Nedda and Richard Bonelli as Tonio. Pietro Cimini conducts "I Pagliacci," and Wilfred Pelletier conducts "Emperor Jones."

THE PHILHARMONIC ORCHESTRA was founded by William Andrews Clark, Jr., fifteen years ago. The orchestra is directed this season by Otto Klemperer and opens the season with the first symphony pair at the Philharmonic Auditorium, Los Angeles, California, Thursday evening, October 19 and Friday afternoon, October 20. The concerts will continue every two weeks thereafter until the season closes in April. The season also includes fourteen Sunday afternoon concerts.

CHAMBER OPERA SINGERS announce two presentations of Verdi's opera, "Falstaff," under the direction of Dr. Ian Alexander at the Little Theater, California Palace of the Legion of Honor, San Francisco, Thursday evening, September 21 and Saturday matinee, September 23.

THE COLEMAN CHAMBER CONCERTS are presented on Sunday afternoons at the Community Playhouse, Pasadena. Six programs are presented in the series and among the artists are the Roth String Quartet, the London String Quartet, the Barbour Quartet and the Aguilar Lute Quartet. Alice Coleman Batchelder is the founder and director of these Chamber concerts.

MISCHA ELMAN APPEARS in recital in October at the Memorial Opera House, San Francisco.

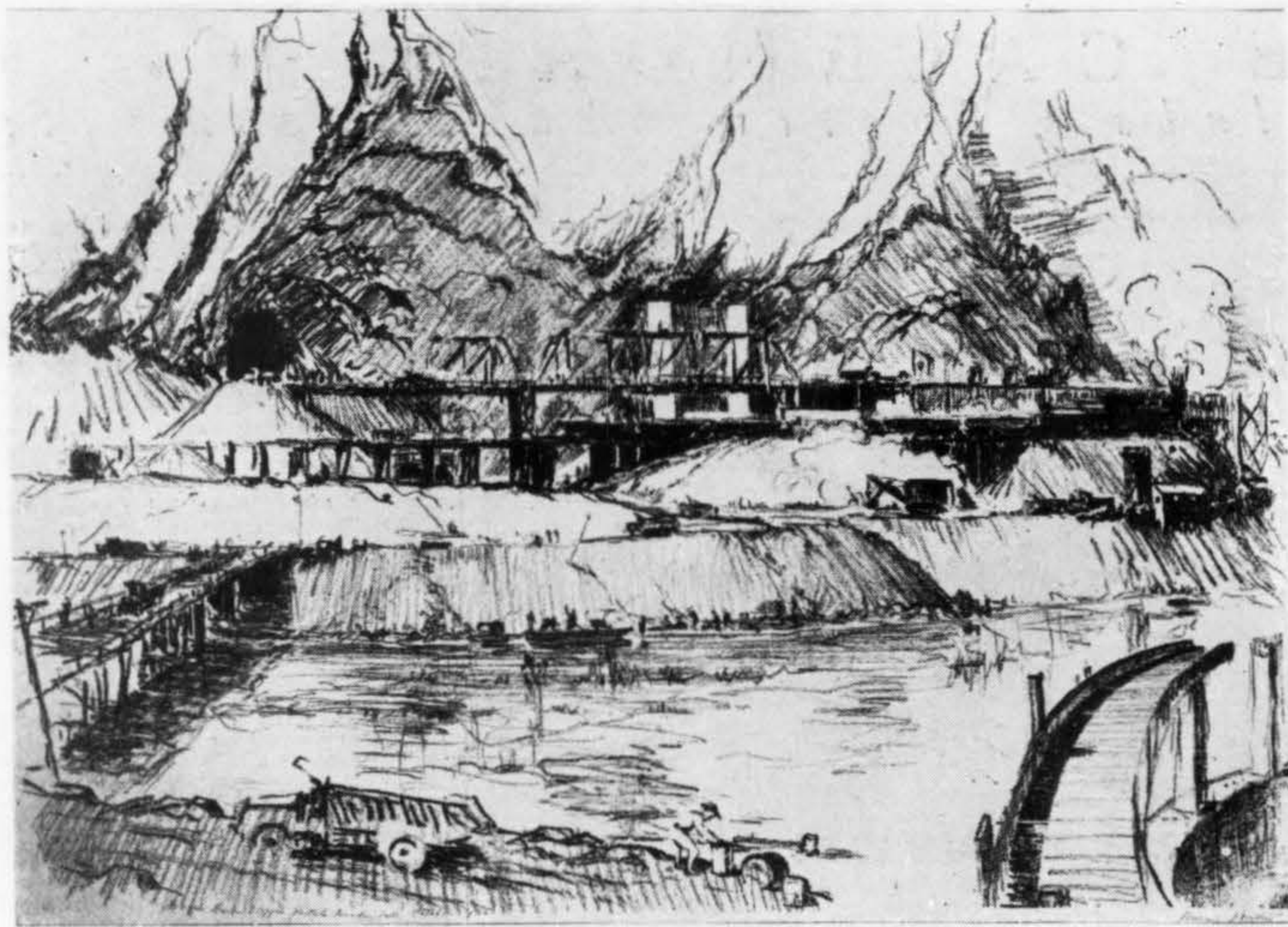
MERLE ARMITAGE presents five artists in a series of concerts at the Shrine Auditorium, Los Angeles, during the winter season. The artists are Mischa Eiman, Teresina, Walter Gieseking, Rosa Ponselle and John Charles Thomas.

FRIENDS OF MUSIC OF SAN MATEO COUNTY is the present title of the group functioning in the Peninsula concert movement in Burlingame and Hillsborough, California. Last winter this group presented a series of programs, known as the Country Concert Series. This season they plan to offer six attractions. Mrs. Nion Tucker is one of the active leaders, and is chairman.

GENEVIEVE GRAY is presenting a series of afternoon salons dedicated to the discussion of art. The salons are held from four to six on the third Sunday afternoon of each month, and are designed to bring together workers in all artistic lines, musicians, vocalists, dancers, artists, authors and architects. The Bryson, Los Angeles, is the locale.

BEN KLATZKIN has organized and conducts a new symphonic band, which includes members of the San Francisco Symphony Orchestra. Concerts will be presented at San Francisco and other musical centers of California.

JACK GLENDOWER presents a series of five concerts at the Hollywood Woman's Club on alternate Monday evenings at 8:30, starting October 2 with a personal appearance of Michio Ito in symphonic dance poems.



A series of etchings and lithographs by William Woollett, of Los Angeles, will constitute a graphic record of Boulder Dam construction from the beginning of the work to its completion. Here is one of Mr. Woollett's lithographs showing a view of the upper portals on the Nevada side. It won second prize in the prints divisions of the fine arts exhibit at the recent Los Angeles County Fair, and will be included in the exhibition of Mr. Woollett's Boulder Dam series at the Los Angeles Museum, October 15 to November 5, inclusive.

WE HAVE OFTEN wondered how many accidents have been caused on our highways by the countless number of signs inviting the motoring public to try a new salad dressing, a new motor oil or shaving soap. Despite much agitation to curb the placing of signs, there seems to be no apparent diminishing of the number, size or color.

Perhaps the glaring signs of hot-dog stands, chicken shacks and other wayside resorts will be curbed by a new law which provides an annual license fee of fifty dollars for carrying on business or occupation of outdoor advertising, annual fee of twenty-five cents for each small fence sign, annual fee of one dollar for each large advertising structure of billboard type, and provision that the permit number and name of owner must be displayed on each sign and structure. However, like the California sales tax, it will probably take half the revenue to regulate and collect the tax, and our government becomes more cumbersome. Let us simply refuse to do business with those who clutter up our landscape.

A GREAT TRUTH is slowly but surely penetrating even the hardest and thickest skulls of the wealthy but worried owners of potentially productive, but undeniably idle, machinery. It is this: That their machinery will continue to lie idle, either periodically or permanently, until they figure out a way in which to make its operation pay back to the more humble brackets of society larger dividends in both money and leisure. Money with which to buy the product of the machinery, and leisure in which to use it up or wear it out.

The owners of this machinery are, for the most part, good at figures. They will soon have the answer to this little problem. A few of them, like Henry Ford, had it long ago. The rest of them, by dint of more or less intensive special coaching from the Brain Trust at Washington, are arriving at the same answer. Once they all have it, the New Deal will be here, and not before. For the economic program which it entails is one that cannot be put into effect piece-

meal. The mortality among the more willing industrial units would be too great for the common good.

Pending the happy outcome of this painful brain-cudgeling, forward-looking men and women in various parts of the country are concerning themselves with a social problem which is bound to present itself as a result of the increased leisure in prospect for Mr. and Mrs. John Q. Citizen. Not all of this leisure, they opine, will be consumed in the wearing out of automobiles, hiking clothes, radio sets and golf clubs.

What then? Well, for one thing, the arts and crafts are due to emerge from their historically uncertain and obscure place in American life. No longer will "practical" hard-heads of farm and city go unchallenged when they decry, as a wicked waste of public money, those educational activities which tend toward higher standards in the appreciation and creation of art. No longer will they be considered wise parents who discourage their offspring with gloomy counselings at the first sign of a desire to give serious expression to artistic and creative impulses. Not so often will genuine talents in young people go unrecognized and unaided until too late to give them the training that is essential to their perfect flowering. Legislatures, boards of supervisors and city councilmen will think twice before reducing to the vanishing point the financial budgets of art galleries and other public institutions of cultural value to the community. Opera and symphony, as well as roads and bridges, will find favor in the sight of the guardians of the public treasury.

All this and more,—when the "NRA" has produced the "New Era".

ANY POLICE CHIEF or criminal judge will tell you that people whose spare time is taken up with music, painting, literature and similar pursuits are seldom grist for courts and jails (Samuel Insull to the contrary notwithstanding). Education in the arts, like education of any other kind, is expensive. But it costs less, in the long run, than the prisons and reform

schools which result from the lack of it. And a nation versed in the arts is not, as some would have us believe, necessarily at a disadvantage in defending itself against violent aggressors. Greece in ancient times, and France more recently, furnish proof that nations friendly to the arts can put up a good fight when attacked by the most powerful neighbors.

If we consult even higher authority than police chiefs and judges—if we turn to the great philosophers who survey humanity through the ages—we find their dictum to be the same. It is summed up briefly in the words of one of them who said, speaking of a once promising people who had waxed and waned: "They had no poets, and they died."

People of vision are aware of the truth of these things, either by instinct or by acquired knowledge. Such people, if their projects succeed, are often called leaders. If they fail, they are almost invariably called "impractical visionaries" or "dreamers."

There is, at the present moment, in an important city on the western edge of the American continent, a newly formed group of people with this kind of vision. We dare to think that its members will go down in the history of their community as *leaders*, for they have the ability to organize, inspire others, and carry through to completion the projects which they undertake. Some of them already have given ample proof of their right to be esteemed as leaders. Others among them have now a golden opportunity to earn that distinction. We are for them and their program,—lock, stock and barrel.

The name of this group is the Board of Trustees of the Los Angeles Art Association. Its headquarters are at 704 Subway Terminal Building, Los Angeles. The names of the individuals who compose it are these: William May Garland, president; Arthur S. Bent, vice-president; Willitts J. Hole, vice-president; Russell McD. Taylor, secretary-treasurer; Edward A. Dickson, chairman of the executive committee; Ralph Arnold; Judge Russ Avery; Harry Chandler; Fred E. Keeler; Dr. Ernest C. Moore; Harvey S. Mudd; Richard J. Schweppe; Bishop William Bertrand Stevens; Mrs. Sydney A. Temple; Dr. R. B. von KleinSmid, and Harry Muir Kurtzworth, art director.

The Los Angeles Art Association is a California corporation legally designated to receive and to administer art gifts and bequests on behalf of the people of southern California. So runs the sober wording of a preliminary statement issued by the association. But it is more than this. It is a rallying point, at last, for the thousands of people, in and about Los Angeles, for whom art is a prime concern in life, whether they be serious collectors and connoisseurs, or struggling painters and sculptors. It provides, as Arthur Millier has well said, "a long needed major traffic plan for art in Los Angeles," a plan that will help the city's cultural side to catch up with its commerce and industry.

One of the main objectives in the program is an art museum worthy to be mentioned in the same breath with those of New York, Chicago, Philadelphia, Cleveland and Detroit. The realization of this objective will be hastened, in our judgment, if the trustees will act upon the wise suggestions of William Preston Harrison as set forth in his excellent article in the *Los Angeles Saturday Night* for September 9.

Mr. Harrison draws attention to the immense cost that would be involved in the creation of an entirely new art museum in Los Angeles. "Not less than \$10,000,000," he points out, "would have to be underwritten, of which \$5,000,000, at the least, would have to be safely invested at 4 per cent for maintenance charges, the remainder for private land purchase and a suitable edifice. This leaves nothing for art itself—the backbone of any art museum."

A much more preferable course, he suggests, would be a systematic development of the pres-

(Continued on Page 29)

THE PAN PIPERS, a newly organized group of the Assistance League, Los Angeles, present a series of five concerts during the season, featuring Gladys Swarthout and Lucrezia Bori, sopranos, the Aguilar Lute Quartet of Spain, Adele Marcus, pianist, and Dan Gridley, tenor. Lucrezia Bori opens the series, November 6.

SYLVIAN NOACK has organized a new chamber music group in Los Angeles, known as the Noack Quartet. This is made up of Franc Luschen, violoncellist, Phillip Kahgan, violist and Jack Pepper, violinist.

KATHLEEN PARLOW, violinist, has joined Messrs. Penha, Weiss and Linsley to form a quartet that is unassailable in the art of chamber music playing. These artists will be heard in Carmel, California.

SCHUBERT WA-WAN CLUB holds the first formal opening of the year, October 11, in the Sala de Oro of the Biltmore Hotel, Los Angeles. A pageant, "A Dream of Fair Women," will be given by seventy-five members in costume. The program for November will be historical and in December a dramatic and musical production will be offered.

THE BEHYMER ARTIST COURSE presents, as usual, the best talent obtainable in the musical world. All events are presented at the Philharmonic Auditorium, Los Angeles.

ERNEST BLOCH'S visit to San Francisco, where from 1925 to 1930 he was head of the Conservatory of Music, has been the occasion for a notable series of recitals. Benefiting the scholarship fund of the Conservatory, an all-Bloch program was presented at the home of Mrs. Marcus Koshland by the Bem-Clement-Bem Trio, consisting of Eugenia Bem, violin, Ada Clement (associate director of the Conservatory), piano, and Stanislas Bem, cello. The numbers included Bloch's "First Sonata for violin and piano," two cello pieces, "Meditation" and "Three Scenes from Jewish Life," and "Three Nocturnes for Trio."

DRAMA NOTES

COMMUNITY PLAYHOUSE, Pasadena, has established an enviable position in offering new and original plays, the best obtainable, interpreted by notable casts. Production is continuous, with the exception of Sunday and Monday evenings. New plays open on Tuesday, each play continues for two weeks with matinees on Saturdays. The fall schedule is a notable one.

September 26, a revival of the comedy "Enter Madame," with Mme. Namara, Forrest Taylor and a notable cast.

In October, "An Attic in Paris," romantic comedy, followed by "Alien Corn" by Sidney Howard, with Greta Keller playing the lead, then "Best Sellers" by Dorothy Bennett, with Ernest Truex.

DRAMA BRANCH, Community Arts Association, Santa Barbara, opened the fall series in September with "Behold, This Dreamer," a comedy by Fulton Oursler and Aubrey Kennedy. All performances are given at the Lobero Theater, under the direction of Paul Whitney. The plays are offered Thursday, Friday and Saturday evenings, with a matinee on Saturday.

THE FAIRMONT THEATER in the Fairmont Hotel, San Francisco, is now under the management of Gordon Davis and Baldwin McGaw. The first production of the fall season is "Dangerous Corner" by J. B. Priestley, opening September 14. Each play will be given nine performances on Thursday, Friday and Saturday nights. Gordon Davis directs. In the cast is Ann Dunnigan and Alice Mason, from theaters of the East; Irene Mansfield, Emma Knox, Frederick Stover, Franklin Provo and Baldwin McGaw. The second play offered is "The Left Bank" by Elmer Rice.

PLAYSHOP PLAYERS, in their own theater, The Playhouse, at Kentfield, California, open the season, September 7-8, with "The Romancers" by Edmond Rostand. Edward Day directs.

THE EXPERIMENTAL THEATER, 2168 Shattuck Avenue, Berkeley, sponsored by the University of California, presents Oscar Wilde's farce, "The Importance of Being Earnest" as the first major production, September 8. Donald Wilding directing.

RONALD TELFER has inaugurated a series of "better plays for children," at the Community Playhouse, Sutter and Mason streets, San Francisco, California. "The Wizard of Oz" is presented at matinees, Saturday, September 16 and September 23.

PENINSULA PLAYERS, INC., present "The Butter and Egg Man," popular comedy by George S. Kaufman, September 15, at Burlingame. Fred Carylye is the director.

MARIONETTE GUILD, under the direction of Ralph Chesse, delights audiences at the Playhouse of the Guild, 1759 Clay Street, San Francisco. Performances are given on Friday and Saturday evenings of each week. A choice revival of "Uncle Tom's Cabin" was a recent production.

SHADOWS LIVE WHEN ART MOTIVATES

By ELLEN LEECH

IT MAY SEEM incredible, but it is absolutely true, that Ronald Colman makes the "Masquerader" live again and prove a welcome bit of drama. The present picture does not depart from the novel, the stage play or even the silent picture, so far as salient facts are concerned. The merit lies in the masterly way Ronald Colman interprets the two characters. The physical resemblance may be traced throughout, but the mental and spiritual characteristics dominating the two men are perfectly and evenly stressed. It is a fine and subtle piece of work.

LIONEL BARRYMORE does a fine piece of work in bringing forward that grand old personage, the country doctor. In "One Man's Journey" he lives the daily life of the medico of the old school, the man who goes day and night, year in and year out, to relieve suffering. A man who serves because of the need, never for his fees, which in any event are small and few. The script was intelligently written, it is well directed and beautifully interpreted. The high light of the picture depicts the consultation and the adverse decision of two specialists as to the recovery of a patient. Then the old doctor asks to be admitted and when the specialists look in later the patient is resting comfortably and the old doctor is asleep, worn out with his labors.

"PILGRIMAGE" pleases large audiences, especially audiences not averse to tears. It is exceptionally emotional and catches the case-hardened unaware through subtle and unexpected touches. The story is that of a selfish mother, demanding the entire love of her son, and sending him out as a sacrifice to war when she finds he loves and intends to marry a girl of the neighborhood. The draft gathers him in before he can marry the girl and her son is born as he is killed in the trenches. The mother lives through ten years of hate and bitterness, then goes to France with the Gold Star Mothers, learns through some of their confidences, and is regenerated through the opportunity to save a boy from suicide and reconcile his mother to his love affair. Filled with remorse, and thoroughly repentant, she returns to beg forgiveness of the should-have-been daughter-in-law, and to recognize the small grandson.

IN A RECENT FILM, past history is cleverly manipulated. "Midnight Mary" awaits the verdict of the jury, following her arraignment for murder, in the office of the clerk of the court and here the dates on the huge volumes of bound cases suggest the years of her life. The happenings of these years are unfolded, dating from Mary's early childhood and the death of her mother. Mary never has a chance, misfortune dogs her footsteps and crooks lie in wait for her. It is a rather entertaining gangster film and non-informative, there is a racket but the machinations are hidden. Finally Mary escapes arrest and manages to enter the business world but again fate trips her and she disappears to save the name of the man she loves. Later when his life is endangered she shoots the man who threatens him. It seems pretty hopeless but she is cleared and reunited with her lover. The point that should be cleared is how Mary comes by her patrician air. One of the cut-backs should have shown at least royal ancestry to account for the delicate loveliness, the perfect enunciation, the diction and an acquaintance with most of the niceties of life. For a girl born across the tracks, below the gas works, or anyway in the hinterland, Mary has entirely too much culture. It seems to prove definitely that entirely too much money is wasted on finishing schools.

"THIS DAY AND AGE," although made by DeMille, bears no slight likeness to his fervid love and lady series. It has a punch, and maybe it was intended as something more than screen entertainment. This movie motivates around the strife engendered by racketeers and the ensuing murder of a kindly old man in his little shop. This shop is near the high school and the old tailor has been the confidant and friend of many of the boys, and they determine to revenge him. It is melodrama, but the illusion is felt, it grips and holds the attention as these youngsters seek to subdue and bring to justice the gangsters. In the ensuing struggle a boy is killed, another framed and arrested, which means the students must prove the guilt of the racketeers and they continue the fight in which they are successful after stirring and exciting sequences. The youth of the principals stirs the imagination and admiration for their loyalty, which is strangely mixed with patriotism, grows with the unfoldment.

"MIDNIGHT CLUB" is based on an Oppenheim crime story. A bit of fiction in which the criminals use their doubles as alibis, leaving them in a cafe in full view of all comers while the gangsters go forth to reap a reward in money and jewels. In the story doubles are used, but in the film the actors double for themselves, which removes the risk of detection—so far as any dissimilarity of appearance goes—and lessens the interest. Clive Brook, Helen Vinson and Alan Mowbray are the criminals, while George Raft is the detective.

TRAIN TRAVEL is made entertaining in "One Year Later" and in this Mary Brian contributes much to the interest. It is a fair combination of drama and comedy and the story progresses as the train moves to its destination, perhaps this visual progress adds to the plausibility of the story.

IN "THE NARROW CORNER" a Somerset Maugham novel comes to the screen practically intact. It is a quiet presentation of various characters foggily wending their way through life, rarely claiming happiness or anything but defeat. An isolated Dutch Island in the tropics is the locale and it is the jetsam of such a place that make up the list of principals. Real climaxes are avoided or lessened and it is too fragmentary to please, yet it has some interest and decided atmosphere.

"HER FIRST MATE" is the best Pitts-Summerville comedy yet presented. For the first time Zasu Pitts is allowed to be a normal human being, exercising only such mannerisms as endear her to her admirers. She proves a loyal wife to Slim Summerville, who is also allowed to prove his ability as an actor.

"THE MAN WHO DARED" smacks of a return to the silent picture. There is a minimum of dialogue, only such as is necessary to the unfoldment of the story. There are no tremendous heights or depths, but it is the romance of two lives, the courtship, the marriage, the birth of children, the advent of grandchildren, the gain of a mayoralty election by the husband and the final death of the wife. This picture was directed by Hamilton McFadden, and the principals are Zita Johann and Preston Foster. moves on to enduring fame in "Morning

KATHERINE HEPBURN Glory." The story is a pleasant Cinderella affair, but the charm of this actress makes it one of the successes of the year. Katherine Hepburn is an actress, she uses every trace of her ability and every atom of her intelligence in her interpretations. It is a pleasure to watch her interpretation of the stage struck girl, and, through her art, produce a really great part, great in the sense that it is human and understandable.

"CAPTURED" is not a pleasant picture. The muck and mire of a German prison camp forms the background against which flames the loyalty of Leslie Howard as the perfect English officer and gentleman. Douglas Fairbanks, Jr., has the unpleasant task of showing what a poor thing a man may become when motivated entirely by selfishness. While Howard is mitigating the sufferings of his fellow prisoners, Fairbanks is in London stealing the affections of the former's wife. The exigencies of war—and the picture—bring Fairbanks to the same prison, where he shows some remorse but a deeper intention to escape, carrying out his plans regardless of the fact that it involves the honor of his former friend and sentences his fellow prisoners to added horrors. He does escape only to be brought back on the ugly charge of murder but is saved from a firing squad by the written confession of the murderer. In the meantime Howard has discovered the faithlessness of his friend and his wife, but his love for her overpowers all other feelings and he determines she shall be happy. He has perfected a plan, involving an airplane base, by which all may escape. He assumes command, gets control of the watch tower and the machine guns, which he holds until all are free, but he is killed in the explosion of the tower, accomplished by hand grenades. The latter may have seemed futile in the premises, but the surprise of the whole picture comes in the last sequence when this fleeing horde man the airships, rise higher and higher, circle the camp, and in perfect formation head for home. Sixty ships and apparently only two of the men had ever been in a plane before.

LITTLE THEATER IN PADUA HILLS, near Claremont, under the direction of Mrs. Bess Garner, announces a winter schedule to provide a play for every evening in the week except Sunday, with a matinee on Saturday. The Padua Players open their season, October 16. The Mexican plays are full of charm and novelty, are formed of the folk lore, the songs and dances of Old Mexico.

A NEW PLAY by Richard Masten, "The Devil Who Saw God" is announced by the Community Theater, Carmel. Masten, well known as a novelist, makes his home at Carmel Highlands. Frederick Burt directs the cast of twenty-five.

MARIONETTE THEATER, 1749 North La Brea Avenue, Hollywood, is presenting "Puppets on Parade," a marionette revue. Gordon Graves and Joseph Finley are the puppeteers and have manufactured their own smart puppets and scenery.

THE LITTLE THEATER for Professionals of Beverly Hills, announces a season of interesting productions. The Persian play, "Zadig" by Homer Samuels is given a colorful presentation. An original play to be premiered is "Blith Spirit" based on the life of Shelley, and featuring Marian Clayton and Morgan Farley.

AN AUTHENTIC "Chauve Souris", done in the Russian manner, directed by Basil Tutorsky, is scheduled for production, November 21, at the Woman's Club, Hollywood.

GOLD HILL PLAYERS open the fall season with "To Serve the Queen," at the old Guild Hall, Monrovia. Mrs. Thelma Laird Schultheis, the new president of the players, directs.

BELASCO AND CURRAN, associated with Howard Lang, announce their productions will be given at the Mayan Theater, Los Angeles, this season. "Show Boat" is to have a lavish production.

SUNDAY NIGHT PLAYERS, under the management of George K. Arthur, are following a new departure in the presentation of single performances of famous plays. "Othello" with Irving Pichel and Ian Keith in the leading roles was the first production. The schedule includes "Post-Mortem" by Noel Coward, "Tragedy of Nan" by John Masefield, and the "Merry Wives of Windsor". The plays are on Sunday evenings at the Hollywood Playhouse, Hollywood.

THE PLAYBOX is no longer an experiment but is the intimate theater provided by Gilmor Brown for the production of unusual plays at Pasadena. The season opens in October and offers a program of ten plays, including "La Princesse Lointaine" by Edmond Rostand, "Little Eyolf" by Henrik Ibsen, "Colombe's Birthday" by Robert Browning, and others equally interesting.

COMMUNITY PLAYHOUSE, Palo Alto, presents September 7, "Beauty's Beast," a full-length play by the Palo Alto Community Children's Theater under the direction of Hazel Glaister Robertson. September 22 and 23, "Nine 'Till Six," a comedy by Aimee and Phillip Stuart, directed by Ralph Emerson Welles. September 29, three one act plays and October 5, a program by Michio Ito and six solo dancers under the auspices of the Community Players.

"BITTER HARVEST", a new Byron play by Catherine Armbrister, was privately presented recently at Margaret Coleman's music studio in Pasadena, with a cast of professional and little theater players. Joseph Sauer, stage and screen actor, is credited with direction and production. The studio was designed by Elmer Grey for Miss Coleman and is spacious and perfectly appointed. The play deals with the London phase of Byron's career, chiefly in relation to Augusta and Annabella. Despite some structural weakness it lives through the imaginative quality of the lines and the frank and sympathetic characterizations. Byron's tormented genius, his fascination for women and the havoc he wrought in their lives, are vividly evoked. Cyril Armbrister gave a romantic and spirited interpretation of the leading role. The performance attracted a number of well-known critics and personages of the theater, motion picture and radio circles.

FIVE DISTINGUISHED ARTISTS, Madame Sugi Machi, Carma Lita Maracci, Benjamin Zemach, Clarence Muse and Lester Horton are presented by E. Harper Mitchell at the Community Playhouse, 609 Sutter Street, San Francisco, during the fall season. The dates: Madame Sugi Machi, September 29 and October 1; Carma Lita Maracci, October 13 and 15; Clarence Muse, October 27 and 29; Lester Horton, November 10 and 12.

ART CALENDAR

BEVERLY HILLS

BEVERLY HILLS WOMAN'S CLUB, 1700 Chevy Chase Drive: October, paintings by members of the California Art Club.

CARMEL

DENNY-WATROUS GALLERY: Throughout October, paintings by Alvin J. Beller.

DEL MONTE

DEL MONTE GALLERIES, Hotel Del Monte: Throughout September, tropical and desert paintings by John O'Shea.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 North Central Avenue: Watercolors by members of the Glendale Art Association.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 Delongpre Ave.: To September 16, paintings by Helen Lundberg. September 18 to 30, drawings and paintings by James Redmond. October 2 to 7, bookplates from the collections of Ruth Thomson Saunders and Clare Ryan Talbot.

BESKOW GALLERIES, 4950 Franklin Ave.: Paintings by American and European artists.

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

PRINT ROOMS, 1748 North Sycamore Ave.: Fine Prints, old and contemporary.

LAGUNA BEACH

FERN BURFORD GALLERIES, Hotel Laguna: Paintings by California artists.

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

MAD HATTER CAFE: Progressive painters of southern California.

LOS ANGELES

ARCHITECTS EXHIBIT ROOMS, Fifth and Figueroa Streets: To September 30, exhibition of works by mural painters in California.

BARTLETT GALLERY, 3358 West First St.: Small paintings by California artists.

BILTMORE SALON, Biltmore Hotel: To September 30, paintings by Hanson Puthuff. October 2 to 14, paintings of ships and naval vessels by Arthur Beaumont.

BULLOCK'S-WILSHIRE, 3050 Wilshire Blvd.: "Impressions of Olvera Street" in watercolors by Dorothy Groton.

CALIFORNIA ART CLUB, Barnsdall Park, 1645 North Vermont Avenue: Sculpture portraits by Ada May Sharpless, Ella Buchanan, Sherry Peticolas, Jason Herron, Caspar Gruenfeld, Austin James, Roger Noble Burnham, Marceline Lockhart, Claribel Gaffney, Pierre Ganine, Thelyn Hahne, Arnold Foerster, Edna Kelly and Lora Woodhead Steere.

EBELL SALON OF ART, 4400 Wilshire Blvd.: October, paintings by members of the California Art Club.

EGAN GALLERY, 1324 South Figueroa St.: Paintings by southern California artists.

FOUNDATION OF WESTERN ART, 627 South Carondelet Street: October 2 to 14, block prints. October 15 to 31, etchings.

DALZELL HATFIELD GALLERIES, 2509 West Seventh Street, will reopen October 2 on a five-day week basis, having been open only on Wednesdays during the summer months.

ILSLEY GALLERIES, Ambassador Hotel: October 2 to 21, paintings and prints by the three Bruton sisters—Esther, Helen and Margaret; recent sculptures by Gladys Lewis Bush; sketches by Duncan Gleason. October 23 to November 4, watercolors by May E. Schaezel; lithographs by Iver Rose. November 6 to 30, sketches and small paintings by Conrad Buff and Maynard Dixon.

LOS ANGELES ART ASSOCIATION, 704 Subway Terminal Building, has received from Merle Armitage twenty-six prints and drawings as a nucleus for its graphic arts collection. The Armitage gift includes works by some of the most famous European and American artists.

LOS ANGELES MUSEUM, Exposition Park: To September 30, student work from nineteen Pacific art schools, supplemented by work from the school of the Chicago Art Institute and the Art Students League, New York. To October 2, color facsimiles of paintings by outstanding modern artists,



ZERO WEATHER

From San Francisco the three Bruton sisters—Esther, Helen and Margaret—have come to Los Angeles with a showing of their paintings, prints, drawings and craft work. Their exhibit is being held at the Ilesley Galleries, in the Ambassador Hotel, throughout October. Well known to the art public of California is the whimsical and humorous quality of the work of the Bruton sisters, at its best in their current show. Margaret's etching, reproduced above, is an example. Of the craft objects, we recommend highly the garden tables with terrazzo tops, and the mosaic bird baths.

loaned by the Museum of Modern Art, 11 West 53rd Street, New York City. Starting October 5, paintings by The Blue Four. Starting October 6, annual exhibition of the California Watercolor Society. Starting November 26, forty master canvases illustrating the history of European painting through five centuries, an exhibition made possible through the co-operation of Wildenstein and Company, New York, represented locally by Dr. Ernest L. Tross.

SEE ART GALLERY, 528 N. Los Angeles St.: Throughout September, pen drawings, prints, oils and watercolors by Gordon L'Allemand.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian arts and crafts. Oriental art. Open daily, 1 to 5. Near the museum is the Casa Adobe, a replica of an old California Spanish ranch house, with authentic furnishings of the period throughout; open Wednesdays and Saturdays, 2 to 5.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To October 7, lithographs by Beatrice Wood. October 9 to 25, sculptures by Marguerite Brunswig. October 9 to 21, lithographs from the press of Lynton Kistler. October 23 to November 4, exhibition by Southern California Chapter of the American Institute of Interior Decorators.

VALENTINE-BELL STUDIO, 3511 West Sixth Street, sponsors a series of art classes to be conducted by Frank Morley Fletcher, Cornelis Botke and Paul Rohland, starting the first week in October. Instruction is offered in life drawing and painting, color, etching, block printing, flower and still life painting.

WARNER INCORPORATED is the name of an interesting gallery to open in late October at 945 Westwood Boulevard, Westwood Village, in quarters formerly occupied by George Hunt. Here will be shown works of outstanding contemporary American artists, including furniture designed for modern interiors. The gallery will be conducted by Mr. and Mrs. H. Hambidge Warner.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Throughout October, sculptures by Eva Stoppani; watercolors by Gordena Parker.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: September 9 to October 1, watercolors by Charles Orson Horton; paintings by William H. Clapp. October 8 to November 5, first annual exhibition of watercolors, pastels, drawings and prints.

MARGARET BRUTON

PALOS VERDES

PALOS VERDES ART GALLERY, Public Library: To October 1, ancient religious art of South America, loaned by Angel Guido. October 3 to 29, paintings by members of the California Art Club. Third annual meeting of associate and other members of the Palos Verdes Community Arts Association will be held October 10 at 8:30 p. m. at the Palos Verdes Public Library and Art Gallery.

PASADENA

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

GRACE NICHOLSON GALLERIES, 46 North Los Robles Avenue: Oriental art.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: September 15 to October 15, exhibition of the San Diego Fine Arts Society's permanent collection, all acquired since 1926. October 15 to 31, pastels by Jean Goodwin. Throughout October, sculptures by S. Cartaino Scarpitta.

SAN FRANCISCO

ANSEL ADAMS GALLERY opened September 1 at 166 Geary Street, in quarters formerly occupied by the Galerie Beaux Arts. First event, September 1 to 16, an exhibition of photographs by Group F 64. September 16 to October 6, paintings and lithographs by Jean Charlot. Starting October 7, photographs by Anton Bruehl.

ART CENTER, 730 Montgomery Street: To September 16, oils and watercolors by Henry Sugimoto. September 18 to 30, oils, watercolors and pastels by Ben Cunningham; line drawings by Elinor Ulman. October 2 to 14, pastels by Joseph Sheridan; paintings by members of the Art Center; wood carvings by Celso Gallegos.

COURVOISIER GALLERY, 480 Post Street: Paintings and prints by Foujita.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: September 21 to October 23, photographs by Johan Hagemeyer. September 26 to October 29, contemporary prints. September 27 to October 29, wood engravings by Paul Landacre; lithographs by Conrad Buff. September 30 to October 29, contemporary ecclesiastical exhibition.

Through October 21, American interior decoration of the 18th century. October 24 to November 6, drawings by E. H. Suy-

dam (illustrations for Charles Caldwell Dobie's new book, "San Francisco: A Pageant"). November 1 to 28, prints from the collection of John H. Culley.

EAST WEST GALLERIES, 609 Sutter Street: Pastels and watercolors by Geneve Rixford Sargeant.

GUMP GALLERIES, 250 Post Street: Oil: by Valenti Angelo. Watercolors by Van Allan Haven. Prize-winning paintings of the Sacramento State Fair.

PALACE OF THE LEGION OF HONOR, Lincoln Park: September 2 to 30, drawings by Dorothy Wagner Puccinelli. September 2 to October 19, works by George Biddle. September 20 to October 18, self-portraits by California artists. October 17 to November 20, paintings by Warren Newcombe. October 20 to November 16, paintings by Tibor Pataky. October 21 to November 16, paintings by Lucien Labaudt.

SAN MARINO

HUNTINGTON ART GALLERY will be closed during September and October for annual renovation, and also for alterations in one wing of the gallery.

SANTA BARBARA

FAULKNER MEMORIAL GALLERY, Public Library: To September 30, drawings, paintings and sculptures by Alexander Archipenko. Photographs by Clarence B. Mitchell.

SANTA MONICA

SANTA MONICA PUBLIC LIBRARY, 503 Santa Monica Blvd.: To September 30, portraits by Stewart Robertson; landscapes by T. H. McKay and Helen Wolhaupter-Kelly. Starting October 2, annual fall exhibition of the Santa Monica Art Association.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Paintings by American and European artists. Californiana. Open daily except Mondays from 1:30 to 5; Sundays 10 to 5.

MISCELLANY

VALENTI ANGELO, a San Franciscan since 1915, will make his home in New York immediately after the closing of the current exhibition of his paintings at the Gump Galleries, San Francisco.

CALIFORNIA SOCIETY OF ETCHERS, 550 Sutter Street, San Francisco, will hold its twentieth annual exhibition during November at the M. H. de Young Memorial Museum, Golden Gate Park, San Francisco.

ARTHUR BEAUMONT, Los Angeles artist, has recently been appointed official artist of the United States Navy, with the rank of lieutenant, senior grade. The Navy has had no official artist since the death of Henry Reuter Dahl some years ago.

JACQUES SCHNIER, sculptor, recently returned to California from a world tour, was the speaker at the September 19 meeting of the Architecture Section of the Commonwealth Club, San Francisco. His subject was "A Sculptor's Impressions of the Orient and the Near East."

LOS ANGELES PRINT GROUP at a recent meeting elected the following officers: Henri de Kruijff, president; Lucie L. Billings, vice-president; Stephen de Hospodar, secretary-treasurer. The annual exhibition of the group, which now numbers forty members, will be held in November at the Los Angeles Museum.

HENRIETTA SHORE, now residing in Carmel, is the subject of the latest of the art books edited by Merle Armitage, printed by the Will A. Kistler Company of Los Angeles, and published by E. Weyhe & Co., New York. Mr. Armitage, Reginald Poland and Edward Weston each contribute appreciative articles about the artist and her work, which is represented in twenty-three artichrome reproductions of paintings, drawings and lithographs. The frontispiece is a two-color caricature portrait of Miss Shore done in offset lithography by Jean Charlot. The edition of the book is limited to 200 copies. It is dedicated to Ruth McC. Maitland.

"THE SIX" PRINT CLUB, 95 Monterey Road, South Pasadena, announces that the first print in its second series of six will be issued November 1. Other prints of the series—which will include four etchings, a wood-block and a lithograph—will be issued at intervals of two months thereafter. Editions of eighty prints will be made from each plate, and the plates will then be destroyed. Five prints of each edition will be retained by the artists for exhibition purposes. The other seventy-five will be matted and mailed to subscribers, at \$15 per subscriber. The artists who constitute "The Six" Print Club include Arthur Miller, Jane McDuffie Thurston, Mildred Bryant Brooks, Margaret Kidder, A. Ramon and Martha Simmons.

Merle Armitage ++ ANTIQUES ++

PRESENTS

By ALICE R. ROLLINS

MISCHA ELMAN

November 3

♦♦

TERESINA
and COMPANY

December 8

♦♦

JOHN CHARLES THOMAS

January 15

♦♦

GIESEKING

February 2

♦♦

ROSA PONSELLE

April 6

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WE APPROACH THE FALL SEASON WITH CONFIDENCE

SUMMER vacations are about over, and soon we will be planning many things for the cool weather season. While we do not have the marked seasonal changes of other parts of the country, nevertheless, there is a noticeable difference in the seasons, with now and then a cold weather prank played on us by the weather-man. With cooler days our thoughts return to the home and its furnishing. While it is seasonable to do this, there is also a welcome change in our attitude towards the times. That we are on the upturn is quite obvious and so we can approach the furnishing of our homes and other expenditures with a different spirit this fall.

The antique shops are full of rare and lovely things that probably not in years have come upon the market, nor is it likely they will again for some time to come. In this connection there is evident a decided tendency on the part of our leading decorators to combine the old and new in this fall's furnishings. This does not mean the modern, which we are most happy to note "has almost spent itself". It does mean combining the new, made from designs which have been handed down to us as a marvelous heritage, with such fine examples of the old as we are fortunate enough to find or our purses can buy.

EXHIBITIONS OF QUILTS AND COVERLETS AT THE LOS ANGELES MUSEUM

ONE of the outstanding events of the summer season at the Los Angeles Museum at Exposition Park was the exhibition of old and new quilts and coverlets. A large and enthusiastic crowd was there each day and the Friday afternoon talks were well received. The interest and enthusiasm of the visitors is proof that handiwork is again in favor and that needlework is no longer a lost art. Over 150 quilts were on display, and Mildred Vance Brown of the history department of the museum, who worked up the exhibition, stated she could have had that many more to show. Some of the old quilts and coverlets had eventful histories connected with them and these Mrs. Brown told in pleasantly informal talks on Friday afternoons. A few had been brought across the plains in covered wagons, others made the journey around the Horn. The regard with which these are held and the interest shown in their history is an indication of the place old things of other times are occupying in the thoughts of the people today. Other lectures given were by Gregor Norman-Wilcox, assistant curator of the museum, on the art of weaving, and the early history of quilts and coverlets by the writer of this column. The success of the exhibition illustrates the part a museum can take in

the social and cultural life of a community. The spirit of cooperation shown by the owners of the exhibits, and the friendly attitude of the visitors brought out the community spirit of each. We hope to see other exhibitions specially arranged by the museum.

AN INTERNATIONAL GOURD SOCIETY

WHY a gourd society! What has a gourd society to do with the antique's column of this magazine! Any association that can show a membership both national and international is entitled to recognition. And as for antiquity—the gourd can qualify in that respect, for do we not read of the gourd-vine that grew up in a night to shelter Jonah? Aside from that I know of no more colorful, or "just right" decoration for an early American room than a low basket, or a Pennsylvania slip-ware platter filled with a collection of various colored and shaped gourds. Their homely charm, bright colorings and fantastic shapes add a decidedly distinctive note. In our grandmother's day the humble gourd was used for dippers, cups, baskets, and many other useful purposes. Like so many things in those pioneer times they were made to serve a purpose because easily obtained. We can still find uses for them in both old and new ways, but they are entitled to no little admiration for themselves alone. Many who delight in gardening are finding pleasure, and incidentally profit, in growing gourds. If you wish to meet an enthusiastic, happy group of people with a most interesting hobby attend the next meeting of the International Gourd Society at the Larkspur Gardens, 15943 Valley Vista Boulevard, near Van Nuys. The president, Markham Field MacLin, avocado grower of La Habra, will give you the date of the meeting.

RUGS—BOXES—GOURDS—GIFTS

WE invite those who are interested in hooked and braided rugs, smart handmade boxes, and the ornamental gourds which are now so much in demand, to visit the newly opened shop of Jane Belew, at 2902 Los Feliz Blvd. Jane Belew has made a study of the history and art of rug making and you will find this reflected in the rugs she has on display. She has a most delightful color sense and this she has used in selecting the best of the old and incorporating it in the new in a most pleasing and harmonious manner. Her handmade boxes have brought her no little notice. One writer says "The ability to design and construct boxes so unique in quality, so unusual, and in such excellent taste as to open a new avenue for the expression of a personality in applied art is the distinguished gift of Jane Belew." This new shop is well worth a visit and we predict you will return again and again.



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OCTOBER SHOWINGS

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ANNOUNCING THE OPENING OF
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At the Scotch Village, 818 N. Central Avenue, Glendale, informal talks on antiques will again be a feature Tuesday afternoons at 2:30 in the Studio's Tea Garden.

Oct. 17, is the opening date and the subject: "Adapting Antiques to Today's Needs."

Oct. 24, "American Views on Blue Staffordshire."

Oct. 31, "American Glass—Why Collect It?"

Nov. 7, "Comfort and Beauty in Old Furniture."

Nov. 14, "For the Silver Collector."

Other talks to come later will include interior decoration, landscape gardening, and the crafts. A program of the series will be mailed upon request.



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Illustrated on pages 18-19
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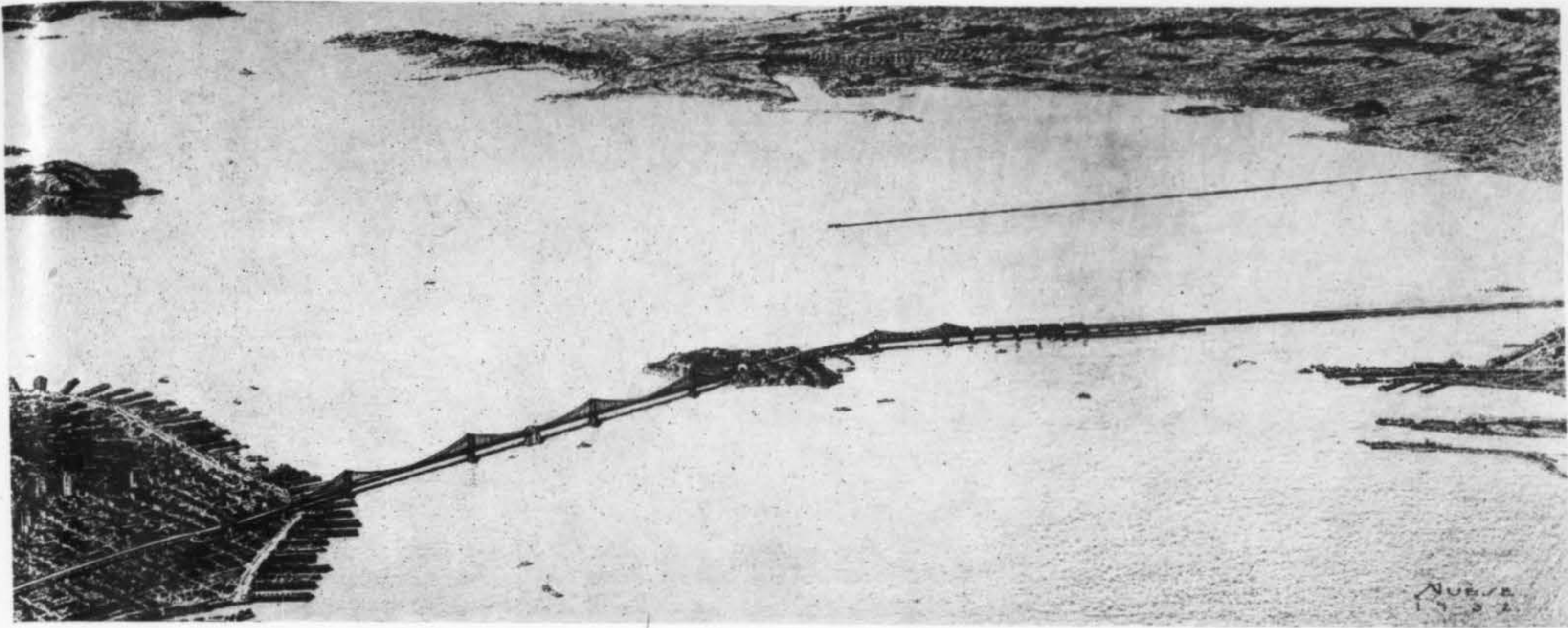
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The above map has the feeling and spirit of the times when the heroic Cabrillo sailed up the coast from Baja California and landed at Santa Barbara or when De Anza trekked across the desert sands and brought his little group to San Gabriel. Ranking in glory with Cabrillo and De Anza, Father Junipero Serra recalls the history of missionary times. Covering great distances on foot he founded twenty-one Franciscan missions along the Alta California coast of which nineteen remain today. Algot Nordstrom has not only made this charming map, but several etchings of the different missions, beautiful and accurate in detail. Fifty of these will appear in book form together with text written by Mrs. Nordstrom who is a Director of the California History and Landmarks Club.



THE FEDERAL PUBLIC WORKS PROGRAM

The Greatest Plan of Its Kind Ever Conceived in the History of the United States Now Starting to Function

By JUSTUS S. WARDELL

THE \$3,300,000,000 federal public works program is now in full swing throughout the country.

While General Hugh S. Johnson, as the National Recovery Administrator, is hard at work getting the wheels of industry again turning on a basis that will be fair to capital and labor alike, the Public Works Administration of the Government is no less busy stimulating the building of public works so as to get millions of people back to work.

The program is rapidly moving off of paper into action. Essential safeguards to protect the public funds and to insure a proper distribution of money, of necessity requires some time, but the period of impatient waiting is passing, and soon the full cumulative effect of the allotments will be felt.

There are two given titles to the National Recovery Act, as passed by the special session of the 73rd Congress. The first has to do with the rehabilitation of industry and business throughout the nation, which General Johnson and his staff are undertaking under President Roosevelt's personal direction.

The other title has to do with the vast program of public works for which the President appointed Secretary of the Interior, Harold L. Ickes as Administrator. In order to expedite public works projects in the various States, the President divided the country into ten different regions, and named ten regional advisers to exercise supervision over the work in their particular group of States.

The President did me the honor to appoint me as Regional Adviser for the States of California, Nevada, Utah and Arizona. The regional headquarters are in the State Building, San Francisco.

In addition, the President has designated State Advisory Boards for each State. In California the members of the Advisory

Above is a bird's-eye view of the San Francisco-Oakland Bay Bridge now under construction which will provide employment and relief for the building industry for several years. One of the 504 foot piers is shown on the front cover.

Mr. Justus S. Wardell, Regional Adviser of the Federal Emergency Administration of Public Works and author of this article



Board are Mr. Hamilton H. Cotton of San Clemente, who has been elected chairman; Supervisor Franck Havenner of San Francisco, and Mr. E. F. Scattergood of Los Angeles. Administrator Ickes appointed Frank E. Trask of Los Angeles as engineer for the California Advisory Board.

Under the rules of the Public Works administration, the engineer is the executive officer of the State Advisory Board, and is empowered to organize its office, employ and direct its personnel, receive, record, and examine all applications for federal loans to construct public projects, and he shall report to the Advisory Board on each project. Mr. Trask has established headquarters of the Advisory Board in the State Building in Los Angeles with a branch office in the State Building in San Francisco.

Approximately \$2,000,000,000 of the \$3,300,000,000 authorized by Congress to finance the public works program are available for loans to States, counties, municipalities and other public bodies in order to enable them to carry on the construction of public works projects.

Under the law, the federal government may contribute outright up to thirty per cent of the total cost of labor and material of any approved State or municipal project. The State or municipality will have to come forward with the other seventy per cent.

Although the government may lend this seventy per cent, or more, it will not do so unless the borrower is in reasonably sound financial condition, can furnish security, and satisfy the Public Works Administration that the project will be self-liquidating. Four per cent has been fixed as a fair interest charge



The development of the Los Angeles Civic Center is of necessity a slow process. Much study has been given to the plan, yet it is difficult for the average citizen to visualize the completed result. However, with the stimulus of the Federal Public Works program, Los Angeles will some day awake to the realization that it has one of the finest civic center plans in the country. The architects' sketch for the proposed United States Post Office and Court House is shown at the left. Plans are about completed for this \$5,250,000 project and it is hoped to begin construction soon. John C. Austin, Frederic M. Ashley, John Parkinson and Donald S. Parkinson, associated architects.

for money thus loaned on any State or municipal enterprise.

Loans may also be made to private corporations, of quasi-public character, but in such an event there will be no contribution by the federal government.

Nearly one-half of the total \$3,300,000,000 has already been allotted to specific projects by the Public Works Administration up to the middle of September.

The function of the Administration is to get men back to work and thus restore purchasing power as quickly as possible. This is being done with the greatest expedition.

The first objective in the attack of the Public Works Administration against the present economic conditions has been achieved. The Administration has lost no time, and men actually are at work on national recovery highway projects in California, Nevada, Utah and Arizona. Many others, long unemployed, are joining them every hour throughout the country. And, as the program moves from paper into construction, the men and their families move from the relief rolls, and the men go onto payrolls.

Starting with nothing, an organization is being rapidly perfected both in Washington, D. C. and in the field. The State Advisory Board and the State Engineers of the Public Works Administration already are studying hundreds of projects with a view of speeding their recommendation to Washington for approval.

Although speed has been the watchword, the Public Works Administration is determined that there shall be no misuse of the funds, no

waste, and no extravagance. Contracts will be carefully drawn, with every protection afforded the Government, and the taxpayers of the country, who are putting up the money,

The money, allotted thus far, for the major part, has been for federal projects. Purely federal projects were selected first by the Administrator and the special Board of Public Works at Washington because the machinery already existed to get under way with a minimum of delay and without opening unprotected avenues where funds might be misused.

Many non-federal projects, now under consideration by the Administration, will be approved and announced shortly. For many unqualified projects, there will never be announcement or approval, despite the pressure exerted on the Public Works Administration.

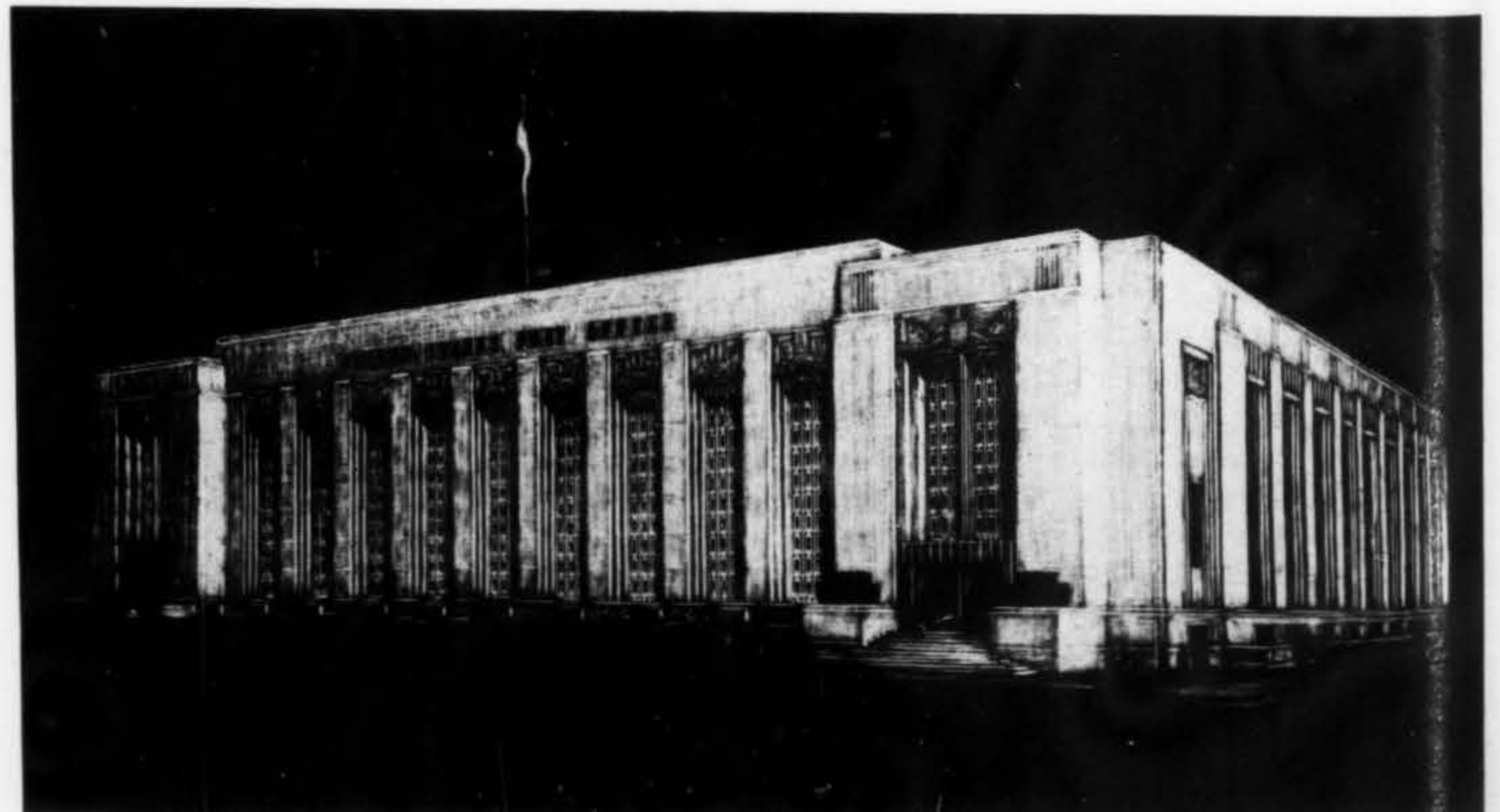
The Government does not intend to hand out money freely to States and municipalities without hope of return. The intent is to be as careful and businesslike as possible, considering the economic situation. The Public

Works Administration will exercise the right to look into the past financial history of any community asking for financial aid. It will not hesitate to study the fiscal policies and scrutinize the book-keeping system of any such municipality. The Government would be failing in its duty to the people of the nation as a whole if it did not insist upon a prudent and businesslike management of the affairs of any applicant for a loan.

The Public Works Administration reserves the right in every case where it lends money to pass upon the contract under which the work is to proceed, to inspect the work from time to time, and to supervise the payment of the funds.

In determining the eligibility of each project submitted for a loan, the following tests are applied:

1. The relation of the particular project to coordinated planning and its social desirability.
2. Economic desirability of any project—



Among the many Federal building projects which will provide employment and directly aid the building industry in California is this proposed Post Office building for the city of San Diego. William Templeton Johnson, architect.

that is, its relation to unemployment and revival of industry.

3. The soundness of the project from an engineering and technical standpoint.

4. The financial ability of the applicant to complete the work, and to reasonably secure any loan made by the United States, and

5. The legal enforceability of the securities to be purchased by the United States, or of any lease to be entered into between the applicant and the United States.

The following classes of projects will be preferred as to loans:

1. Waterworks projects not unduly burdening the community with debt, and necessary for its health and convenience.

2. Sewer projects of the same character.

3. Sewage-disposal projects sufficiently comprehensive to render a lake or river system, used by many communities, safe as a water supply, and other sewage disposal projects.

4. Other projects, which, like the foregoing are regenerative and tend to stimulate further projects such as highways, bridges, and tunnels, opening of new territory for homes and industry, and projects for the transmission of electric energy into territories not now served.

The law stresses the requirement that all public works projects must conform to a national and State program of regional planning.

A national plan can best be developed through the coordination of definite State and regional plans, and these in turn must grow out of local town and city plans. Local initiative and responsibility are essential to both the rapid development and permanent value of such a national objective.

California is fortunate in having about one-eighth of the municipal planning commissions in the United States. It has one hundred such boards out of eight hundred-and-six in the nation. And by law, it is mandatory upon every county in the State of California to have a planning commission. The law was enacted by the 1929 legislature and provides that:

"Any city, city and county, or county may adopt a master plan, and that the legislative body of each city, and city and county, and each county by ordinance create a planning commission."

However, despite this law only twenty-five of the fifty-eight counties in California now have these commissions. Most of them were established by this act, although some were created by earlier laws. While the 1929 law by its terms makes the creation of county planning commissions compulsory, yet no time is specified within which such boards must be established. In Utah, Nevada and Arizona there is no statutory provision requiring the creation of planning commissions. The function of a planning commission is not only the development of a community along proper lines, and to provide adequately for its future growth, but in so doing to save the citizens and the taxpayers unnecessary expense in the long run.

The Public Works Administration is therefore greatly interested in the stimulation of city, State and regional planning. It believes that the communities that have established

planning commissions are better equipped than others to exercise foresight in working out a program to fit in with necessary public works in their immediate districts. It is the hope that within the next few weeks every county in the States embraced in this region will have a planning commission with which the Regional Advisor can work and assist, and which will cooperate with the National Planning Board at Washington.

All projects within a State must first be presented to the State Advisory Board. It is the duty of this board to study every proposal carefully and discard those not in conformity with the principles outlined above. It is the duty of the Regional Adviser to keep in touch with the State Advisory Boards, be their contact man with Washington, assist them with his judgment, and stimulate the work so that there shall be no undue delay in discarding unworthy projects and forwarding worthy ones to Washington for final consideration. All projects will have to be passed upon finally by the Administration at Washington. The Administration reserves the right to reject any project, and retains full jurisdiction over all federal projects.

The classes of non-federal public works eligible for loans are as follows:

1. Construction, repair and improvements of public highways and parkways, public buildings, and any publicly owned instrumentalities and facilities (such as bridges, tunnels, docks, viaducts, waterworks, electric power and light plants, canals, markets, etc.)

2. Conservation and development of natural resources, including control, utilization and purification of waters, prevention of soil or coastal erosion, development of water power, transmission of electric energy, river and harbor improvements, flood control.

3. Any projects of the character heretofore constructed or carried on either directly by public authority, or with public aid to serve the interest of the general public.

4. Construction, reconstruction, alteration, or repair under public regulation or control of low-housing and slum clearance projects.

5. Any project for the construction or completion of hospitals, the operation of which is partly financed from public funds, and of reservoirs and pumping plants, and for the construction of dry docks.

Loans to private corporations are restricted to aid in carrying out the construction, replacement or improvement of bridges, tunnels, docks, viaducts, waterworks, canals and markets devoted to public use and which are self-liquidating in character.

Loans to private limited-dividend corporations are restricted to aid in financing projects for the protection and development of forests and other renewable natural resources, which are regulated by a State or political sub-division of a State, and are self-liquidating.

All applications for loans for river and harbor improvement projects, and housing and slum clearance projects, must be submitted direct to the national administrator in Washington and are not passed upon by State Advisory Boards.

No project will be considered for federal

loans which is a mere makeshift to supply work; neither will any non-federal project be considered which will require an additional outlay by the government for its maintenance or operation.

Bidding on approved projects will not be confined to local contractors but shall be open to all qualified contractors.

It is the desire as far as possible to authorize the building of public works in or near the great centers of unemployment. The hope is to provide work for as many men and women as possible. The Special Board for Public Works at Washington has made an appropriation to enable the Department of Labor to set up labor employment bureaus in all parts of the country. These are administered by the Department of Labor.

It was the purpose in setting up these bureaus to make it possible to get the right kind of labor, to assure an equitable distribution of labor, to prevent discrimination against any class of labor, oppression of labor by employers, or favors to anyone.

Preference in employment is being given to ex-service men with dependents, and then to citizens and aliens who have legally declared their intention of becoming citizens and who are residents of the county in which the work is to be performed.

A thirty-hour week, wherever feasible, has been decided upon for the public work projects.

The minimum scale of wages to be paid on these projects shall be fixed by the State Advisory Boards and the State Engineers. The law provides for "just and reasonable wages" which shall be sufficient to allow a standard of living in decency and comfort.

The Public Works Administration has issued four circulars containing all the essential information relative to the public works program. Circular No. 1 deals with "The purposes, policies, functioning and organization of the Federal Emergency Administration of Public Works"; Circular No. 2 outlines "Information required with applications for loans to States, counties, municipalities and other public bodies"; Circular No. 3 concerns information required with applications for loans to private corporations; Circular No. 4 relates to loans for housing and slum clearance projects. Copies of these circulars may be had by applying to the several State Advisory Boards at their offices in San Francisco, Los Angeles, Reno, Salt Lake City and Phoenix.

The task involved in this enterprise is necessary to the success of the recovery movement. The code provisions established the relations between employer and employee, and are intended to assure fair competition and reasonable return upon the investment in all industries. The public works feature contributes materially to the relief of the unemployment situation and thus develops the purchasing power of the masses. Full cooperation of every person in the United States is essential in accomplishing the aims of the Administration. There should be no laggards. It is the most important and vital step taken since the Nation was formed. So let us all pull together.

THE VILLA D'ESTE AT TIVOLI

An Outstanding Example of the Principles of Garden Design of the Renaissance

By THOMAS D. CHURCH, M.L.A.

FEW of us would aspire to a castle and garden as elaborate and extensive as the Villa D'Este. Nevertheless, it has so many of the qualities that make the Italian villa a mecca for students of garden design, that it is worthy of study by those who have a much smaller plot of ground to develop.

The beauty of the gardens is not only due to their great age, or to the magnificence of the scheme. Its charm lies also in the perfect scale of the vast terraces in relation to the villa, and the architectural unity of the house

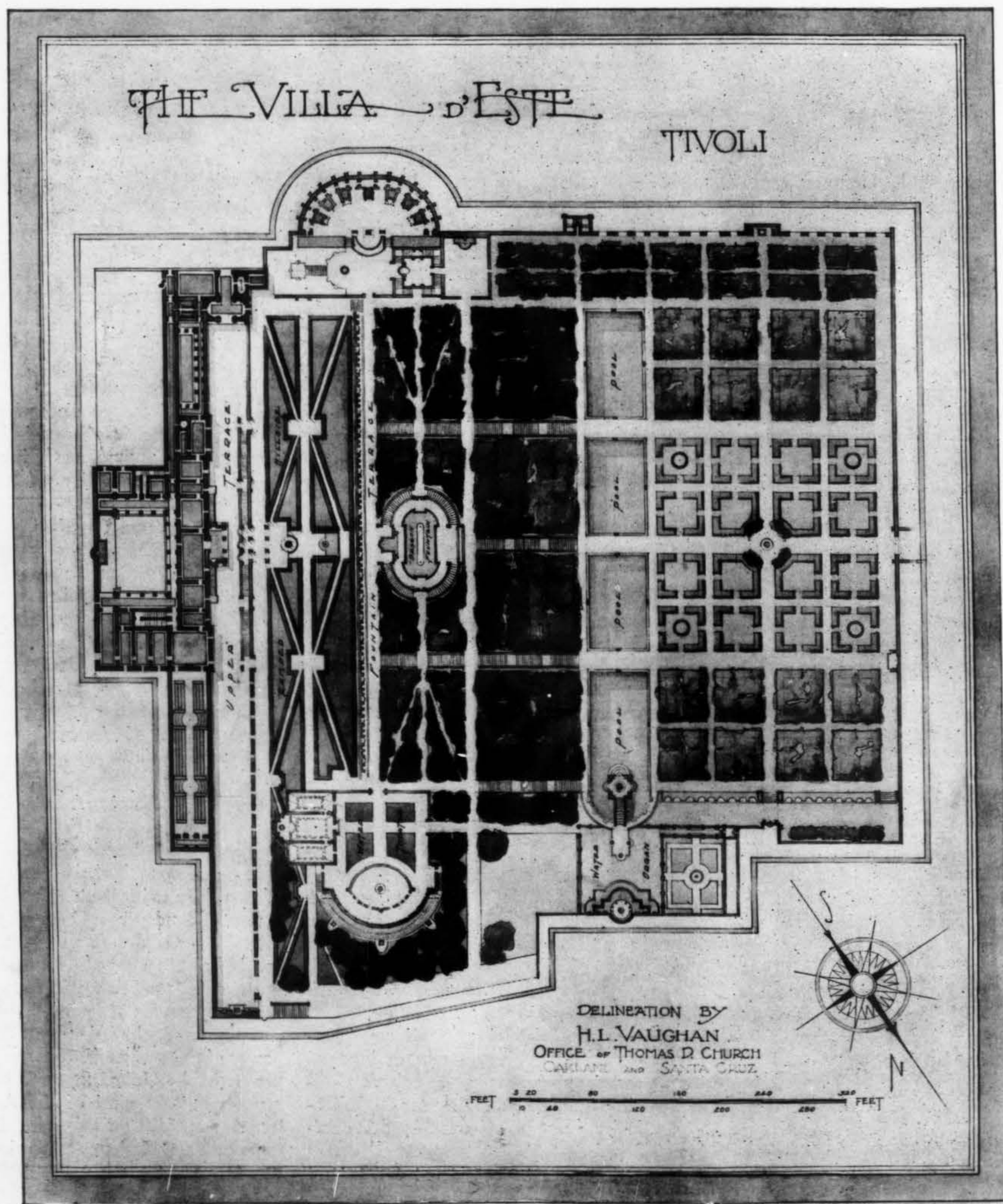
and garden.

When Ipolito D'Este, Cardinal of Ferrara was appointed governor of Tivoli in 1549, he set about to build one of the most elaborate of the Renaissance Italian Villas. Fascinated by the view from one of the hills above Tivoli he tore down an old castle and, with the aid of the architect Pirro Ligorio, erected an immense villa capable of housing his retinue of three hundred people.

The villa rests upon a great level terrace four hundred yards long and the dominant

axis looks across five great terraces to a peak of the distant Sabine hills.

If we would understand the garden aright we must imagine it as it was in the seventeenth century. The cypresses, which give so much dignity to the garden today, did not exist. The stately avenues of trees and overgrown bosket are the product of time and neglect. The original terrace paths were bordered with clipped myrtles and laurels, closely confined and main walks were shaded by lattice work bowers. The garden was peopled with thou-





relative sense of relation to the human figure. Many of these principles of garden design have lain forgotten under the cloud of romanticism and an overfervent return to nature which swept all the arts of the eighteenth century. We, today, who stand on the brink of a modern and sensible approach to our garden problems, may well revive and restudy the underlying principles which make the Italian Renaissance gardens the greatest achievement of garden building in history.

No where is there a better example of the desirability of planning the house and gardens together than at Villa D'Este, Tivoli. All component parts of the entire scheme must be studied together. Scale is the most important principal to be considered whether for a small garden or a large estate.

sands of statues. Hadrian's villa as well as many other Roman ruins in the vicinity were excavated to provide one of the finest collections of antique statuary in existence. The masonry walls and fountains, now aged and moss-covered, were clean and new. The grottoes were brightly painted. It was a vastly different effect from the garden we find so charming today.

The villa was well kept up throughout the seventeenth century. It was during this time that the cypress which now dominate the main axis were added. In the eighteenth century the villa suffered a sudden collapse. The house, which was never finished, was neglected. The garden ran wild. The statuary was sold. A traveller, writing in 1792 could find nothing to praise except "the picturesque beauty of these long forsaken gardens of cypress and groups of firs, towering above the thick laurel bushes." In the nineteenth century the ownership passed to a noble Austrian family and was again cared for and as much of its past glory as remained has been brought to us in good condition. When Italy entered the World War it was confiscated and now belongs to the state as an historic monument.

The charm that the villa possesses for the visitor today is largely one of age. There is a certain melancholy in its overgrown walks in spite of the ever-constant sound and rush of water. It was not so in the sixteenth century. It was bright and colorful and filled with people. It stands as a great example of the principles which guided the garden builders of the Renaissance. First, an understanding of the subtle relation and allegiance which the garden should have both to the house and surrounding nature. They realized that the most congruous effects were obtained where the lines of the house dominated the ground plan of the garden, while nature dominated the third dimension. That scale is an all-important factor, not only in its absolute sense of relation of parts to each other, but also in its



Realty Market Stabilized Through Loan Act

By MONROE BUTLER

State Manager, Home Owners' Loan Corporation

WHILE the Home Owners' Loan Act was enacted primarily to save homes for distressed home owners, its operation in California will prove beneficial to builders, architects, real estate brokers and in fact every person or organization engaged in any business or profession allied with the building industry.

The Act itself does not permit financing of new homes, nor does it contemplate the Government's entry into the building and loan business. It is designed to endeavor to prevent the loss of homes through foreclosure or the return of homes to the original owner if such a home has been foreclosed within the past two years.

Through the activity of the Home Owners' Loan Corporation during the next three years, when applications for loans may be accepted, thousands of home in California will be restored to the permanent owners, homes that have been sold through foreclosure sales.

Other thousands upon thousands of homes will be refinanced by the Corporation, in cases where foreclosure is threatened on the present mortgage.

It is an established fact that the high percentage of foreclosure sales has had a detrimental effect upon the realty market. The sale price of a home sold under the hammer directly affects the values of adjoining property.

Prevention of such foreclosure sales will eliminate wholesale foreclosures and will naturally tend to stop the continued depression of the realty mart.

Perhaps of even greater importance to the mortgage holder is the fact that the operation of the Home Owners' Loan Corporation will relieve "frozen assets" in the form of vacant property.

Look about us today and see what we find. A financial institution, for instance, with more than a thousand parcels of land on its hands. The homes on such parcels must be policed, and repairs must be made. As a result, they are a source of continued expense to the mortgage holder.

Sale of these homes at a price that would meet the obligation against the home has been impossible.

Now comes an opportunity to transfer this mortgage to the Home Owners' Loan Corporation, providing of course, that the foreclosure has taken place within the past two years, and that 80 per cent of the appraisal made by the Corporation will meet the obligation against the home. The transfer made, it gives the mortgage holder an opportunity to utilize the proceeds of the bonds that he takes in exchange for his mortgage for new construction and other improvements in general.

Many inquiries have come to the Corpora-

tion concerning the bonds. It is generally known now that the bonds bear four per cent interest, guaranteed by the United States Treasury. The principal of the bonds is backed by \$20,000,000 capital stock subscribed by the United States Treasury, as well as by all of the homes against which the Corporation has mortgages in the forty-eight states of the Union.

No one is in a position, at this time, to predict the market price of the bonds. However, certain rulings from Washington will be a guiding factor in this price. Such rulings include decision of the Federal Reserve bank to accept the Home Owners' Loan bonds as security for Government deposit from member banks; announcement that the Reconstruction Finance Corporation will lend 80 per cent value of the bonds, and the bonds will also be acceptable as security for postal savings deposits.

The bonds can be utilized by the home owner at par in making payments on his loan to the Corporation.

It can be plainly seen that, as a result, the bonds will prove an excellent security, and that the desirability of the bonds in financial circles will tend to establish and maintain a healthy market price, tending to make the bonds in the class easily negotiable.



A LITTLE NEW ENGLAND
HOUSE IN A CALIFORNIA
SETTING

To insure a place of seclusion for quiet, uninterrupted study, Professor William B. Munro of the California Institute of Technology built this charming study on his property in Pasadena. It is admirably suited for its requirements.

MODERN FLOWER AND GROWTH ARRANGEMENTS FOR FALL

By Clare Cronewett

Line rhythm ending in Jacaranda seed pods and colorful discs of related yellow and orange hues surround the modern German pottery with elegance of simplicity. This season's gourds in gay shapes and colors add the spirit of the fall season.



Flowers, gourds and leaves are used in this Viennese flower ensemble. The zinnias, marigolds and golden glow run a color sequence from brilliant vermilion through the gay yellows. Repeating the colors are the gourds used, with large avocado leaves forming a dramatic head composition.



Elegance of color and form. The homely cabbage leaf becomes an element of distinction when used in careful placing with a beautiful pottery head. Fall flowers on colorful discs add the warm tones to the soft blue gray of both leaf and pottery textures.



Sophistication, restraint, clearness of line and color express the modern age in decoration. The slender Bavarian "Princess" repeats the charm of her lily-like setting.

Photographs by Thiele of Monrovia Porcelain and pottery, courtesy of Robert Ackerschott of Hollywood





THE NEW EXECUTIVE OFFICES AND LIBRARY BUILDING

First Church of Christ, Scientist, Pasadena

Marston and Maybury, architects





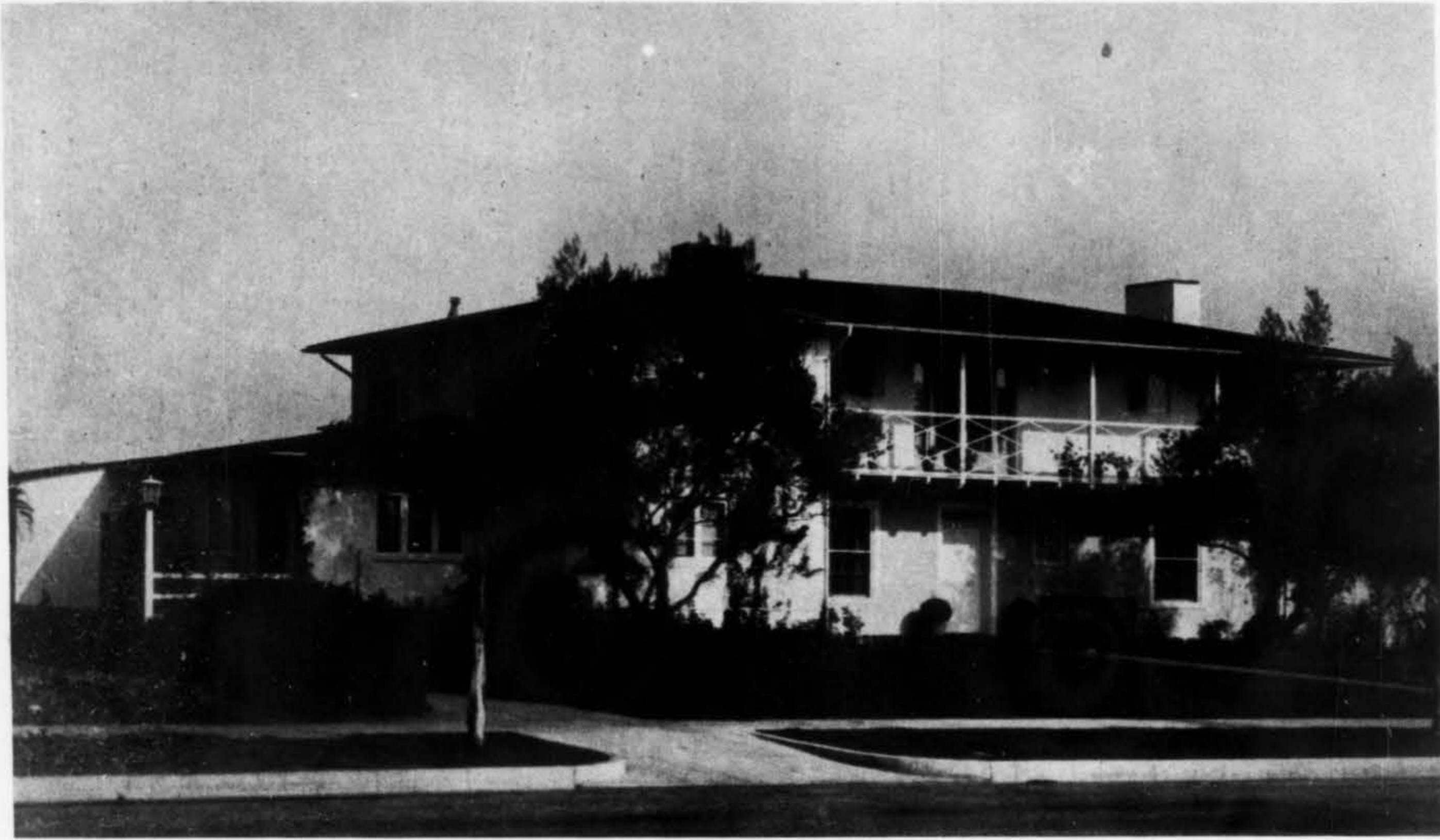
Photographs by Hiller

The architects were confronted with the problem of building a new structure for modern requirements, yet harmonizing with the classic style of the adjoining church. By the use of three arches and an appreciable setback with a balustrade enclosing a terrace across the entire width of the property they achieved a happy solution. The large reading room located on the first floor is furnished in early American style. The interior treatment and the furniture was designed by Edgar J. Cheesewright, A.I.I.D., and president of Cheesewright & Company. The furniture was made by George Hunt.



The new unit of the First Church of Christ, Scientist, Pasadena, was made possible through a bequest in the will of Mrs. Mary E. Keeley. Included in a collection of early editions and correspondence left by Mrs. Keeley and kept in a specially built vault in the new building are valuable old copies of scriptures, including the Wycliffe New Testament, printed in 1380 and reprinted in 1810, and a copy of the rare so-called "Breeches Bible" printed in 1599. There is also a very extensive range of early copies of the Christian Science Journal and the Christian Science Sentinel.

CHURCH EXECUTIVE OFFICE AND LIBRARY

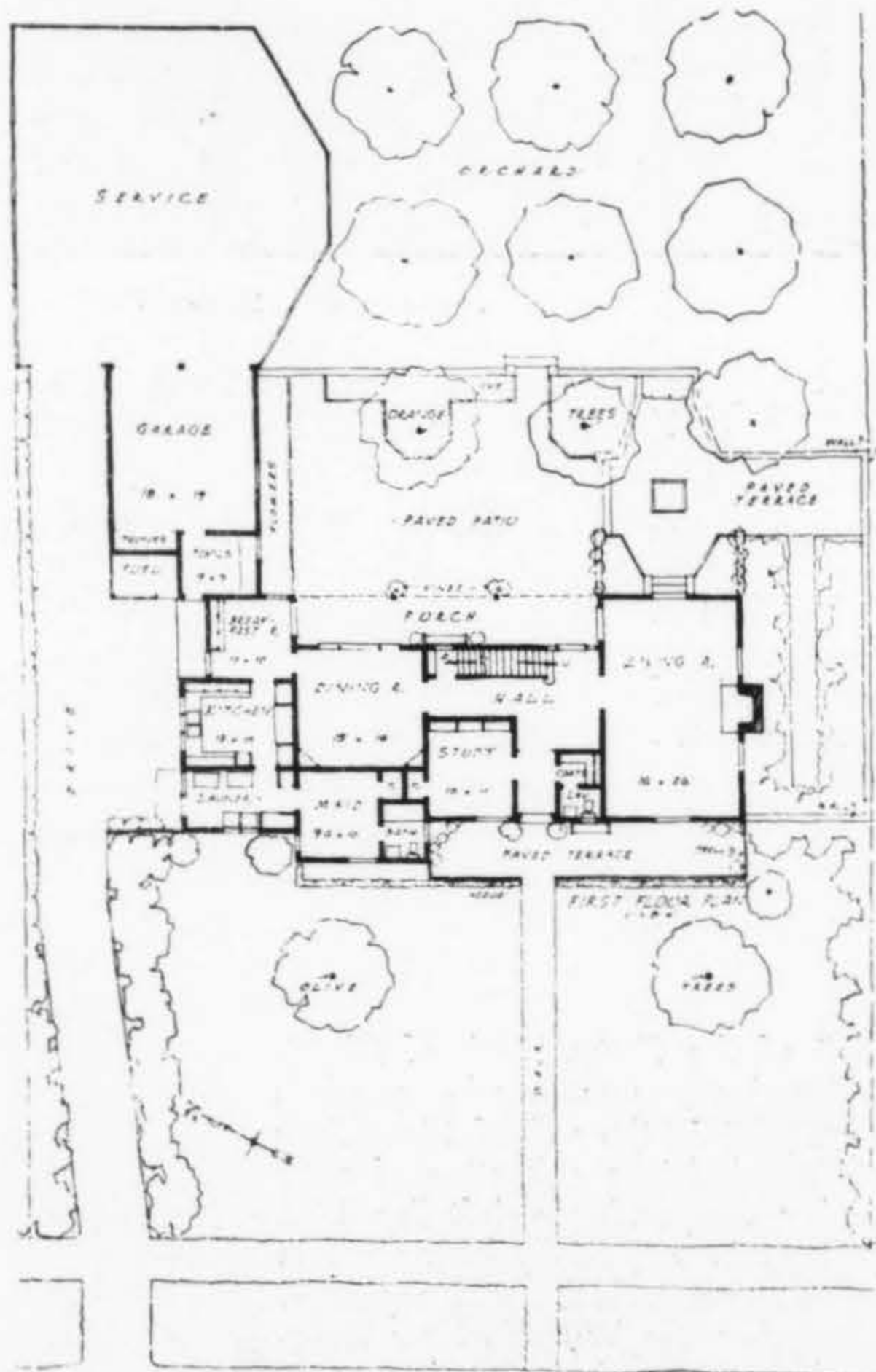


RESIDENCE OF MR. AND MRS. CHARLES F. SCHIMPF

San Marino, California

Winchton L. Risley, architect

What a difference a few cents will make. Here is a house that demonstrates the value of expert architectural service, always a worthwhile investment. The simplicity of detail, correctness of scale and design is the result of careful, experienced consideration. A livable home and one that will retain its charm and value through the years.



The living and dining rooms open to a brick paved patio. The interior is in the Georgian period with scenic wallpaper, cream white woodwork. The study is finished in knotty white pine.



The Friendly Old Barns of the San Luis Obispo Coast

By CHARLES GIBBS ADAMS
Landscape Architect



THE tranquil stretches of hill and valley that are the County of San Luis Obispo in California began their history as a white man's country a century and a half ago, when, by grant from the throne of Spain, they became the grazing lands of the herds of the Mission of San Luis Obispo de Tolosa.

Always the Franciscan Padres, though they had to travel incredible distances on sandaled feet to find them, located their Missions where flowed the sweetest waters from the mountains, and where grew the most luxuriant grass for their cattle, and the stoutest timber to be hand-hewn into the rafters of their Churches and Indian Schools.

Now an American domain since the Mexican War, the region of San Luis Obispo is still a land of big ranches and vast herds. And there is room aplenty; for the acreage of the County is approximately equal to that of the States of Delaware and Rhode Island together.

When the stranger in the San Luis Obispo country has taken in the beauty of surf and dune, of hill and mountain, of field and Live Oak grove, and turns to man-made things, then, if he has the seeing eye, it is the pictures that the old ranch barns afford that satisfy him most, and that give him the comfortable feeling that man and beast are to be fed well.

The generous old barns, the friendly, fat old barns of the valleys of San Luis Obispo! What tales they tell of the abundance of the crops they stored from the vast undivided hay and grain fields of old-time California, and of the uncounted herds that grazed on the friendly hills, as their progeny still graze there, and still feed milk and meat, butter and cheese to



Above, at Rancho San Luisito near Morro Bay; below, a barn near Cuyacos and one at San Simeon (built seventy years ago.) At the top of the page, a barn near Cambria village.

the distant hungry world beyond the mountains.

Built generally of Redwood from the forests to the north, these old barns, left unpainted always, have been stained through the years to the velvet shades of old driftwood, by the warm rains of California winters and by the summer winds from the ocean, that are

spiced with the tang of salt fogs.

Their roofs are painted with the orange and the silver-green of elfin Lichens, that grow but an inch in half a century.

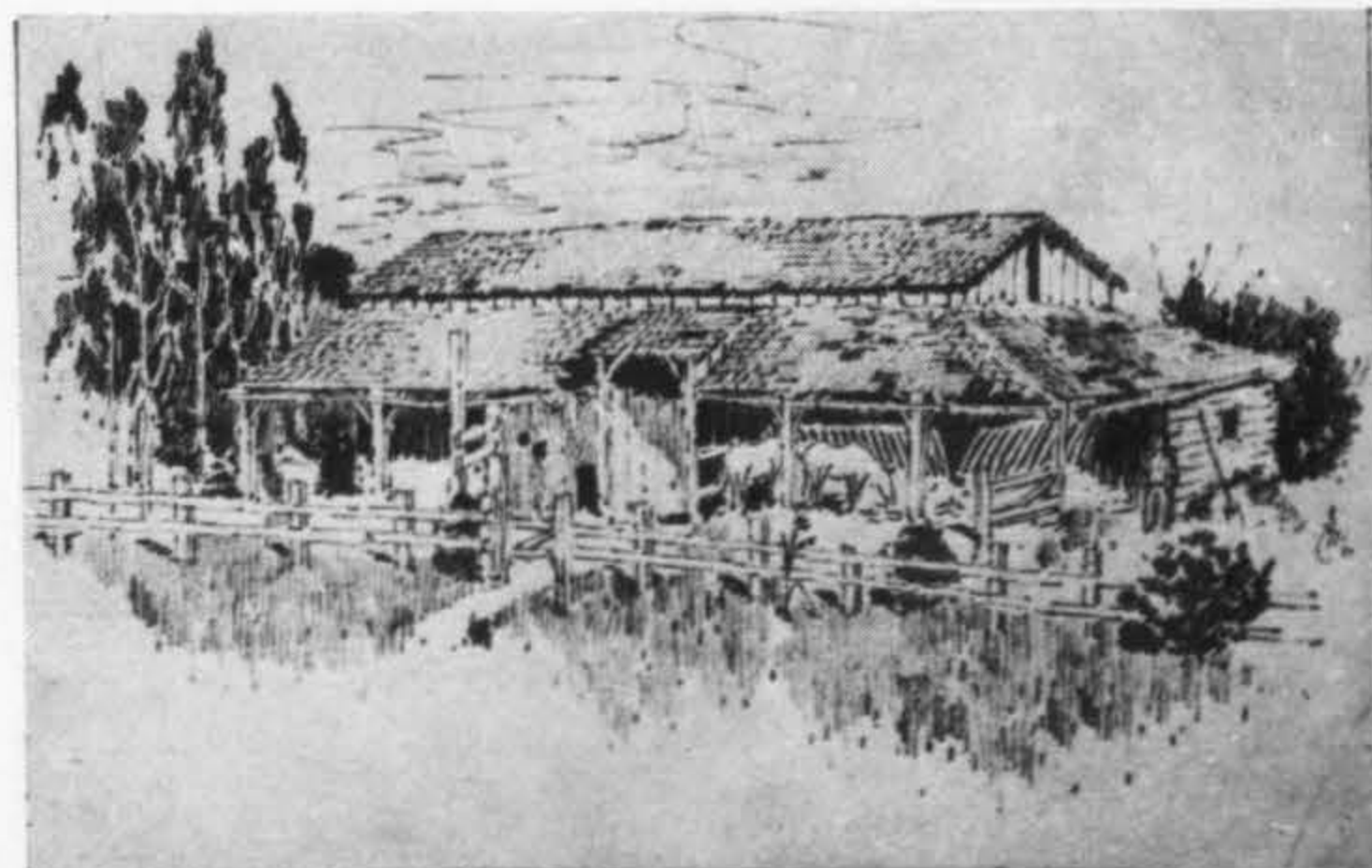
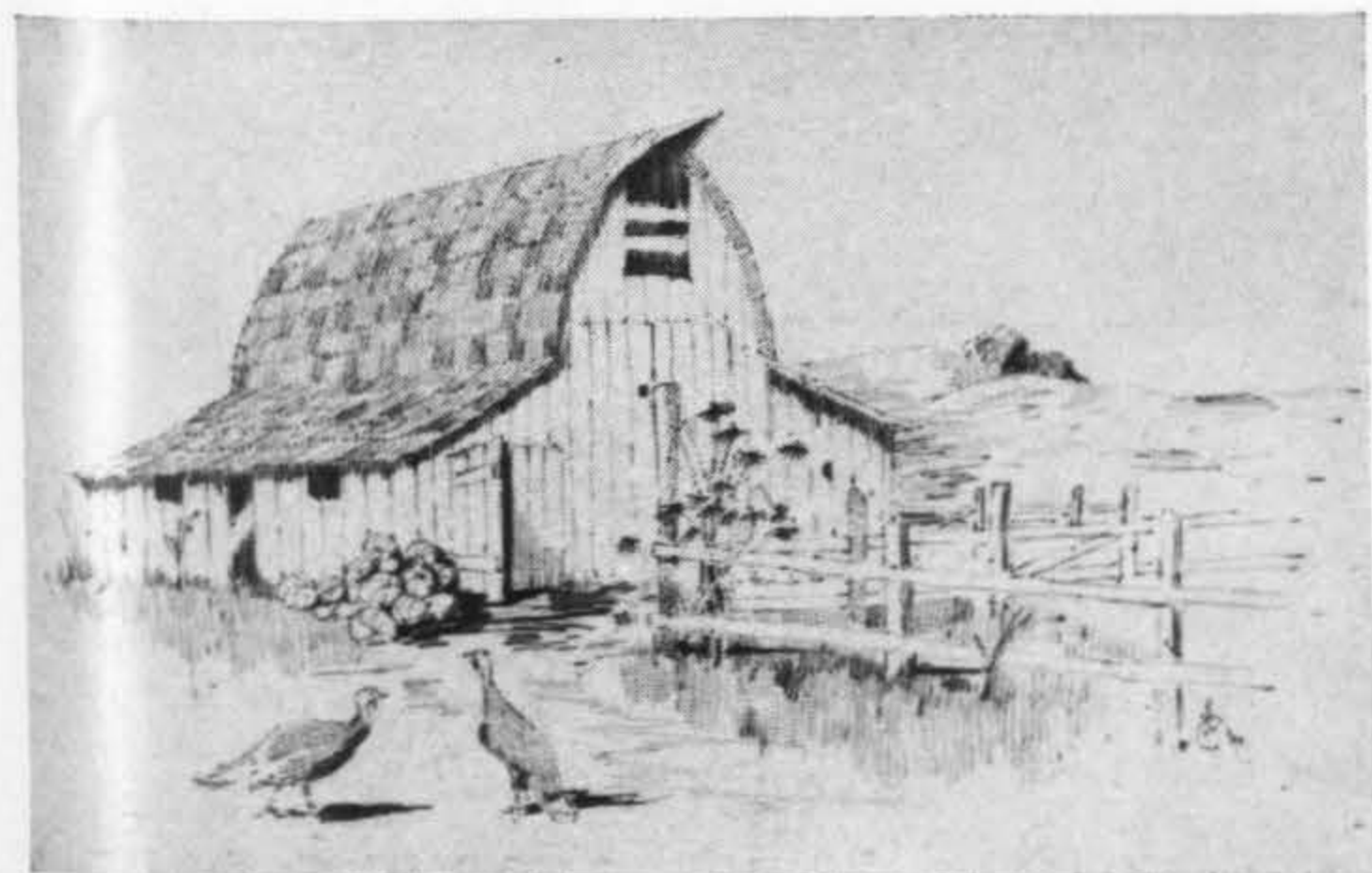
The overhanging roof peaks give shelter to populous, noisy colonies of the adobe-mud nests of cliff swallows and barn swallows, plastered high out of the reach of small boys and other marauding animals.

Every barn has its background of hills studded with Live Oaks and aromatic Bays. Perhaps the hills are blue in the distance; perhaps they come to the very walls of the barns, lush green with the pastures of winter, or golden brown when summer dries the grass, or in Spring a rainbow with the color of wild-flowers.

Into the corrals about the barns at early morning, and again when the evening shadows of the hills are lengthening, gather sleek placid herds of Jersey cows or pied Holsteins. Generally at feeding time there are a few well-fed horses, contented with still having a job on the ranch. All winter long, great piles of pumpkins, yellow, orange, silver and moss green, are stacked against the barns, unharmed by sun and rain.

The smell of those old barns, the comfortable satisfying, restful smell inside of them! It mingles the warm aromas of bins of golden wheat and barley grain, of red and yellow corn, and oats perhaps, and seasoned hay and musky alfalfa, and maybe sugar beets.

How one could rest stretched out on that fragrant hay, breathing in such air! And what a lullaby in the musical chirping of the crickets that are always there beneath the hay!





In a new real estate subdivision, contractors, builders and owners are liable to run wild in their attempt to create something different. Westwood Village, while not under well planned architectural control as at Palos Verdes, has benefitted from the sad experiences of the hurriedly planned and built subdivisions of the previous decade. Among the many apartment and studio buildings completed during the past year are the Monterey apartments, shown above. Well planned and constructed, it has proved to be a good investment as well as a happy addition to the architecture of Westwood. The patio with white-washed brick, painted redwood siding and trim, Franciscan flagstone, individual entrances, makes an ideal setting for life in California. The El Lugar apartments, shown in the model below, executed by Arthur F. Winslow, adjoin the Monterey apartments. The owner has found models valuable not only in visualizing the completed building but in leasing before construction. Plans prepared by James H. Conway and Draver Wilson.



The elite of Hollywood are going to Westwood. Mr. Guy Harrison, owner of these interesting buildings, reports that all space in the above building, now under construction, was leased from the model. The list of tenants of studios and shops includes Mary Pickford, Verna Chalif, Mrs. Alexander Pantages and Mrs. Skeets Gallagher.

HIGHLIGHTS OF A NEW COMMUNITY'S ARCHITECTURE

THERMADOR Electric Heaters

were selected for the complete heating of the beautiful new library, First Church of Christ, Scientist, Pasadena (illustrated on pages 18-19). Marston and Maybury, Architects.

Heaters installed by R. R. Jones Electric Company

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THINGS YOU SHOULD KNOW

FOR A REALLY helpful and entertaining program we suggest that you "listen in" on the one now being broadcast regularly by Paraffine Companies. The continuity has been carefully edited by architects and contains much of interest to home owners and builders.

A PROMINENT eastern manufacturer withdraws from Coast competition. Gladding, McBean & Company announce the purchase of the Pacific Coast properties of the American Encaustic Tiling Company, Ltd., of New York. With the additional products added through this purchase they are now equipped to furnish a complete line of floor, wall tile, decorative and quarry tile.

MEMBERS OF the Pacific Coast Gas Association should be interested in the testimony of Mr. Guy Harrison, owner of the buildings in Westwood, who states that gas is used for all heating and cooking.

IF YOU HAPPEN to be visiting Westwood notice the unusual antique finish of the Mission Antique Roof Tile furnished by San Valle Tile Kilns for Mr. Guy Harrison's studio and apartment buildings. And Old Mission Quarries are firm in the belief that the loveliness of the Monterey apartment's patio is due to the Franciscan Flagstone which is found in the California hills and to the Hermit Rock brought from Arizona.

AS THE NEW DEAL takes hold, more salesmen will be put to work and the constant ringing of the doorbell will be one of the disadvantages of good times. Tenants of El Lugar apartments in Westwood have already solved this problem by the installation of Doorman Vocalphones.

PERHAPS YOUR attention has been called to the number of trucks headed for construction jobs filled with a wet concrete mixture. Instead of mixing cement on the job it is now done in plants operating in most of California's large communities. This method not only reduces the

cost but becomes increasingly necessary when there is very little storage space on the job. All the concrete for the new unit of the First Church of Christ, Scientist was mixed in transit by the Transit Mixed Concrete Company of Pasadena.

PERHAPS YOU noticed, perched on the wall to the left of the new unit of Pasadena's First Church of Christ, Scientist, a large eagle in cast stone. We don't know whether the architects, Marston and Maybury or Hamlin and Hood, who furnished all the cut cast stone work on this job are responsible for its origin but it is certainly appropriate.

TO THOSE who have been reading the pages of this magazine for the past four years, noting the absence, especially during the past eighteen months, of advertising from shops, merchants and manufacturers, it has been apparent the effect of the depression not only on this magazine but upon all those concerns who formerly used large space to sell their merchandise and services. There has been little demand for those products which we might term luxuries. With increased business and greater appreciation of quality on the part of the public you may expect to find many of them again using space in CALIFORNIA Arts & Architecture. No question that they realize the effectiveness of this medium and WANT to advertise. Additional advertising means an improved magazine for you so let's all get together and start pulling for each other.

INCIDENTLY, one of the concerns referred to in the previous paragraph is B. B. Bell & Company of Los Angeles who are still considered in a class by themselves when it comes to making lighting fixtures. The beautiful fixtures installed in the First Church of Christ, Scientist, of Pasadena, are from the shops of these craftsmen. And next door at 2300 West Seventh Street, you will find that gentleman dealer in fine rugs, Mr. John Keshishyan. And further up Seventh Street, Marshall Laird continues to make fine furniture.

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The "DOORMAN" vocalphone is now installed in the El Lugar Apartments at Westwood (illustrated in this issue), Guy K. Harrison, owner. The residences of E. L. Deheny, Warner Baxter, Richard Schayer.
Thrifty Drug Stores, Mel-Ton Cafe, Geo. Belsey Co., J. W. Robinson Co., District Attorney's Office, Orange County, Westinghouse Electric Mfg. Co., Club Airport Gardens and hundreds of others.

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PLACES and PERSONALITIES

A NEW book just issued by Stokes was written by Alma Whitaker. Herself one of the glowing personalities of California, she has included many places and a few personalities in her very timely book, "Bacchus Behave! The Lost Art of Polite Drinking." In this age of codes, one designed for the realm of Bacchus and his cohorts is doubly fitting. There is no undue encouragement in the use of the juice of the grape, but there is caustic comment on its misuse. Always an original and gracious hostess, whether in her home in Los Angeles or at her cottage at Sunset Beach, Alma Whitaker is able to offer valuable suggestions as to canapes and hors d'oeuvres, to say nothing of the delectable combinations she mentions in connection with buffet suppers. The theme throughout the book follows the enlightening title of the first chapter, "Nectar and Manners", and the advice regarding the selection for wines to accompany all viands is invaluable. The book is thus not only witty and clever, delightful for general reading, but is informative and may be accepted as a real guide to a disappearing if not lost art—that of polite drinking. A point emphasized at the recent meeting of California hotel men at Del Monte was the necessity for educational propaganda in the proper and rightful use of wines.

SINCE she was not born Ann Hathaway, perhaps her avocation was thrust upon her. However that may be, this Ann Hathaway does as much for drama in this day and time as could two Anns of Shakespeare's century. Our modern Ann Hathaway is the business secretary of the Drama Branch of the Community Arts Association of Santa Barbara, and that includes manifold duties. To visit with her at her desk in the office of the Lobero Theater is to glimpse the many-sided problems of the show business. Questions pour in: How are the tickets selling? What is the growth of the membership? Will the next play be comedy or drama? The placating of members who do not like the current play, no matter what it may be, and the encouragement of others who hope there will soon be a Shakespeare bill. Perhaps Paul Whitney needs a little cheering, as even directors are known to have their down moments. This Ann is supposed to be always cheerful, always ready to chat with visiting actors, managers, directors, and to know how to handle the professional publicity man as well as the little girl who needs assistance in writing up her notes covering the school play. All of this she does, and more, but she will never be satisfied until she is instrumental in the presentation of a play that will please everybody.

ONE place, but many personalities. Introducing the Breneisers of Santa Maria, California. In the realm of art it is all one to them, water colors, oils, block prints, dry point. But whatever the medium, true design is the heart, the core of everything they do. The young students at the high school seem to understand the value of the unusual instruction they receive, and reflect this appreciation in their accomplishments. Stanley Breneiser allots one period of the school day to general art, and through lecture and example instills a perception of all the arts. Music, drama, literature, poetry, architecture, as well as painting and sculpture, are interpreted. Because of these general interests he has been able to encourage the publication by the pupil of a hand-made art magazine, "Splash", which has taken the highest award in its division each season that it has been entered at Columbia. Babs Breneiser glorifies the classes in design and crafts. Costume design is included, illustration and commercial art. The children are all artists, but their talents make another story. Their interesting home on Orcutt Drive, near Santa Maria, is known as The Ark. It is usually flooded with guests, and is filled, even in summer, with students. To seek a reason for the perfect smoothness of the household and scholastic regime is to find that co-operation, perfect and entire, rules. The result is that desired harmony, ever sought but frequently missed. Seems simple, applied co-operation results in true harmony. These Breneisers understand life as well as art, and love both.

THE CLIFFS and canyons of Arizona and New Mexico have been interpreted anew by Adele Watson, mural painter. By her genius the gods the Indians must have dreamed of, which were men and yet gods, inhabit the heights and depths which make up the vast stretches of these southern lands. Miss Watson is essentially a painter of murals with a delightfully imaginative conception of earth and sky, embodying in rocks and stones and fleeting clouds the human body. Not grotesquely distorted but correct as to anatomy, not over beautified but lovely in the purity of line and proportion, as God made humans not as some artists profess to see them. Towering cliffs, huge boulders always evoke the admiration of man. To these Adele Watson suggests a deeper meaning, thoughtful study is coupled with a poetic imagination. Miss Watson has a delightfully appointed studio on Grand Avenue, Pasadena, California, where she paints almost every day since closing her studio in New York.

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PUBLICITY INCONSISTENCIES

A Letter to California Arts & Architecture

HAVE you ever taken cognizance of the publicity given men of mediocre talent or accomplishment in contrast with those of exemplary attainments? if not, observe the impressive write-up generally accorded automobile and tire salesmen, accessories agents, service-station operators and managers, realty salesmen and promoters, radio and refrigerator salesmen and agents, aviation pilots and promoters, building material salesmen and agents; often accented by accompanying engravings. Not that they should be denied those courtesies, not in the least; but why not include those whose achievements are really distinctive?

The name of the author of stories, poems, songs, etc., always accompanies his work. One never sees a piece of sculpture, or the finished product of an artist, or a performance of note by the medical profession, or the records of judges and lawyers in trials of important legal cases, or the ingenious work of an inventor, or the sermons and public supplications of the clergy, or the vocal and instrumental accomplishments of genius, or the formative work of the civil engineer, or the discourse of orator and lecturer, without the name, title, and honorable mention accompanying the publicity.

There exists one type of professional practitioner, whose services are of inestimable value, whose responsibilities are beyond comprehension, whose exacting knowledge of engineering problems, skilled trades and materials, their supervision and application, must be unlimited. The required legal knowledge, the extraordinary business acumen necessary for the protection of his employer's interests, demand years of technical training, experience, and skill. It is the Architectural profession, whose marvellous achievements receive little or no approbation.

Magnificent structures, awe-inspiring, at times; years under construction, monuments "if you please" to the skill and patience of their designers—such structures are reared to completion year after year, at times, dedicated by pompous ceremonies. But the prodigious publicity given the event seldom includes the name of the designer, whose imagination conceived the idea, and who through sleepless nights and close application, brought the project to successful conclusion; an accomplishment worthy befitting recognition and felicitation.

The giant Empire State Building, and the colossal Radio City (or Rockefeller Center) of New York—the beautiful San Diego Trust & Savings Bank—the marvellous Nebraska State Capitol Building—the majestic Civic Opera House, San Francisco—the structures comprising the Chicago Exposition group—the magnificent "Capitolio" at Havana—these are not singular cases, but were selected at random, due to their recent publicity. There are literally thousands of public and private buildings of note erected annually throughout the world, wherein the descriptive publicity invariably omits the most important item, viz: "The name of the designer." Is it due to neglect, ostracism, or merely apathy?

RALPH OTIS LAMB.

PASADENA ACADEMY OF FINE ARTS

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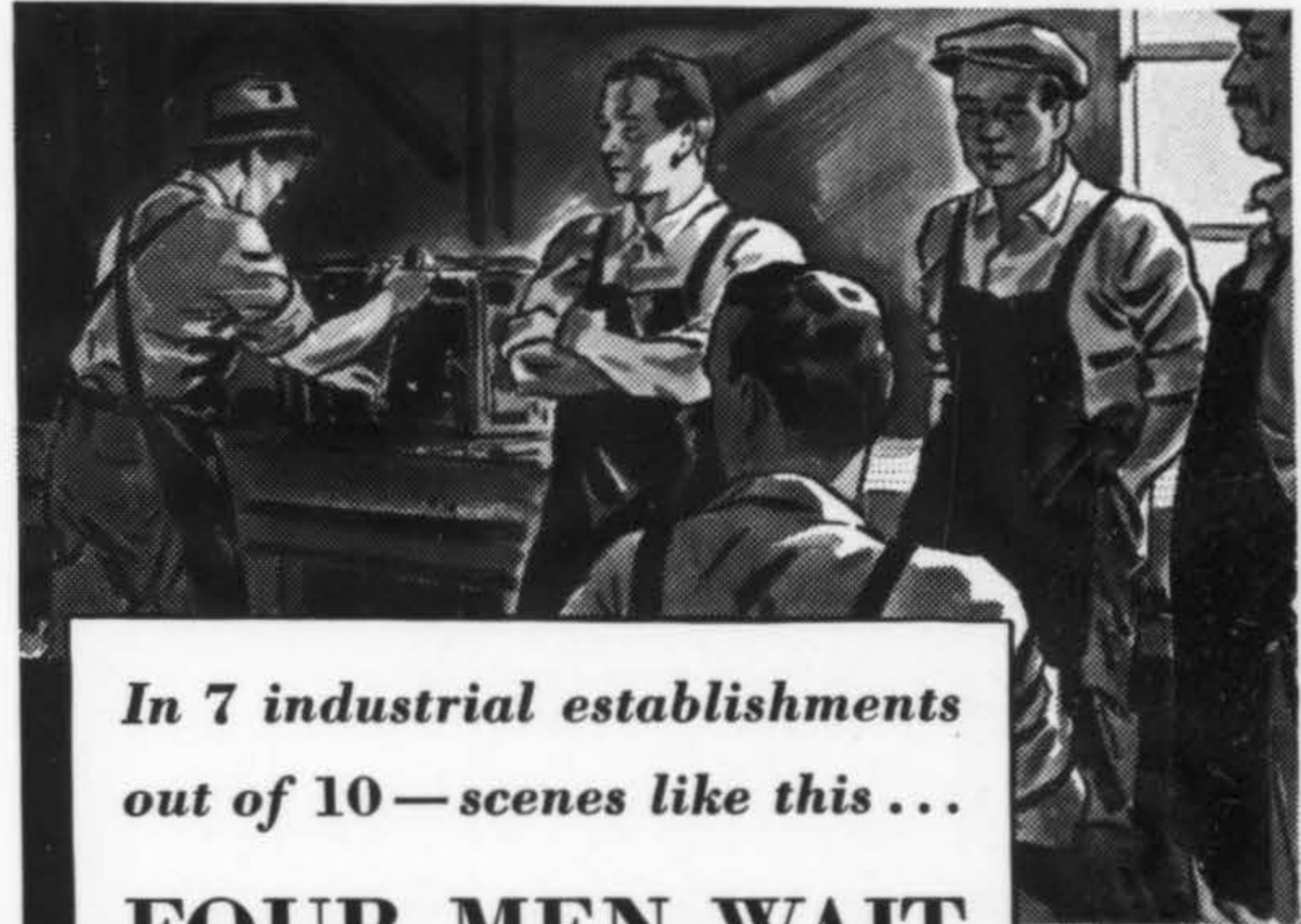
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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912 OF CALIFORNIA ARTS & ARCHITECTURE, published monthly at Los Angeles, California, for October 1, 1933.

State of California }
 County of Los Angeles } ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared George H. Oyer, who, having been duly sworn according to law, deposes and says that he is the business manager of CALIFORNIA ARTS & ARCHITECTURE and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Western States Publishing Co., Inc. Business Manager, George H. Oyer, 627 S. Carondelet St., Los Angeles 627 S. Carondelet St., Los Angeles

2. That the owner is: (If owner be a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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Sworn to and subscribed before me this 3rd day of October, 1933.
 (SEAL) ARDYS HAMILTON,
 (My commission expires April 4, 1937.)

THE LITTLE THEATER SPOTLIGHT

Edited by JEAN DU HAMEL

THIS MONTH starts a new season in the Little Theater. New officers have been elected for the coming year by most groups, and their plans for the season are underway. Now is the time for them to decide on a goal. At the end of the season will they have advanced or merely rocked along with mediocre performances? The little theater can be made the cultural center of the community, and create interest in a higher order of entertainment. It exists for this purpose. By their outstanding performances, some little theaters have placed their communities on the roster of fame. But only those willing to study, learn by others' experiences, and profit by their own mistakes, will advance and give worthwhile performances. Nothing can be accomplished without a definite plan of advancement and the spirit of cooperation.

EVERY LITTLE Theater should maintain a permanent address is the advice of Mr. Charles Prickett, general manager of the Pasadena Community Playhouse. Mr. Prickett states that he sent out several hundred letters to various little theaters throughout the country and over two hundred came back because of changed addresses. It is usual to have the community theater mail addressed to the secretary or president of the group, and when these officers are changed the little theater has a new box or street number. There are a great many things of interest happening in the little theater movement today, and those groups who want to keep abreast of affairs should keep a permanent address so those active in the movement can advise them of important events. Please write to this magazine at once, giving your correct and permanent address. Also advise us of your plans for the coming season and productions which will be published in our *calendar*. We wish to get in touch with every Little Theater in California. The Little Theater section has been included in California Arts & Architecture to further their interests and we wish to know what every little theater in the state is accomplishing.

LITTLE Theaters are becoming the vogue—even Hollywood is "going little theater." The Producers Showroom (Hollywood Drama League) is the latest innovation. It is just what it states—a display of actors and plays. Both amateurs and professionals are cast in a play, the former being given an intensive little theater training. When ready for presentation, studio executives and stage producers are invited to the performance and are thus enabled to see for themselves—sort of like buying goods in a department store. The Advisory Board is composed of Gus Inglis, Bayone Whipple Hutton, Walter Whipple, H. O. Stechan and Edwin Wallack. Mr. Whipple states that heretofore amateurs, however good, were seldom given an opportunity to prove their worth as producers have no time to waste on experiments and therefore demanded a record. The Producers Showroom is giving those who have talent a chance to prove it and at the same time affords the producer an opportunity to actually see and select from the finished product. Mr. Inglis advises that they are looking for good three-act plays and these will be read without a fee. Address—6480 Sunset Boulevard, Hollywood, California.

THE ONE-ACT play tournament for California Senior High Schools and Junior Colleges, both private and public, which is held each year by the Pasadena Community Playhouse, and is now limited to southern California, may be extended to include the whole state this year. Miss Harriet B. Sterling general chairman of the Tournament, announces that the plans for the coming event are well under way, and now is the time for these schools that are interested, to make their plans and go to work. Any eligible schools desiring to enter the tournament may write to Miss Sterling in care of the Pasadena Community Playhouse, Pasadena, California.

THE LITTLE THEATER "CRASHES THE MOVIES"

By JEAN DU HAMEL

OUT ON the Universal Picture lot, North Hollywood, the "Little Theater" has set out its shingle and gone to work training young men and women for motion picture careers.

For some time, motion picture "scouts" have attended little theater performances in search of promising picture material, and now Carl Laemmle, Jr., has established on the studio lot a little theater in which he expects to turn out future stars. Mr. Laemmle appointed Harold Merrill Turney director of this little theater project. Mr. Turney is dean of the Los Angeles Junior College Little Theater. Under his direction, last semester, this little theater presented sixteen major productions, using over two hundred people in the casts. The plays were attended by nearly twenty-five thousand persons. In the following interview Mr. Turney describes the work that is being done under his direction on the Universal lot.

"About seven thousand aspirants were interviewed and, of these, three thousand were granted a ten-minute audition and tryout. Sixty were selected from this group for enrollment in an intensive little theater training. Eighty were placed on the waiting list. It is significant that many of those selected have been members of some community little theater.

"Yes, I should say there is quite a similarity in motion picture technique and little theater acting. In an intimate little theater the audience usually sits close to the stage, almost at the feet of the players. On the motion picture stage the actor is surrounded by cameramen, musicians, sound technicians, directors, fellow actors and others. In a little theater the actors cannot gesticulate with exaggerated movements, or project big voices. Obviously, they would appear ludicrous at such close quarters. The keynote for acting in the motion picture is naturalness. The actors must appear as natural as if the scene were an actual experience happening in their own drawing room, or wherever the action is supposed to take place. The eye of the camera is quicker than the human eye to register any unnecessary or futile gestures, and when the picture is thrown upon the screen these movements attract the eye of the beholder and detract from the action of the play. Likewise, the microphone is very sensitive to over-production of tone. Hence a natural, clear low tone is best suited to picture requirements—and to the intimate little theater also. Although these students are taught voice placement, diction, interpretation, color and expression, they are not allowed to project their voices as they would be required to do in a large stage. Vitality of the voice is one thing that is stressed—a vibrant, vital voice of youth is the goal at which we aim.

"Besides personal training, these students attend classes throughout the day, and are busy from eight in the morning until five in the afternoon. The work is intensive, as they must finish by September fifteenth, when I resume my position with the Junior College Little Theater. Every day they learn new lines and give a ten-minute performance. The old Italian method—Commedia dell'Arte—is used to develop quick wits and impromptu acting. They are trained in pantomime, gestures, poise; in bodily movement and expression; how to walk, sit, stand and carry the body. Also, an intensive training of the hands is based on the sleight-of-hand principles used by magicians. One of the most difficult things to cope with is the wrinkling of the forehead. The glare here is one cause of scowling, but it is a natural tendency to use one's forehead muscles in trying to express an emotion. Smoothing of the forehead is one of our most trying jobs, but necessary for the actor in motion pictures.

"After six weeks' training, the students are allowed to give a public performance; that is, the

studio executives, cameramen and technicians are invited to attend a little theater performance. The first production by the members was a succession of scenes from a well known play. Each new scene was carried on by a different boy and girl representing the same characters. In the next performance the members were allowed to select their own scenes, either a short one-act play or a scene from any successful three-act play. The sets required for these different scenes were designed and built by the boys interested in that phase of little theater work. Romance and comedy are the most popular, although drama, and even tragedy are included. With the programs, cards are handed the visitors and they are requested to write their opinions of the actors' ability opposite each play listed. The remarks on these cards will later count for or against the prospective members, for these students are only "probationary" members until they pass the test. If the majority of the comments are favorable, and the class work has been good, the student is then in line for a screen test. The wardrobe mistress is called in to learn if the girl can wear clothes effectively—for style and personality are important factors in the motion picture, and a hairdresser is called in to see what can be done with her hair. If she passes the test, she is given further training, and extra work and bits in pictures.

"A great number of new people are constantly being used in pictures. From the extras, heretofore, were selected the more talented ones to do bits. Then the assistant director coached the extra in his bit for that particular picture. But this only gave him training in that one bit, and he was at a loss in any other situation. Now, with the little theater training, these young people will be able to act in any scene, with very little coaching. This will save a great deal of the director's time, and speed up the production of a picture. It will also fit an actor for rapid advancement, as he will know the fundamentals of his art. Many a fine potential actor has had his career ruined before it began, simply because he was not ready for it.

Whether they become motion picture stars or not, this little theater groundwork will prove an invaluable background for every boy and girl who participates in this work."

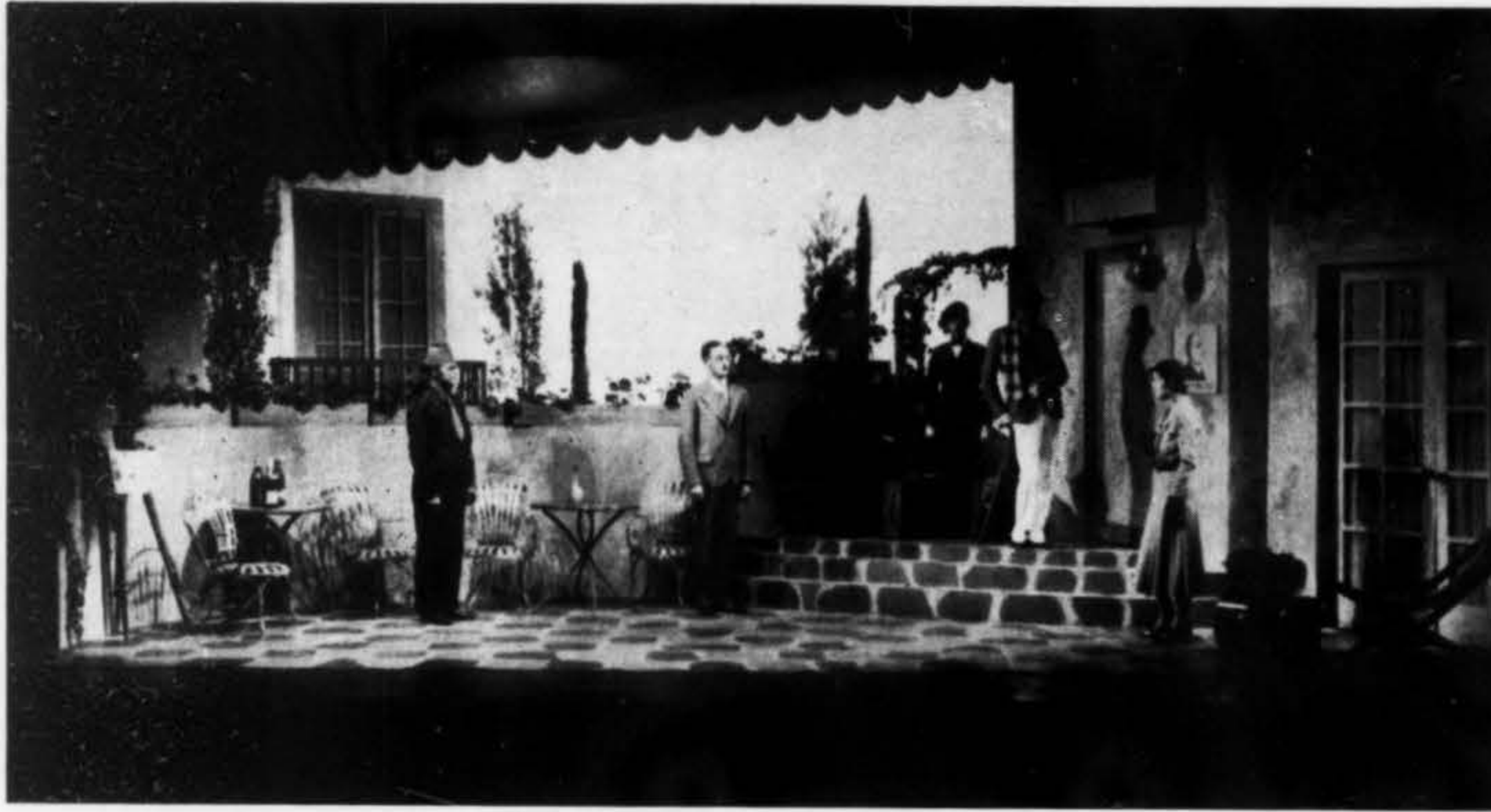
As a foreword to one of the Junior Company's programs, Mr. Laemmle writes:

"The future of motion pictures depends upon the ability of producers to develop new personalities from girls and boys who are willing to study and apply themselves to the requirements of a most particular art.

"Defining screen requirements, I would put personality before talent, and include in the demands of acting: first, a willingness to be taught and to study and observe; secondly, a flexibility sufficient to do many types of roles and react naturally to direction. . . ."

The following members have been chosen and will be given screen tests pending a seven-year contract with Universal Pictures Corporation: Frances Goodrich, Jane Marsh, Leila Godwin, Dean Benton, Frances Miller, Michael Stuart, Kay Hughes, Helen Reed, Verna Clair, Peggy Terry, Lois Clements, Houseley Ormond, Lenore Kingston, James Scott and Lois January.

The majority of these young men and women had previously gained experience in some one of the following little theaters: South Gate Community Players; Laguna Beach Community Players; The College Players and the Little Theater Group of El Paso, Texas; Play and Players Club of the Los Angeles Junior College; Little Theater Guild, Oklahoma City; Pasadena Community Playhouse; Long Beach Players Guild; Hollywood Playcrafters, and the San Diego Community Players.



EFFECTIVE STAGE SETTINGS SUIT THE PLAY

By PETER FRIEDRICHSEN

"HOW DO you go about getting the effects you want for a play," I am sometimes asked. "How do you know what to do?" To which I reply, "It depends upon what the director is trying to express. On the size and shape and facilities of the stage, and on the amount of money one is allowed to spend."

The item of expense is especially important in Little Theater work, as often a budget is almost non-existent, making experiment a necessity—and experiment is said to be the life of the little theater. At any rate, the size of the budget plays an important part in designing and planning sets in little theater work.

Often, in the "littlest" theater, there is no stage in the usual meaning of that term but perhaps a platform as at Wheeler Hall, University of California, Berkeley, which has for years been used for little theater productions. Or, perhaps, there is only a playing space such as in Clare Cronewett's studio. Obviously, such surroundings present quite different problems in designing than for the regular stage, but are interesting because of their very limitations. In the use of the platform as in Wheeler Hall, the settings should be kept two dimensional backgrounds suggesting the locale of the play, as there is very little possibility to get depth.

The use of merely a playing space presents an entirely different problem as here the stage is practically in the midst of the audience. Under such conditions the art director is hard put to it to make a scene give some impression of "a place." But here as in all craft work often the materials at hand and the space to be used suggest the idea. Flats and the usual theater paraphernalia have no place in this littlest theater. Better to use for background just the bare walls or drapes hung on them, or, if you must have a scene, use butcher paper and a few good poster colors or kalsomine.

Lack of finances makes it necessary to call on members for all kinds of props, drapes and furniture, donated or loaned. Sometimes this is a distinct drawback to the "art director" as where some member's second cousin has a rug or old chair you simply must use whether it fits the play or not. Or some "arty" member has ideas on interior decoration and will loan the materials to establish the same setup that has been effective in her home. On the other hand, unexpected and stunning effects are sometimes had from the same source of materials. The writer on one occasion borrowed a set of fine blue velvet drapes right off the windows of a member's home to make an effective scene of "A Corner of a Milan Cathedral." The only props being a stained glass window of paper, a niche for a living statue, a bench and large candelabra—the burning candles of which, by the way, spilled their wax on the velvet curtains!

Effective lighting can be done with ordinary house lights and some extra cord, a couple of reflectors or shields and some bits of gelatine or colored tissue paper.

Most important of all is to know that working through certain fundamental and universal art principles is just as necessary in the littlest theater as in the greatest in the land. Application of the great principles of subordination is the yardstick of good taste and the very kernel of good art—whether applied to design, color and form in the visual arts, or to action, speech and characterization on the stage.

It has been said that a dramatic production is composed of three primary elements: action, sound and color. Of these action is the predominant element with sound a close and almost inseparable second and color the third and subordinate element. Action and sound, or speech, are created and projected by the actor and are strictly within his domain. Color belongs to the stage setting or scenery, whether it be background, properties, or costume (moving scenery), and is an added element not absolutely necessary to the actor, but primarily used to support and assist the action.

A setting should interpret the mood, spirit, or idea of the play as a whole, as well as indicate the mood of the action as the play progresses. It should not have more details such as props, furniture, etc., than the action requires as that merely takes away from the interest of the play. Much can be done in the way of creating moods with modern lighting equipment which has facilities for color projection and mixing, and can be dimmed or controlled to any desired intensity.

Modern stage design and scenic art is really an outgrowth of the electrical age. Electricity with its possibilities in the use of color in light and its effect on form and color and texture of materials has opened up a whole new field to the creative designer. A subtle and complicated and elusive field, full of pitfalls to the ambitious designer if he does not know his tools and materials, and does not keep clearly in mind what the play requires. Like a landscape painter he has to learn what to leave out, has to choose only what he needs in order not to be overwhelmed by detail.

Because of the modern use of electricity on the stage, dramatic production has become a finer and more exact art. If illusion is the thing sought, it is now far easier to attain than in earlier times, making the stage a strangely exciting domain where anything might happen.

The designer is an artist of the theater only according to how successfully he can bend these modern facilities to his use to bring out the best that is in the play. He is not to be judged by how beautiful, how ingenious or visually effective his setting may be. The scene that makes you catch your breath and that brings forth the applause at the opening of the curtain may not be a good setting at all. If it does not indicate the mood of the play, or if the action does not fit into it, it has failed as a setting.

The designer of the future, after we recover from the present swing of the pendulum back to

Victorianism, will pay great attention to color in light and the emotional responses and reactions to it. It will mean a new field of color symbolism, and the field is wide open.

(Note) Mr. Friedrichsen spent some time at the Eastman Art Theater, Rochester, N. Y., with Norman Edwards, and was art director of the Studio Theater of the Golden Bough, Carmel, California, before coming to the southern California.

MORE SITUATIONS

IN THE July issue of the Little Theater section we explained what a "situation" is, and how it should be handled by the director and players. The following are new situations which can be worked out by the director. After the players are selected, the director should tell each one just enough of the situation, and the part he is to play in it, to enable him to understand what he is to do. The rest is up to the players, and they must work it up to a climax. When a definite point of decision is reached, the audience calls "curtain" and the show is over.

The Broker Situation: The "hub" is a broker who handles large sums of money for his clients in buying stocks and bonds. He is sitting in his office when the client calls. This man informs the broker that he has discovered a shortage of fifty thousand dollars in bonds, and accuses the broker of stealing the bonds. He declares that he has sent for an officer to have the broker arrested. While they argue an investigator arrives. He states that he has come to investigate some irregularity that has been reported to the Prosecuting Attorney's office. He attempts to find out what the charges are, and who is the one to be investigated. When the "hub" is forced to acknowledge his guilt, or throws the guilt back upon the client—for instance, he might declare that the client has evaded income taxes, and so cause the client to retract—the climax is reached.

The Census-Taker Situation: A woman is the "hub." She is told that she is married to a very jealous and suspicious man, although he believes he is the only one in her life. The husband is informed that he is very jealous of his wife, being suspicious of her past. Even though he believes she has not been married before, he is quick to suspect any man who comes along, and consequently attempts to find out all he can from the census-taker, who calls while the man and his wife are talking. He sees a strong resemblance between this woman and the former wife of a friend who was divorced some years previously. In his capacity as census-taker he makes every effort possible to learn if she was married before, and may ask questions to trip her up, although these questions should be in line with his work. When the "hub" is either forced to admit she was married before, or convinces them she was not, the climax is reached.

The Position of Trust Situation: The "hub" is informed that he holds a position of trust with a large company and handles all the firm's money. His son, of whom he is very proud, is his confidential secretary. The son comes in and soon confesses to his father that he is in trouble, and his whole future life may be ruined if he is found out. He is asking his father to stand by him when an officer of the company arrives. He informs the father that large sums of money have been missed by the firm, and as he and his son are the only ones who have access to the cash, one of them must be guilty. He states that he is giving them an opportunity to confess before he calls an officer to have them arrested. The son denies any guilt in the matter. It is now up to the "hub" to solve the situation. He may take the blame and save his son, or allow the boy to go to jail. Still better, he may be able to prove that neither is guilty. It will, of course, be worked out according to how the actors respond and react toward one another.

At whatever point the audience decides a definite decision has been made, "curtain" must be called. However, it is often necessary for the director to take the initiative in calling "curtain" and clapping. If the director sees that the situation is dragging and the players getting nowhere, it is then up to him to develop it further, or bring it to some conclusion. Thus the resourcefulness and ingenuity of the director is also taxed in playing situations. It is very important to explain the nature of "situations" to the players, if they are not familiar with them, so they will understand how they are to be worked out. However, in assigning parts to the players, none should be told more than is required to get into the situation, so that they will be forced into a dilemma and be obliged to extricate themselves as best they can.

California

—As We See It

(Continued from Page 4)

ent Museum of Science, History and Art, in its beautiful setting in Exposition Park. Let science and history on the one hand, and art on the other, continue to exist under the same roof, but separate managements, as they have done for years in the Brooklyn Museum, in the Carnegie Institute at Pittsburgh, and in the National Museum at Washington.

Mr. Harrison offers a simple and workable method of exorcising the demon of "politics" which has always prevented any considerable development of the art department of the Los Angeles Museum.

"To my notion," concludes Mr. Harrison, "a new location, a new edifice, is of secondary importance in the program for an adequate art museum for Los Angeles. What the city needs is great art, and generous art patrons, with experts to lead the way."

Well spoken Mr. Harrison! And may your words of wisdom be considered before final action is taken.

Meantime, pending solution of the Museum problem, the Los Angeles Art Association is going ahead with other important items of its program. It is not going to rest content with the collecting and exhibiting of historic art works, but intends also to encourage contemporary artists. To this end, it is working out plans for two important annual art exhibitions in Los Angeles. One of these, open to artists of the entire country, is designated, for convenience, as the "American" exhibition. The other, limited to western artists, is designated as the "Western" exhibition. Three purchase prizes will be awarded in each exhibition. In the American exhibition the prizes are in amounts of \$2500, \$500 and \$300. In the Western exhibition they are in amounts of \$1,000, \$300 and \$100. Western artists will be eligible to compete in both exhibitions. An outdoor sculpture exhibit is also contemplated, with suitable awards.

So much for details, to date, of this program which bids fair to realize the often expressed prophecy that Los Angeles will one day become a truly great art center. That day will be hastened if all in the community who are either art-minded or civic-minded, or both, will respond by putting their shoulders to the good work that is now being done by the Los Angeles Art Association.

A UNION STATION for Los Angeles, after twenty-two years of legal battling in this court and that, seems now assured. The three railroads—Santa Fe, Union Pacific and Southern Pacific—have at last agreed to construct a ten-million-dollar passenger terminal on what is known as the Plaza site. The North Broadway site, which the railroads favored, would have cost them a couple of million less. But Mayor Shaw finally won the day by offering, on behalf of the City of Los Angeles, to put up a million dollars toward the project, this million to be spent in necessary street work preliminary to actual construction of the depot.

The depot will front on Alameda Street, between Aliso Street and Macy Street. It will be of the "set-back" type, so called not because it will set the railroads back a few millions, but because it will set back from Alameda Street a distance of about four hundred feet. This arrangement will allow parking space for five hundred automobiles.

A preliminary drawing of the front elevation of the depot indicates that it will be a noble looking monument, and a fit companion for the other great buildings, present and future, which constitute the civic center group.

BOOK REVIEWS

COLONIAL AND FEDERAL HOUSES. By Rexford Newcomb. (Published by J. B. Lippincott Company, Philadelphia.) Price \$3.50.

There has been so much written and published on Colonial Architecture in the past that it seems there is nothing more to be said on the subject. However, Rexford Newcomb has seen fit to come out with a new volume regarding it. For the layman, it is a fairly accurate outline of the history of that period and doubtless many people will get a better understanding of the variations of the time, and important characteristic phases of the style.

It is unfortunate that the illustrations could not have been more elaborately shown, as the subjects certainly deserve a better presentation. Taken all in all, it is an education in the right direction and while it does not add much to the architect's library, there is without doubt a fund of information as yet unknown to the layman.

WALTER WEBBER.

BOOKPLATES are celebrated in two charming volumes just published by the Saunders Studio Press at Claremont, California. Each of the two is limited to 300 numbered and signed copies, and the price of each is \$2.00.

"In Quest of the Perfect Bookplate" is informatively subtitled "The Whenceabouts of the Collection of Clare Ryan Talbot". Mrs. Talbot speaks with the authority of membership in the Bookplate Association International, the California Bookplate Association and the American Society of Bookplate Collectors and Designers. Her book is, mainly, an entertaining account of adventures in assembling a collection of ex libris of notable people. It is illustrated with reproductions of the bookplates of a dozen or so of such notables as Donn Byrne, Vincente Blasco Ibañez, Henry Louis Mencken and John Barrymore. A foreword, at once philosophical and humorous, is contributed by Paul Jordan Smith. The book includes an interesting chapter on the historical beginnings of bookplates, and another one on clubs, associations and bookplate terms.

"The Book of Artists' Own Bookplates", by Ruth Thomson Saunders, is an outstanding contribution to ex libris literature because of its international perspective on bookplates and their makers. From fourteen countries Mrs. Saunders has gathered illustrations of the bookplates designed by thirty-three artists for use in their own books. Many other plates are also described and classified. The author is vice-president of the Bookplate Association International, whose yearly exhibitions at Los Angeles are known to bookplate enthusiasts the world over. As specimens of fine printing, this book by Mrs. Saunders and that of her friend and fellow enthusiast, Mrs. Talbot, are a distinct credit to the Saunders Studio Press.

N. H. P.

ART AND NATURE APPRECIATION, by George H. Opdyke. 564 pages. (Published by The Macmillan Co., New York.)

The late reviewer of a successful book has the advantage of being able to consider it not as an untried assemblage of words whose fate he is expected to guess but as an event in history whose causes need to be analyzed. Perhaps the lamentable mortality among good books might be considerably reduced if more of them could be reviewed, or at least re-reviewed, on a basis of performance instead of being judged once and for all on their apparent promise.

Dr. Opdyke's "Art and Nature Appreciation" has been both an unqualified success and an event in history. Entering a crowded field as an engineer for whom art was merely a hobby, he has turned a trick which others of us have struggled vainly for years to pull off: he seems to have persuaded an impressive number of professional educators that art ought to be taught not as the history of a few rare museum-pieces but as an exhilarating form of human experience.

How has he done it? My own guess is, by concentrating on a single aspect of a vast problem. He has not written an art book in any ordinary sense of the term, but instead has drawn up a very satisfactory manual for a laboratory course in seeing, and especially in seeing as artists see. If he had yielded to the almost irresistible temptation to ornament this manual with irrelevant and controversial theories about art and aesthetics, reviewers would have wasted most of their space in arguing with him, professors would have resented his intrusion on their special preserves, and students would have been confused and bored. But here is a difficult, strictly practical job, carried out so simply and beautifully that there is nothing for anyone to do but praise it.

Let no one mistake it for an armchair book with which to while away a quiet evening; it is more on the order of instructions for a treasure hunt. The reader for whom it is designed—user might be a better word—could hardly resist jumping up at the end of every paragraph to look for a mountain, a tree, a vase, a picture, or a statue in which he might discover some subtle relationship of line or color of which he had just read for the first time. (I might add that anyone who wishes to determine the character of the book very briefly for himself can do it by glancing through the short chapter entitled "Studying Art and Nature Side by Side" which begins on page 63.)

Dr. Opdyke's practicality extends even to his bibliography. Instead of giving a colorless list of authors and titles at the end of the book, he inserts several pages of relevant quotations at the end of each chapter,—more than 600 in all, drawn from some 200 authors. Students are introduced to the literature just as they are introduced to art and nature, through their own direct experience and not at second hand. Incidentally, the surprising range of these quotations hints at another reason for the book's success: if Dr. Opdyke has become a remarkable teacher it is probably, in no small part, because he himself has always been so ready to learn.

CARL THURSTON.

MODERN CREATIVE DESIGN AND ITS APPLICATION; a treatise by Herbert A. Fowler, B.S.D. Assistance of Ross T. Bittinger, B.S.A., in the illustrative material. (Published by George Wahr, Ann Arbor, Michigan.) \$4.50.

Never has creative design been more effectively set forth nor its grounds more fundamentally stated for layman or student than it is in this treatise on Modern Creative Design. Throughout the mass of published books on art and its application to life today none is so clear in presentation as this all embracing record of underlying principles of creative art.

The preface, by George Theodore Hamilton, is full of valuable suggestion and gives the cue to the book's modernism. He feels that "the present tense holds all" in any study of an art-object. "Logic, analysis cannot intrude so long as the door to the past and the door to the future are kept shut."

Sane to the highest degree, Herbert A. Fowler of the University of Michigan, has looked over the whole field of design, placing representation where it belongs and giving to design the right to draw upon all of the modes of expression. "To be able to draw in terms of living line is one of the greatest assets a designer may possess." "You who seek to be a designer", he says with emphasis, "must draw!—draw!—draw! It is necessary to study the drawing of Chinese and Japanese masters; study the drawing back of the work of the great masters of the western world." They used the "lines of force", such as every modern must use if he hopes to interpret the life of today.

The principles of design are fully expounded: the theory of color is presented from a designer's point of view. Dynamic symmetry is presented from a new point of view, not mathematical, but intriguing the thorough student and bringing up to the present all the Greek thoroughness in art. Closing with a chapter on pattern and a conclusion that may be drawn from the problems of the subject, the author gives us a very valuable treatise. M. U. S.

WHAT IS ARCHITECTURE?

By WILLIAM LEE WOOLLETT, A.I.A.

A Popular View:

My friend the eminent engineer, says in substance, "A building is like a cake." The cook builds a cake, layer on layer and forms complete, to his satisfaction a goodly confection, and then he ices with colors and attractive sugar forms. In the building the engineer plans for an arrangement, to which he adds strength and utility, etc., then the architect comes into the picture, finishes with mouldings and other ornamental forms, colors and plaster of paris ornament, glass, etc. This, my friend the engineer believes is a popular idea of what architecture is. It is at least his idea!

And the city plan, likewise he conceives to be chiefly an engineer's confection, i.e., made up of streets, subways, elevated roads and other appurtenances for traffic, blocks of buildings, sewers and lighting, parks and boulevard spaces. The tag of an engineer "cook" on each layer of the cake. Then when all the elements possibly procurable without calling in an architect are determined; the architect is gravely informed that he is to have the commission to make the muddle beautiful. He is supposed to put a few trees along the streets, some benches and fountains in the parks, statues and trees in the odd places everywhere. These furbelows together with the ornamental features which characterize a few buildings constitute the city beautiful. An accepted popular conception is it not? Moreover an architect is supposed to have some mystic formulae which will enable him, without cost to the client or himself, to change this melange into a scene of beauty. If by chance, any additional money is involved an architect is deemed to be an extravagance. Satirical as this view appears on the surface every architect knows full well that the layman has no proper conception of the relation between the practical and what he imagines the architect calls beauty. If the public knew what architecture really is, the architect would have no troubles—except modern art, perhaps.

The chief obstacle to the creation in the public mind of an accepted idea of what architecture is, may be found in the interest and power of mankind to suggest and create works which are unlovely, which because of their importance and dominating character create a vogue, and which have no architectural import. The urge to create is not confined to architects, it is part of a cosmic force, a sort of free for all race to express the ego, a melange of conflicting effects ensues therefore.

The captain of industry suggesting says, let us have fine tall buildings, twenty story—forty story buildings, that will make us a famous city; the landscape architect says, let us have some parks and parked boulevards; the sculptor says, let us have statues in all of the parks and at the corners of the streets; the rapid transit men say, let us have beautiful stations and a beautiful elevated system with fine cast iron standards in the middle of the street, etc. "Let us have peace," say the architects.

But a basket of flowers is not a bouquet or a bunch of silks and a skillet of buttons is not a gown. Parks and fountains, boulevards and skyscrapers are not a city, unless organized into the composition of the whole; a whole which is commensurate with the parts. And in like manner architecture is not merely an engineer's creation, plus a frosting of architectural ornament.

Does the Authentic Idea of Architecture Include Color?

Contemporary thought deems architecture to be primarily an art of form, and recognizes the existence of an organic law of architectural forms. An accepted definition of "Architecture" for architects would be that architecture is the art of construction according to aesthetic principles; but what are the accepted aesthetic principles: to enumerate would be prolix as the books of two thousand years are full of them. However, do the accepted and commonly known principles provide a definite and ample place for color? And what shall we say of an architecture that does not

please one who has a very highly developed sense for color values? If a building falls far short of its possibilities to charm such a person could he think of it as being a perfect piece of architecture? To carry the question still further—if stones could sing, if one could sense the vibrations which hold in constant sway those minute particles of which matter is composed, it would then be required not only that a building should be pleasing in form, but that there should be harmony of vibration as well.

We are accustomed to assume that a beautiful piece of architecture shall be harmonious in color much as we take it for granted that music shall be written in the same key—but we have not acquired the habit in architecture of esteeming color to be a fundamental value even as harmony is a fundamental value in music. Of course a building must stand up and perform its function—a utilitarian proposition—much in the same way that music must be written for a given instrument or group of instruments. But is it not the harmony and the time element taken together that makes music? And similarly is it not the inter-relation of color values taken in conjunction with the particular "order" ("order" is used in the sense, a style or regulated system, Gothic Classic, etc.) of architecture that makes a beautiful building? Of course a building cannot be beautiful unless it is fitted to its uses. The essence of its beauty is the perfectness of its utility. And utility naturally inhibits the idea of aesthetic balance as well as practical use. A very practical plan with all the appurtenances for convenience and use might be carried out in a style of architecture utterly unfitted i.e., a Cheroquesque Mexican design for a postoffice in Iceland?

Thus the message of the building—its intrinsic meaning is "put over" by means of two series of values, first the architectural form in all that term implies must be suitable, second the color must be harmonious, both as to symphonic phase and as a proper complement to the structural message.

If a building gives out the essentials of a palace; or a railroad station, or a church—the impression is conveyed essentially by means of the relation or combination of the color of material and structural elements of which it is composed. The laws of their combinations is the law of structural aesthetics. Architecture is therefore, designated as *the art of non-representative color*; and is an exercise in Structural Aesthetics.

The land is amply furnished with synagogues which look like public libraries; churches that look like Greek Temples and theaters which are mad houses and some homes that are taudry palaces. There is no vulgarity to which art is prone, quite so glaring as the vulgarity which castigates the uses of beautiful material and splendid forms. Often one cannot perceive the meaning of a building through the screen of these misused factors. We have seen vast hotel lobbies pompously finished and furnished in the exquisite forms and colors suitable only to the petite boudoir. Of what use is discrimination in art if not to save the inevitable money waste of such a blunder, to say nothing of seared sensibilities. For after the first gasp of an astonished public the realities and utilities of life are bound to conquer. And when the architectural foibles of an effervescent ignoramus are swept away, i.e., when approval and enjoyment are gone, there remains worse than nothing for "evil companions corrupt good manners" bastard architecture demoralizes the moral tone of a community for it savors of careless thinking.

Architecture then is building; in which operation unfortunately, perhaps, it is impossible to engage without involving the ideas of aesthetics. If you simply place one beam over two posts you have a sense of propriety and balance and strength, a *statement in structural aesthetics*, of which the most ignorant hobo is conscious. This sense of balance, strength and propriety in the architectural form, and forms, of a building are often quite lacking in very costly and ambitious structures. People

wonder why certain buildings do not continue to hold the interest of the public. Is it not because illiteracy of aesthetic values especially when thrust upon our consciousness in monumental forms and permanent materials savors of the more grievous crimes, incompetence, ignorance, improvidence?

Any building which solves its practical problems first will be regarded by posterity and the public as most authentic because the first principles of aesthetics is good judgment as to use. The plan or arrangement is of first importance, the statics of the structure next, then finally comes the softening, qualifying factor due to architectural details and decoration. These phases are different aspects of architectural aesthetics. For the church, for the public building, for a monument, architecture is essentially an exercise in structural aesthetics, but the laws of structural aesthetics are applicable to any building problem. The more suavely the practical uses and static requirements of a building are merged, with forms and colors of loveliness, correctly expressing the sub-conscious values desired, the more nearly does the art approach good architecture, a non-representative art of color.

To understand what architecture really is one must sense the creative volumes which measure a higher dimension than that which we know in time. Like Patrick Henry we have "no way of judging of the future, but by the past." History discloses that an important great art has never emerged at any time except when accompanied by a demonstration of religious fervor. Highly intelligent beings we call them the Sages—Zoroaster, Buddha, Mohamet, Christ, appear. There seems to be a light. Men grow into an understanding of dimensions beyond the third, in which we—most of us live. It is then that the oneness of matter and work, function and building material, the artisan and the spiritual formulae are amalgamated into a thing of beauty. In such periods, original thought produces a logical, perfect demonstration. The psychology of the human mind is crystalized into a more advanced form. And so the architectural and art relics of such an age are said to reflect the civilization of the people for whom and by whom these things were made.

ORCHIDS FEATURE OF CALIFORNIA FLOWER FESTIVAL

SUPPOSE that after seven years of careful nursing, diet, supervision and temperature regulation, you found that the baby wasn't worth keeping, and had to be thrown away? That's what happens to people who grow baby orchids. For it takes seven years of special feeding, repotting and constant surveillance before a new species blooms and its creator may pass judgment on it.

At his extensive hot houses at Larkspur on the beautiful Marin County shore of San Francisco Bay, George Niven, who is continuing the work of his father, James Niven, pioneer grower of exotic flowers, explained the tedious and often delicate process of developing a new variety of the flower which delights the debutante's heart.

"It used to take a lot of monkey business to create a new variety," Niven declared. "In fact, we had to depend upon the monkeys, birds and storms in the tropics to carry the powderlike orchid seed from one plant to another. In this way new crosses or hybrids were constantly created. But a few years ago a professor at Cornell discovered that a culture made of sugar, agar-agar and certain chemicals produced a favorable condition for the germination and growth of seedlings. So now, orchids have become "bottle babies" and are raised in sealed flasks which are kept bacteria free."

These lovely flowers, which have erroneously been called "parasites," are for the most part epiphytes, or "air plants," and attach themselves to the limbs of trees not for nourishment, but for support. They derive their food entirely from the warm, moist atmosphere, which in their native habitat is heavily laden with decaying animal and vegetable matter.

In the commercial hot houses they are grown in pots filled with moss, or suspended from the roof in loosely woven baskets, through which the roots creep out into the vital, life giving air.

But at the ninth annual California Flower Festival, which was held in San Leandro last month, the natural setting of these aristocrats of all flowers, was reproduced in every detail. The largest and most spectacular orchid displays ever seen in the West were a feature of the show. Mr. Niven exhibited an orchid valued at \$10,000. Five hundred dollars is not an unusual figure for a good hybrid and it is for such plants that the growers give seven years of attention to a new seedling before they have any idea of what the bloom will be like.

Most of the stock comes originally from Colombia, Venezuela and other parts of South America, but the lovely blue Vanda, which is grown commercially on a block of wood, rather than in a hanging basket, claims India and Burma as its native land. Australia also furnishes many of the better known varieties of Cymbidiums of "boat shaped orchids," although the danger of introducing insects and plant diseases from the tropical countries into American horticulture discourages wholesale importation of many of the species.

For this reason growers in this country are creating their own varieties and, although seven years are required to produce the first blossoms from the minute seed, what woman as she pins the lovely flower upon her shoulder feels that the effort has in any way been wasted.

AN ECHO FROM THE LAST OLYMPIAD

TOO often, in the complexities of life, the fast moving pace of our national existence, we soon forget the glories of real accomplishment. All Californians agree and the entire world acknowledges that the Tenth Olympiad Games held in Los Angeles last year was the most sensational as well as successful program of athletics ever staged. Now we have the privilege and pleasure of acquiring a book, that in itself is an equal sensation.

The book entitled "Games of the Tenth Olympiad, Los Angeles, 1932," is a graphic picture of the organization and development of the games, which details in themselves are astounding. Included in the 1200 half-tone illustrations is a pictorial record of every event. Eight hundred and sixty six pages in full quarto size (9x12), it is a book that should be in every public library. And every track enthusiast should own a copy.

Our hats off to Wolfer Printing Company who also print CALIFORNIA Arts & Architecture. Full details about the book can be secured by addressing them at 416 Wall Street, Los Angeles.

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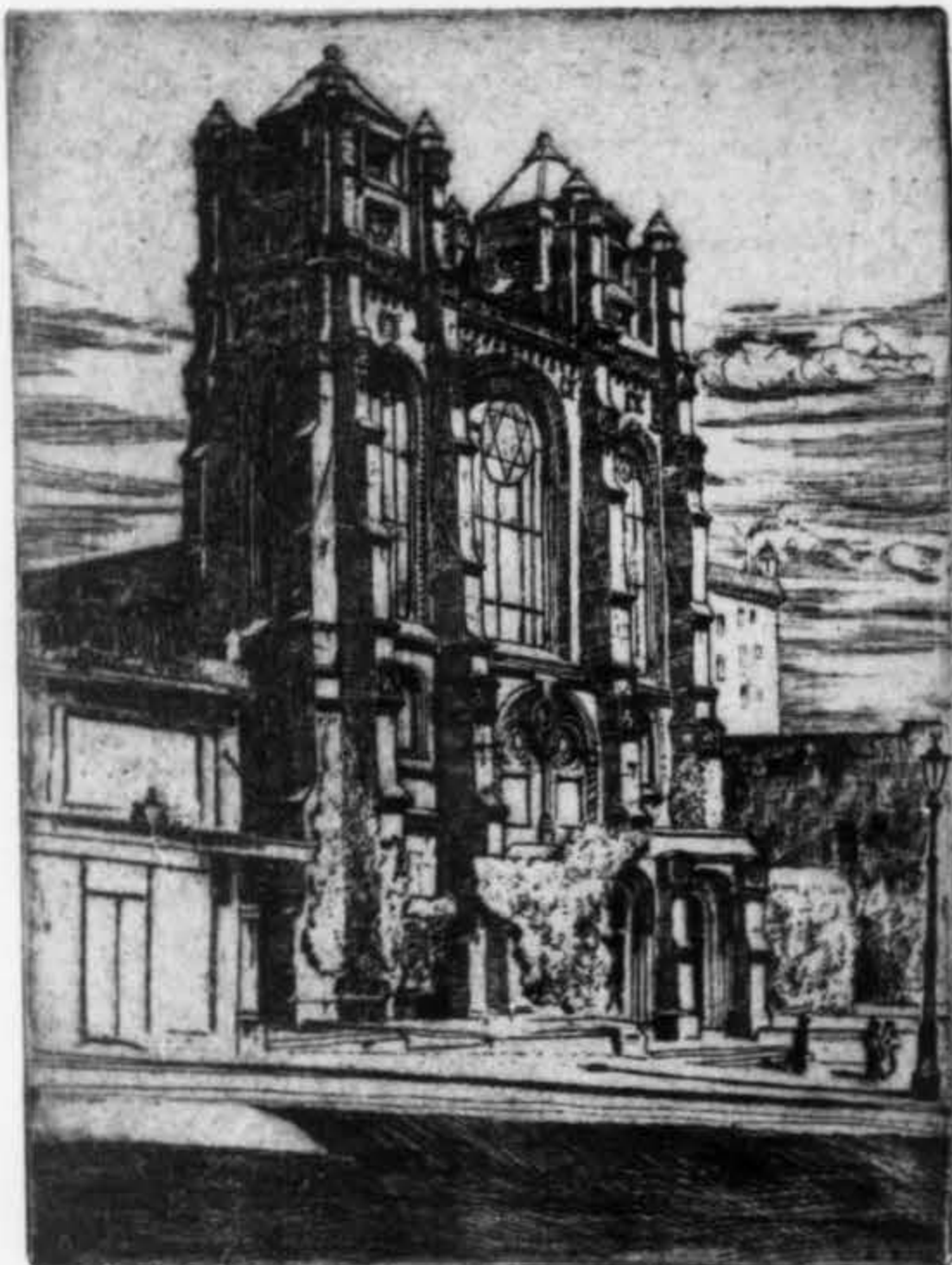
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Number One

THE OLD TABERNACLE, SAN FRANCISCO
Etching by L. N. Scammon

Lawrence N. Scammon is a member of the California Society of Etchers, San Francisco. This charming print of his won first prize in the society's annual exhibition of 1919. It portrays a time-honored landmark of San Francisco, the old Temple Emanu-El on Sutter Street, demolished a few years ago to make way for the modern skyscraper known as "450 Sutter Street".



Number Two

MONT ST. MICHEL, FRANCE
Etching by Dana Bartlett

Dana Bartlett, painter and etcher, is a former president of both the California Art Club and the California Water Color Society. He was also for a number of years an instructor in the Chouinard School of Art. He has painted in southern California for more than fifteen years, and is represented in numerous collections in California and the East. In 1924 he traveled in France and Italy, and it was at this time that the sketch for the above etching was made.



Number Three

CHARACTER STUDY, APACHE INDIAN
Drypoint by Dayton Brown

Dayton Brown, recognized for some years as a portrait sculptor in bronze and marble, as well as in oils, is becoming more widely known for his brilliant portrait etchings and drypoints such as those of Greta Garbo, John Miljan and other celebrities of stage and screen. Mr. Brown is a member of the California Society of Etchers and the Print Makers Society of California of which he is vice-president.

(HURRY! ONLY A FEW LEFT)

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