

Pacific coast architect.

FEB 14 1934

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"Old Fort Tejon"

Will Connell

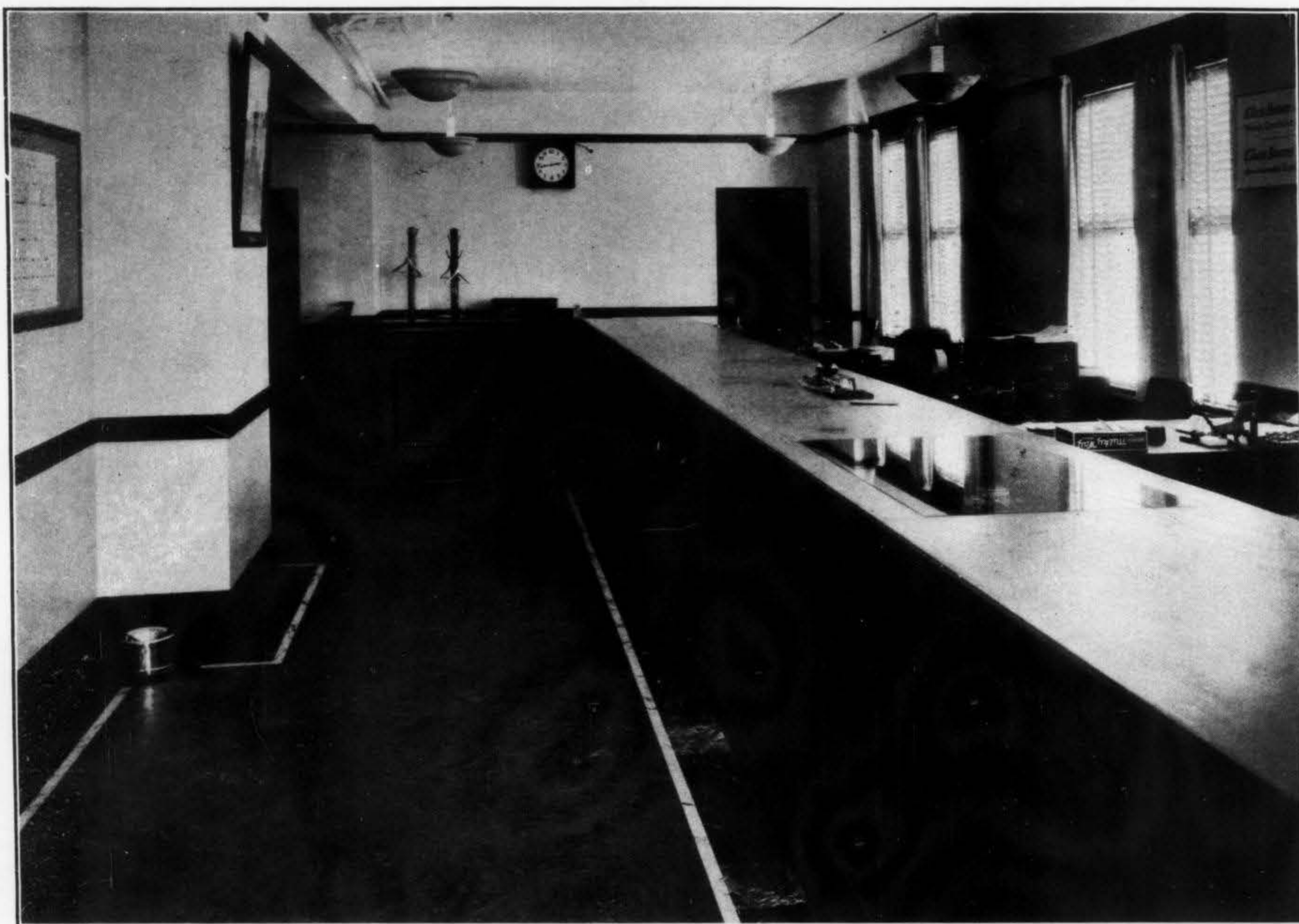
Old Fort Tejon

From a Photograph by Will Connell



February 1934

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THE Holbrook Building, 68 Sutter Street, San Francisco, is just as solid and sound as the day it was built. But when the management came to renting space, it was up against a discouraging proposition. The wear and tear of several tenants, over a period of years, had left floors, walls and ceilings in an unattractive condition, emphasized by lighting fixtures of the vintage of a previous decade.

Architect Albert Roller was called and a "rejuvenation" program laid out. A modern color scheme, modern lighting and modern floor covering were combined to achieve a miracle of transformation. Result: the

entire third floor (first to be modernized) has been leased to the San Francisco Banking Institute for a period of years.

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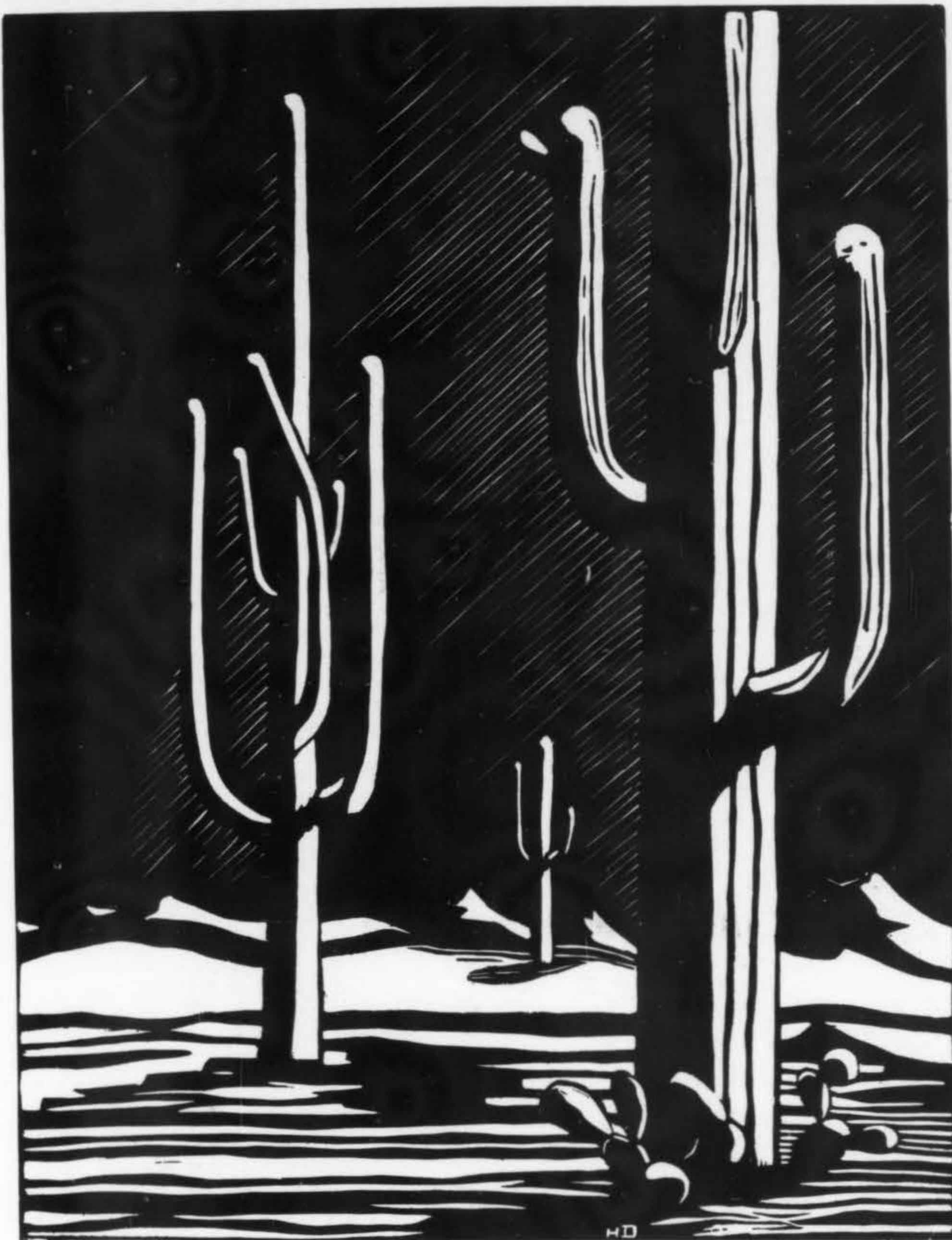
LOS ANGELES

PORTLAND

SEATTLE

PABCO *Inlaid* LINOLEUM

1884 (Golden Jubilee) 1934



SAGUARO
FROM A WOOD BLOCK
BY HARRY DOUGLAS

AS BUSINESS improves there will be the usual awakening of the merchant and manufacturer to the value of advertising—and many of them will consider the use of space in CALIFORNIA Arts & Architecture. As one of our friends expressed it, "the magazine already reaches the most select audience." That is true. No single medium with such a limited circulation reaches so many people of discrimination who have purchasing power. We believe there are a great many more people in California who would enjoy receiving this magazine. Perhaps you are one who is not now on our subscription list. You are cordially invited to join that select class who receive the magazine regularly. We wish to enlarge our circulation by several thousands so that we can offer our advertisers even a greater service. Increased advertising means a better magazine for you so take advantage of this special offer. Perhaps you will want to send copies to friends or relatives.

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California

—As We See It

THE CONSECUTIVE monthly gains in construction contracts recorded since July 1933 were continued into December quite ignoring the seasonal tendencies customary during the period. January has kept pace and projects already planned for the next two months indicate that the building industry is gradually awakening from the doldrums. Federal building projects will doubtless represent the bulk of large building contracts during 1934 but continued improvement in business will unquestionably encourage private building. Now, it is up to the construction industry as a whole to awaken, pick up the momentum and not only be ready but take the initiative in this resumption of building activity. Private capital will have to be encouraged for building construction, but intelligently planned construction—well designed and honestly built homes of character, meeting the needs and anticipating a higher appreciation of esthetic values. (Let us not return to the Jerry-builders reign when the pink tiled bathroom and the patented ironing board were the important selling points of a home.)

THAT WE ARE ON the road to recovery is so evident we do not need to read the statistics to prove it. It is for us to remember at the moment that this upturn has come about without a world agreement on war debts or disarmament. At home, at this writing, our currency and various economic plans are still being tried out. If, in spite of all this, we can see better times, then it is for each of us to have more confidence in ourselves and in each other. The characteristic American optimism is still on top! The energy and resourcefulness of our people still unimpaired!

Out of this depression will come much that is good. We have had time to think, to take stock of ourselves, to study our resources. We are realizing there are many non-essentials in our present day living; that the race is not always won by the swift; that the brotherhood of man is not an empty phrase.

ONE MAN'S GUESS is as good as another but guessing is no longer the principal activity in the hot stove league and salesmen are again talking about their product instead of the gold content of the dollar and the idiosyncrasies of that masterful organizer, General Hugh Johnson. If nothing else the NRA has provided a good topic of conversation but talk is profitless as well as cheap. Actual facts and figures indicate that the wheels of business have been accelerated. Whether you approve of the kind of fuel is beside the point, let us begin now to plan for the future.

AN ART SURVEY of Los Angeles, to determine the public art needs of the city, is being made by the Los Angeles Art Association. Of first importance in the survey is a record of public buildings, parks, playgrounds, streets and bridges available for sculpture or paintings, or both. With the ready co-operation of city, county, state and Federal officials, there is being compiled an accurate list of such locations, with necessary measurements and other pertinent data. This, as fast as received from the officials, is transmitted to southern California headquarters of the Public Works of Art Project, which in

turn will consider assigning Uncle Sam's artists to create the needed murals and sculptural works. The committee in charge of this valuable activity of the Los Angeles Art Association includes Philip Hlsley, chairman; Mrs. Queen W. Boardman, Mrs. Edna Porter Phillips and John H. Whitely.

TIPIFYING THE good work which the Los Angeles Art Association committees are accomplishing for the cultural advancement of the city is the current exhibition of masterpieces of graphic art which is being held at the Los Angeles Public Library until March 3. On the walls of the library's lecture room are some seventy-five prints by fifty artists, from a woodcut by an anonymous German master (ca. 1460) to a drypoint by Cadwallader Washburn of our own times. It is pleasant to record that every one of these prints is owned by residents of Los Angeles, who are thus sharing their art treasures with their fellow citizens. The honor roll of print collectors represented in the exhibition includes Merle Armitage, who is also chairman of the Print Committee of the Association; Eugene Ahern, David T. Babcock, Allan C. Balch, Arthur S. Bent, Dr. Gustav F. Boehme, Mr. and Mrs. Bartlett Cormack, Homer D. Crotty, Mrs. Leroy M. Crummer, Mrs. H. A. Everett, Dr. Kendal Frost, Mrs. L. M. Maitland, Arthur Millier, Samuel Poorman, Jr., Mrs. Jefferson D. Riddell and Mrs. Morris J. Slemons. For weeks of intelligent effort required to arrange the show, credit to Howard Moorepark, secretary of the Print Committee.

Ted Shawn famous dancing partner of Ruth St. Denis, from a pastel portrait made during the World War by Max Wiczorek to the Gardena High School. It will be added to the already large collection of works by California artists which this school has acquired during the past ten years through annual purchase from funds raised by the graduating classes.

CALIFORNIA SPORTS fans are finally assured of horse racing in southern California by issuance of a permit to a group headed by Mr. Hal Roach, Dr. Charles Strub and Mr. Gwynn Wilson, the latter well known for his work in the last Olympic games acting as secretary. That the racing plant will not be a hodge-podge of temporary barns and bleachers is assured by the selection of Gordon Kaufmann, A.I.A. as architect. Over \$500,000 will be spent on this project.

FINAL SELECTION of an architect assures early action on the new Union Depot for Los Angeles. Several plans were given wide publicity but never authorized nor approved by the railroads. It is with a great deal of pleasure that we learn that John Parkinson and Donald B. Parkinson have been commissioned to design this important project. It will be some months before actual construction begins but it will provide much employment in the building industry of southern California.

WHETHER OR NOT you are in the nursery business you will be interested in the following excerpts from letters received the past month from landscape architects. While our request to them merely asked for information on prospective work their comments about this magazine served to stimulate us and as compliments and good wishes have been our only compensation we feel that you will overlook our inclusion of these bouquets.

Mr. Benjamin Morton Purdy says, "... I am of the opinion that large residence construction will be done directly for owners rather than for speculative purposes. I believe the field for landscape architecture will be much

(Continued on Page 4)



+ + 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

NATIONAL ORANGE SHOW is held at San Bernardino, California, February 15 to 25. In connection with the orange exposition Horse Shows are given each night from February 17 to 24, inclusive, while matinees are staged February 17, 18, 22, 25. The horse shows are held in the south end of the permanent National Orange Show structure. Roy E. Mack is the general manager of the show, with A. P. Fleming serving as horse-show manager.

PACIFIC GEOGRAPHIC SOCIETY continues the presentation of the annual "Globe Trotter Series" at the Philharmonic Auditorium, and at Bovard Auditorium, Los Angeles, at the Civic Auditorium, Pasadena, and at the Municipal Auditorium, Long Beach. The travelogues of the spring series include "Through Burma, Siam and India" by Tom Terriss; "The Head Takers of Formosa" by Carl von Hoffman, and "Watch the Orient" by Upton Close. The Society also sponsors book reviews by Paul Jordan-Smith.

MILLS COLLEGE sponsors a Community Forum, of which Dr. Glenn E. Hoover is chairman, on Monday evenings throughout the college year. The subjects selected are of general interest to Oakland and Bay City citizens. The dates are February 5, 19, March 5, 19, April 2, 16, and May 7, 21.

THE MODERN FORUM, INC., presents lecture events at the Philharmonic Auditorium, Los Angeles, California, covering important issues. The current speakers are John T. Flynn, "Public Enemy Number One", February 19, and Maurice Hindus, "Asia Aflame", February 26. Sisley Huddleston is heard March 12, subject, "A Cross-Section of Bohemia". John Langdon-Davies closes the series, March 19, with "The Next Ten Years of Civilization".

AMONG THE EVENTS in the Paul Elder Gallery, 239 Post Street, San Francisco, California, is a talk, February 10, by Cavendish Moxon, M.A., on "Clinical Psychology and the Nazi Mind".

LOS ANGELES FORUM, designed for adult education, presents programs at the Shrine Auditorium, Los Angeles, California. The schedule includes: Oswald Garrison Villard, subject, "Whither Germany", February 26; and Dr. Alexander Meiklejohn, subject "Education and the Social Order".

CURRENT EVENTS lecture course, designed to cover present day thought, continues at the Community Playhouse, Pasadena, California, on Monday afternoons at 4:15.

THE OJAI COUNTRY AND GOLF CLUB is open for the season and the course is in excellent condition.

FLINTRIDGE RIDING CLUB holds the first annual Hunter Trials in the club ring and grounds, February 11, at Flintridge, California. The event is anticipated with enthusiasm by club members and their guests.

COSMOPOLITAN CLUB, Santa Barbara, opened a series of lectures at the Montecito Country Club with a talk by Hamlin Garland. Ralph Isham is the president of the club.

THE PUBLIC FORUM of South Pasadena-San Marino is held the first and third Thursdays of each month at the Junior High Auditorium, South Pasadena, California.

SOCIAL SERVICE AUXILIARY, Mrs. Thomas A. J. Dockweiler, president, offers a luncheon and fashion revue, February 12, at the Ambassador Hotel, Los Angeles, at which the Twenty Little Working Girls serve as mannikins.

THE JUNIOR LEAGUE announces a charity ball, February 10, at Hotel del Coronado, Coronado, California. Roy Randolph of Los Angeles is directing the program of entertainment.

CURRENT EVENTS GROUP of Ojai, California, with Morgan Barnes, chairman, H. G. Lytle, program chairman, meets on the first and third Wednesday at 8 p.m.

FLOWER FESTIVAL OF ALL NATIONS, sponsored by California Federated Garden Clubs, District No. 2, is held March 17, in the garden of the home of Charles Gibbs Adams, 430 Arroyo Drive, Pasadena, hours 2 to 10 p. m.

JUNIOR LEAGUE of Santa Barbara, California, presents the "Mickey Mouse" Puppets, February 10, at the Lobero Theater.



Dear Mr. Architect:

The electrical industry can weep with you! The thousands of poorly planned, badly arranged homes in this country which are eyesores to you are sad spectacles to us also.

Inadequate lighting, a dearth of convenience outlets, lack of arrangement for such labor- and money-saving appliances as electric refrigerators, heaters, ranges and laundry equipment—these are only a few of the things we see and deplore.

This organization knows that if *you* had done the planning such things would not be. And for that reason we are much interested in seeing you *get* the planning on all new structures as well as on remodeling jobs which involve re-wiring.

Our people—and through us the electrical contractors, suppliers and power companies—are this year urging every prospective builder to consult you.

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Cordially yours,

Pacific Coast Electrical Bureau

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P. C. E. B.

INCREASED ACTIVITIES at the J. W. Robinson Co., West Seventh St., Los Angeles, include:

Puppet Shows: Diverting revues by Wayne Barlow's Madcap Marionettes are presented each Saturday in the Puppet Theater on the fifth floor. Dramatic sketches, dancing and musical numbers are included. Programs begin at 10:30 a.m. and 1:30 and 3:30 p.m.

Flower Arrangement Lectures: A new series of lectures on flower arrangements is given by Miss Clare Cronenwett, artist and widely known authority on this subject. These lectures precede classes in the art of arranging flowers. Meetings will be held at 2:30 o'clock Tuesday afternoons with subjects as follows:

Feb. 6—Modern Flower Arrangements for Formal Luncheons.

Feb. 13—Breakfast in the Patio with Flower and Fruit Arrangements.

Feb. 20—Eleven o'Clock Fruit in the Garden.

Feb. 27—Gay Flowers for the Informal Dinner.

March 6—Sophisticated Flower Arrangements for the Formal Dinner.

March 13—Unique Flower Arrangements for the Sunday Evening Buffet.

Book Reviews: Current publications are reviewed each Thursday in the auditorium. During February, the schedule is: Feb. 8 at 11 a. m., speaker, Virginia Cole Pritchard; Feb. 15 at 2 p. m., speaker, Paul Jordan Smith, and Feb. 22, at 11 a. m., speaker, Mrs. Edward A. Tufts.

Phyllis Bentley, author of novels on English life, will autograph her books at 2 o'clock Tuesday afternoon, Feb. 6 in the book department.

A traveling exhibit of paintings by Women Painters of the West will be shown for the first time locally in the lounge during February. The exhibit of 36 pictures has just returned from a successful road trip, being shown last in Sacramento.

CALIFORNIA STATE BADMINTON Championship tournaments will be held February 23-25 at 145 N. Raymond Ave., Pasadena. Any amateur is eligible, entries closing February 20. Held last year at Del Monte, the tournament includes singles and doubles for men and women. Champions from Washington, Oregon and Canada are entered. Playing begins at 10 a.m. and continues throughout the day. Entrance fee is 40 cents and \$1.00 for finals.

MUSIC

PHILHARMONIC ORCHESTRA, under the direction of Otto Klemperer, continues the fifteenth symphony season at the Philharmonic Auditorium, Los Angeles, California. Lella Firlé, pianist, is the soloist at the symphony pairs, Thursday evening and Friday afternoon, February 8-9. The four remaining concerts of the Beethoven Cycle are given February 15, 26, March 29 and April 11. At the final concert of this special series the Beethoven Ninth Symphony will be given with the Los Angeles Oratorio Society, under John Smallman, as the chorus. The Women's Committee sponsors Young People's Concerts, Saturday mornings, February 24 and April 7. The Sunday afternoon concerts are presented every two weeks, February 4, 18, and March 4, 18, until April, when a concert is given each Sunday, except one, the season closing, April 29.

GALLO GRAND OPERA COMPANY presents Verdi's "Rigoletto" at Wilshire-Ebell Theater, Los Angeles, March 9. This is its first production on the Pacific Coast.

MUNICIPAL CONCERT SERIES, under the auspices of the Art Commission of San Francisco, are presented at the War Memorial Opera House. The guest artists of the two remaining concerts are Josef Lhevinne, pianist, February 3, and The San Francisco Ballet, March 10.

CARMEL MUSIC SOCIETY, founded seven years ago, presents a Winter Artist Series, and sponsors the Monterey Peninsula Orchestra with Michel Penha as conductor. The Society presents Walter Gieseking, pianist, February 3, and the Children's Crusade in April. The concerts are given at the Sunset School Auditorium, Carmel.

THE COLEMAN CHAMBER CONCERTS are sponsored by the Coleman Chamber Music Association, Inc., and include six Sunday concerts during the season. The concerts are given at the Community Playhouse, Pasadena, California, at 3:30. The remaining programs are:

February 11—The Roth String Quartet.
 March 11—The Barbour Piano Quartet.

April 8—The London String Quartet.

PARLOW-PENHA PIANO QUARTET present concerts at the Hall for Chamber Music, Mills College, California, on Wednesday evenings, February 7-21 and March 7.

larger than in the past few years because owners will be considerably more discriminating regarding their garden design than has been the practice in speculative building. . . . I am an enthusiastic booster for California Arts & Architecture and am very glad you have been able to 'make the grade' during the past months and sincerely hope the coming year will be a truly prosperous and successful one for you." Thanks, Mr. Purdy and the same to you.

Mr. Thomas D. Church apologizes to us and our readers for the delay in sending the next of his series of articles on Small California Gardens and says, "I had counted on the usual long winter months for the necessary time and research to keep them coming, but instead, jobs keep coming in and I am still over a month behind. . . . it has meant a straight twelve hour schedule for two months, and while it is indeed a happy situation, it leaves me on a limb as far as writing goes. I believe the coming year should be an excellent one for both the landscape architect and the nurseryman. Much of the work which has been put off for the past three years should at least start this year. People in the west are realizing more and more the nature and value of a landscape architect's services: that if he is called in to collaborate with the architect the client gains not only a more unified project, but comes out financially to the good. When the house and garden grading, house and garden construction work and house and garden plumbing are done as one job, a saving is bound to result. . . . While I believe people will begin spending money on their gardens again, they will proceed cautiously, and the landscape architect must train himself to not only produce sound designs but learn to interpret them in inexpensive materials, and to turn over a garden to the client which may be maintained in top shape with a minimum amount of upkeep." Thank you Mr. Church and our readers will look for your article in the next issue.

From Mr. Ralph D. Cornell comes the following: ". . . I have always felt that your publication rendered a very definite service to the community, in the type of material it presents and in the community interests which it represents, and trust that it may continue on a long life of such service. I have always much appreciated the interest and generous cooperation that you have extended toward the profession of landscape architecture and think my co-workers reflect the same appreciation. . . . I feel that the machinery has started to turn. . . . I hear from all sides that 'business is better' and cannot think that it is all idle optimism. My profession reacts slowly to any business change but interest along different lines portend a tendency toward awakening activity."

And from Mr. Charles G. Adams, that distinguished and helpful Californian comes the following: "In view of the splendid work you have done for all this coast, and the noble fight you have made for even the chance to do it, I am indeed glad to answer your question. First, let me pause long enough to say that I am firmly convinced that yours is the only magazine in Western America, devoted to art and culture in general, that has *always*, in good times and bad, held to the highest standards of beauty. Yes, I do, indeed, have reason to feel convinced that the coming year will be a better one for the building and allied arts industries. Not for four years have I had nearly so many leads and inquiries as have come to me in the last few days. What sign could be more encouraging? Why don't more of the nursery and garden accessory dealers advertise in California Arts & Architecture? You are merely offering them the most selective and likely audience that exists in their region and thus doing them a favor." Muchas Gracias, Señor. When you get bored with designing beautiful gardens and writing colorful articles about the Trees of California there is a position open on our advertising staff.

RUNNING FIRE

By MARK DANIELS, A. I. A.

SAN FRANCISCO'S BRIDGES

A SUPERFICIAL EXAMINATION OF the subject might preclude the discussion of San Francisco's Bay and Gate bridges in a journal devoted to "Arts and Architecture." As yet, nothing visible to the naked eye has appeared that would justify placing these structures in either of those two categories.

But a publication should consider what is thought and said on the subjects it covers, as well as what is being done, and about those bridges there is a great deal of talk going on, not only among the architects, but also by those who have a deep and sympathetic feeling for architecture. At the moment the Golden Gate bridge is under a heavy barrage of thinly veiled accusations of corruption and graft, of a return to the methods of the late Schmitsonian Institute. At the present writing the arguments seem to be revolving around an axis of pink cement.

Well, why not pink cement? We have the pink tooth brush, perhaps pink cement may give us a bridge to match.

When these bridges are completed (and I say "when" from the depths of a caloused indifference to the carplings of oracles) there will begin, between the two bridges, a keen competition for the annual record for suicides committed by jumping from their decks. Here, at last, enters an aesthetic phase that might gain consideration. Why not offer a reward for the best designed "Suicide Leap"? The problem offers innumerable possibilities, in design alone. All that needs be borne in mind is that we have pink cement to start with.

Personally, I shall choose the Gate bridge if the exigencies of my profession do not force me to some other means of reaching Tahiti before that bridge is completed.

A NEW RIGHT FOR THE CLIENT

ONCE DESIGNED A DOG HOUSE.

My client, not the dog, but his owner, was in it about half the time, although I had designed a larger house for him. Both houses were in late gothic, perhaps a little too late. When everything was settled and the roar of the furnace had been tuned down to where the radio could be heard, I called on my client. Just one of those carefully planned, casual calls, for we were still friends.

As I came up the driveway I saw the dog peering out of his pointed arched, gothic doorway. When he saw me he dashed over and bit me. I don't blame him. He looked about as much at home in that late gothic dog house as a fat Hollander in wooden shoes would look drinking beer from a huge stein in a Spanish patio.

Propriety is the law most often transgressed in the practice of architecture. Professor Maybeck, now Doctor, if you please, once said, "If I had a client with a face like a cook I would design her a house like a kitchen". Perhaps that is going a little too far, if you can go too far in propriety. But, there is a law in this state giving the dog one free bite. Why not give the architect's client the same privilege by passing a law that will entitle him to one free bite?

THE COIT MEMORIAL

THE PEOPLE OF SAN FRANCISCO bay region evince a deep and abiding interest in architecture that is touching. At every gathering, whether in courthouse or club, in Hillsborough home or Hayward hovel, the conversation inevitably develops a discussion of the Coit memorial on Telegraph Hill. Some say that the lady who trained her six-shooter on it had been drinking, or something. Some excuse the lady's drinking on the grounds that repeated contemplation of the monu-

ment drove her to it. Others claim that she had been watching for the smoke for three days and that the shot was fired to waken the stoker.

As for me, I am a royalist; "the king can do no wrong." My personal opinion is, to put a reverse English on a popular phrase, if Arthur Brown did it, "even if I don't like it, it's good." Anyhow, it certainly does give old Telegraph Hill a new "silhouette".

MODERN DESIGN

FOR YEARS THE MODISTES fought over the location of milady's waist line. They chased it up and down like an eel on ivory. Finally it came to rest in the lovely place where it now snuggles and all is quiet along the Abdomen. The modistes, directing their attention elsewhere, are again making progress in pure design.

Why not stop all this fruitless wrangling over modern design and return to the work of solving architectural problems according to their needs, in a direct, straightforward manner and to the best of our ability?

(Still, I don't see the sense in crawling on one's navel through the jungles of Yucatan in search of a forgotten Mayan design to be plastered on an Alhambra shop front.)

REPEATED MOTIFS

THE VALUE OF THE REPEATED motif is unquestionable. In Walter's Prize Song Richard Wagner repeated a more or less mediocre motif until its constant repetition became very impressive. In architecture, the merit of the repeated motif is more readily apparent, as is also the principle of its use. The necessity of repetition is inversely proportional to the beauty of the motif. If the motif is a gem it can stand alone. Wasn't it Dave Allison that did that church tower on the south side of Wilshire Boulevard?

Should the motif be commonplace or ugly it must be repeated until its identity is lost in the rhythm and movement resulting from the prolonged repetition. Some motifs will require repetition ad finitum.

Who designed that leprous brick wall on the ocean side of the Roosevelt Highway, a few miles above Santa Monica?

WINDING ROADS

FEW THINGS ARE MORE LOVELY than a winding road. Dimly, and frequently dumbly, conscious of this, many landscape architects strive for the winding road, the theme of songs and easel pictures. But, as with the repeated motif, the winding road needs room in which to wind. When a winding road is confined to a cramped area it ceases to wind and begins to wiggle.

IF YOU are amused by Running Fire from the pen of Mark Daniels, then you are certain to enjoy the April number in which Mr. Daniels carries on with more pertinent comments and an article of timely interest.

Thomas D. Church informs us that his next article of the series on California Gardens will be ready for the April issue and will contain a plant list. Welcome news.

Two beautiful residences designed by architects Masten and Hurd will be shown. Other articles and beautiful illustrations exemplifying the art of living in California will complete an issue of more than usual interest.

The most convenient and economical way to assure your copy of California's only quality magazine is to send in your subscription. Twelve issues only \$2.50.

LOS ANGELES ORATORIO SOCIETY, John Smallman, director, announces a concert at the Philharmonic Auditorium, Los Angeles, March 17. "King David" by Honegger will be sung and the solo parts taken by Blyths Taylor Burns, soprano; Clemence Gifford, contralto; Hardesty Johnson, tenor. Rabbi Edward F. Magnin is the narrator. "Thanatopsis", a new choral work by Scott Bradley, is presented the same evening with the following soloists: Myrtle Aber, Clemence Gifford, Hardesty Johnson, Frank Pursell.

SYMPHONY CONCERT of the spring season is presented by the University of California Symphony Orchestra, under the direction of Modeste Alloo, February 11, 3:15, at the Men's Gymnasium, Berkeley, California.

SEATTLE SYMPHONY ORCHESTRA, under the direction of Basil Cameron, gives the last of the four popular concerts, February 3, at the Civic Auditorium, Seattle, Washington. The regular subscription programs of the orchestra, with Mr. Cameron, are presented at the Metropolitan Theater.

THE BEHYMER SERIES of artists are presented at the Philharmonic Auditorium, Los Angeles, and includes among the pianists, on the Tuesday course, Josef Lhevinne, February 6; Vladimir Horowitz, February 20; Bartlett and Robertson, March 13, and Myra Hess, Sunday afternoon, April 8. Other artists booked under the Behymer management are Tito Schipa, tenor, February 27; Amelita Galli-Curci, soprano, March 20, and Harald Kreutzberg and Ruth Page, joint dance recital, March 23. Another dance attraction is Vecheslova and Chabukani, Russian dancers, February 13, and Saturday matinee, February 17.

COMMUNITY OPERA ASSOCIATION, Riverside, California, under the direction of Marcella Craft, is sponsored by the Riverside Junior College, and is made up of musicians from San Bernardino, Redlands and Riverside. The Association presents Donizetti's "Don Pasquale", February 6-7, and sings Verdi's "Il Trovatore", March 6-7.

CLARA E. HERBERT presents distinguished artists at the Lobero Theater, Santa Barbara, California. February 8, Josef Lhevinne gives an evening of piano music; while Gladys Swarthout, soprano, is heard on April 19.

DR. HENRY PURMORT EAMES gives a third number of the series of Fireside Musicals at the Little Theater in Padua Hills, near Claremont, California, March 11, entitled "The Music of the Troubadours". Dr. Eames is professor of Musical Art and Aesthetics at Scripps College and is an internationally known authority on music.

PRO MUSICA, INC., of Los Angeles, under the leadership of Mrs. Gertrude Ross, president of the chapter, presents Prince Von Wittgenstein, the one-armed Viennese pianist, as the final artist of the course, in February.

CLAREMONT COLLEGES, Claremont, California, present outstanding events in the artist's series at Bridges Auditorium. The fifth program is given by Harald Kreutzberg and Ruth Page, in a joint dance recital. The season closes with a concert by Tito Schipa, tenor.

A CAPPELLA CHOIR, under the direction of John Smallman, gives the annual concert at the Philharmonic Auditorium, Los Angeles, February 23, under the auspices of Pro Musica.

OJAI VALLEY CHORUS resumed meetings and rehearsals, February 1, and is arranging an ambitious program for the annual Spring concert.

VENTURA COUNTY ARTS ASSOCIATION, sponsored by Bernard Shepro of Ventura, and Mrs. M. V. Garnsey of Ojai, California, is planning to present operas with local talent during the late spring and summer.

MUSIC BRANCH, Community Arts Association, presents the Artists Series at the Lobero Theater, Santa Barbara, California. The course offers Gregory Piatigorsky, 'cellist, February 20; the Barbour Quartet, March 13, and Myra Hess, pianist, April 3.

DRAMA NOTES

DRAMA BRANCH, Community Arts Association, Santa Barbara, closes the winter series of plays with Sidney Howard's comedy, "The Late Christopher Bean", February 1, 2 and 3, directed by Paul Whitney and Tyrone Power, Jr. The spring series follow immediately but the plays are not yet announced. Proving the interest of the community in drama, Colin Campbell Cooper, N.A., painted portraits "in the best Bean manner" for use in the production.

PADUA PLAYERS, under the direction of Jerome Corey, continue their successful productions at the Little Theater in Padua Hills. Each play is given on Monday, Tuesday, Wednesday, Thursday and Friday nights and Wednesday matinee. A dramatized version of Dicken's immortal story of Oliver Twist opens February 5.



The tree-guarded open door to the land of drama, as exploited and interpreted by the Ojai Community Players, and as sketched by a member of the group, Chalfant Head, a young architect of Ojai Valley, California.

BY WHAT ROAD IS DRAMA REACHED?

By ELLEN LEECH

THERE are innumerable little theater groups throughout the Pacific Coast, particularly in California and each one is diversified and stimulated by inherited traditions and by environment. This is particularly true of the Ojai Community Players.

These players claim a unique background, the organization really evolved from a study of light and color. Prior to 1928 the Arnolds, a family of artists, filled with enthusiasm for the lights and shadows shifting in and around the mountains surrounding the Ojai Valley, led interested friends into the deeper study of the varying consequences of light, both indoors and out, its effect on human relations. This first group included Mrs. Inez Sheldon, teacher, Mrs. Alice B. Green, musician, Mr. William Bush, with interests in amateur dramatic activities, and Mr. Henry Davis.

The search for corroborative incidents and instances correlating these inquiries embodied many branches of literature and eventually resulted in the consideration of stage settings and the production of dramatic effects through lighting arrangements. Mrs. Henry Parker, then teacher and coach of dramatic productions at the High School, joined this group and influenced them to include sound in their investigations. This led to play reading and this in turn induced a visit to the Pasadena Community Playhouse, which visit established a conviction as to the present importance of drama. This conviction grew

into the formation of the Ojai Community Players, now embodying more than a hundred sustaining members, and with the whole valley from which to draw casts.

The organization has progressed through various vicissitudes but has chiefly suffered from the lack of a sustained director. Usually each play is produced under a different director and occasionally it happens that two people direct one play. Last year Mrs. Elizabeth Stevens, founder and director of the Montecito Theater, became interested in the Players and gave a series of very helpful talks, and also began the direction of "Outward Bound". This she was unable to conclude because of illness. In the emergency Max Wardall gained everlasting gratitude by assuming command and guiding the play to a very high record of achievement. Among the directors of the past are listed Mrs. Henry Parker, who incited the first performance; Mrs. Hal Gorham, also known for her interest in the annual tennis tournaments in the Valley, and Mrs. Donald Torney, once associated with the Pasadena Community Playhouse. The very recent play, given late in January, "The Importance of Being Earnest", was directed by Mrs. Pierpont Steinberger.

New energy and enthusiasm fired all members of the organization in October when they opened their own playhouse, and they are still so thrilled with ownership that the meager equipment fails to matter. There is no furniture, no flats but there are cloth drapes in good

COMMUNITY PLAYHOUSE, Pasadena, not only offers new and original plays, but the best obtainable from the true and tried lists. The casts grow more notable with the months. Production is continuous with the exception of Sunday and Monday evenings. The programs change on Tuesday, each play continuing for two weeks with matinees Saturday. The announcements are:

Through February 3, "A Night Off", a revival of an old favorite.

February 6, "Macbeth", with Irving Pichel as Macbeth, and William Farnum as Macduff. An impressive presentation.

February 20, "The Terrible Turk", directed by Seymour Robinson. This is outlined as a daring biographical comedy.

"For Reasons of State", a new historical drama, is scheduled to follow.

GOLD HILL PLAYERS of Monrovia, California, present "East Lynne", February 16-17, at Guild Hall, Wildrose and California Streets. Mrs. Thelma Laird Schulteis, president of the Players, directs.

THEATER LABORATORY designates a group of players, organized by Miss Hedwiga Reicher, under the sponsorship of the Los Angeles Opera and Fine Arts Club. They do experimental work in the theater and speech arts, and present finished plays. Miss Reicher wants to develop a vocal orchestra, rather difficult but interesting.

"ROSITA" is the charming little Mexican play at the Little Theater in Padua Hills, near Claremont, California, written and produced by Mrs. H. H. Garner. This play is given each Saturday afternoon and evening at 2:30 and 8:30 during February. Mrs. Garner spent six weeks in Mexico recently collecting material and new costumes for her Mexican plays, and will discuss these in the lobby of the Little Theater, February 3-4, following the matinee on Saturday, and at tea time on Sunday.

LITTLE THEATER IN BEVERLY HILLS for Professionals, 624 North Rexford Drive, presents "Gentlemen for Sale", by Nina Wilcox Putnam and Roy D'Arcy, opening February 5.

shades and curtains, three rather crude but effective lighting troughs and props consisting of staircases, two windows, door and fireplace. Along with this they have the most individual, effective and artistic bulletin board in California. It is a hand-turned board in two swinging parts, the upper part bearing a design indicating its usage. The notices of the plays are not merely printed announcements but water color sketches suggest the stage set of an act, while in perfect lettering is the name of the play, the author, and the dates of production. A young architect, Chalfant Head, planned the board, aided and abetted thereto by the very efficient Publicity Chairman, Mrs. Charles T. Butler.

The object of any group of community players must be the same, the preservation and extension of an interest in drama. Granted. But accomplishment depends on the individual group and each individual making up the group. First it is necessary to digest the fundamentals of all theater, that unvarying rule, "the play must go on". No personality may count as against that, and no temperament can be consulted. When this is understood the group is on the way. The Ojai Players seem to have the spirit that actuates all the finest undertakings, the desire to make every performance a success. Their work is meticulous, they desire above all to interpret the play aright, to bring out every subtle meaning and give every line its own exact definition. An admirable rule.

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ETCHINGS IN PROSE AND PENCIL

By EVERETT CARROLL MAXWELL

Drawing by Stanley Johnson

The Little Plaza

AT THE END of a neglected street, charmingly called Calle el Bueno, is a small public square surrounded by ramble-shack buildings, part brick, part adobe, all softened by time and the elements.

On one side of the square stands the Mission Church, over the walls of which an age-old grapevine creeps and twines in fantastic and lovely convolving.

The long arched cloister always appears inviting, but deserted, and the yellow musk that blooms in the huge terra cotta ollas seems to waste its fragrance unnoticed.

Opposite the church is the crumbling remnant of Casa La Blanca, surrounded by its neglected and tangled garden, and now serving as a boarding house for the hoi poloi of Senora Town, as the district is called. Its sagging beams, scarred adobe walls, and moss grown tiles, give little hint of its past splendor, when "the white house" was the center of social and romantic interest in New Spain.

Other buildings about the square are given over to small shops and cheap cafes, where gather the last survivors of a once proud race to barter in small trade and to dine on chili and tortillas. The shops abound in tawdry finery, and the dim musty cafes are gay with red, green, and blue tables and chairs, figured oil cloth and flowered dishes.

Often from a latticed window comes the low strum of a guitar or the metallic tinkle of castanets. There is a brooding, poetic melancholy about it all.

In the center of the square, surrounded by an iron fence of unique design, is the little plaza. It is here the old pueblo was begun so very long ago.

Entering the gates, sagging open on rusty hinges, one steps from somber reality into a fabled past. Little has changed here in the past century. The tile walks terminate, like the spokes of a wheel, at a circular fountain basin in the center.

Under the dim shade of palms, magnolias, and rubber trees, abounds a wilderness of native and semi-tropic flora, growing in rank and picturesque confusion, untouched by the hand of a modern gardener.

A withered old Mexican strolls about at a snail's pace, collecting scraps of paper and other litter by spearing it with a nail set in a broom handle, and depositing it in a striped bag, hung over

his left shoulder. The broom itself he seldom takes trouble to employ, except on the rarest of occasions.

A flowering maple shades an old stone bench, where I love to idle, and its blossoms sway like temple bells in the wind. The thorn-tree greets me with three snowy buds on the tip-end of a twisted twig. The arrangement is as decorative as a Japanese drawing, and a true expression of nature's emotions.

I try not to notice the stately iron gates, but it is impossible to conceal my reaction. They have but recently been painted a vivid green, and now seem to hang their hands in shame. They appear so new and yet are so very, very old.

It must surely be a rare thing to be old, yet few can see the real beauty of age. The plaza gates have lived an hundred useful, abundant years. They have experiences; a kinship with life about them, and their character is one of interest.

I linger always near the fountain. Its water supply has long ceased to flow, and the basin is choked with a varied assortment of reeds and tall grasses, through which the breeze runs its little lyrics of sound.

In fancy I place the living source of this ruined fountain deep under the pavement in a blue and crystal grotto, all shining and mystic, peopled with shy, slim naiads, and lithe mermen with strong young arms.

I pause a moment as I pass the sun dial. It is of little service now, even when the sun is bright, for commercialism has outgrown art, and the distant clock high above the city may not be a work of merit or charm, but it has the prowess of utilitarianism.

The ivy clings lovingly about the base of the old dial, and twines around the crudely sculptured pedestal, where are represented the four seasons, done very naively in bas-relief.

I find a message here that seems more important for the moment than the expression of time on the face of the clock in its glittering tower. One tells me that I am akin to all this lovely out-of-door world, an heir to the art of the ages, and the other that I have scant time to reach my club in time for a luncheon where people will talk well if not wisely.



"FOOT HILL RANCH"

By Marian Kavanagh Wachtel

This large oil painting is owned by Mr. and Mrs. Leonard Evans of Anaheim and was placed by the Fern Burford Galleries of Pasadena.

O T I S
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ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION has recently purchased a new gallery, where it will hold exhibitions of its members' work in paintings, sculpture and prints. Nelly Montague is curator of the gallery.

DEL MONTE

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

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 Delongpre Ave.: February 5 to 17, marine paintings by Duncan Gleason.

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

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

LOS ANGELES

BILTMORE SALON, Biltmore Hotel: Throughout February, old and contemporary paintings from the Yose Galleries of Boston.

BURNETT ART SHOP, 5466 Wilshire Blvd.: Paintings and prints by Southern California artists.

CALIFORNIA ART CLUB, Barnsdall Park, 1645 North Vermont Avenue: Works by artist members of the club.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Throughout February, paintings by Pierre Tartoué.

EGAN GALLERY, 1324 South Figueroa St.: Paintings by southern California artists. A branch of the Egan Gallery opens February 2 at 36 American Avenue, Long Beach, in the studios of Ernest G. Duke.

FOUNDATION OF WESTERN ART, 627 South Carondelet Street: Second annual exhibition of works by master craftsmen of southern California. Paintings by California artists.

DALZELL HATFIELD GALLERIES, 2509 West Seventh Street: Paintings, sculpture and prints by American and European artists.

ILSLEY GALLERIES, Ambassador Hotel: February 5 to 24, paintings of Utah and California scenes by Maynard Dixon.

LOS ANGELES MUSEUM, Exposition Park: Throughout February exhibition of western art arranged by the Pacific Coast Art Directors' Association; exhibition of color block prints by fifteen American artists, arranged by Gordon Mills of the Ilesley Galleries. Beginning March 3, and continuing for five weeks, exhibition of works produced up to February 15 by the hundred or more artists and craftsmen enrolled under the Public Works of Art Project in southern California. Throughout March, loan exhibition of Italian paintings from the collection of Samuel H. Kress.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope Street: To March 3, exhibition of masterpieces of graphic art from the XVth to the XXth Century. All of the seventy-five fine prints in this great show are owned by residents of southern California.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To February 10, paintings and drawings by Phil Nesbitt. February 5 to 17, first comprehensive showing of lithographs by Alson Clark.

WOMEN'S UNIVERSITY CLUB, 943 South Hoover Street: Paintings by Elizabeth Baskerville MacNaughton, Paul Lauritz and Orrin A. White.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To February 15, watercolors by Willa Randall. February 11 to 28, American photographers.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: February 2 to 25, paintings by Lucien Labaudt; etchings by Jeanette Maxfield Lewis.

PALO ALTO

STANFORD UNIVERSITY ART GALLERY: To February 19, watercolors by Seward Rathbun.

PALOS VERDES

PALOS VERDES ART GALLERY: Throughout February, exhibition of works by faculty members of The Art Clinic of Los Angeles. Wood carvings by Salvador Vaca.

PASADENA

FERN BURFORD GALLERIES, formerly at Laguna Beach, have moved to 186 East Cali-



Copyrighted 1933, by Lucile Lloyd

SAINT MARY OF THE ANGELS

A mural of the patron saint of the city of Los Angeles forms the altar piece and reredos frame in the Church of St. Mary of the Angels, "The Little Church Around the Corner," at 4510 Finley Avenue, Hollywood, California, Rev. Neal Dodd, rector. The mural was painted by Lucile Lloyd and given by her to the church as a memorial to her son who died in infancy. Colorful and impressive ceremonies attended the recent unveiling of the altar piece by the Right Reverend William Bertrand Stevens, Bishop of Los Angeles.

fornia Street, Pasadena. Showing paintings by California artists. Hours 10 to 4:30 daily except Sunday.

GRACE NICHOLSON GALLERIES, 46 North Los Robles Ave.: To February 15, oil paintings by Donn Mansfield Caldwell and Arthur G. Murphy; watercolors by Mildred Rackley and May E. Schaezel.

PASADENA ART INSTITUTE, Carmelita Gardens, after many months of inactivity, reopens February 8 with the Annual Pasadena Exhibition of paintings by California artists. Show will last five weeks. Galleries will remain open to May, daily except Wednesday, 1 to 4 p. m.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: To February 16, loan exhibition of paintings owned by residents of San Diego, including old masters, later artists and contemporaries. To February 28, paintings by Jean Charlot; graphic arts by William and Marguerite Zorach; drawings by Muriel Hudson.

SAN FRANCISCO

ADAMS-DANYSH GALLERIES, 166 Geary Street: A new name for the old quarters of the Galerie Beaux Arts. Joseph A. Danysh, until recently art critic of "The Argonaut," has joined forces with Ansel Adams, as director of the new enterprise. Currently shown, until February 17, are drawings and sculpture by Beniamino Bufano, including photographs of the Bufano monument of St. Francis of Assisi which is to be exhumed from the Paris warehouse where it has lain for some years past, and is to be set up in San Francisco in an open-air location as yet announced.

ART CENTER, 730 Montgomery Street: To February 10, animal drawings by Amy Josephina Heyneman. February 12 to 24, paintings and drawings by Hugh W. Littlejohn; Italian sketches by Rinaldo Cuneo.

COURVOISIER GALLERY, 480 Post Street: February 5 to 17, drawings by S. Macdonald Wright; watercolors by Sergey Scherbakoff.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: February 1 through April 1, Fifth Book Fair, arranged by the San Francisco Book Fair Committee. February 4 through March 4, Seventeenth Annual Salon of Pictorial Photography, sponsored by the Camera Pictorialists of Los Angeles.

EAST-WEST GALLERIES, 609 Sutter Street: To February 17, watercolors of Mexico by Franz Brandt.

PAUL ELDER GALLERY, 238 Post Street: To February 10, sculpture and drawings by Gertrude Boyle Kanno.

GELBER-LILIENTHAL GALLERY, 336 Sutter Street: To February 17, etchings by Adolf Beaufre.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Through February 22, loan exhibition of Italian paintings, from the collection of Samuel H. Kress. February 5 through March 4, "Progressive Painters of Southern California." February 20 through March 4, paintings by Paul Sample and Phil Dike.

SOWERS PRINT ROOMS, 451 Post Street: To February 17, models and prints of ships.

SANTA BARBARA

FAULKNER MEMORIAL GALLERY, Public Library: Throughout February, Santa Barbara artists. March 1 to 15, Guatemalan paintings and textiles. March 16 to 31, paintings by Guy Rose and Paul Sample; Santa Barbara Photographers' Association.

SANTA CRUZ

JOHN COOLIDGE of Los Angeles won first prize in oils in the Santa Cruz Art League's seventh annual state-wide show being held February 4 to 19 at the Santa Cruz Auditorium. Honorable mention in oils to Tom E. Lewis, Laguna Beach; William Hyde Irwin, Brookdale, Elsbeth Schneider, Chico, and Marie Gleason Cruess, Berkeley. In watercolors, first prize to Phil Dike, Los Angeles; honorable mentions to Hardie Gramatky, Hollywood; James H. Patrick, Los Angeles, and Leah Beall, Piedmont.

SANTA MONICA

SANTA MONICA PUBLIC LIBRARY, 503 Santa Monica Blvd.: Paintings by members of the Santa Monica Art Association.

SIERRA MADRE

SIERRA MADRE CITY HALL: Throughout February, paintings by Leland Curtis.

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

THE EDWARD WESTON BOOK, designed by Merle Armitage and printed by L. R. Kistler, both of Los Angeles, and published by E. Weyhe, New York, is among the "Fifty Books of the Year" for 1933. The previous year a similar honor was accorded to "The Paintings of Warren Newcombe," another one of the seven Armitage-Kistler books published to date.

LEO KATZ LECTURES, presented by the Southern California Art Teachers' Association and sponsored by the Los Angeles Art Association, are being given on Monday and Thursday evenings during this month at the Chouinard School of Art, 741 South Grandview Street, Los Angeles. The lectures are illustrated with remarkable slides from the collection of Mr. Katz.

"CHINESE GLYPHIC ART" is the subject of a lecture to be given on Saturday, February 17, at 2 p. m., at the Los Angeles Museum, Exposition Park, by Dr. Hans N. von Koerber, Professor of Oriental Studies at the University of Southern California, and honorary curator of Oriental art at the museum. On March 17, at the same hour, Dr. von Koerber, will speak on "Discoveries in Chinese Turkestan."

IN MEMORY of her husband, who was the founder of the Los Angeles Municipal Art Commission, Mrs. F. W. Blanchard on January 31 presented to the Commission a marine painting, "Northern California Coast," by Jack Wilkinson Smith, who was himself a member of the Commission from 1918 to 1920. This painting, with the portrait of Mr. Blanchard by Max Wieczorek, which recently was presented to the Commission, forms the nucleus of an F. W. Blanchard Memorial Collection for the Art Commission's gallery in Room 351 of the Los Angeles City Hall.

LORADO TAFT, sculptor, writer and speaker, was the guest of honor at the annual meeting and dinner of the Fine Arts Society of San Diego, held February 1. He addressed the gathering on the subject of "Beauty in American Life." Mr. Taft was also the honor guest of the California Art Club, Los Angeles, at its monthly dinner meeting on January 19. On that occasion he spoke on the theme nearest his heart, "My Dream Museum." Whether this ideal museum of sculpture finally is to be realized in southern California remains still a matter very much in doubt, despite the zeal of those who have been furthering the idea during the past month or so.

RADIO PROGRAMS on "Art in America, from 1600 to 1865," are being broadcast on Saturdays at 5 p. m., February 3 to May 19 inclusive, from KECA, Los Angeles. These nation-wide NBC programs, originating in New York City, presented by the American Federation of Arts, are made possible by the Carnegie Corporation, and are directed by René d'Harnoncourt.

The plan was initiated by the General Federation of Women's Clubs. This first series is organized with the co-operation of the Art Institute of Chicago and the Metropolitan Museum of New York. The second series, "Art in America, 1865 to the Present," will be prepared with the co-operation of the Museum of Modern Art, New York City.

THE AMERICAN MAGAZINE OF ART published monthly since 1909 at 801 Barr Building, Washington, D. C., by the American Federation of Arts, widens its influence as an important American art monthly by the acquisition of "Creative Art," formerly published by Albert & Charles Boni, Inc., of New York City. First issue following the merger is that of January, 1934. The long familiar blue cover of "The American Magazine of Art" gives place to a white one, with a new and very pleasing typographical arrangement. Editorial content, too, shows marked improvement. Articles in the January number include one on "The Sculptor's Forms," by George J. Cox, head of the art department of the University of California at Los Angeles, and one on "The Public Works of Art Project," by Forbes Watson, its Technical Director and former editor of "The Arts." Frederick Allen Whiting continues as editor of "The American Magazine of Art," a post which he has held for the past three years.

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++ ANTIQUES ++

By ALICE R. ROLLINS



**First Steps in Collecting
Old China**

I WONDER HOW many of us in admiring a piece of old china think of the days when this art was being developed. For many years the secret of the hard paste or porcelain of the Orient escaped the chemists of western Europe. Seeing the finished product today we little realize the early difficulties. Their materials melted in the furnace, pieces were disfigured by specks and smoke, or would crack when filled with hot water—all these things and more did the early potters have to overcome. Today we take the perfection of a piece of china for granted.

For years before china was introduced, the use of pewter and wooden utensils was general, but when china was brought in from the Orient by the sailing vessels in the East India trade it opened a new world of color. The bright decorations, Oriental scenes of life, birds, flowers—the gay colors and beauty awakened the imagination and brought color to a world accustomed for generations to the dull, grey monotony of pewter and wood. It was not long before the homes of the wealthy were filled with Oriental porcelains brought from the far east. Later the Delft potters of Holland began making wares in imitation of the Oriental and supplied the English as well as the colonists with their products.

During the eighteenth century Bottger, a chemist living near Dresden, succeeded in making a hard paste porcelain, and soon the Dresden works were famous not only on the continent but in England as well. George II, wishing to keep in England some of the money that was being sent out of the country for porcelain, took the newly established factories of Chelsea and Bow under his patronage. The china from these factories resembles Dresden because the Royal connections with Saxony made it possible to import models and workmen from Dresden. Chelsea is sometimes called the English Dresden. The middle of the 18th century marks the date of the first manufacture of porcelain in England. This fact should be impressed upon the mind of the china collector. Pottery dates earlier but not porcelain.

The oldest porcelain factory of England is the Chelsea. These works opened about 1745. The potting as well as the decoration is excellent. The glaze especially is smooth and of fine quality. The base is usually stamped with a single or double anchor mark in red or gold. An embossed anchor in an oval is also an

early mark. Much of the Chelsea has colored grounds. You will also note the similarity of the patterns with that of Dresden. We are very fortunate in California in having at the Henry E. Huntington Art Gallery, in San Marino, a very fine collection of this old Chelsea. Every lover of fine old porcelain should see this collection.

Bow china is fine and white and has a thick and somewhat milky glaze that fills up the finer lines of the relief pattern. It is sometimes painted with delicate colors. The mark is an arrow in blue or a triangle impressed.

In collecting old china, one needs to study shapes, glaze, patterns, and color. There is also the difference in weight, which means the thickness or thinness of different pieces of china which must be considered. It is not difficult, however, and no end interesting. Select one kind—say Worcester or Wedgwood. Buy a few pieces from a reliable dealer and then study and compare them with other makes of china. Get a good book on the subject and read the history of china manufacturing. It will not be long until you see the difference between the different examples. You will find it an interesting and fascinating hobby. And with it all you will be acquiring a cultural knowledge that will enrich you in many ways.

ANY MERCHANT who consistently holds to a high standard of merchandise in spite of the times is to be commended and encouraged. We find this to be true of Katherine Cousin, 2900 Los Feliz Road, Los Angeles, California. It is quite evident such a shop attracts to it beautiful antiques which would not find a place in one of lower standards. To the collector who is beginning to collect, or to those who have collections well on the way, we advise you to stop in at this shop and browse. You will find almost anything in antiques—rare silver, much fine china, glass of every color and kind—in fact, almost anything you ask for. Not the least is the furniture. Some rare and beautiful pieces are here for those who love the old things. We noticed a fine maple highboy which has been on loan at the Los Angeles Museum at Exposition Park, also a pine dresser, most attractive in size and quality. If the glass collector cannot find inspiration in the various kinds of glassware on display or tucked away in dresser drawers here, he is hard to please.



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**THE first Western Shade
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Its purposes are: (A) To bring together tree workers and scientific workers for the purpose of discussing problems of Pathology, Entomology and Soil in their relationship to trees.

(B) To institute, on the basis of discussions by tree men and scientists, research into the diseases of Trees and Ornamental Shrubs in an effort to find a means of control or eradication.

(C) To bring about reform in the activities of many so-called Tree Surgeons by education and by establishing in all cities a Municipal Forestry Department employing only competent conscientious Arboriculturists that the public may see how tree activities should be performed.

(D) To appoint a committee to work with Eastern representatives of the National Shade Tree Conference on a code of ethics for the profession of Arboriculture.

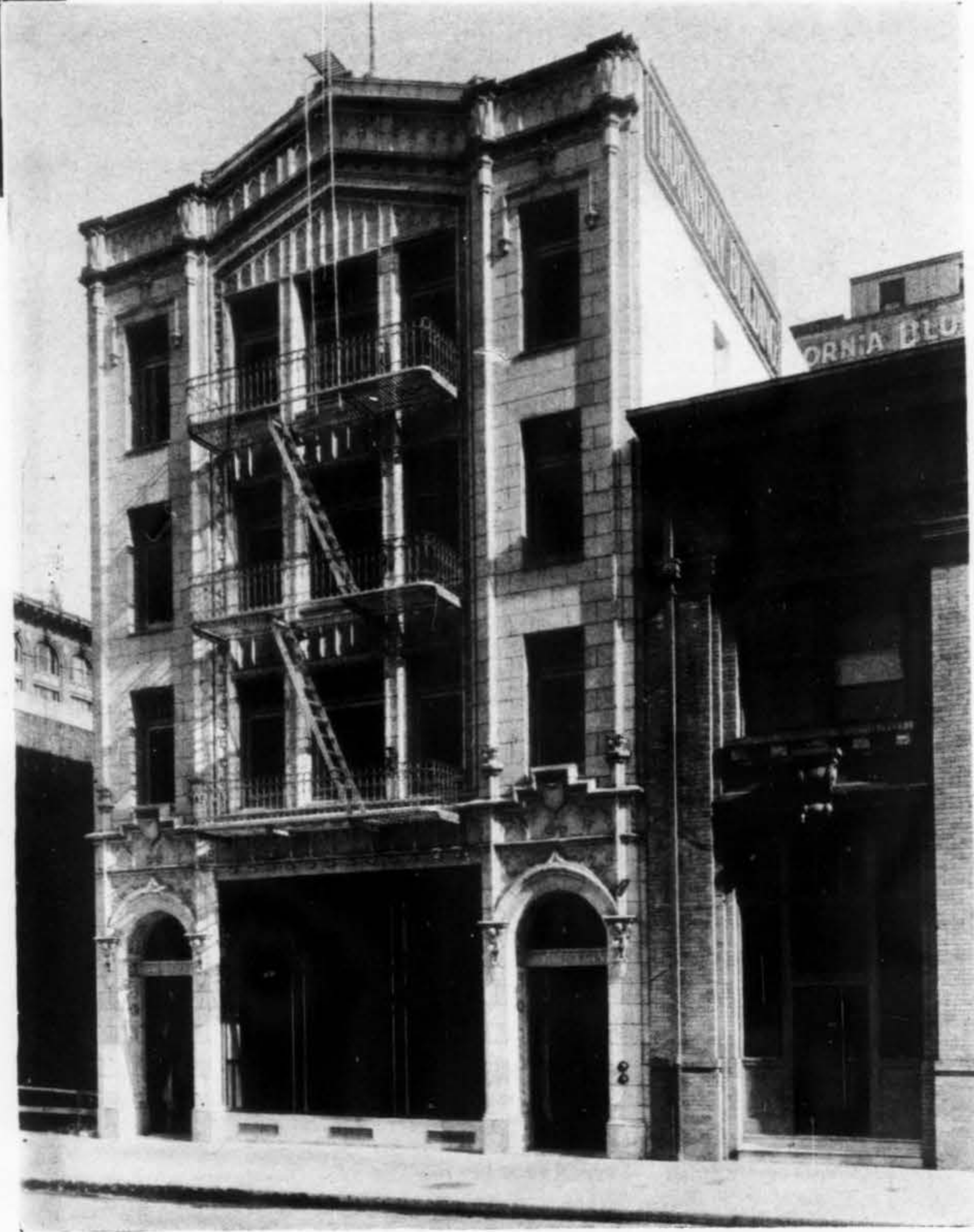
(E) To stimulate further interest in Shade and Ornamental Tree planting by the establishment of a Citizens Shade Tree Commission in each city; by the adoption and observance of a Western Arbor Day.

(F) To have each City Park Superintendent commence a system of education in schools to teach children the health, commercial and esthetic value of trees.

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Little has been said about the place of the Architect in the economic picture. Yet here is an example of actual *profits gained* through intelligent re-modeling.

This San Francisco building was a drug on the market as it appeared in the upper left-hand picture. The architect using ARCHITECTURAL TERRA COTTA as his largest material item, changed the structure to the handsome Thornbury Building shown in the larger photo. After that, tenants came and the investment began to pay!

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Beverly Hills

If you admired the residence of Mr. and Mrs. Ernest Klepetko illustrated on page 22 of this magazine you will be interested in the fact that the firms listed below cooperated with Mr. W. P. Herbert in the construction of this charming ranch house. Perhaps we may be of service to you.

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The Quality Magazine of the West

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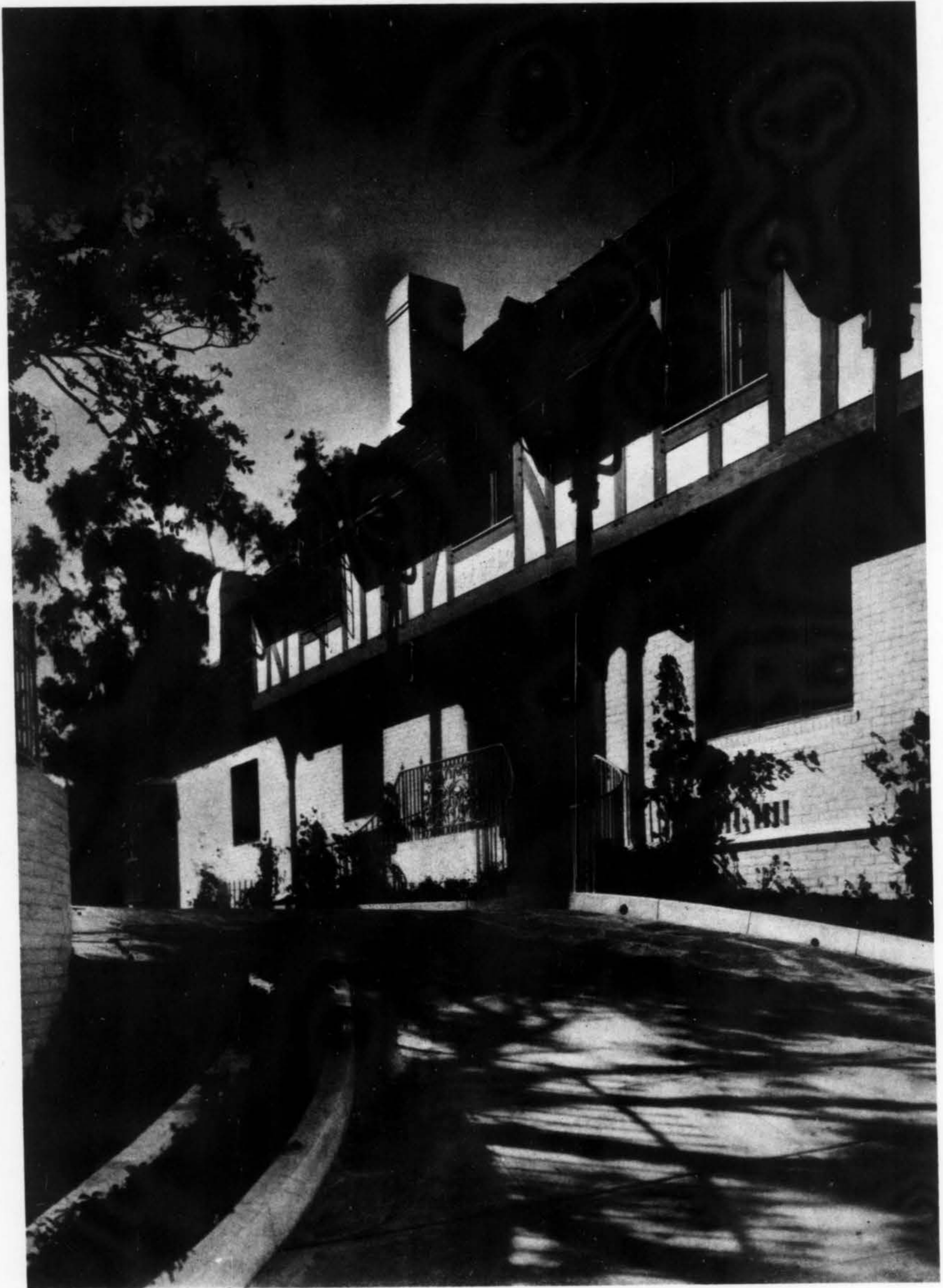
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Photograph by Paul Holloway

No! This is not in merry old England. But a fine example, nevertheless, reminiscent of the Elizabethan period. The residence of Mr. and Mrs. Woodworth Clum in Beverly Hills, California. John Byers, architect.



WE DECIDE TO BUILD

The author of this article was in practice for many years in an Eastern city and is now retired. He has traveled extensively and often in Europe, has had considerable experience in housing projects and city planning and was at one time a Professor of Architecture in a large university in one of the Atlantic States. He is a fellow of the American Institute of Architects and registered as an architect in California.

YES, we have decided to build! As a matter of fact, we decided years ago that just as soon as the propitious moment arrives we will put into solid form the dreams of our honeymoon and create the nearest approach to Paradise of which we are capable. What a dream that was! Small and lovely, a perfect jewel of house and garden, a pleasure to the eye in all the seasons of the year and with no lack of comfort and no compromise with practicability. Yes, in that home of ours will be crystalized our highest ideals of beauty and fitness. In it we shall find the realization of complete satisfaction to ourselves and a worthy contribution to the beauty of the neighborhood.

To that end we gathered books and magazines galore, filled scrap book after scrap book with clippings and even spent days in the public library studying assiduously their many tomes on domestic architecture. We did not want to make a mistake. We could not afford to make a mistake. We visited homes under construction, gathered manufacturers' catalogues and consulted friends who had recently enjoyed the thrills of home building.

But the more we studied the more we approached the state of mind of the girl who "couldn't say yes and couldn't say no." We found that the prejudices of one year were replaced by the prejudices of the next year. For instance, we were agreed a few years ago that only a Spanish house would please us. We were completely sure of it. Then the Smiths built a lovely Ann Hathaway cottage which quite upset our Spanish leanings. Later we were told by the Jones that French-Normandy was really the style to adopt. And did you see that perfectly adorable English Regency home in the June issue of the *Architectural Spectator*?

That honeymoon dream, you see, did not definitely commit us to any particular style. We were broadminded. So broadminded that as we progressed in our study of the styles we, little by little, wondered why Americans are

always harking back to ancient times in building their homes. Odd, isn't it? We don't do that in the choice of clothes or in our speech. We don't think of the past at all in these respects, but dress well and speak with a reasonable correctness in the choice of words, without once worrying about Queen Elizabeth's hair dress or her manner of speech. We don't say "Forsooth, me lud," nor do our men folks run about in pink tights and carry pretty little swords at their sides. But when it comes to our homes we dare not do the perfectly obvious thing in a simple straightforward way and do it beautifully. Oh no! We must first find out what was done four or five hundred years ago in countries that had then and have now little in common with the one we happen to live in. No, not until we have become architectural parrots, may we proclaim our ideas of harmony in form and color. So, not to be different and smarter than our friends, we "pick" a pattern from the books as our romantic fancy may dictate. Related to this day and age? Not necessarily so, perhaps, but at any rate it will be pure. My word, what a tangled web we weave when first we venture conscientiously into the field of architecture.

Our honeymoon dream was fast heading toward the rocks. The element of uncertainty had cut it adrift. But before catastrophe overtook us we had the good fortune to be set aright by an old architect friend of ours who told us a few fundamental facts about his art. He told us many things that gave us an entirely new light on home designing, things that would never occur to the layman. Are you interested? Would you like to know? Yes? Well, as near as we can remember, this is what he said.

* * * *

"My good friends, when you are contemplating building a home, don't complicate your problem by first choosing a style. That is like putting the cart before the horse. Architectural styles, or expressions, grow out

of the requirements of plan, climatic conditions, the kind and character of local building materials and such things and so, obviously, styles cannot be selected like one selects wall paper. Not if you take architecture seriously. A home is, primarily, a static machine in which and with which household duties are performed either with or without economy of time and effort. It is also the stage, appropriate or otherwise, on which the family, as a unit, does what it can with the art of living. It should not be, primarily, an opportunity for the display of knowledge concerning traditional architecture.

"So your first steps should be directed toward evolving a general plan with which it seems reasonable that the necessary routine of housework can be most expeditiously performed and the social problems of the family met. When that has been accomplished the plan must be refined. It must be worked into such form that the house will be agreeable in mass, that its proportions may be happy, that the rooms may be well proportioned and that details are given proper consideration. Changes might be required so as to take advantage of exterior views, to establish vistas within the house, to increase comfort, or to permit better placing of furniture. Planning generally involves compromising. We cannot always get a hundred per cent of our desires and perhaps nothing but considerable study will determine what is of prime importance and what is secondary. And of course you must fit the plan to the contours of the property and to its shape and orientation. When you have done all that and not until then, you are ready to consider, at least tentatively, your exterior.

"The plan you have evolved will determine more or less definitely the character of your exterior. It will certainly determine the main masses and the relation of the wings to it. If you are an artist and know how to handle proportion, you will create a beautiful home without ever looking into a style book. If

you are a real artist the relation of solid wall to window and door openings, the relation of one mass to another, the roof lines, the scale of details, in other words the unity of all the component parts of the design is likely so to spell charm that you will have created style quite as attractive and far more fitting than one of the traditional styles you had thought to plagiarize. Again, if you are an artist with a reasonable gift of logic in your mental make-up you will not put steep roofs on your masses, because a steep roof is a device used for shedding snow and except in the mountains of California snow is not a pressing problem. Being logical, we cannot but feel that the steep roof in Santa Barbara, Ventura, Los Angeles and all points south has no valid excuse for being;—and so that is out, and with it the English farm house and its cousin the Normandy French.

"But you tell me that you love northern architecture and you do so want an English half-timber house. Fiddlesticks, my dear! Half timber and other northern and older types were entirely logical in their place and age and often beautifully designed and executed. For today's social life and particularly for California's mode of living and her climate they are just worn out, inappropriate theatrical scenery belonging to and designed for now half or totally forgotten dramas, comedies or tragedies. Why must you, Mrs. Doe and others, proclaim to the world, and constantly reiterate, your preference for a certain type of foreign architecture? Is that of importance or even of interest to the world? It most assuredly is not. You might, with equal propriety, erect a billboard proclaiming your preference for jazz music or for griddle cakes over buckwheats. But it is of importance to the world and in particular to your immediate neighborhood that your house and theirs are in harmony with one another and with their surroundings. It is important because their property values may be adversely affected if your house is an architectural outlaw.

When you build you also owe an aesthetic obligation to your fellow citizens unless you plant the house in the center of a fifty acre lot. They have to look at that house of yours day in and day out and you have no moral right to be either ugly or out of tune. Besides, your love for this or that traditional style is compounded only of a general appreciation of beauty, ten per cent and sentiment or sentimental association, ninety per cent. In three years' time you may have a change of heart. Very likely will. But that house will not change with your sentiments. It will stay put with all the persistence of inanimate things. How very sorry you will then be. And if you sell, only you will escape. The neighbors, as innocent bystanders, must continue to put up with your mistake forever and a day.

"So please don't start off on the wrong foot by plagiarizing in toto an architecture of the dead past. Forget England, Normandy, Spain and Italy. Please don't attempt to do more than build a home that is a simple, straight forward and beautiful solution of your family housing problem, one that fits completely in our California climate and mode of living. If some detail of a past architecture entrances you adopt it, but not too literally and with logic and good taste. Temper it, introduce it in a manner consistent with conditions totally different from those in which it was formerly at home. Please remember that with low pitched roofs, simple roof lines, simple masses, predominance of horizontal lines, chaste proportions, interesting details in good scale and unobtrusive colors you have all the elements requisite for distinction, variety and beauty. Please do not attempt to be architecturally entertaining and above all do not try to out-do the neighbor. Remember that the home is but the background against which the drama of your family life is played. Remember that the most interesting and important thing about the family is the group of individuals that composes it and that the house must never attempt to compete with them for attention. The

background must be worthy of the drama, to be sure, but it should not be the whole show. If you insist that your home must express the fundamental characteristic of the family, please restrict its job to expressing no more than the family's good taste and sound logic.

"Now don't construe the arguments against copy-book designing as a plea for so-called modern architecture. Much of that is, no doubt, eminently practical but charm and domesticity are conspicuously absent in the designs so far published. Perhaps we will, some day, learn to like them. Some folks profess to like even modern music. However, to those of us to whom the Machine has not yet become a minor God, this modern architecture is too suggestive of the robot to be alluring. For office buildings and the like, in which men work more or less like robots, the desire to express the machine age in terms of building materials may be fitting enough, but our concept of home life must change more radically than it has before the complete dominance of mass production will be the accepted key-note of residential architecture. Poetry and romance are not yet dead. Thank goodness, they are still the leaven that lift the creation of men's homes above the banal.

"You protest that if all houses were designed in what we might call a California style, there would result a deadly monotony which would be even more distressing than the prevailing lack of architectural harmony that now mars most of our residential districts. Nothing can be more distressing than the absurd mixture of styles which we tolerate everywhere but why fear monotony if competent architects, competent as artists, are employed to manage those subtleties which make for proportion, charm and interest? If designing is left to the general contractor, to the plumber or to mother, your fears will likely be realized. Designing is no child's play that any one can succeed in. It challenges the ingenuity of the most talented and best trained and for the additional success in the matter of neighborhood harmony the various architects employed in the district must not only be first class artists but they must also have a broad vision and a broad sympathy.

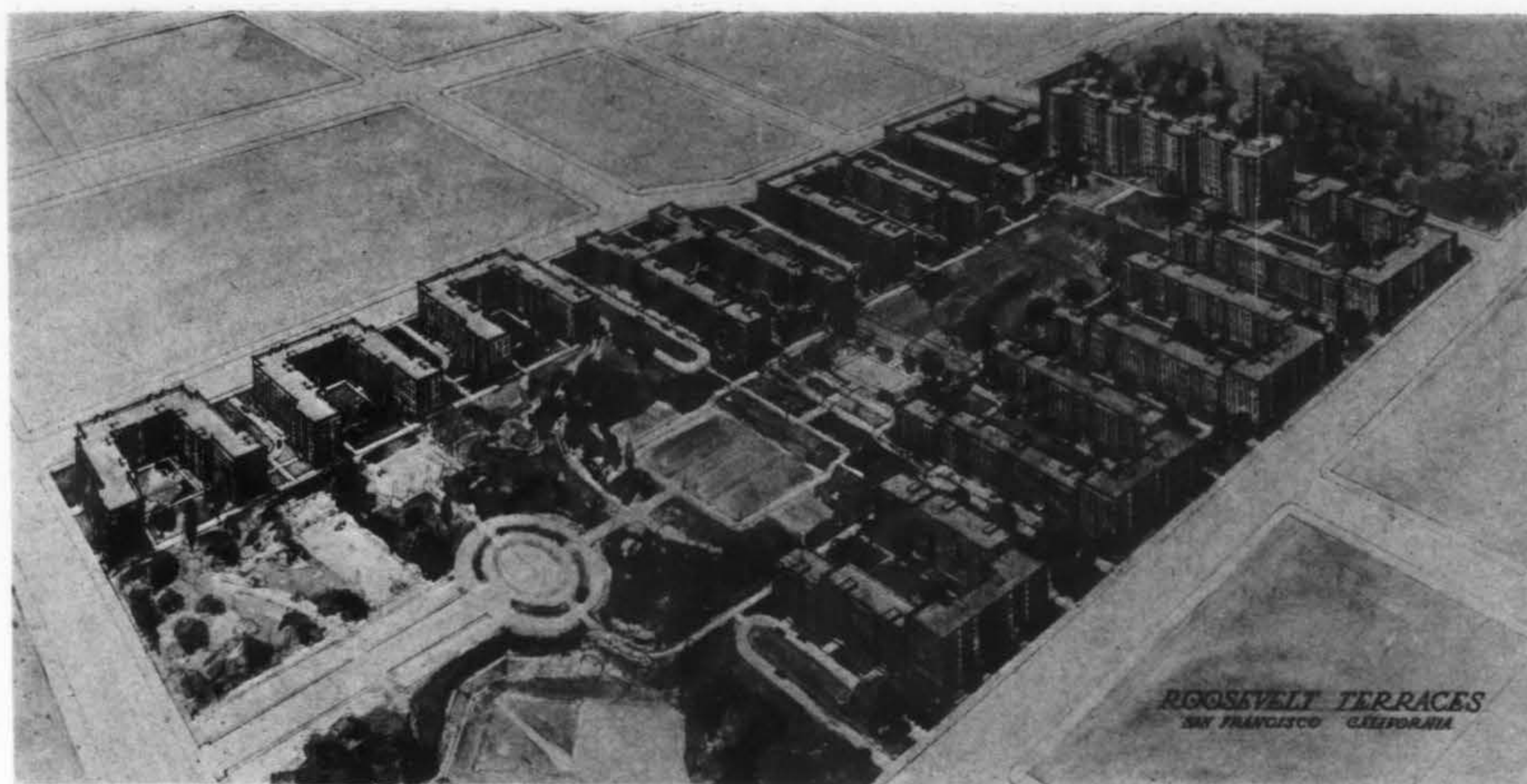
"May you, good friends, through the skill of your artist-architect, soon enjoy the realization of your honeymoon dream. May his art create for you that beautiful Paradise which will ever be a joy to you and may your neighbors bless you and thank you for a splendid contribution to the community."

* * * *

There you have it. As for us, we are off on a new tack. We are no longer studying books and bungalow magazines but we are looking critically at the work of architects we have been told about and whose houses are illustrated for their merit. We cannot afford to make a mistake and we can't afford to pick an architect who will not solve our problem as we now see it should be solved. Come up and see us sometime, after the new house is finished.



Residence of Mr. and Mrs. W. H. Theobald, Pacific Palisades. Paul R. Williams, architect.



THE GOVERNMENT PLANS NEW HOUSING

By ALBERT J. EVERS, A.I.A.

THERE ARE TODAY in newspapers and magazines many items and articles regarding housing, housing programs, limited dividend housing corporations and so forth, and through them all it is very evident that our national authorities are taking a leading part. The impression of some, that our Government is permanently taking over the building and loan business, hardly seems possible, probable or practical, that Federal loans are being made is true, and it is now announced that the Government will build and carry through some housing projects.

I will try to cover briefly the main points of this housing movement, what it is and why, in my opinion, the Administration in Washington is promoting such a movement.

The Government of the United States, through the Public Works Administration, has set aside large sums of money for loans to Limited Dividend Housing Corporations. These corporations by State Charter are limited to 6 per cent return on capital investment. About 50 million dollars in such loans have been tentatively approved for housing projects in many cities.

Most of these are for large projects, comprising a community or neighborhood, with plenty of space for gardens, playgrounds and walks; buildings planned for maximum sunshine and air, with modern plumbing and built of durable materials, finished in attractive colors. These projects will all be designed by trained architects assisted by landscape and city planners, and will be the most practical, economical and beautiful that the skill of these trained men can produce.

In addition to this, a few weeks ago The Federal Housing Corporation was formed, which will work directly to promote and probably build modern low cost housing. This corporation will also develop procedures which

Only legal technicalities now stand in the way of the immense housing projects contemplated by the Federal Government. Secretary Ickes asserts that these will be overcome one way or another very quickly. California architects have been working on a number of these big projects, one of which, the Roosevelt Terrace scheme for San Francisco, has been approved. The above sketch by architects Miller and Pflueger.

will aid cities to work out long-term plans on which to continue the housing programs which the Federal Government has started. The first of these projects is reported to be located in Detroit, to replace slum tenements.

Many alarmists fear that the future will see the United States entering upon housing on a huge scale, condemning land, slashing rentals and upsetting real estate values. There is no indication, however, that such a course will follow. Secretary Ickes, who is also Administrator of Public Works, has stated that this new Housing Corporation will give consideration to projects which include "low cost land in continuous blocks which involve the destruction of slums." He further states that rentals will be low and that "the housing thus provided will *not* be competitive with housing of good character."

Is there any reason for the Government's interest in this hitherto strictly private activity? The obvious and immediate reason is to promote economic recovery. Beyond the economic recovery phase of the entry of the Government into the housing situation—that is, to promote employment in the prostrate building industry—there are many other factors.

There seems to be an excess of living quarters today, as indicated by vacancies. The truth of the matter is that there has been a tremendous doubling up, which will be released in a flood with better times. There has been a flight from the cities, which improved in-

dustrial conditions and attractive living quarters will tend to reverse.

Our great fallacy of today is the complacent belief of many citizens, that practically all housing in the United States is modern, up to date and probably the best in the world. It will come as a real surprise to them that we have a large percentage of obsolete, unhealthy habitations. But it is nevertheless only too true that our housing is largely bad, and even in the comparatively young cities of the far west, it has been the practice of real estate operators to push development on new tracts lying farther from the business center, leaving the older sections to consequent descent into the near-slum category. Sub-standard buildings in blighted areas now compose the larger percentage of our habitations. Good housing has become a luxury product. To illustrate, a recent survey of a typical slum area in Philadelphia in the year 1929 showed that over 70 per cent of the houses lacked indoor toilets.

The small lot has militated against adequate light and air, the tradition of the unfortunate gridiron street pattern, or blocks laid out in rectangles, regardless of land contour has made beautiful land unsightly, and the poorly planned dwellings erected by the so-called practical builder without the benefit of technical advice have become depreciated and obsolescent. This type of urban housing has presented us with a problem which today has cost the public an incalculable sum in money and made living conditions for thousands of people unhealthy and undesirable.

We came by these conditions naturally. The pioneer days demanded a rugged individualism. As there was an abundance of acreage, each man located his house upon his land where it suited his fancy; he often built it with his own

(Continued on Page 30)

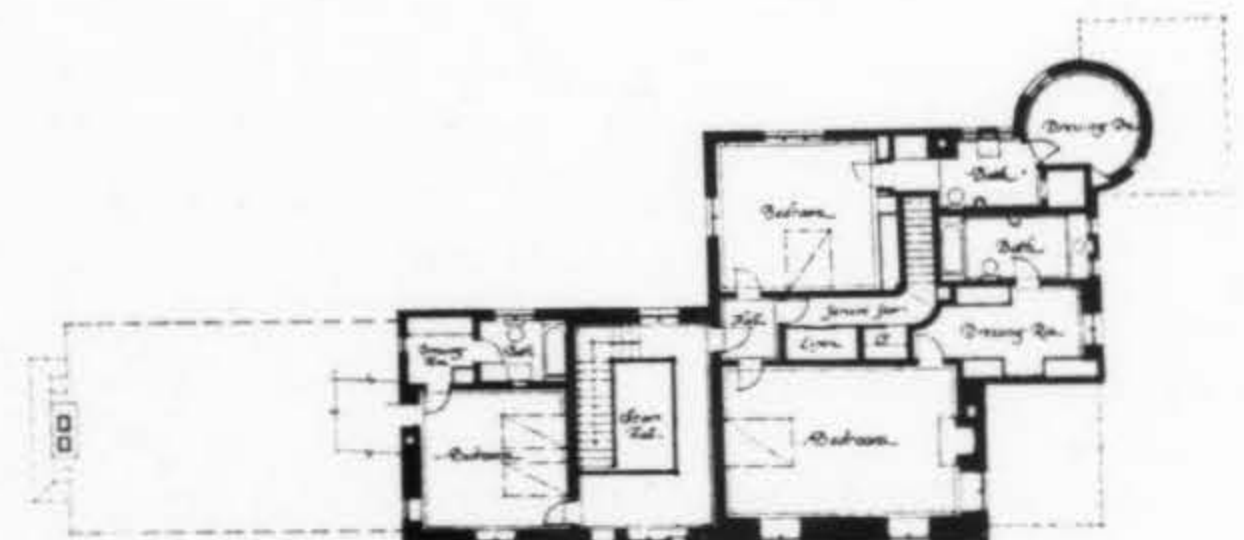


RESIDENCE OF MR. AND MRS. WOODWORTH CLUM

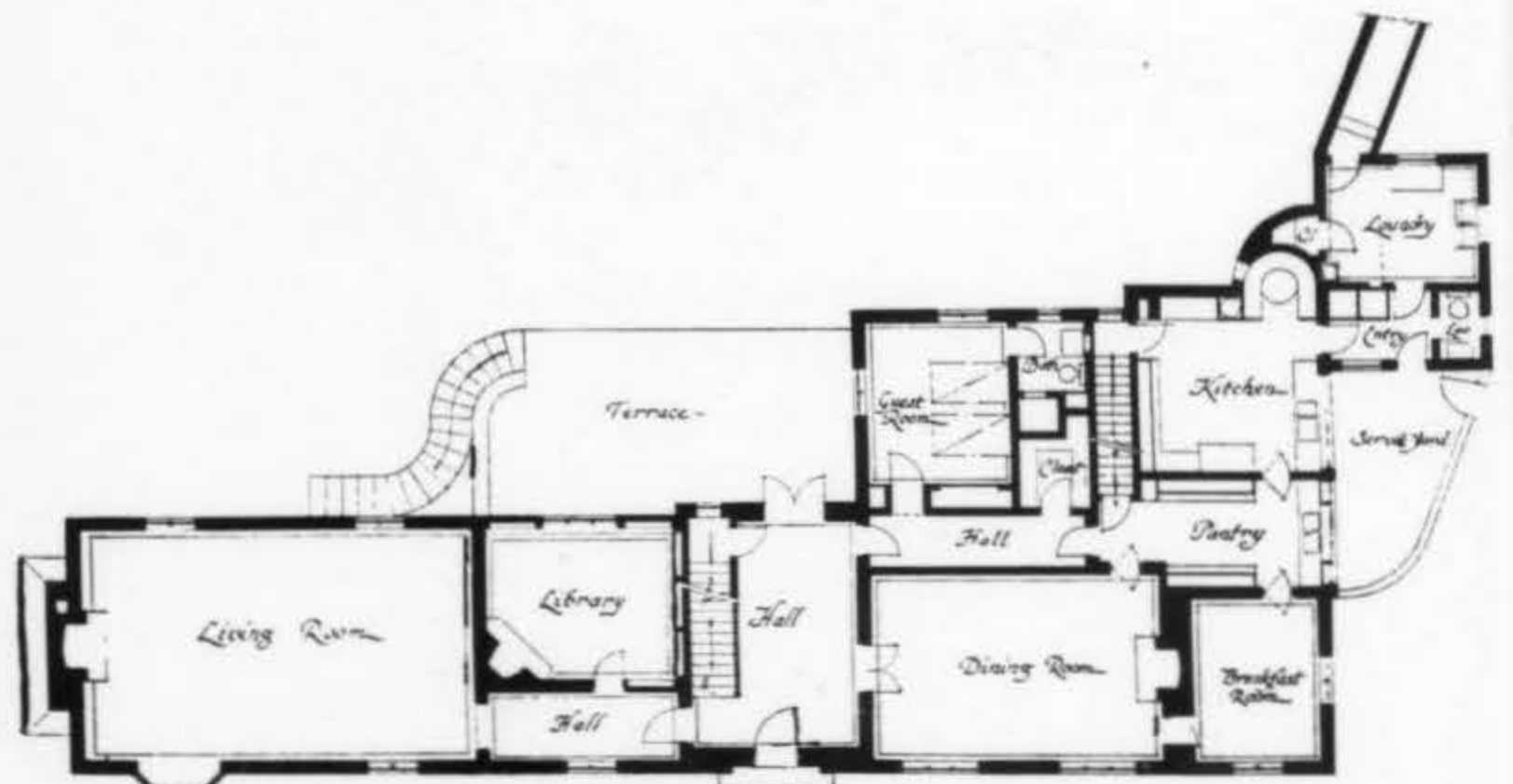
Beverly Hills, California

John Byers, architect

Photographs by Paul Holloway



Second Floor Plan

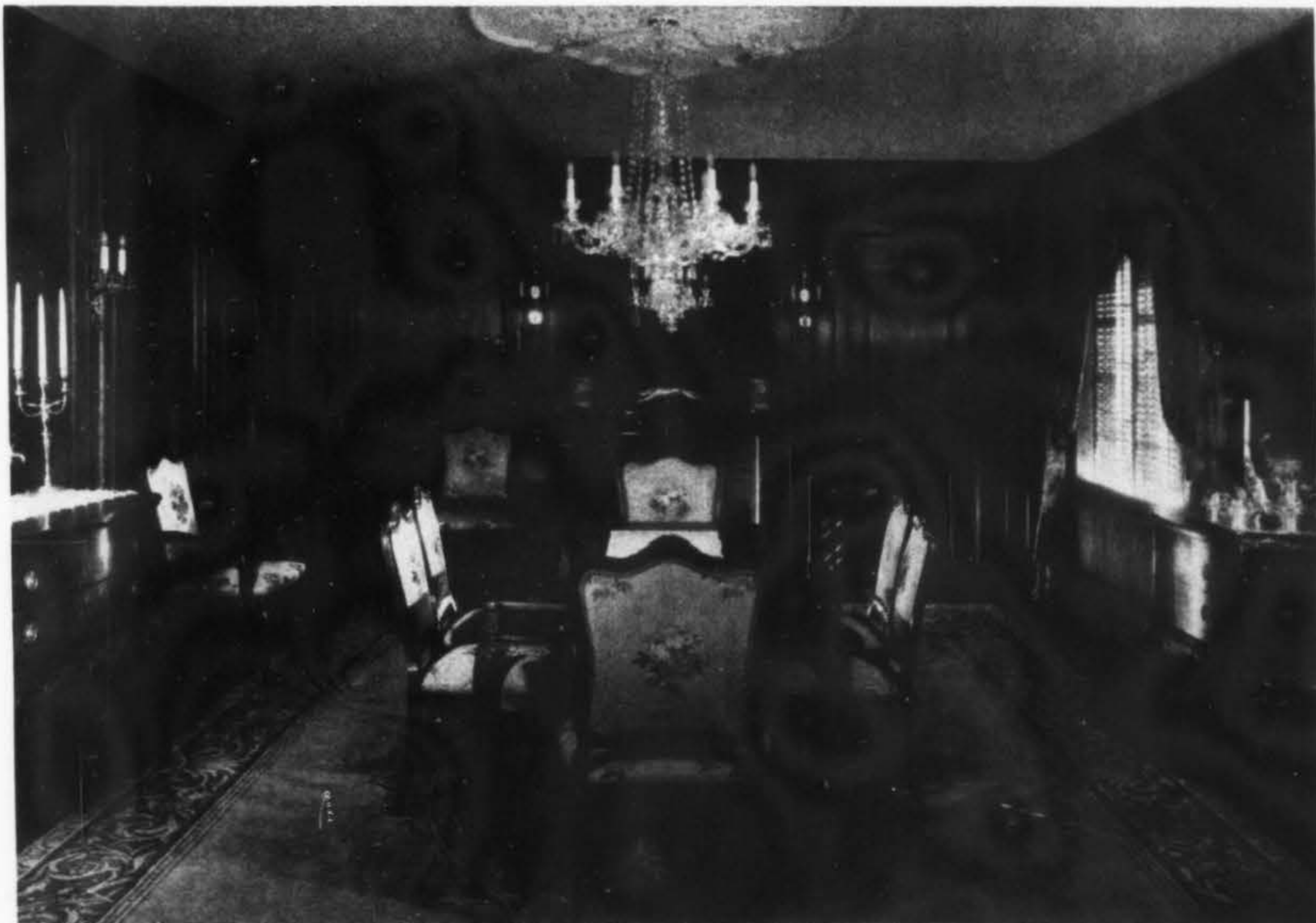


First Floor Plan

To provide a more private entrance and driveway, a high brick wall faces the street, and automobiles enter the right gate for the garage or continue to the entrance and then exit at the extreme lower left. The ornamental iron gates, as well as the fence atop the brick wall, are painted white. Oak trees have been planted at the entrance, lending color as well as shade to the southern exposure. John Byers, architect.



No matter what style you may prefer, it is more important that the plan and arrangement fit the needs of the owner and the exterior design fit the plan and the site. The house for Mr. and Mrs. Woodworth Clum is located on the highest point of ground, and there is a gentle slope from the rear and to the left. At the bottom is a creek where Mr. Edward Huntsman-Trout, the landscape architect, has planned a series of pools and waterfalls. A number of eucalyptus trees are scattered over the estate, and directly in the rear, opening off a terrace, is a formal garden.

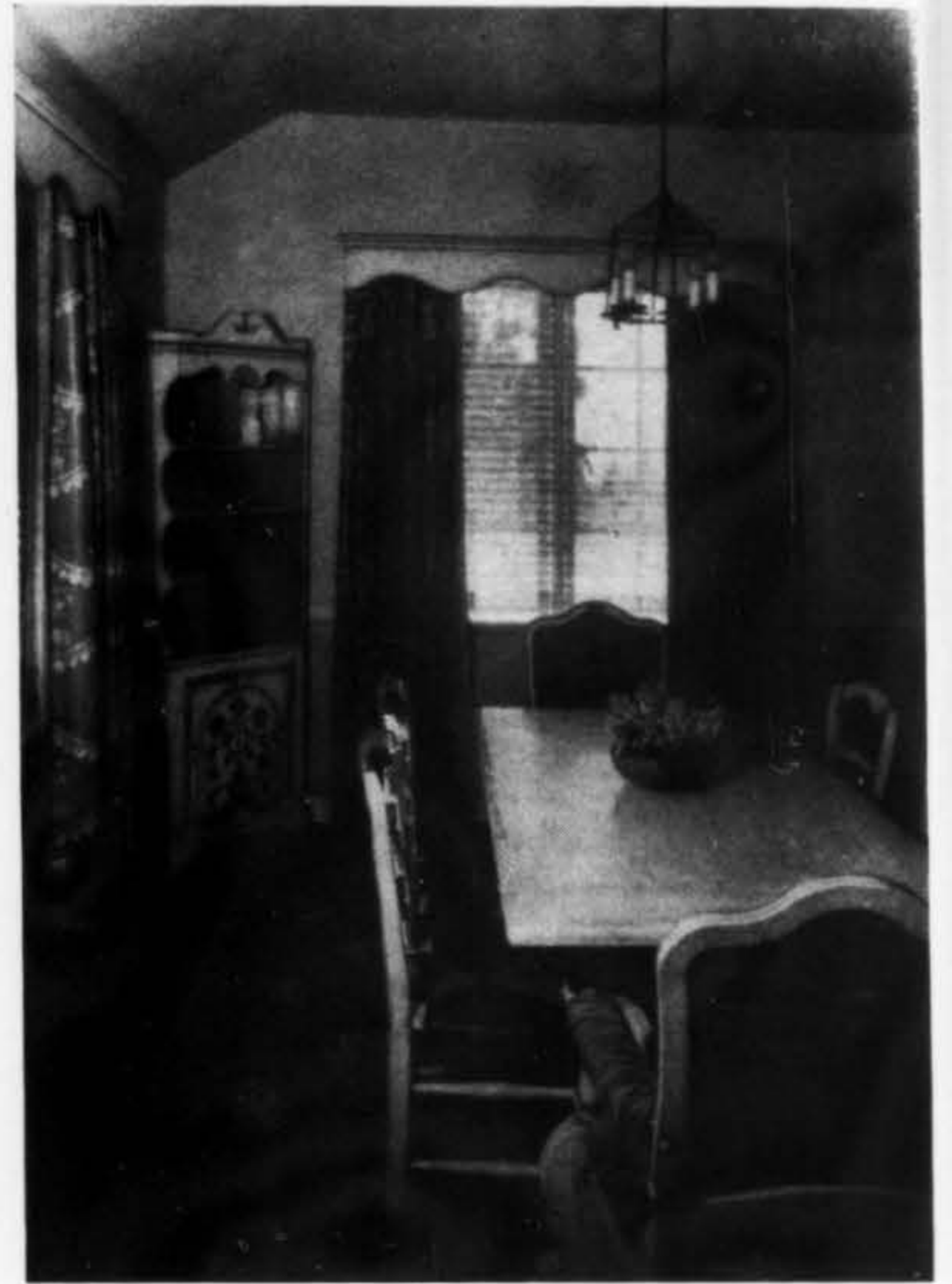


Walnut panel walls in the dining room provide a rich background for the modified Louis XV furniture. The hand-tufted rug and drapes are champagne and blue. Interiors under the personal supervision of A. T. Danielson of Barker Brothers.



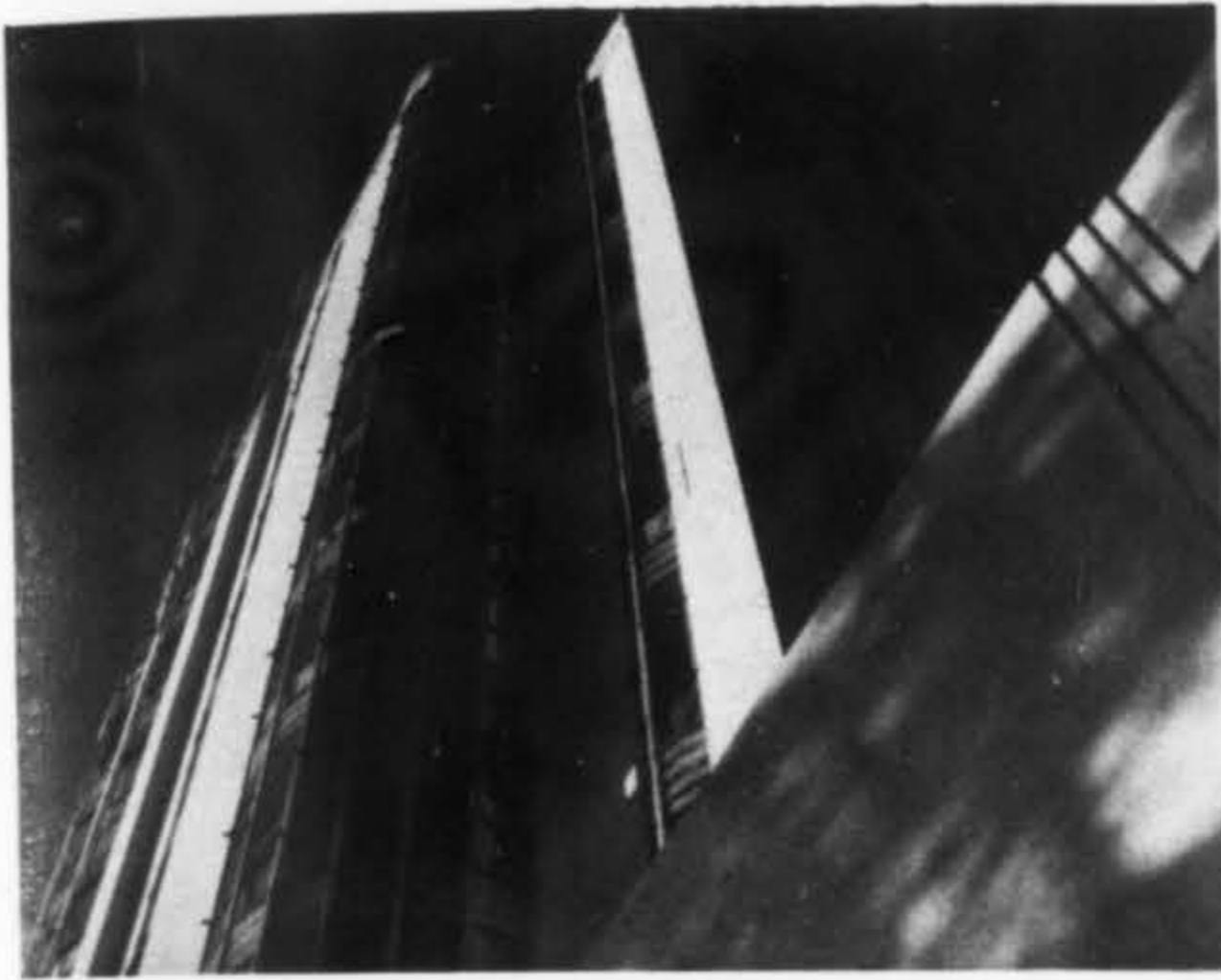


A very fine pair of ornamental iron doors through which one passes out to terrace and garden characterizes the well balanced simple dignity of the entrance hall in the Woodworth Clum residence. John Byers, architect. The color of rugs and drapes is burgundy.



The breakfast room is of French Basque influence with a color scheme of white and garnet and a hand-hooked rug. The library with panelled walls of walnut has a color scheme of mahogany red and green.





THE ARCHITECT RENDERS A PUBLIC SERVICE

By GEORGE OYER

Looming up from the foot of the Hollywood hills is the Sunset Tower apartments with its interesting architectural treatment. The entire west section of Los Angeles can be seen from the upper stories. Photograph by Pierre M. Moles.

IT is rather a strange thing that so many people have no clear understanding of the services a competent architect performs. In spite of the records of history, of the centuries through which architects have exercised their craft, extending back even beyond the beginnings of civilization, still the word "architect" conveys various ideas—to some, a sort of an artist; to others, a building contractor; there are even those who suppose him a retailer of stock plans (at bargain prices). His profession is the oldest in the world, yet he is not classed as a business man. The architect is no more a mere maker of plans than the lawyer is a mere compiler of briefs, or the doctor a mere writer of cryptic formulae. These are mere means to an end, and they may be, and probably will be, changed as the development of the case requires. The architect's service comprises vastly more than that. His duty is, first, the analysis of the client's needs and the determination of how these may best be served; second, the direction of others as to how the result is to be achieved; third, the making sure that the result is obtained. He works for the client and is not a representative of the building material interests. His selection of style, materials and equipment is based on a desire to render his client a genuine service. A beautiful building, well planned and honestly constructed, is an enduring tribute to the wisdom, business ability and good taste of its owner. The architect is the only person who has the comprehensive training and practical experience to achieve these desired results.

But, the beautification of our cities, elimination of blighted areas, slum neighborhoods, can only be accomplished when the public has a clearer conception of an architect's services. Members of the architectural profession have struggled against the lethargy and disinterest of the public, not solely for their personal benefit but for the welfare of mankind. Their aims and ideals are predicated on a desire to render public service. The result of their work and study of housing problems cannot be universally enjoyed until both laymen and public officials have a clearer conception of an architect's function.

Through the organized effort of the architects themselves, our State laws definitely prescribe those qualified to call themselves "architect." The word "architect" means a person

holding a state certificate, and no other person can call himself an architect or advertise in any way that he is qualified to practice architecture. This definitely shifts the burden to the public.

If our cities continue to grow like Topsy—with checkerboard blocks, uninspired streets and parkways; unnecessary real estate subdivisions opened up by greedy promoters; houses built by the gross, purely on speculation and from plans prepared by builders and inexperienced draftsmen; then property values will continue to fluctuate. Do not blame the architect for this condition. Individually and collectively, he is doing his best to preach the gospel of good design and good construction. No matter how fluent the real estate promoters or attractive their scheme on paper, how competent the contractor in some phase of construction work, these attributes will seldom be found in work not planned by architects. I refer, of course, to buildings, since factories, bridges, dams, etc., are usually designed by engineers, and yet even in these structures, which are mainly engineering problems, the architect should also be engaged, for they very definitely affect the esthetic value of a community or neighborhood, and an ugly, out-of-scale commercial structure, although well built, will materially affect adjacent property values.

Like the scientists, and technologists, the architect is awake to the social and economic trends. He is ready and able to lend every assistance, and the benefit of his knowledge and training, to the development and progress of our modern social and political life.

It is safe to say that living conditions will improve, property values will become more stable, and our cities will become more beautiful when the architect and the work he does is more universally appreciated.

Because of the architect's interest in public welfare and his desire to render public service, I am quoting excerpts of speeches delivered to the members of the Southern California Chapter of the American Institute of Architects at their meeting held January 16, 1934.

By Gordon B. Kaufmann, Retiring President, Southern California Chapter American Institute of Architects

YOU have heard the reports of the various committees which, together with the following statements, will give you an idea of the work done by your Chapter during the past year.

As you all know, it has been a year in which the profession has suffered due to lack of work, and most of the effort of the Chapter has been directed towards attempting to guide various enterprises mostly of a public nature. I refer particularly to the following activities:

The earthquake in March demanded that the architects devote time and attention to all the various structural consequences, as well as to the building program which was bound to follow such a disaster.

Joint Meeting: The members of the Southern California Chapter met in a joint meeting with the members of the State Association of California Architects, Southern Section, at the University Club, April 4th, for the purpose of hearing reports from engineers, geologists, contractors and architects and others actively connected with the survey of damage and rehabilitation work immediately following the earthquake in Long Beach and vicinity on March 10th, 1933. This was the largest and most successful meeting of architects ever held in this section. The action taken at this meeting was the appointment of a joint committee of the following architects: John C. Austin, J. E. Allison, Myron Hunt, Sumner P. Hunt, William Richards, Palmer Sabin and David J. Witmer. This committee prepared the report for architects on the earthquake damage for the use of the Millikan Committee in compiling its report.

On March 20th, the executive committee of the Chapter appointed the following members to serve on a special committee to represent the Chapter at a joint meeting of the structural engineers for the purpose of considering better construction of buildings. The architects' representatives were: J. E. Allison, Ralph C. Flewelling, Roy C. Mitchell, Palmer Sabin and David J. Witmer. The Riley Act, as adopted and now in force, is the result of the work of this committee.

The Chapter also appointed a special committee for the purpose of co-operating with the Los Angeles Board of Education for the purpose of program. This committee consisted of the following: H. C. Chambers, Sumner P. Hunt and William Richards. The Chapter and the State Association of California Architects contacted the Los Angeles Board of Education for the purpose of co-operating with the Board in making a study on reconstruction of school buildings. This committee prepared a program for handling this work and the program was discussed at a joint meeting of members of the Board of Education and your executive committee. While the program was not accepted by the Board of Education, they did appoint a committee of experts composed of Messrs. John C. Austin, Paul E. Jeffers and A. E. Sedgwick to make a survey of the damage.

The Los Angeles Board of Education has been working on the revising of its contract for architectural services on public school work, and Messrs. J. E. Allison, H. C. Chambers and David J. Witmer, representing the Chapter, have met with the engineers and representatives of the Board of Edu-

(Continued on Page 29)

THE PUBLIC WORKS OF ART PROJECT

Artists Given New Estimate of Place in American Life Through Federal Aid

By MERLE ARMITAGE

Regional Director for Southern California

AN editorial in the October issue of CALIFORNIA ARTS AND ARCHITECTURE ventured a guess that "... the arts and crafts are due to emerge from their historically uncertain and obscure place in American life".

It was a good guess. Early in December there came from Washington announcement of the Public Works of Art Project, launched under the wing of the Treasury Department of the United States Government. A small group of men and women including Frederick A. Delano and Mrs. Franklin D. Roosevelt, who have always realized the potentialities of American artists, acted quickly and very intelligently, to the end that the Government appropriated a sum sufficient to put under employment 2500 men and women artists, throughout the country, for a period of two months ending February 15th.

The chairman of the Washington committee is Edward Bruce, a successful financial man, and one of the best contemporary painters. To him must go much of the credit for this significant undertaking. The movement has the sympathetic aid of Lawrence W. Robert, Jr., Assistant Secretary of the Treasury. The technical director of the Project is Forbes Watson, one of the most informed men in the American scene, and for many years editor of *The Arts*.

"The Public Works of Art Project", as stated by Edward Bruce, "is not a relief measure, except to the extent that the money is to be spent where it will do the most good, i.e., among artists who are out of employment; but the prime test in selecting artists for this work is their qualification and ability as an artist."

The United States has been divided, for administrative purposes, into sixteen regions. The southern half of California, from Paso Robles to San Diego, is Region Fourteen, with a quota of one hundred artists.

After receiving the word from Washington, it was necessary to act with all speed, in order that southern California might take full advantage of the two months' employment. To insure a fair and impartial judgment as to the artists to be employed, a committee of broad sympathies, sound judgment and catholic tastes was formed to serve as the Art Committee. It includes Louis Danz, writer and lecturer on art, and president of the Laguna Beach Art Association; Merrell Gage, sculptor; Dalzell Hatfield, art dealer; Arthur Millier, etcher and art critic of the *Los Angeles Times*; Millard Sheets, artist, and myself as chairman. Also members of this committee are Clarence K. Hinkle of Laguna Beach, Douglass E. Parshall, A.N.A., of Santa Barbara, and Reginald Poland, director of the Fine Arts Gallery of San Diego. The last three are sub-committee chairmen for the communities where they reside.

The general committee of prominent men and women includes such outstanding names as Hugo Ballin, A.N.A., Dr. Remsen D. Bird, Charles H. Cheney, Mrs. Samuel T. Clover, Cecil B. De Mille, Edward A. Dickson, Mrs. H. A. Everett, Preston W. Harrison, Fred E. Keeler, Seeley W. Mudd, Gurney E. Newlin, Donald Parkinson, A.I.A., Herman Sachs and Mrs. Sydney A. Temple.

The Art Committee began to function as soon as full instructions were received from Washington, with the result that two-thirds of the entire quota was at work at the end of the first week, and practically a full quota at the end of the second week.

The Government has been intelligent enough, in this movement, to allow each artist to do the thing he can do best. The only stipulation is that subject matter must concern itself with the American scene. Easel paintings are of specified sizes, either forty by fifty inches, or twenty-five by thirty inches. Sculptors are instructed as to the required sizes of their works, whether in the round or in bas

(Continued on Page 30)

By THOMAS CARR HOWE, JR.

Vice-Chairman, Northern California, Nevada and Utah Region

DURING the past few months we have all been aware of the fact that the Federal Government is embarked upon an extensive program of economic rehabilitation. As a part of this nationwide undertaking, the government has for the first time placed the seal of official recognition upon the creative artists of this country by the organization of the Public Works of Art Project.

The central committee in Washington has appointed a chairman—in most instances a museum director—to head the local committees in each of these sixteen regions. Dr. Walter Heil, Director of the California Palace of the Legion of Honor and of the M. H. de Young Memorial Museum, was selected as Chairman for the region embracing Northern California, Nevada and Utah. Members of the local committee included the following: Thomas Carr Howe, Jr., Vice-Chairman, Templeton Crocker, Charles Stafford Duncan, Mrs. Lewis Hobart, Harold Mack and Mrs. Oscar Sutro. This committee, in accordance with instructions from Washington, has been empowered to give employment to one hundred and fifteen artists through February 15, 1934.

It has been clearly stated that the Public Works of Art Project is not a relief project, but an organization established for the purpose of giving employment to unemployed artists. The undertaking will inevitably be judged by the work accomplished, and, with this in mind, those at the helm of the Public Works of Art Project have particularly stressed the fact that quality shall be the determining factor in the employment of artists. The various committees throughout the country, observing this prime requisite of quality, will show no favoritism to one group, faction or "school" of artists.

Mindful of these basic intentions, the local committee has endorsed some twenty-five projects. The most ambitious of these is the interior adornment of the Coit Memorial Tower on Telegraph Hill with a panorama of mural decorations—the majority in fresco, a few in oil on canvas, and its external embellishment with sculptural groups. It is not only the hope but the profound conviction of members of the local committee that this project, upon which the energies of more than forty of our most talented artists are being centered, when completed will constitute a distinct contribution to contemporary American art.

Considerations of space permit only a brief outline of the remaining projects now under way. Mural decorations are in process of completion for the following buildings: In *San Francisco*: the Palace of Fine Arts, the Laguna Honda Home, the Mother House at Fleishhacker Zoo, the Board Room of the Board of Education, the Alemany Health Center, the Negro Community House; the Alamo, Balboa, Galileo, Roosevelt and Commercial High Schools; in *Oakland*: the City Hall and the Piedmont High School; in *Berkeley*: the John Muir School, the Deaf and Dumb School, the Lafayette Elementary School and the University Grammar School; in *San Mateo*: the San Mateo Park School; in *San Anselmo*: the Council Room of the Town Hall; in *Marin County*: the Lagunitas School; and in *Monterey*: the Customs House. Sculptured work is being planned for the Children's Playground and St. Mary's Park in San Francisco.

Encouraging reports are being received of the work in progress under the direction of the sub-committees in Nevada and Utah.

The far-reaching effect of the Public Works of Art Project can not as yet be gauged. However, the great stimulus which the United States Government has given to American art by generous official encouragement of native artists, can not be exaggerated. It is to be hoped that this undertaking will lead to a realization on the part of American architects that the extensive use of mural decoration in public buildings, as in the case of those wonderful cycles of Gothic and Renaissance frescoes in Italy will form a significant chapter in the history of American art.



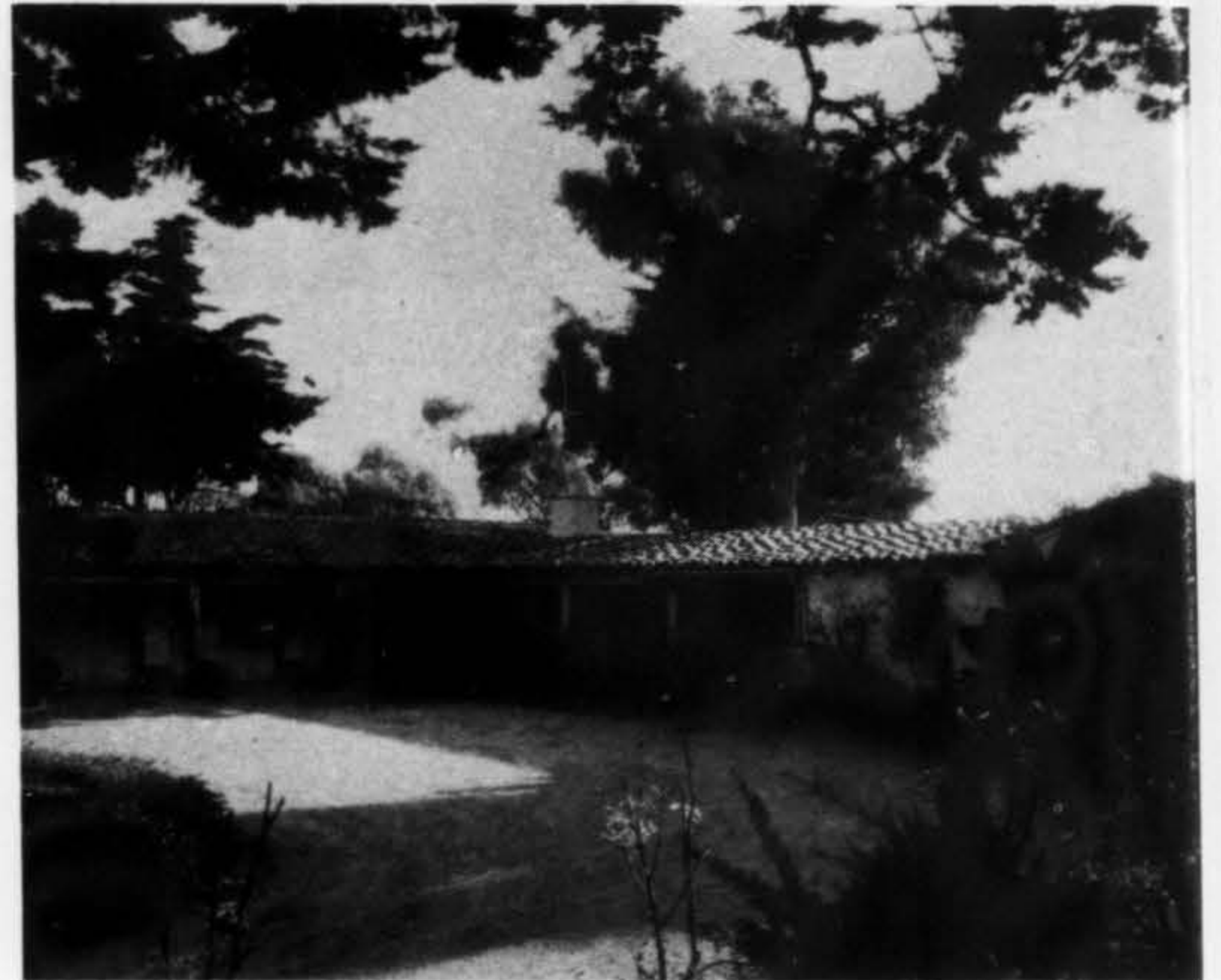
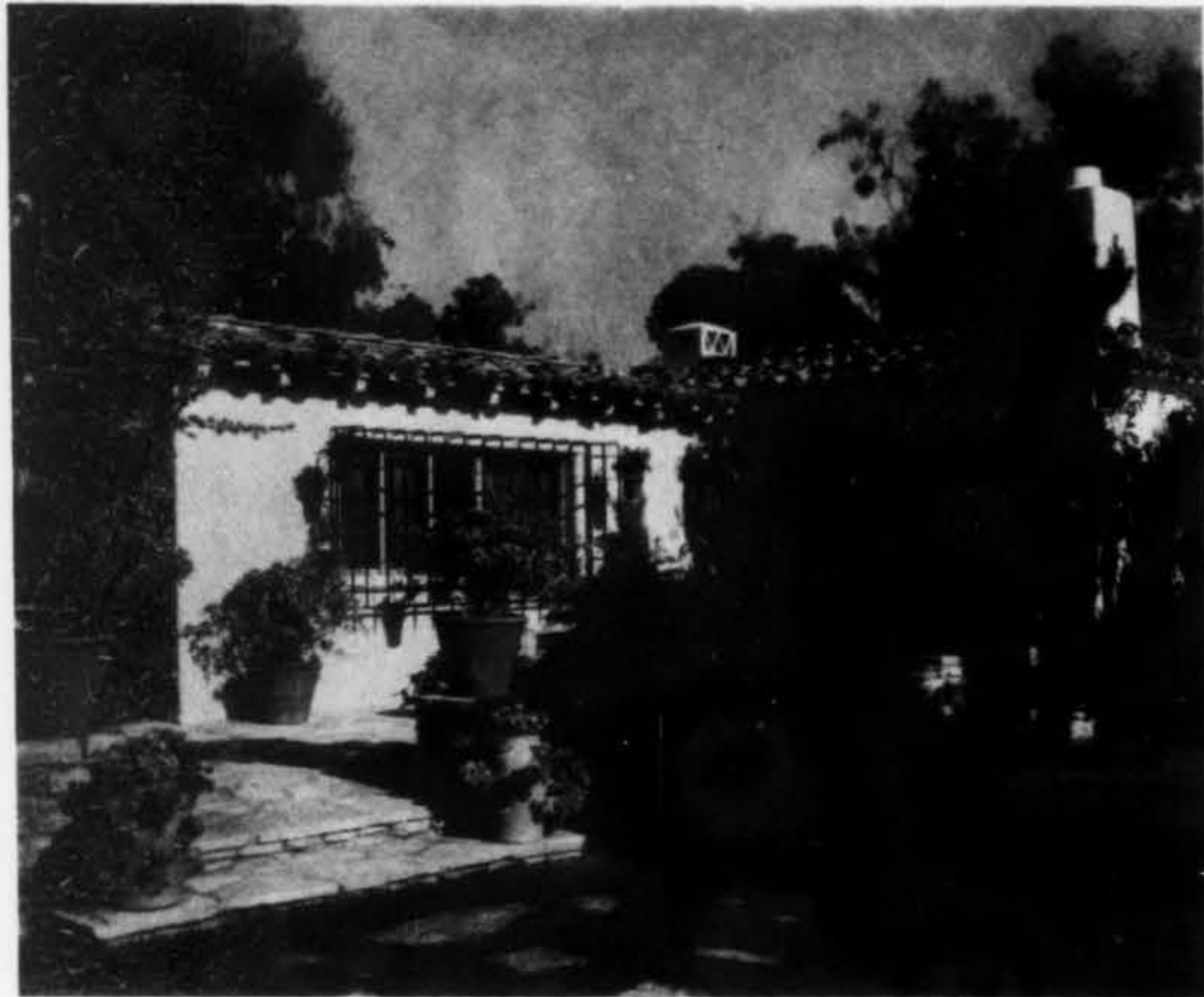
A pleasant patio ensemble for those who take their leisure seriously and why not take it seriously. It's infinitely more fun and it is a simple matter to provide the background for your own comfort or your guests' enjoyment with the new summer furniture which follows modern functional lines, both tables and chairs being built close to the ground for lazy comfort. Above group by the May Company of Los Angeles.



Above is the enclosed patio in the F. W. Burgh residence shown elsewhere in this issue. An olive tree is planted in the center with a circular brick bench, an abundance of potted plants and climbing vines makes this an attractive place for play as well as rest. Badminton, ping pong, quoits, deck tennis shown at the right from the large assortment of games in J. W. Robinson's sports shops in Los Angeles.



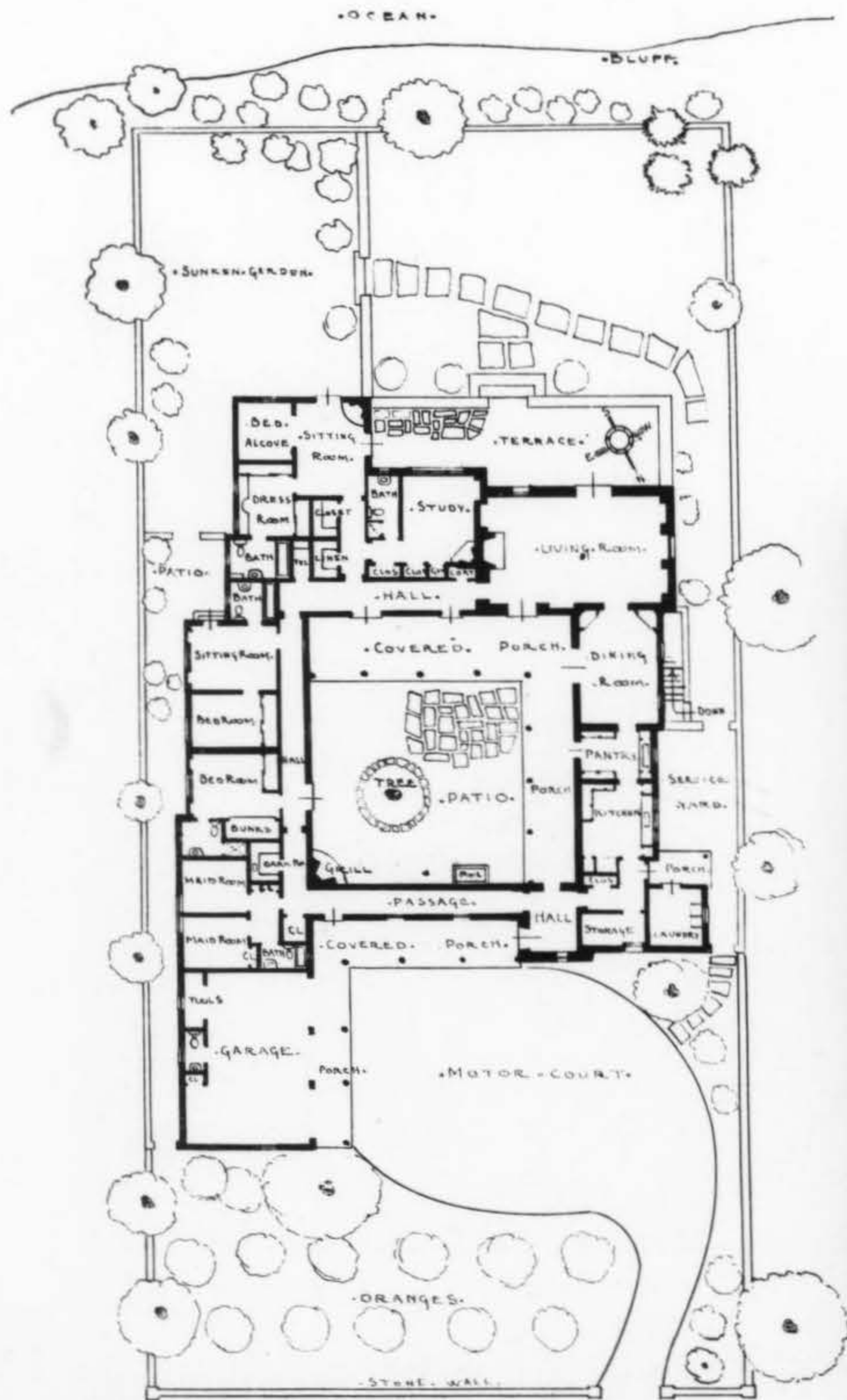
LIVING AND PLAYING OUT-OF-DOORS IN CALIFORNIA



Photographs by George Haight

THE CALIFORNIA RANCH HOUSE

With more time for leisure and a return to normal, unhurried, sane living more interest is being displayed in houses carrying out the traditions and spirit of the early California ranch houses. Situated on a high bluff in the Huntington Palisades, and commanding a magnificent panorama of the Santa Monica Bay with its fascinating shore line and the Pacific Islands, Mr. W. P. Herbert has built this home for Mr. and Mrs. Ernest Klepetko.



Broken roof lines of hand made Spanish tile with an abundance of chimneys cast deep shadows on the white plastered walls. Most of the floors are paved with padre tiles, the bedroom windows are protected with hand wrought iron grilles. Shutters, windows, doors and outside trim are a blue green. The approach to the house is planted in orange trees and the entire area beneath the trees is planted with thousands of purple iris, the borders and the stone walls having cuphea and creeping lantana over them. View at the upper right shows the entrance and motor court and, below, the patio which is used as an outdoor living room.

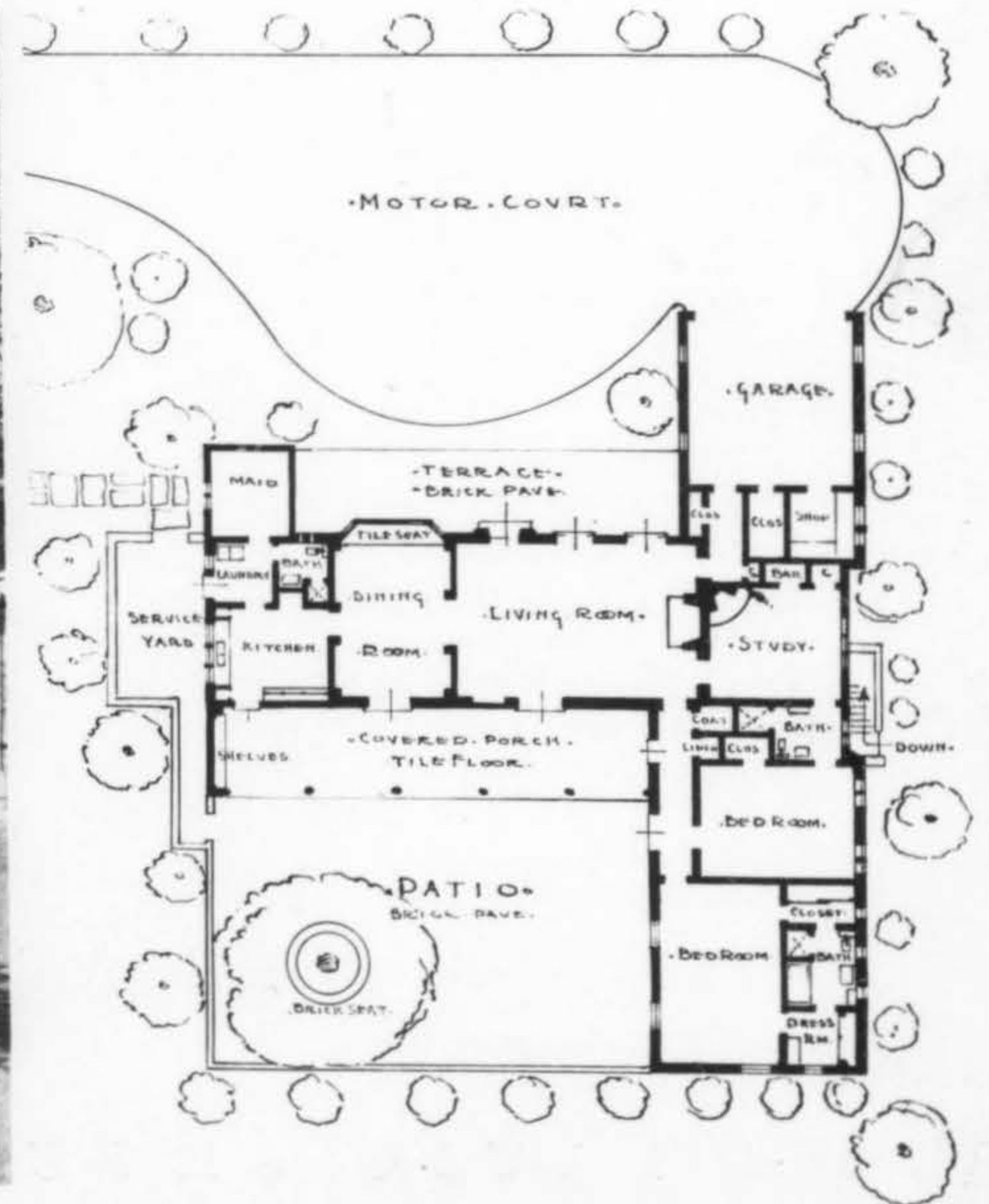




A SMALL HOUSE PLANNED FOR ITS SITE

The principal factor in determining the style of any house is its site. On a knoll in Brentwood Park, commanding a view of the mountains, the city and the ocean, W. P. Herbert has built this low roof farmhouse for Mr. and Mrs. F. W. Burgh. Constructed principally of brick, white washed to an oyster white with yellow and blue green trim, hand made roof tile. All the rooms have wood ceilings, the study with its corner fireplace is panelled in knotty pine. The patio is enclosed with a wall and is paved with brick. Around the house is a small orchard with orange, lime, lemon, avocado and other fruit trees.

Photographs by George Haight





THE FLOWER FESTIVAL OF ALL NATIONS

The California Garden Club Federation announces that the eighteen Garden Clubs of the local district will entertain the public on Saturday, Saint Patrick's Day and Evening, March 17th, with the first flower show of the Spring season.

The event, "A Flower Festival of All Nations" is to be held under the fifty-year-old trees of "Camellia Walk," the new garden of Charles Gibbs Adams on the east bank of the Arroyo Seco, in South Pasadena. The grounds are at 440 Arroyo Drive, midway between the Ostrich Farm and Busch Gardens, and facing the historic Cathedral Oak.

The Pasadena Garden Club will present festive Sicilian flower carts; the Garden Club of South Pasadena, an English flower show; the Beverly Hills Garden Club, Springtime in Holland; the Junior Garden Club, Indian life among desert cacti; the Monrovia Garden Club, a booth of Hawaiian flower leis; the Altadena Garden Club, a scene in Japan; the Southern California Garden Club, a garden accessory shop of Paris. The motif of the Diggers Club of Pasadena will be Irish; that of The Forty Planters, Spanish; the Little Garden Club, Italian; the Pomona Garden Club, American Colonial. The Glendale Garden Club's exhibit, is being designed by Mrs. Chobe, whose floats have for so many years won highest honors in the Tournament of Roses.

The admission fee of thirty-five cents will include a light tea, served beside the great garden fireplace. Mrs. Leonard B. Slosson is president of the Federation and Mrs. F. Earl Long is chairman of the Festival Committee.

Truly, it can be said that Californians have every natural advantage to enjoy the art of living. The mild climate and luxurious growth of plants and flowers make an outdoor living room in the form of an enclosed patio a desirable feature of every home. The addition of a fireplace and grill gives color and atmosphere for evening informal entertaining. At the right is a view of the patio in the home of Mr. and Mrs. Ernest Klepetko which is further illustrated in this issue. This patio is entirely enclosed. It is paved with flagstones, the interstices being planted to arenaria (moss). Dozens of potted plants, especially of cactus and succulents, add color to the walls and loggias.



THE PATIO SHOULD HAVE A FIREPLACE

THE LITTLE THEATER SPOTLIGHT

Edited by JEAN DU HAMEL

THE threatened Professional Theater N. R. A. code has apparently added stimulus to the Little Theaters. New groups are constantly forming. "More plays, new plays, larger casts and more members" seems to be the Cheer Yell throughout the country.

President Roosevelt is taking an active interest in the Little Theater Movement. His representative, Mr. Douglas Wood, is now making a survey of the Little Theaters and commissioned to further arouse the people's interest in the theater.

IN speaking of the recently organized Federation of the San Francisco Drama Association comprising the little theaters in that vicinity, and the Peninsular Drama Association made up of groups in and around Palo Alto, Miss Elizabeth Clauss, Executive Secretary of the Los Angeles County Drama Association states, "The value of joining forces was recently demonstrated in the Little Theater's protests against the Professional Theater's N. R. A. code which threatened the existence of the Amateur groups. It was stated at that time that more protests were received from California than from any other state, as it was more completely organized."

MRS. LOUIS STERN, "Fairy god-mother" of the Palo Alto Community Players, has just added the gift of a new wing to the new theater she gave them last year. This will consist of a rehearsal hall and a room in which the Community Symphony Orchestra may practice. The players now have a total of 455 members, 225 of which are active, and 130 sponsoring members. The other groups in the State had best keep an eye on this Little Theater as they are setting a fast pace.

THE Los Angeles County Drama Association will hold a Tournament of One-Act Plays on February 28, March 1, 2, and 3, at the Hawthorne Auditorium, Beverly Hills. So many original plays have been entered by the various Little Theater groups that the Association is considering an additional prize for original plays. They announce the winners in their 1933 National Full-Length Playwriting Contest to be Ruth Haggin Cole of Douglas, Arizona, and Agnes E. Peterson, of Pasadena, who were tied with their respective entries, *Lovely Lady* and *Windswept*. Honorable mention goes to Arthur E. Miller, Los Angeles; Clara Platt Meadowcraft, New York City; Wilfred H. Pettitt, Pasadena, and John J. Bassett, Los Angeles. The prize winning plays will be produced, the dates to be announced later.

ON Sunday, December 10, the newly organized Peninsula Drama Association met at the Palo Alto Community Theater and accepted the Constitution and By-Laws which members had drawn up at previous meetings. One representative of each of the component groups in the Association became a member of the Board of Directors, which held its first regular meeting in Palo Alto January 7. The first annual meeting of the entire association will take place at the Palo Alto Community Theater, Sunday, January 14, at 8 p.m. The association comprises groups from Burlingame, San Mateo, Redwood City, Palo Alto, and San Jose. Dues are \$5.00 per year for each organization. Any amateur dramatic groups who are interested in joining this association may communicate with Beatrice A. Jones, the secretary, at the Community House, 25 University Avenue, Palo Alto, California.

AUTUMN CROCUS AND A WINTRY LILY

By DELMAR J. EDMONDSON

THE DUFFY organization has reason to be proud of its persuasive production of "Autumn Crocus." Belasco and Curran have less reason to be proud of the cast for "Sailor, Beware," though it was headed by two fairly bruited names, Regis Toomey and Muriel Kirkland. But fame is as fame does, if you ask this reporter. Whether you ask him or not, it is.

A mercurial temperament finds difficulty in expressing itself moderately on the gently melancholy episode in the Austrian Tyrol. Especially does it succumb to the acclaimed magnetism of Francis Lederer, who, everywhere he has come, Germany, London, New York, Hollywood, has seen and conquered. Previously I have heard with a curled masculine lip references to Great Lovers of the stage. But that man Lederer can convince even jealous males. As for the ladies—never before has such an expulsion of oh's and ah's agitated the air of southern California. This certified Czech can be boyish and ingenuous without being sappy, a rare feat, my masters. It would be interesting to see him in other parts, to discover how much of his true personality lies in his embodiment of the Gentleman in Gay Braces. Almost single-handed he builds up a fascination of suspense into which, with the casual reference to his wife, tragedy falls like inevitable death.

Julie Haydon plays the myopic little maid who by the magic touch of sudden late love is uplifted to charm and a measure even of beauty. Miss Haydon bestows upon the poor troubled spirit an infinity of pathos.

The theme of *Billie Jackson's* lone fight against the navy in "Sailors Beware" is stated so badly that one can hardly help being captured by the abandon of its frankness. Balzac did not use less reserve in his Droll Stories.

As their next concern Belasco and Curran have selected "Double Door," one of the first successes of the current metropolitan season. It is said to have been suggested by the peculiarities of the Wendel family. Hereabouts Nance O'Neil and Martha Sleeper will represent two of the generations.

Duffy offers in order "Men in White," at present one of the contenders for the Pulitzer Prize, its alleged rivals being "Mary of Scotland," "Ah, Wilderness," and if the committee permits musical entrants, "As Thousands Cheer." "Ten Minute Alibi," from the Duffy workshop, proved to be an excellent and intricately contrived melodrama, well directed and well acted.

Previously the Duffy entourage had given us "The Late Christopher Bean," rather disappointing as a play, and as a vehicle for Charlotte Greenwood a good deal too much of a straight jacket. It was like seeing Mae West as "The White Sister." Miss Greenwood gave her angular jocularity a vacation while

Raymond Brown contributed a performance more befitting a Hopwood farce than the pious moral concerning greed the original French author obviously intended to be drawn. It was quite the most violent performance I have seen since Josef Swickard and Lawson Butt appeared in a Grand Guignol thriller at the Writers' Club a number of years ago. Mr. Brown did everything but imitate Blanche Yurka, who stood on her head in the play she recently graced in New York. But critics accused even the mild Walter Connolly of overacting the same part in the Gilbert Miller version; so maybe the part gets 'em like that.

It was Mr. Brown who ate in "The Late Christopher Bean." Say what you will, Mr. Duffy feeds his Browns. Did you see Joe E. Brown feed in "Elmer the Great?" What a thrill for a long-suffering actor in a depression: to get a call from the Duffy casting department, which must open directly upon the culinary headquarters.

Two famous thespians are headed westward and will spread their wares in California this month. Eva LeGallienne is to do a repertoire by the dour Norwegian master, Ibsen, and Walter Hampden has made ready "Rich-lieu," "Hamlet," in which he is superb, "Macbeth," and his earliest outstanding role, *Manson* in "The Servant in the House."

Especially promising is the Pasadena Community Playhouse projection of Irving Pichel and William Farnum in "Macbeth." Many scenes of this macabre drama will provide choice opportunity to this organization's skill for devising impressive mise en scene. Thereafter the group plans on initial production of "The Terrible Turk," wherein is said to be satirized Jed Harris, redoubtable producer of "The Front Page," "Broadway," "Coquette," and in the current season, "The Green Bay Tree," an English play from which for its New York showing the homosexual implications were shorn.

Having reached the highest point of its career in the diverting "Elizabeth Sleep; Out," the George K. Arthur-E. E. Clive group at the Hollywood Playhouse indulged the flair for mystery and terror lodged in all of us by boarding "The Ghost Train." This specimen marked time for two acts and then made a spurt to the finish. There was much comedy relief with very little action to relieve the comedy. A small cast presented so few suspects that penetration of the plot was almost inescapable.

Mr. Clive is next to exploit his amusing didoes in a first staging of "M'Lord, the Duke," which lays bare the ambitious adventures of a nobleman when an American film company invades his estate. The chief performer will be backed up by Jeffie Tillbury, Ora Haswell, Arthur Treacher, Henry Mowbray, and Marjorie Bennett.

PLACES and PERSONALITIES

ARTHUR
SOMERS
ROCHE

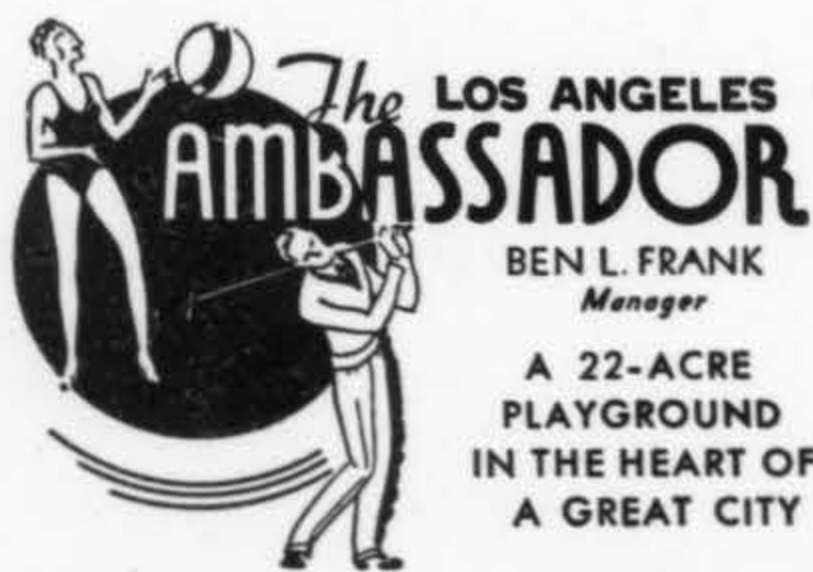
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CANINE ARISTOCRATS condescendingly posed and paraded for socialite dog lovers and fanciers at the Desert Kennel Club Outdoor Dog Show, traditional attraction of the Palm Springs season.

More than 350 contestants, of many breeds, were inspected by thousands of visitors to the novel open-air exhibition. Whippet races proved a popular dog show innovation. “Champion Hillgarth Select”, pert wire haired terrier entered by Alf Parker of Whittier, clenched his teeth on the “best of show” title for a second year, despite strong competition. Frank Foster Davis of Altadena, manager of the show, and Mrs. Sydney F. Heckert, Jr., of Santa Barbara, president of the Desert Kennel Club, were prominent among those credited with the success of the event.



A distinguished trio at the Palm Springs dog show: Samuel Untermyer, famous New York lawyer, who is wintering at his home there; Mrs. William Gibbs McAdoo, Jr., and “Fritzi Scheff,” winning Schnauzer entered by Dr. Paul Lenz of Los Angeles.

ELEANOR BANNING MACFARLAND, the daughter of Mrs. Hancock Banning and the wife of John Cobb Macfarland, could scarcely have avoided responsibility had she so desired, but then she never did. Both heredity and environment contributed to her undimmed interest in political and humanitarian projects. This slender young woman with serious eyes and a beaming smile accomplishes an amazing amount of work. As one of the heads of the Women's Organization for National Prohibition Reform she has done and continues to do good work in the reformation now in progress. She is a valiant worker for the N.R.A., her line being a contacting of college women, the instigation of new jobs and the investigation of all branches of industry wherein women may find employment. At other times Mrs. Macfarland may be found in one of the many departments of the Assistance League, quoted as one of the charitable organizations which never fails the needy. The Assistance League was originated, planned and carried through to fulfillment by Mrs. Han-

cock Banning and a group of loyal friends and co-workers. The original idea was to aid those people who shrank from appealing to an out-and-out charitable organization, but the scope has widened to include the helpless and hopeless in any class. From modest rooms in Los Angeles the League expanded to the present quarters at 5604 De Longpre Avenue, Hollywood, where the manysided activities are housed. Every department is self-supporting and the departments include the Gift and Thrift Shops, the Tea Room, the Film Location Bureau, and the Nine O'Clock Players, each contributing to the welfare work each month.

WITHOUT A DOUBT Frank Barrington would have been an Irishman no matter where he had been born. He is just that kind of an Irishman. But in his case fate was kind and he was born in County Wexford, Ireland, reared and educated there. To him the Gods were unusually kind, to the gift of Ireland as a cradle, they added the soul of an adventurer, which led him to America. Here he wanted us to like him and, with an Irishman's keen perception, he established himself as a caterer in Philadelphia. Clever, decidedly clever. Since in America, in Ireland, verily throughout the world, the way to man's heart is through his stomach. His success established again adventure called and, possibly heeding the old adjuration to young men to seek the west, he came to California. The country was open to him, he was armed with a passport to all homes, all sections, in his knowledge of cuisine. He finally reached Santa Barbara, was enamored and lingered until a chance drive took him to Ojai where his subjugation was complete. He almost immediately bought El Roblar Hotel and made it gastronomically famous. The place is not only esteemed for the unusual and perfectly prepared dishes, for the quaint conceits that mark the menu, but it is a spot where dining may be a rite, not a mere means of sustaining life. The very air of the place is conducive to conversation, guests sit and chat and also give themselves time to appreciate the viands Mr. Barrington has ordered and prepared for them. Every condiment, conserve, jelly and jam has been made and put up on the place, the olives are cured here, and there is a cheese! Most delectable.

Frank Barrington is a very busy man, but never too busy to be kind. He is a director or chairman on so many things, the Welfare Board, the schools, the bank, and the country club. The latter is always calling him, every twosome and every foursome seems to need him. When he can spare a moment he visits his ranch and to this he is always escorted by “Patsy” and “Andy”, four-footed but far from dumb animals.

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Dear Mr. Architect:

If there are any school boards among your clients we think you might have some influence with them on lighting conditions in schoolrooms. Here is an excerpt from an article in a recent issue of Pictorial Review (reproduced by permission):

"Just how handicapped children are by inadequate school lighting has been proved with great clearness by a study made in a school in Tuscumbia, Ala. Mr. F. C. Albert, the engineer who conducted the experiment for three years, presented his paper last August at the annual convention of the Illuminating Engineering Society. The findings are intensely interesting.

"Two classrooms of the same grade were selected for the test. In each the children were about the same age and had similar mental capacity as established by intelligence tests. Not only did they pursue the same course of study, but their teachers interchanged certain class work. Now, one of these rooms was lighted in the usual way by two 150-watt ceiling fixtures, hand-controlled by a wall switch. In the other room were installed four 300-watt totally indirect fixtures controlled by a photo-electric relay. This automatic switch was set to turn on the lights whenever a cloudy condition reduced the natural light in the section of the room farthest from the windows to twelve foot candles or light units.

"What happened in these two classes so unequally lighted is a lesson to the entire country, for in the adequately lighted room there were only nine unconditional failures during three years, and in the other room there were twenty-nine. Aside from the discouragement to a youngster forced to repeat a grade, just consider the expense to the community of such retardation.

"The cost varies in different parts of the country, but you have the basis for an estimate from the fact that in Tuscumbia the annual cost of educating each pupil in the school selected for the test was \$28, whereas the additional electricity used in the control room cost \$24.35 per school year and served all the class equally. No wonder Mr. Albert said in the conclusion of his report, 'Controlled classroom lighting will pay for itself in dollars and cents.'"

There are light-meters which accurately measure the light in a room. They are available through this Bureau. And you will be interested to know that the Electrical industry in 1934 will center attention on schoolroom lighting in this area.

Cordially yours,

Pacific Coast Electrical Bureau

(DEPT. K-2)

447 SUTTER ST., SAN FRANCISCO

● The individuals and firms listed below wish to publicly express their appreciation of the opportunity afforded them in the construction of the fine residence for Mr. and Mrs. Woodworth Clum, located in Beverly Hills and illustrated in this magazine.

The charm of this house and its unexcelled quality is due to the keen appreciation and cooperation of the owners and the architect, Mr. John Byers of Santa Monica.

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OF CALIFORNIA ARTS & ARCHITECTURE, published bi-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 537, 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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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is.....(This information is required from daily publications only.)

Sworn to and subscribed before me this 3rd day of October, 1933.
GEORGE H. OYER, Business Manager.

(SEAL) ARDYS HAMILTON,
(My commission expires April 4, 1937.)

THE ARCHITECT

(Continued from Page 19)

education for this purpose. A good deal of study has been given to the preparation of this contract by the Board of Education, engineers and architects, and when it is finally approved it will be a very complete document.

Survey of Historical Buildings

Possibly the most gratifying development has been accomplished during the year by the American Institute of Architects in the securing of an appropriation of \$400,000 under the C.W.A. for the relief of unemployed architects and draftsmen. This money is to be used in making a survey and measured drawings of historical buildings throughout the country. The program will be handled by the National Parks Department of the Interior in co-operation with the American Institute of Architects. The work will be divided on the basis of territory of Institute Chapters, and I am pleased to inform you that Mr. Henry F. Withey of this Chapter is directing the work in this district.

Architectural Services for Public Buildings

At the November meeting this subject was brought up and, in accordance with action taken at that meeting, a special committee was appointed composed of the following members: Reginald D. Johnson, David C. Allison, Ralph C. Flewelling, Roland E. Coate, Samuel E. Lunden, Robert H. Orr and W. L. Risley. This committee was instructed to prepare a program for holding competitions for this public work, for submission to the members at a later date.

Code

The Construction Industry Code of Fair Practice has been the result of much effort on the part of men prominent in the A.I.A. and others in the National Construction League. The Architects' code is a part of this Master Code and our Chapter gave its constructive criticism in the framing of it. We expect that this code will shortly be signed by President Roosevelt.

In closing, I cannot but help reiterate a few things which are uppermost in my mind. In times like this, it is only natural that too much may be expected of the Chapter and of the Institute. We all want to see things done, and done in a hurry, to better our conditions. In my opinion, the greatest good the Institute and its Chapter can do is to raise standards. The higher our standards and the more distinguished our work, the more we will receive the recognition we consider our due. Holding meetings, appointing committees, passing resolutions, all have their place, but above all things it is the duty of each member of the profession to fulfill the trust placed in him by his client, and to scrupulously have proper regard for his fellow practitioners. Each time a member fails in either of these he hurts not only himself and his client, but the entire profession. Recent years have rather brought home the fact that the profession is overcrowded, and that there is not enough work to go around. This is to be regretted; but there is only one answer, and that is a strict adherence to our principles and the law of supply and demand will have to be depended upon for adjustment. We must raise our standards of work to keep pace with all the modern developments, and at the same time we must hold fast to the knowledge that we are members of a dignified profession. A profession which brings with it a great deal of responsibility to the lives and property of the public. A profession which requires high cultural values and, last but by no means least, a profession which requires breadth of vision and tolerance towards our clients and our brother architects.

By Sumner M. Spaulding, Newly Elected President

IN outlining our Chapter work for the coming year, we will do well to pause and consider carefully some of the general conditions which face us all. In other words, we must try to read

the "handwriting on the wall", interpret it and apply it to our profession.

During the past few years, most of us have had ample time to take cognizance of world affairs. To many, their trends seem temporary and of minor importance; while others have felt that a new epoch is dawning, and with it a new faith in human values—in the decency of mankind. Not that this new faith is going to burst upon us like a meteor from the heavens, but that it will be re-born gradually and logically, and that the splendor of order may take the place of the chaos resulting from unbridled individual greed and avarice.

Let us consider some of the phenomena which are occurring outside our profession which exemplify the changed order in all phases of life today. Probably the most impressive is the spectacle of the unemployed. Everywhere one turns he sees men, hundreds of them, working in the roads, ditches, parks. Most of them are fine looking, but with the hopelessness of their situation reflected in the expression of their faces. Within a radius of fifty miles of this city are twenty Conservation Camps, full of youths between 18 and 25 years of age, who have never had a job, and at the present moment have little hope of entering into our competitive scheme of life. Industry can never absorb them all, and as time goes on they are becoming less and less capable of filling the place in the industrial world for which they may have been prepared, due to lack of practice and a gradual loss of incentive. They are here to stay, and if our civilization is to continue organized, they must be given creative work. The "handwriting on the wall" says some of it must be in the form of buildings. We ourselves are of that great army of unemployed at this moment. Are we going to use our talents as architects or are we going to kill our profession by failing to put it before the public as a vital element of the industrial, social and cultural organization of our life? By sincere co-operation and unselfish interest we can do this.

Now it is obvious that buildings are going to be built, and largely with public funds. Are we, with our combined influence, going to direct this construction logically and unselfishly, or as in the past, in a hit-and-miss fashion, every man for himself, resulting in cities devoid of architectural vision or planning on a large scale?

All around us are indications of what our problem is in adjusting the plans of our cities to present-day requirements.

When one is very close to a building, it is difficult to consider anything but detail. For the same reason, an habitual attendant at motion picture theaters is apt to be interested in the entertainment rather than in the development and refinements of the technique of the production. For one reason and another, I seldom attend the motion pictures, but each time that I do I am astounded at the progress made. Recently we sought entertainment in a neighborhood theater where the program included "Alice in Wonderland" and "Berkeley Square." The acting, the sound reproduction, the quality of the story, the beauty of the settings were all so impressive that I left the theater feeling there was little more to be desired on the stage. All this in a small suburban theater, and quite the same as might be seen on New York's Broadway. Is it not quite evident that there is little reason for going into the crowded city to attend a theater? Is this not the reason that so many of our down-town theaters have been dark so long?

In addition to the hotels and theaters, consider the numbers of banks, department stores and restaurants that are establishing branches beyond the present centers of the cities. I am sure that it takes little intelligence to see that the centers of population are shifting and decentralizing. This decentralization is no idle fancy, and is no minor movement in our own city. It is leaving a broad swath of blighted area reaching westward from Figueroa street to Vine street. The big shots who have guided the development, or rather the exploitation of the average American city, have got to stop and reconsider, for they have killed the goose that

laid the golden egg. Distance is being annihilated by automobiles, good roads and airplanes, and when a logically planned center is established, it will be so beautiful and satisfactory that that is where people will go, even abandoning their present habitations and places of business.

We can easily see what an important part the architect can play if he will. He is needed from whatever angle the problem is attacked. In decentralization or in rehabilitation, he is needed equally, and in private and public projects, as the planning of bridges, boulevards, parks and public buildings. As I have said earlier, the "handwriting on the wall" says these things are going to be built. We have the unemployed man-power that is permanent and must be diverted to public works. And WE here have the training and talent to assist those in authority in the development of this new life, in the adjustment to changed conditions. Ours is the opportunity and the duty to see that this development is architecturally sane and satisfactory, and that it will contribute to the general well-being and happiness of all. Only by the combined efforts of a group willing to sacrifice personal ambition to community welfare can we hope to accomplish desirable and lasting results. It is our duty to record this new civilization in its best form.

The opportunity is a large one, and we cannot hope to fulfill it unless the members of our Chapter will work together as a unit. This is a time for united action and looking forward, and with these thoughts in mind Mr. Flewelling has prepared an outline of Chapter work for this year.

By Ralph C. Flewelling, Newly Elected Vice-President

ALMOST constantly in the past, criticisms of any proposed action have been raised on the basis that such actions were too idealistic. "It is ideal but it won't work." How many times have we heard those words injected into our conversation.

And yet I challenge you to show me one single example of a step in the progress of civilization that was not the harnessing of an ideal to the needs of humanity. Any success that the American Institute of Architects has had in the past has been due to its ideals backed up by hard constructive effort in their attainment.

On August 17, 1807, a crowd of curiosity-seekers, filled with an anticipatory delight in the sight of the failure of an idealist, had gathered together with their hoop skirts, tall hats and box lunches to jeer at Robert Fulton. You all know the story of the jeer that turned to a cheer as Fulton's steamboat set out on the Hudson River to start the history of steam navigation. There were those present who saw, but would not believe, because such a thing had "never been done before."

The Platos, the Da Vincis, the Pasteurs, the Fultons, the Edisons, the Marconis, the Wrights, the Millikans, have to a man been idealists who have contributed the real progress civilization has made.

Alfred North Whitehead says: "Foresight is the product of Insight." "Our sociological theories, our political economy and our doctrines of education are derived from an unbroken tradition of great thinkers and of practical examples, from the age of Plato to the end of the last century. The whole of this tradition is warped by the vicious assumption that each generation will substantially live amid conditions governing the lives of its fathers, and will transmit those conditions to mould with equal force the lives of its children. We are living in the first period of human history for which this assumption is false. The point is that, in the past, the time-span of important changes was considerably longer than that of a single human life. Thus mankind was trained to adapt itself to fixed conditions. Today, this time-span is considerably shorter than that of a human life."

And again, speaking of the growth of cities, Whitehead says, "If we examine the trend of technology during the past generation, the reasons for this concentration (in the cities) are largely disap-

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THE GOVERNMENT PLANS NEW HOUSING

(Continued from Page 15)

hands. He was called upon to be a "jack of all trades" and to do his best at each trade, even if entirely unskilled and unprepared. Thus has come down to us the tradition and theory that the development of real estate is a man's own affair, and only of recent years have zoning laws and city planning commissions called a partial halt to the wanton destruction of values and home surroundings by indiscriminate liberty in land use and development. But zoning is only a palliative. Blighted areas do not recover, and our city population is now diminishing instead of growing. Private enterprise has proven unequal to the task of initiating on any large scale the clearance of slums and the planning and erection of low-rental housing groups.

The financing costs of real estate subdivisions and of building have been high, and it has been authoritatively stated that, of the average dollar expended for home purchase in the United States, about 27 cents go into financing and promotion charges. High business charges against house construction and financing have in many instances justified the term of "racketeering." Moreover, the financial agencies have been in the past, and still are, guilty of a lack of discrimination. There has been no preferential treatment for the better designed, better constructed and better managed building. This lack of discrimination has placed a premium on cheapness of construction and lack of proper planning and supervision.

In December, 1931, at the President's Conference on Home Building and Home Ownership, President Hoover in his opening address said: "I hope we may at some future time subject the question of city housing to more definitely organized national intelligence through which we shall further establish standards which will give impetus to public understanding and public action to this, the question of blighted areas and slums in many of our cities."

At this same conference, in a foreword to a report on Housing and the Community, Dr. Ray Lyman Wilbur, then Secretary of the Interior, said: "Housing reform cannot be widespread until there is a change in the general concept of the community's relationship to the problem. . . . There should be neighborhood planning in residential areas, for from whatever angle the problem of housing is approached this country still suffers from the antique thinking that 'what was good enough for my father is good enough for me.' We know how badly many of our forefathers were housed. We know, too, that with proper plans great changes can be made in individual homes as well as communities. . . . No nation can afford to permit such conditions of unwholesome daily living to be perpetuated for they are too closely linked, not only with industrial inefficiency and economic incompetence on the part of their victims, but also with colossal annual expenditures on the part of public and private agencies for poor relief and social serv-

ice, for cure of the sick, reform of the delinquent, education and reformation, which alleviate after the needless damage has been done."

After surveying the true situation, the Government is promoting these new housing projects as demonstrations to show the way, to indicate to our urban communities the necessity for city planning, for community planning and for planning of the buildings themselves.

By shining contrast with slum conditions, it is hoped that an incentive will be given to a higher class of low-cost housing. The necessities of lower financing costs and of preferential financial arrangements for well-planned, well-supervised buildings should become obvious by inference. The example of this housing should show that community and building planning must be done by technically trained, qualified men. The pioneer days are over. The complexities of modern conditions demand more than the jack of all trades can furnish. Housing for the masses has been neglected. In Central Europe the facts have been faced and there have been great changes in the last two decades. Living conditions for the crowded cities must be improved and these new housing projects will serve as forceful object lessons.



Mrs. Franklin D. Roosevelt examines the regional map of the Public Works of Art Project, explained to her by L. W. Robert, Jr., Assistant Secretary of the Treasury, Edward Bruce and Forbes Watson.

AID FOR SOUTHERN CALIFORNIA ART

(Continued from Page 20)

relief. The print-makers and water-colorists are allowed to use their own judgment, so far as size of prints is concerned.

Because of the time and the necessary machinery required to secure authority to work directly on the walls of public buildings, the Committee commissioned mural artists to work on movable panels five by eight feet, this size indicated by architects as being generally best for later application to walls.

A number of murals, however, are being painted directly on walls. One of these is a fresco by Charles Kassler for the east wall of the Children's Court of the Los Angeles Public Library. Another is being designed and supervised by Hugo Ballin, for a wall at El Rodeo School, Beverly Hills. A third mural, showing the history of crafts in America, is being painted in the entrance hall of the Frank Wiggins Trade School, Los Angeles. Murray Hant-

man is the artist in charge of this work, assisted by Phillip Goldstein, Ben Kadish and Harold Lehman. A fourth mural, for the new library of the Hollywood High School, is being planned by Haldane Douglas. For the four walls of the reading room of the Santa Monica Public Library, Stanton Macdonald Wright will do 24,000 square feet of mural painting, by far the largest of the mural projects in southern California. Negotiations are under way for other murals, elsewhere in this southern California Region. One of these, by F. Tolles Chamberlin, is destined for the auditorium of the McKinley Junior High School, Pasadena.

All movable works of art created under the Project become the property of the Government. After the period of employment is over, they will be distributed to schools, libraries and other public buildings.

The significance of this move for art in America cannot be over-estimated. It is the Government's first substantial recognition of art and the artist. In view of this, the Committee has kept constantly in mind the importance of securing the best that southern California can produce. The response of the artists has been very fine, indeed. A number of eminent artists are contributing their talents to the Project without compensation. Among these are Hugo Ballin, F. Tolles Chamberlin, Jean Charlot, Phil Dike, Jean Goodwin, Clarence K. Hinkle, Everett Gee Jackson, Douglass Parshall, Paul Sample, Millard Sheets, Roscoe Shrader, Edouard Vysekak, Luvena B. Vysekak and S. Macdonald Wright.

In the judgment of the Committee, about two-fifths of the artists under the project in southern California may be classified as "academic," two-fifths as "modern," and one-fifth whose work lies between the two.

A large exhibition of works by southern California artists under the Public Works of Art Project will be held throughout the month of March at the Los Angeles Museum, Exposition Park, arranged through the co-operation of Dr. William Alanson Bryan, director of the Museum.

It is the belief of the Committee that the monetary benefits derived by the artists under this project will be the least important phase of the work. Through the Public Works of Art Project the artist has been given an entirely new estimate of his place in American life. Likewise, the public will have a new perspective on the value of the artist to the community, and his importance in the scheme of things. The Committee has had in mind these factors, as well as the all-important matter of quality, in its employment of artists, and it has realized its responsibility to both the public and the artists of its region.

Due to the Government's interest in one of our important classes of men and women, the artist's place will never again be just what it has been for so many years in America, and if the response of the creative men and women of this region can be taken as a criterion, the artists will take advantage of the momentum which the Government has started for them, and accelerate it.

THE ARCHITECT

(Continued from Page 29)

pearing. Mechanical power can be transmitted for hundreds of miles, men can communicate almost instantaneously by telephone, the heads of great organizations can be transported by airplane, the cinemas can produce plays in every village, music and speeches can be broadcast. Almost every reason for growth of cities, concurrently with the growth of civilization, has been modified."

It is no longer beyond the realm of human imagination to conceive of the transport of power energy by radio. No one is particularly shocked when I suggest that you may turn the key in your automobile, adjust a dial on the instrument panel and drive away without the shifting of a gear, attain a speed of one hundred miles an hour in absolute silence. Some of you can visualize, in the not too distant future, the elimination from our city streets of the Wednesday morning garbage can by

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GARDENS

THERE is a charm pe-
culiar to the flowers of spring, a
sweet but certain challenge not to
be found in those of any other sea-
son. Do we not all reverence the
rosy innocence of the flowering fruit
trees, and rejoice in the golden
bounty of the daffodil?

I have it on no less authority
than Pan, himself, that a newcomer,
worthy of our deepest affection, the
Kurume azalea from Japan, is in
our midst and clamoring for the at-
tention due her loveliness. Although
she is distinctly of the Spring, her
blooming season persisting from
February through April, there is
such a range and variety in her
colors as to suggest the full four
seasons of the year. Pink Pearl,
Appleblossom, Santoi and Geisha
are the Spring, itself; Rosy Morn,
Cherry Ripe, and Her Majesty hold
the warmth of Summer in their
petals; Torch, Firebird, Gypsy and
Old Wine suggest the opulence of
flaming Autumn leaves, while Snow
Bird and Avalanche are as pure as
the snows of Winter. Many, many
others there be to satisfy the most
exacting lover of color, be he a dis-
ciple of the pastel cult, or a follower
of the resplendent.

Because these azaleas are true
evergreens, they make attractive pot
plants, for the house or patio, and
by virtue of the lasting qualities of
the blossoms, add a festive note to
your corsage or dinner table.

Their culture is simple, the only
requirements being a bed of pure
German peat, and a diet of cotton-
seed meal, with just a trace of
blood, during the growing season.
It is important to remember that
they require a location affording
shade or filtered sunlight, although,
not necessarily, a protected one, as
they quite enjoy a brisk wind. Con-
sistent and liberal watering is essen-
tial during the blooming period.

When planted near a shady pool,
the effect is natural and charming,
or grouped beneath spreading oaks
or other shade trees, these valiant
flowers will illumine the deepest

shadows and weave a living, glow-
ing mantle of bloom.—By Roma
Coolidge Mulvihill.

AMONG the interesting
women of California Mrs. Lester
Rowntree must be given a place.
It is true she is English born but
no native daughter competes with
her in knowledge of the wild flow-
ers, shrubs and trees of the state.
At one time this interest was a
hobby, but it has grown to more
than that, until now Lester Rowntree
is recognized as an authority
on wild plant life. Her informa-
tion is all first hand, won from her
visits to the heights and depths of
the land. The sands of the desert
and the rocks of the high Sierras
contribute to her floral lore. Mrs.
Rowntree has a lovely home at
Carmel Highlands, but when she
is abroad on her flower hunts her
evening habitat is a sleeping bag.
She rarely visits a hotel, but is
sometimes encountered by chance
at the Santa Maria Inn, pursuing
her investigations there with the
aid of the gardener-owner, Frank
J. McCoy. This feminine author-
ity is small and vivid but a doughty
warrior in the cause of plant life,
she feels that swift punishment
should follow wanton destruction
of wild flowers and shrubs. While
she collects seeds and occasionally
bulbs, she does it with the utmost
care, never exhausting a stand, and
always scattering seeds in flowerless
places. She rarely takes a com-
panion when on her tours of in-
spection, yet did include a fellow-
countrywoman, Lady Byng of Es-
sex, England, on one occasion but
was never able to teach her the
advantages of a sleeping bag. The
visitor was amenable to all daylight
excursions but was adamant when
evening came. The shadows held
only snakes and bears and her lady-
ship demanded the adequate pro-
tection of four walls and a night
watchman.

COLOR and CHARM Japanese Kurume Azaleas

in 60 exquisite shades—whites,
orchids, salmons, pinks, reds, etc.
Thousands in bloom in February-
May.

Come and enjoy this beautiful
spectacle.

Moderately Priced.

COOLIDGE RARE PLANT GARDENS

"Specializing the Unusual"
889 No. Foothill Blvd.
Pasadena

HADDEN AUTOMATIC CLOCK CONTROL LAWN SPRINKLER SYSTEM

was selected for its superior opera-
tion for the new Woodworth
Clum residence, Beverly Hills.
Edward Huntsman Trout, Land-
scape Architect.

Hadden Co., Ltd.

1101 Meridian Ave.
ALHAMBRA
Los Angeles, SYcamore 1894
or ALhambra 705

Patten-Blinn Lumber Co.

Manufacturers of
Architectural Woodwork

Fancy Domestic and Imported
HARDWOODS

Rough or Finish
FIR and REDWOOD

Hardwood Flooring Installed

5800 South Main Street
Los Angeles ADams 4151

means of a subterranean disposal system made possible through the technical efforts of a unified co-operative society.

Are we going to play a part in the tremendous developments of our new civilization upon whose threshold we now stand? Are we able to think clearly, unhampered by that reactionary thought that "what has never been, can never be"? In other words are we willing to exert ourselves in the effort required to think?

Your executive committee has prepared for your consideration an organization chart of Chapter activities for the coming year which, if put into action, will demand the most creative thought possible from every man in the organization. It is idealistic, but it is possible of enactment.

Is it too much to ask that this Chapter interest itself in the problems of our civic community—the project of the development of the Los Angeles River bed into a park system? To date, this work is being performed by others not suitably trained nor

fitted, as we are, for its guidance.

Is it too much to ask that we concern ourselves in the putting to work of our trained talent in the development of a well studied, long range program for the improvement of our boulevards, streets and parkways rather than leaving such talent wasted in pick and shovel work that produces no ultimate gain but offers the quickest preventative to starvation—only because we, the ones who can organize and plan, are too modest and retiring?

Is it too much to ask that we, through the use of such talent, produce the much needed survey of housing conditions in our metropolitan area, thus being in position to offer authoritative opinion on the practicability of any housing proposal on which the Federal authorities need advice?

Is it too much to ask that the only members of the construction industry able to do so should take the lead in the establishment of a school for research in the sciences, arts and crafts of the industry, which school would develop and perpetuate the

ideals of craftsmanship and progress in processes and materials for which this organization has stood since its inception? Especially when such leadership would call for no financial outlay on our part, but only intelligent leadership, constructive thought, and hopeful imagination.

I believe it is the desire of every man in this organization to answer these questions in a constructive way. This is the way in which your executive committee would like to have them answered. In order to do so, however, we will need to brush off some of the accumulated dust, and remember that a philosophy of progress is of necessity a philosophy of clear thinking, led by imagination, prodded by hope, and brought to fulfillment by the united self sacrificing activity of every last member of this Chapter. Without this energetic effort, the heyday of the life of this Chapter will have become a matter of history. With this effort its greatest accomplishments and services to society are still to come.

Ask for This FREE Information

Before You Build
Check the List at
the Right and Mail
to this office

CHECK the items on the blank at the right and mail to this office so that you may receive such printed matter as is issued by manufacturers and dealers in many different lines—all without cost.

Home Builders, Architects and Contractors have made use of this free information service and have learned about the various new materials and equipment items in the market, or a better way of using the old ones. Many of the booklets and folders are of particular value in making out specifications and should be in your possession. All such matter is mailed direct to you by the manufacturer.

We recommend the services of a reputable architect and will be glad to give you a list of the certified architects in your locality if you will request this on the information blank.

California
Arts & Architecture
627 South Carondelet St., Los Angeles
557 Market Street, San Francisco

INFORMATION BLANK

To be used in asking for manufacturers' booklets and printed matter. Check items in which you are interested, fill in information on style, etc., sign name and address and mail to California Arts and Architecture, 627 South Carondelet St., Los Angeles, California.

BUILDING MATERIALS

- | | | |
|---|---|---|
| <input type="checkbox"/> Brick | <input type="checkbox"/> Lumber | <input type="checkbox"/> Stucco |
| <input type="checkbox"/> Building Paper | <input type="checkbox"/> Philippine Mahogany | <input type="checkbox"/> Wall Board |
| <input type="checkbox"/> Cement | <input type="checkbox"/> (Doors) (Trim) | <input type="checkbox"/> Waterproofing and |
| <input type="checkbox"/> Concrete Units | <input type="checkbox"/> Painting for | <input type="checkbox"/> Decorating for |
| <input type="checkbox"/> Concrete Hollow Walls,
Poured | <input type="checkbox"/> Wood | <input type="checkbox"/> Concrete |
| <input type="checkbox"/> Doors | <input type="checkbox"/> Cement | <input type="checkbox"/> Brick |
| <input type="checkbox"/> Flooring (Hardwood) | <input type="checkbox"/> Stucco | <input type="checkbox"/> Stucco |
| <input type="checkbox"/> Flooring (Pine) | <input type="checkbox"/> Plaster Board | <input type="checkbox"/> Plaster |
| <input type="checkbox"/> Flooring (Tile and Stone) | <input type="checkbox"/> Roofing (Tile) | <input type="checkbox"/> Window Frames |
| <input type="checkbox"/> Lath | <input type="checkbox"/> Roofing (Composition) | <input type="checkbox"/> Wrought Iron (Gates) |
| <input type="checkbox"/> Wood | <input type="checkbox"/> Roofing (Slate) | <input type="checkbox"/> (Grilles) (Rails) |
| <input type="checkbox"/> Plaster | <input type="checkbox"/> Shingles (Wood) (Com-
position) (Colored) | <input type="checkbox"/> (Lamps) |
| <input type="checkbox"/> Metal | | |

HOME BUILDING EQUIPMENT

- | | | |
|---|--|--|
| <input type="checkbox"/> Art Glass | <input type="checkbox"/> Electric Fans | <input type="checkbox"/> Incinerators |
| <input type="checkbox"/> Art Stone | <input type="checkbox"/> Electrical Lighting | <input type="checkbox"/> Kitchen Cabinets |
| <input type="checkbox"/> Awnings | <input type="checkbox"/> Fixtures | <input type="checkbox"/> Kitchen Fan Ventilator |
| <input type="checkbox"/> Bathroom Fixtures | <input type="checkbox"/> Electric Refrigerators | <input type="checkbox"/> Linoleum |
| <input type="checkbox"/> Bath Shower Curtains | <input type="checkbox"/> Fireplace Equipment | <input type="checkbox"/> Mirrors |
| <input type="checkbox"/> Silk, Colored | <input type="checkbox"/> Hardware | <input type="checkbox"/> Oil Burners |
| <input type="checkbox"/> Fabrikoid, Colored | <input type="checkbox"/> Heating | <input type="checkbox"/> Plans for Dinettes |
| <input type="checkbox"/> White Duck | <input type="checkbox"/> Electrical | <input type="checkbox"/> Tiling (Bath) (Sinks) |
| <input type="checkbox"/> Built-in Features | <input type="checkbox"/> Gas (Basement) | <input type="checkbox"/> (Floor) (Wall) (Stairs) |
| <input type="checkbox"/> Casement Windows | <input type="checkbox"/> Gas (Floor) | <input type="checkbox"/> Wall Covering |
| <input type="checkbox"/> (Wood) (Metal) | <input type="checkbox"/> Gas (Radiators) | <input type="checkbox"/> Water Heaters |
| <input type="checkbox"/> Cedar Closet Lining | <input type="checkbox"/> Gas (Wall) | <input type="checkbox"/> Water Softeners |
| <input type="checkbox"/> Dish Washers | <input type="checkbox"/> Insulation and Sound
Deadening | <input type="checkbox"/> Window Shades |
| | | <input type="checkbox"/> Windows, Stained Glass |

LAWN AND GARDEN EQUIPMENT

- | | | |
|--|--|---|
| <input type="checkbox"/> Landscaping | <input type="checkbox"/> Nursery Stock | <input type="checkbox"/> Garden Furniture |
| <input type="checkbox"/> Lawn Sprinklers | <input type="checkbox"/> Garden Art (Statuary) | <input type="checkbox"/> (Terra Cotta) |
| <input type="checkbox"/> Tennis Courts | <input type="checkbox"/> Swimming Pools | <input type="checkbox"/> Flagstone |

HOME FINANCING

- | | | |
|---|---|---|
| <input type="checkbox"/> Building & Loan Assns. | <input type="checkbox"/> Fire Insurance | <input type="checkbox"/> Mortgage Loans |
| <input type="checkbox"/> Building Loans | <input type="checkbox"/> Mortgages | <input type="checkbox"/> Surety Bonds |

Information follows on the style, construction, size and approximate cost of my house to aid you in making reply to my inquiry or transmitting same to those who can supply me with the desired information:

Style of architecture.....

Construction (Brick, Stucco, Concrete, Frames, etc.).....

Number of rooms.....Cost (Approx.).....

Date of building (Approximate).....

Site purchased: Yes, No.

Hillside or level lot, and size.....

I will will not require Architectural Service.

Name

Street Address.....

City..... State.....

IMPORTANT: WE CAN SERVE YOUR NEEDS BEST IF YOU WILL CHECK THE CLASSIFICATION TO WHICH YOU BELONG

- | | | |
|---|---|--|
| <input type="checkbox"/> New Home Builder | <input type="checkbox"/> Architect | <input type="checkbox"/> Real Estate |
| <input type="checkbox"/> Home Owner | <input type="checkbox"/> Contractor | <input type="checkbox"/> Lumber Dealer |
| | <input type="checkbox"/> Building Materials | |

San Francisco's famed
HOTEL ST. FRANCIS
*uses gas for heating, cooking,
 water-heating, laundry.*

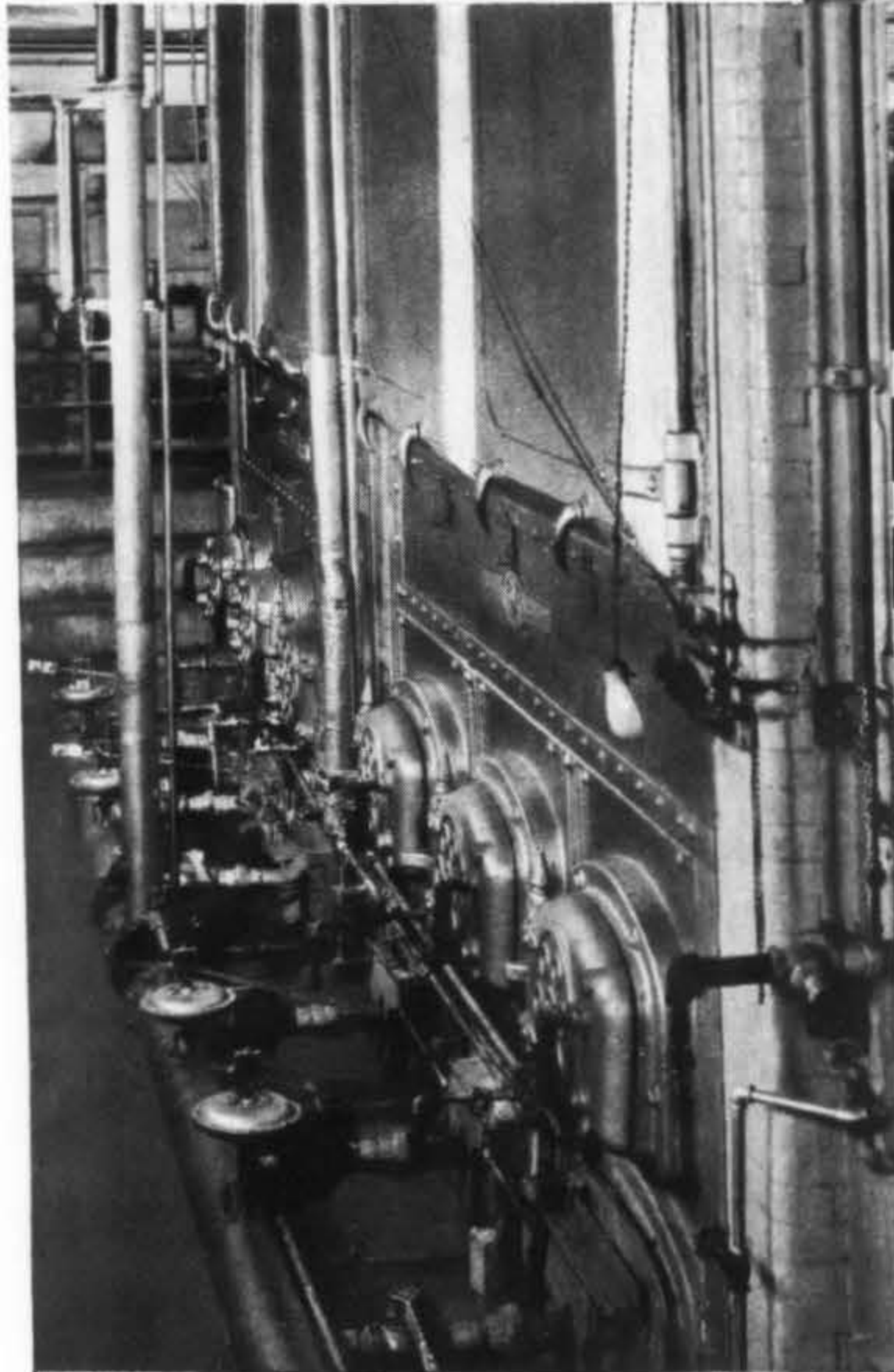
Steam supplied by two 350-H. P. straight-tube boilers, with multi-jet gas burners; under high pressure for laundry; 10 lbs. pressure for cooking; reduced pressure for heating and water-heating. Boiler pressure automatically controls gas pressure.



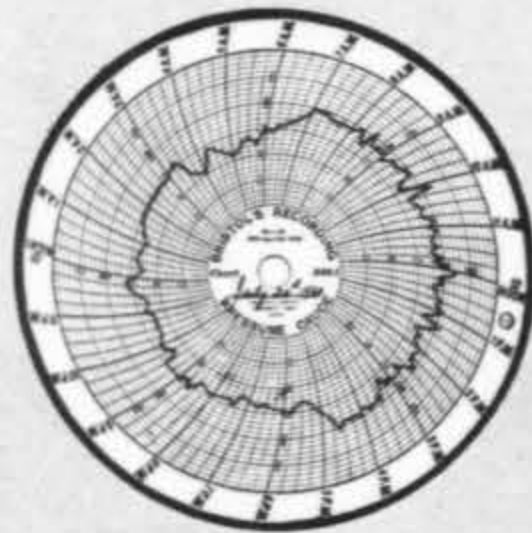
"THE ONLY FUEL"

... says T.W. Ireland, Chief Engineer

Hotel St. Francis, San Francisco



COMPARE THESE RECORDINGS
From Hotel St. Francis Pressure Gauge

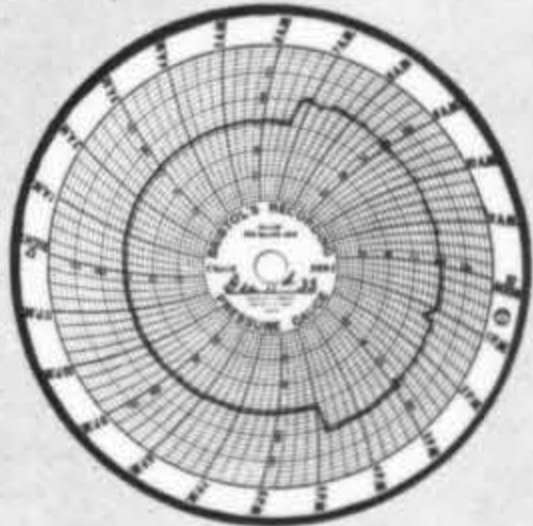


PREVIOUS FUEL
 (SUMMER)

Note 24-hour variation and irregularity, despite constant "fussing" with burners to compensate for peak loads.

WITH GAS
 (WINTER)

A nearly flat line, the only appreciable variation being between night and day (less pressure required at night).



An almost "flat" pressure-line ... fuel bills cut 25 per cent ... furnace repairs reduced 75 per cent ... clean stacks and a cleaner building—these are some of the reasons cited by Chief Engineer Ireland for his enthusiastic endorsement of gas.

Lower stack-temperatures, too, mean less heat-wastage. And the fuel is always "on tap"... no storage, no delays, no dirt! "Gas," says Mr. Ireland, "is the *only* fuel."

GAS IS UNSURPASSED in "recoverable" (effective, usable) BTU's* per dollar for practically every heat requirement. Your gas company's technical staff has proof, applicable to every type of building, and will gladly consult with you on any installation. No charge for this practical service.

* BTU (*British Thermal Unit*)—Standard of heat measurement. Heat required to raise temperature of one pound of water, one degree F.

Quick Clean Economical
Gas
the modern fuel

PACIFIC COAST GAS ASSOCIATION, INC.

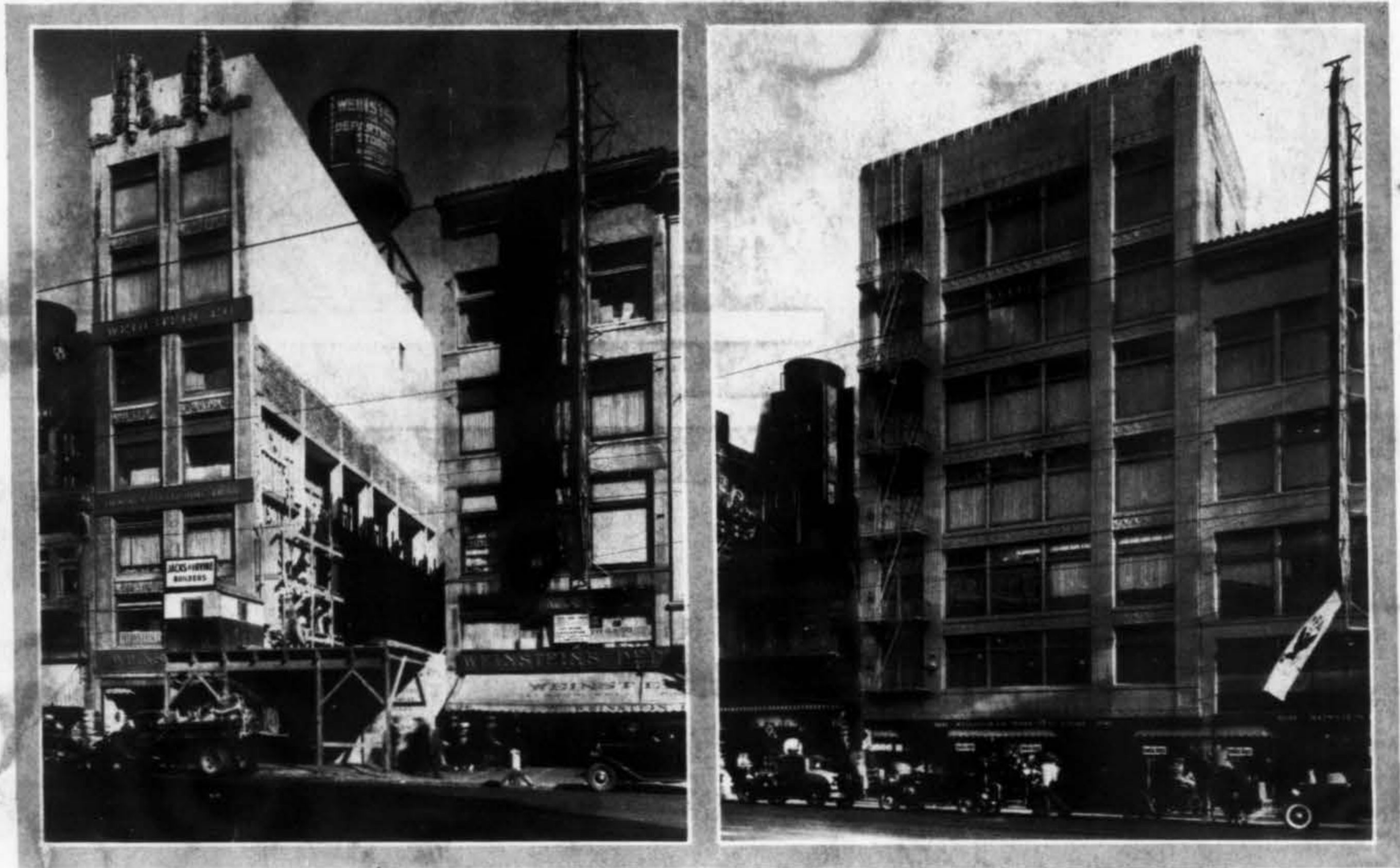
{ A non-profit service organization of which your Gas Company is a member }

447 SUTTER STREET, SAN FRANCISCO, CALIFORNIA

MODERNIZE WITH TERRA COTTA

Before Remodeling

After Remodeling



Weinstein Co.

Hyman & Appleton, Architects

An attractive exterior has a positive advertising value. The distinctive facade at the right shows what can be done with Terra Cotta.

GLADDING, McBEAN & Co.

Manufacturers of Clay Products

SAN FRANCISCO
SEATTLE

LOS ANGELES
PORTLAND
VANCOUVER, B. C.

OAKLAND
SPOKANE