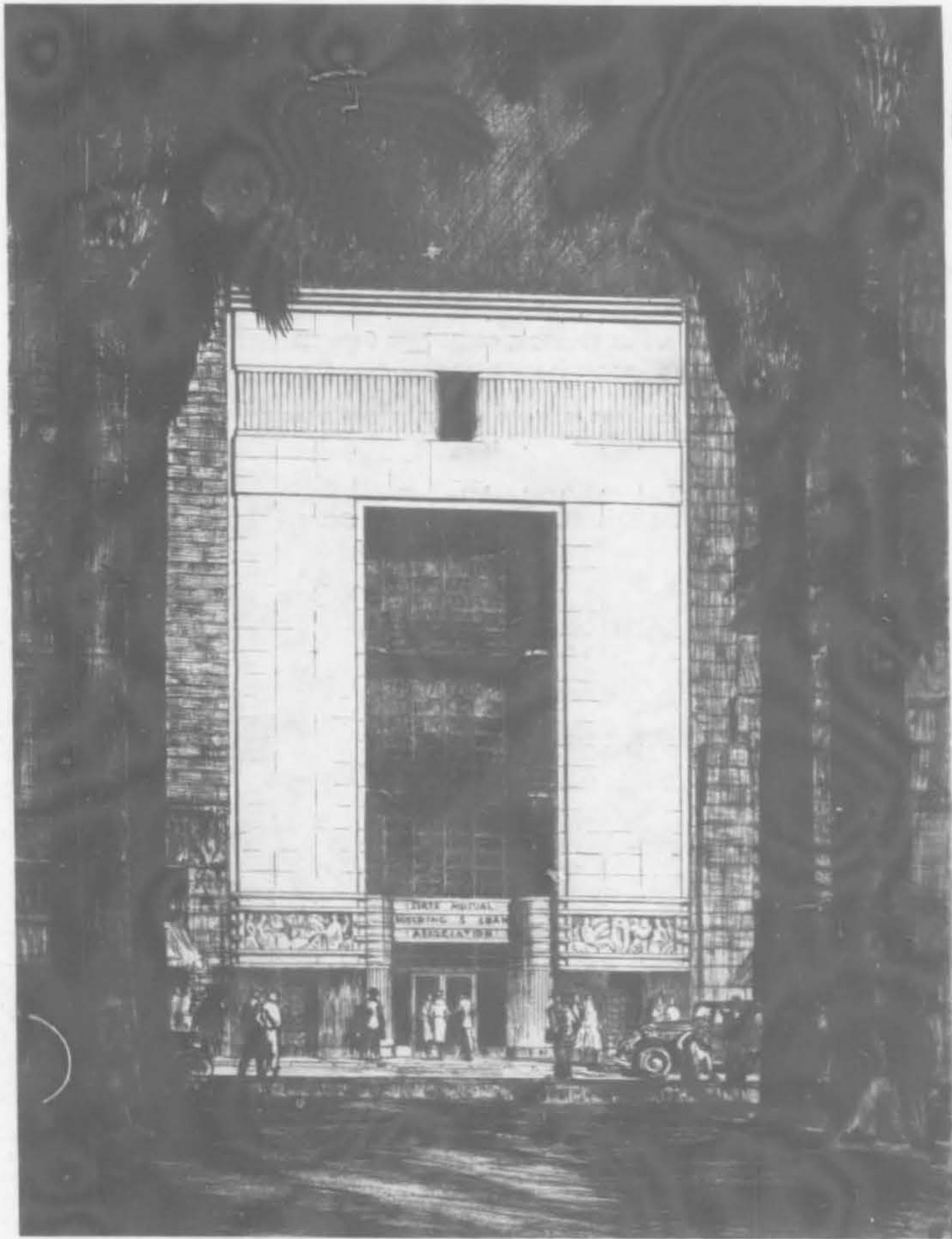


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| <input type="checkbox"/> Concrete Units | <input type="checkbox"/> Painting for | Decorating for |
| <input type="checkbox"/> Concrete Hollow Walls, | <input type="checkbox"/> Wood | <input type="checkbox"/> Concrete |
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Construction (Brick, Stucco, Concrete, Frame, etc.).....

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

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Site purchased: Yes, No.

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

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California

—As We See It

IF YOU like figures (of the numerical kind) we urge you to read Greta Grey's article on New Houses in Southern California. As a matter of fact, if your main interest is centered more in the human figure, you will still be interested because modern homes are built to house the human figure and according to Miss Grey many of the houses built the past few years are more suitable for ambidexterous persons with figures similar to a pretzel. After reading and digesting the array of figures you can come to no other conclusion than that the problem of planning and building a home is the job of a trained expert. One hundred years from now we will still be confronted with the situation as Miss Grey portrays it unless Mr. and Mrs. Prospective Home Owner learn that few speculative builders can control their whims and fancies for geegaws and build a home and not a house for sale. There is a vast difference.

The competent architect does not sell you a pretty picture or a set of blue prints. He wants to know how you live, studies your likes and dislikes, diagnoses your case like a doctor and then only does he begin to draw. If you consult an architect you can be reasonably sure that your figure and all your little figures will fit the house—or vice versa.

JUST recently our attention was called by an architect to a set of plans for a small six-room residence designed to fit a city lot in a well developed residential area. Financing of the home was held up by the realtor because the living room was not placed on the front of the lot. After weeks of planning by architect and owner, their well developed, modern plan had to be discarded.

Our readers will recall the many excellent house plans illustrated in this magazine in which the old practice of placing the living room at the front or entrance side of the house was disregarded and the substitution of the more practical solution by planning the rooms where it was deemed most suitable considering location, view and habits of the occupants.

For some unknown reason builders and real estate promoters insist that Americans continue to build and live in five and six room houses according to the needs and habits of our forefathers. No wonder progress in the development of better small houses is difficult.

MORE than a year ago California began planning a reception to the world which would symbolize a new era in cultural advancement, and international relationship. San Diego hopes to offer not only the entertainment attractions which helped to make Chicago's Century of Progress a huge success but international exhibits of educational value. Balboa Park and the buildings which housed the exhibition in 1915-16 have been refurbished, new modern structures are now under construction and the Exposition promises to be a credit not only to the state of California but to the entire country. Travel bureaus, steamship lines, railroads, and motor clubs throughout the land report heavy advance bookings to California. The annual pilgrimage from the east will be augmented by millions more. From May 29 to November 11th California will be host to the World.

ONCE again California leads the way in the merit of its small house architecture. Each year a Better Homes in America Contest is held with architects throughout the country represented. In recent years Reginald Johnson was awarded the gold medal for a small white-washed brick, typically Californian house and Winchton Risley received the same award another year for a California Monterey house. Now comes Richard J. Neutra, one of the foremost architects of the new school bringing another gold medal to California. That a California architect wins another gold medal is not surprising, but for the award to be made on the excellence of a modern house is news.

DAY after day members of our staff report of their contacts with the outside world—this world encompassing all business and social contacts outside of our offices in San Francisco and Los Angeles. Naturally we have had a fair opportunity to feel the pulse of business recovery, to advise, and sympathize with individuals and groups in their efforts to bring order out of chaos in readjusting and pointing toward a definite goal under the restrictions or regulations of the New Deal.

It is simply astounding how much time and effort has been spent by the American business man in writing, amending, and regulating codes. All this may be good for our economic ills but business generally is being retarded by this centralization of power and initiative in Washington.

Let's get busy in our own little baliwicks and see what we each can do in the pursuit of liberty, progress and prosperity. Of course all this affects us mightily for when sales managers and executives quit worrying about codes and what Washington or Sacramento is going to do next then our story about the value of advertising space in this magazine will be sweet music to those who are ready to campaign for more business.

J. Lloyd Conrich, San Francisco architect feels much the same as we do and the following is quoted from a recent letter, in which he sends us some valuable and much appreciated advice.

"I have felt for a long time that our national economic troubles can be materially improved by a greater amount of individual effort and a lesser amount of hopeful waiting with eyes in the direction of Washington, D. C., and feel that such individual effort might well be applied to any business; even the publishing business. In simpler words, while our public institutions are holding Fire Prevention Week, Safety Week, Chipso Week and National Shirt Week, why not hold a Hard Work Week, or better yet a Hard Work Year.

"I further feel that modern business, within the last few years, has lost sight of the very important factor of youth and new blood. True, there is no substitute for experience, but that well known attribute combined with the enterprise and the unbounded energy of youth is a combination that has stood the test of time. It has never failed. I still maintain that the depression will never end unless we end it. By 'we,' I mean all of us."

According to General Charles G. Dawes the depression is scheduled to end this July. So let's all of us go to work.

ON THE RADIO

By LORNA LADD

EXPERIENCE has taught that radio surveys should be taken with a grain of salt. When the survey report came through that the Jack Benny program was America's most popular, I dumped a cellar of salt. After throwing three grains over my left shoulder for luck, I took a miniature survey of my own. I added the same answer. Further than that I was told emphatically by friends not to come visiting Sunday nights unless I wanted to spend eight-thirty to nine listening to the Jello program.

So-o-o-o, I'm sure you too will like Benny, Mary Livingstone, Don Bestor and his spats, Frank Parker, Don Wilson, and real comedy—NBC, KFI, KPO, Sunday nights at 8:30.

Sponsored by the Goodrich Company, "Circus Night in Silvertown" bowed into the air waves Friday, March 8, for the first time. Debut was tops. I believe it will hold its tempo. It should. It has some of the biggest names in radio to help. B. A. Rolfe has an excellent band playing all types of music. Joe Cook and his boys have oiled the typewriters with new jokes. Tim and Irene have unearthed good gags. You'll enjoy it—every Friday, NBC, KFI-KPO at 7:00.

Still more comedy to be found in Walter O'Keefe's "Camel Caravan" each Tuesday over CBS, KHJ, KFRC, at 7:00. Ted Husing reports on recent activities in the sports world. Annette Hanshaw features new songs backed by Glen Gray and his Casa Loma musicians. Walter O'Keefe bats a ninety-nine out of a hundred laughing average.

For reasons unknown, networks have billed their symphonies on Sunday or late at night. At last Columbia has seen the light of week-day and is presenting the Minneapolis Symphony Orchestra Friday afternoons from 12:15 to 2:00. This month's conductor is versatile young Howard Barlow.

Caswell Concert, the west's oldest commercial program, is changing its day and hour. Dial their thumb-nail versions of operettas every Monday evening at 7:45, KFI-KPO.

Another famous woman will make her radio debut as a dramatic performer this month. Amelia Earhart will play her own self in the first of three Red Davis sketches over NBC, KFI-KPO, Monday, at 8:15.

NBC is featuring four weekly programs of chamber music, thereby recognizing the growing popularity of the more intimate expressions of the great composers with radio listeners. The Walberg Brown String Quartet is the most recent ensemble to be added to NBC's list of chamber music groups. This string-foursome, composed of members of the Cleveland orchestra, broadcasts the representative masterworks, written for their combination, a literature that is as varied in style as it is extensive. Sunday mornings, KFI-KPO, at 8:05.

Other programs of such music may be heard Mondays and Thursdays with the NBC Music Guild and the Florenda Trio on Wednesdays.

Back after leave of absence, John Charles Thomas has returned to the Vince program, Wednesdays, at 6:30, KFI-KPO.

More of the varied affairs of Peter Pfeiffer, whose management of the Family Hotel on Main Street involves both comedy and drama, will be heard over CBS, KHJ-KFRC, Wednesdays, at 7:00 with comic Jack Pearl as the hotel proprietor, singing master and philosopher. If you like Pearl, you'll like the program.

By the way, Eddie Cantor is surprising radio with the smart humor of his new program.

In conclusion, let me remind you that Howard Barlow is conducting Columbia's Concert Hall each Wednesday at 7:30, KHJ, KFRC, along with the Minneapolis Symphony.

Why not use your radio more? With such variety of entertainment, don't select one or two favorites and stand pat. Listen to all of them.

+ + 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 & ARCHITECTURE, 3221 West Sixth Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leach.

ANNOUNCEMENTS

THE WILD FLOWERS KEEP OPEN house, in one locality or another throughout California, during March, April and May. The deserts are carpeted with bloom, while the Ojai and Coachella valleys flaunt their blossoms a bit earlier than the Santa Clara and the San Joaquin.

March 16-17, Early Spring Flower Show in the Moya Stephens garden, 920 Kings Road, West Hollywood, is sponsored by the California Garden Club Federation. Flower arrangement is featured by members of the various clubs entering the show, as are potted and specimen plants.

March 14-17, Encinitas holds the National Mid-winter Flower Show.

March 20, San Francisco Garden Club holds the annual flower show at the Fairmont Hotel. Mrs. Du Val Moore is the chairman.

April 4-7, California Spring Garden Show is held in the new Exposition Building, Oakland, California. The general theme is "English Gardens."

April 10-14, Meeting of the National Council of State Garden Club Federations, Ambassador Hotel, Los Angeles. A post-meeting motor trip, in the south includes Point Loma, Rancho Santa Fe and Rancho Santa Ana. Driving north stops will be made at Santa Barbara, Santa Maria, Monterey, Santa Cruz and San Francisco.

June 14-15-16, California Garden Club Federation will hold a meeting in San Diego.

WISTERIA FESTIVAL, sponsored by the Women's Club of Sierra Madre, California, continues into the first half of March.

IMPERIAL COUNTY MIDWINTER FAIR is held at Imperial, March 9 to 17.

CASA ABODE de SAN RAFAEL at Glendale, California, is publicly dedicated as a California historical shrine, Sunday afternoon, March 10. The Glendale Parks and Recreation Commission purchased the property, 1340 Dorothy Drive, several years ago and has restored the house and reclaimed the grounds, thus preserving a treasured landmark. This acre and a half is all that now represents the first land grant made by the King of Spain in California. The grant was made to Jose Maria Verdugo in 1784, a principality of eight leagues. This restored Adobe was built by Tomas Sanchez, sheriff of Los Angeles County, when portions of the original ranch were sold, and is the oldest building in Glendale. The house is partially furnished by gifts of historic pieces and will continue to house heirlooms and treasures, and will serve as a museum. By arrangement the house and grounds may be used for private parties, either afternoon or evening. J. Marshall Miller was the consulting architect in restoring the house and the grounds were entrusted to the art of Charles Gibbs Adams, landscape architect. Mrs. Louis S. Hansen is president of the Parks and Recreation Commission.

LECTURE COURSE, presenting Current Topics, is given at the Community Playhouse, Pasadena, California, on Monday afternoons at 4:15. Dates and speakers are:

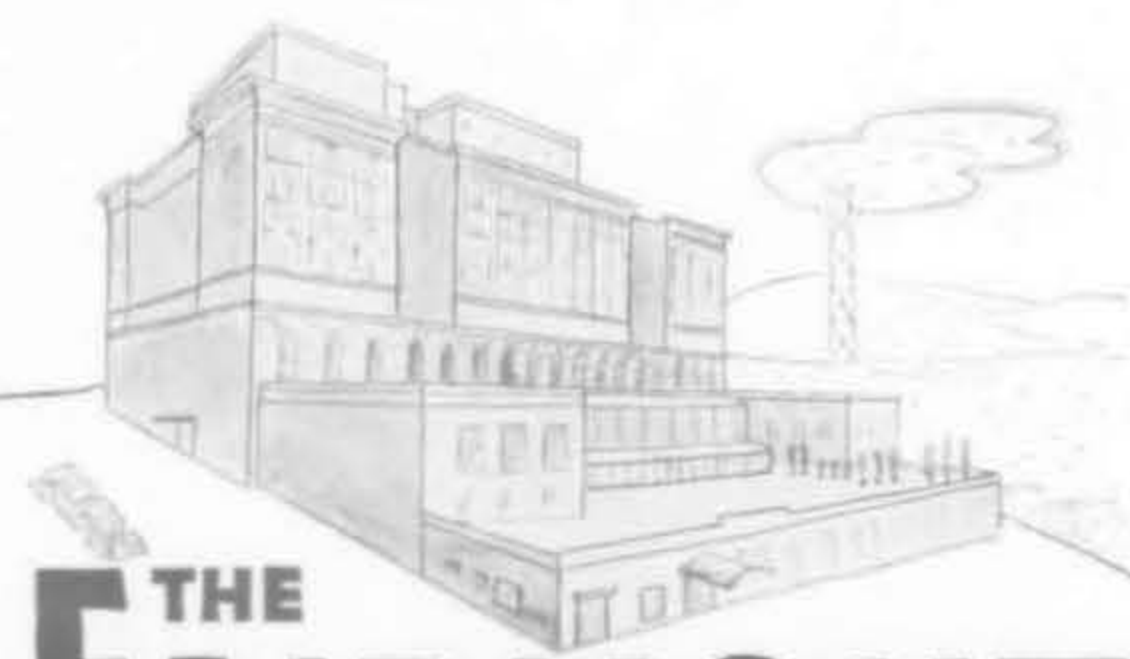
March 4, Emil Lengyel, "The Danube, River of Destiny."

March 11, S. K. Ratcliffe, "England, the Hour of Decision."

March 18, George E. Sokolsky, "Japan's Search for Power and Security."

MILLS COLLEGE Faculty sponsors two European Tours this summer. One conducted by Mrs. Genevieve Sweetser Wood of the Music Department, designed especially for young students, sails from New York, June 25. Another is a pre-Conference tour in connection with the World Federation of Education, meeting in Oxford, August 10 to 17. The sailing date from Boston is June 29.

THE WILLIAMS SCHOOL for handicapped children, Pasadena, California, announces a valued addition to its staff is Miss Mathea Boxeth, in charge of all Physical Therapy work in the school. Mrs. Beatrice Michau Williams is the director.



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SAN GABRIEL ARTISTS GUILD is established at 343 South Mission Drive, San Gabriel, California, opposite the Mission Playhouse, where the gallery is open from 2 to 8 p.m. Among the craftsmen exhibiting are Hayrold Russ Glick, wrought iron; Madam Marta of Ekenstam, silver and ivory; Winfield Poteries, semi porcelains; Margarete Green, weaving; Scott Calvin Ashmore, samples of weaving; Richenda Stebic and Sorcha Born, ceramic figures. The gallery is announced as a community enterprise and is to be maintained by Sustaining Memberships.

ALINE BARRETT GREENWOOD presents the monthly Current Review, March 20, at the Shakespeare Clubhouse, Pasadena, California. Politics, national and international, drama and the newest books are the subjects of interesting discussion.

CENTRAL PUBLIC LIBRARY, Los Angeles, California, includes in the Philosophy Lecture Series, March 18, The Hedonistic View of Life—Anatole France, by Dr. Hugh Miller of U.C.L.A.; April 1, The Superman View of Life—Nietzsche, by Dr. Donald A. Platt of U.C.L.A. The book reviewing programs include, March 12, Backgrounds in Science, by Helen Haines, March 26, The European Scene in Fiction, by Helen Haines, March 20, Books of the Month, by Virginia Cole Fritchard.

LOS ANGELES COUNTY DRAMA ASSOCIATION sponsors a National One-Act Playwriting Contest to May 1, 1935. The winning play receives a fifty dollar cash prize, and Honorable Mention is given to plays receiving second, third and fourth ratings. The Association assures production of the four winning plays, as the plays must be written for community or little theater production. Executive Secretary, 715 South Normandie, Los Angeles, California.

CALIFORNIA PACIFIC INTERNATIONAL EXPOSITION opens in May at Balboa Park, San Diego, California. Old buildings have been restored, new ones constructed and the plants and flowers will be at their best. Zack Farmer is director-general with J. David Larson as executive manager, Frank G. Belcher is the president.

FLINTRIDGE RIDING CLUB announces the eighth annual Amateur Horse Show and Hunter Trials, April 6, at 10:00 a.m. and 1:45 p.m., with luncheon at 12 noon. The club house and ring are near Flintridge, California. The proceeds are devoted to the aid of the Pasadena Tuberculosis Association. Reginald Johnson is chairman of the Horse Show Committee.

PACIFIC COAST INTRA-CIRCUIT TWELVE GOAL HANDICAP extends through March 11 at Fleischmann Field, Santa Barbara, California. A post-tourney series will continue to the middle of April or longer.

HORSE SHOW ASSOCIATION of Santa Barbara, California, has selected definite dates for the summer show, to be held July 31 to August 3.

MUSIC

PHILHARMONIC ORCHESTRA, sponsored by the Southern California Symphony Association, brings the season of symphony concerts to a close under the direction of guest conductors. Basil Cameron conducts, March 2. Alfred Hertz returns to direct, March 8-9, at the Shrine Auditorium, with Menuhin, young violinist, as soloist. Svedofsky conducts the orchestra, March 16. Schoenberg directs the pairs, March 21-22, and Schelling leads, March 30. Giannini, soprano, is the soloist, March 16. Otto Klemperer will return to Los Angeles for the May Music Festival.

SYMPHONY CONCERTS, sponsored by the Art Commission are announced for a season at the Civic Auditorium, San Francisco, California. The musicians are to be drawn from the Symphony Orchestra but will play under another name, with Alfred Hertz conducting.

THE MERLE ARMITAGE CONCERTS continue with Ruth Slenczynski, young pianist, March 2, and Feodor Chaliapin, Russian basso, March 26, at the Philharmonic Auditorium, Los Angeles.

YEHUDI MENUHIN plays at the Memorial Opera House, San Francisco, the evening of March 18.

SACRAMENTO SYMPHONY features "The Dark Dancers" by Charles Wakfield Cadman, with Mr. Cadman at the piano, March 14, at Sacramento, California.

ALL THINGS CONSIDERED

Scene: The study of a learned Professor of Aesthetic Erudition. The house, of a size and cost to meet his requirements and purse, but erected twenty years ago by a new arrival who had not only read, in a moment of absent mindedness, from cover to cover a single issue of an architectural magazine, but actually had built with his own hands a one room addition to his Corn Hollow farmhouse. Such vast experience surely fitted this new citizen of Los Angeles for the simple task of building a house. On this strange phenomenon the Professor often waxed eloquent, but for the moment his thoughts were directed in more important channels.

"I AM AMAZED", said the Professor of Aesthetic Erudition as he slowly lowered his rotund form into a comfortable chair and began to toy with his massive gold watch chain which is as heavily adorned with the keys of learned societies as is the Dionne's wash-line with symbols of yet another form of exceptional industry and talent, "I am amazed at the utter lack of discernment evidenced by those of my fellow citizens who profess to find something to admire in that formless conglomeration of unrelated office buildings, that anarchic farrago of gargantuan cubes, that cacophony of steel, stone and terra-cotta, that uninspired hash, our so-called Civic Center."

"What's wrong with it?" asked his housekeeper as she turned off the vacuum cleaner, "It looks fine to me."

"Madam", replied the learned man, "it is a fact that Goodness, Beauty and Truth are the touchstones of our existence. In a certain sense such terms are related, even synonymous and interchangeable; but it is by no means true that a fine understanding of any one of these divine attributes enables you to speak with authority concerning the others. My dear Mrs. Dragojevich, you are a good woman. You perform your simple daily tasks cheerfully, modestly and with reasonable ability, and you obey the laws of the land. I give way to you most humbly in the realm of aretology, the science of goodness; but exhaustive researches and life-long deliberation on the arts of design and civic polity entitle me to assume that here my opinions may possibly transcend your own. Give credence, therefore, when I reiterate that the design of our Civic Center is indeed pathetic."

"This machine don't pick up lint hardly at all", said Mrs. Dragojevich, "You'd better have the man look at it."

"Great and noble cities", continued the Professor, "result solely from the fine co-ordination and sovereign economy of the several parts of the whole. In our alleged Civic Center plan both of these elements are lacking. You need not travel farther than San Francisco to see that. . . ."

"My cousin worked on the new State Building", interrupted the housekeeper as she dusted the Professor's desk with a great show of industry. "He's a concrete foreman and says it's sure a wonderful job of construction."

"Precisely!" exclaimed the P. of A. E., "I have no fault to find with our technicians, and doubtless your cousin is a fine man. In fact, the pathos of the situation is intensified by the

undoubted permanence and costliness of the misplaced buildings. Alas! even earthquakes may be powerless to do anything about it, so strongly have our self-annointed civic leaders built their ignorance, private interests and architectural cretinism into the invertebrate 'plan'. Its basic faults of mass, circulation and economy will be with us for a long, long time, to offend the eyes and impede the traffic of Angelenos when those great personages who directed its destinies have joined one another in that oblivion which is the inevitable repository of uncreative minds. The damage is fundamental and irreparable. From now on we are condemned to an inorganic scheme which cannot be rectified by trivial 'beautification', mural paintings, sculptured ornaments, perfunctory afterthought 'landscaping', or the countless other forms of architectural anaesthesia which are so dear to superficial partisans of art. Endowed by nature with a potential Acropolis high above the tumult and confusion of trade, where harmonious and distinctive buildings could have been grouped in fine array, the city ignored its possibilities and built a string of public buildings scarcely to be distinguished from commercial structures, along two grubby streets in an ill-arranged and hopelessly congested commercial district. That is our Civic Center."

"Ain't you making a mountain out of a mole hill?" inquired the housekeeper.

"No, indeed!" said the Professor of Aesthetic Erudition, "The Civic Center is an important and costly document indelibly recording our political and cultural history. It is a record of our state of civilization which deserves and eventually will receive the attention of historians. A thousand years from now archaeologists and political scientists will ponder over its remains, and they will see that it was not I who made a mountain out of a mole hill—rather, it was our callous commercial lords who made a mole hill out of a mountain!"



Window treatment for a sun-room, created by Robinson's Interior Decoration Service. A frame for the window (encasing Venetian blinds) is fashioned of white-embroidered green chintz. The scallops are edged with pleated chintz.

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CLAREMONT COLLEGES ARTIST COURSE brings to Bridges Auditorium during the winter season notable artists. In March Dusolina Giannini, soprano sings, and in April the Los Angeles Philharmonic Orchestra, with Gregor Platigorsky, Russian 'cellist, is heard.

WILBUR EVANS, baritone, sings at the Lobero Theater, Santa Barbara, California, March 19.

RIVERSIDE COMMUNITY OPERA ASSOCIATION presents "Tales of Hoffman" March 12, 14, 16, at the Riverside Junior College Auditorium, Riverside, California.

CHAMBER OPERA COMPANY, under the direction of Ian Alexander, is presenting a series of operas at the Scottish Rite Temple Auditorium, Oakland, California. March 1, Gilbert and Sullivan's "Yeomen of the Guard" is heard, and April 5, Bizet's opera, "Pearl Fishers."

SAN FRANCISCO STRING QUARTET is offering a series of concerts at popular prices at the Community Playhouse, San Francisco, California. Early dates are March 13 and April 10.

CARMEL MUSIC SOCIETY closes the Winter Artist Series with the Budapest String Quartet, March 23, at Carmel, California.

CONCERT COURSE, under the direction of L. E. Behymer, presents the following artists: Wilbur Evans, baritone, March 12; Dusolina Giannini, soprano, March 19; Myra Hess, pianist, March 26, and closes with Lawrence Tibbett, April 30.

SCRIPPS COLLEGE in Claremont, California, closes the series of recitals by the Bartlett-Frankel String Quartet, March 15. The concerts are given at Balch Auditorium on the Scripps campus.

COLEMAN CHAMBER CONCERTS are given on Sunday evenings at the Community Playhouse, Pasadena, California. Budapest String Quartet is heard, March 17, and Gregor Platigorsky plays, April 7.

ON THE SUNDAY AFTERNOON series of recitals at the Philharmonic Auditorium, Los Angeles, two remain to be presented. Gregor Platigorsky, 'cellist, is heard on March 31, and Efreim Zimbalist, violinist, April 14.

ABAS STRING QUARTET presents two more public concerts this season at the Figueroa Playhouse, Los Angeles, March 14 and April 22.

PETER CONLEY continues the series of concerts at the Veterans' Auditorium, San Francisco, at popular prices. Mischa Levitski is heard, March 4; Dusolina Giannini, March 21, and Efreim Zimbalist closes the series, April 11.

NATIONAL FEDERATION OF MUSIC CLUBS is sponsoring a Young Artists' and Musicians' contest, meetings held as follows: southern California contests, March 18; state contests, March 22, at the Hollywood Woman's Clubhouse, Hollywood, California.

THE ELMER WILSON CONCERT COURSE closes with the appearance of Lawrence Tibbett at the Civic Auditorium, Pasadena, California, in April.

FRESNO MUSICAL CLUB presents Mischa Elman, violinist, March 18, at the White Theater, Fresno, California.

SONATA RECITAL SERIES by Kathleen Parlow and Gunnar Johansen are continued at the Hall for Chamber Music, Mills College, California, March 3 and 20. Sunday afternoon and Wednesday evening recitals alternate.

BARTLETT-FRANKEL STRING QUARTET presents the final Candle-light Chamber Music evening, April 2, at the Biltmore Hotel, Los Angeles.

MODERN BALLET GUILD, under the direction of Lester Horton, offers a program of modern and esthetic interpretations, March 29, at the Philharmonic Auditorium, Los Angeles.

CHINA DOLL FESTIVAL or Girls' Festival Day is celebrated March 3 throughout Japan, likewise in the Japanese colony of Los Angeles but in California the exhibits may be seen in some of the shops on San Pedro Street and adjoining sections for several days later. The dolls are displayed on stands of five or seven tiers. The principal dolls represent the Emperor and Empress with figures of the Imperial Court.

CHAMBER MUSIC SOCIETY of Los Angeles announces the Vertchamp String Quartet concert, scheduled for March, has been postponed to the second week in April, and will be the concluding concert of the series.

LYRIC OPERA COMPANY opens a season of light opera with the presentation of "The Pirates of Penzance" at the Mayan Theater, Los Angeles, March 8. Charles P. Salisbury and William G. Stewart are sponsoring the movement. Popular prices will prevail and no Sunday performances will be given.



The Flowers of the Season and Janet Gaynor suggest "One More Spring" as a pleasant break in a dull day.

THE SCREEN, ITS ADVANCES AND LIMITATIONS

By ELLEN LEECH

IN FILMLAND a curious amount of interest is built up, flares and frequently dies on the will and will not basis. A star of the stage does not believe pictures are her medium, states her interest lies only in living drama, and usually closes the interview with a suggestion as to the likelihood of changing her mind one day. One additional lure is now available, color, and this is being used in the case of Katharine Cornell. It has been suggested that she make "Romeo and Juliet" in color and since her "Juliet" is one of her most popular roles she may succumb. Rouben Mamoulian, director of "Becky Sharp," is most enthusiastic about Technicolor, and is convinced that the majority of pictures will be made in color within two years. Robert Edmond Jones has concerned himself with the background and all scenic design and while he thinks a costume play, such as "Becky Sharp," was best adapted to open the campaign for color, he also claims that a color film will approach the dramatic stage more closely than the present medium of the films. It is possible that this coming of color to pictures may prove as vital a move as the coming of sound.

Then there is always the fight, sometimes mild, often furious, between the author and the producer or director when a play is transposed from stage to screen. The studio claims that only necessary adjustments have been made while the author is positive all trace of art has been removed and hokum inserted. In this connection one decisive move

will be made by Max Gordon when he produces "Dodsworth," if he decides to do so. He is reputed to have refused a substantial sum for the screen rights to this play, claiming that it was not to be filmed while in production on the stage, and that when it was made into a picture he would do it himself. In that case he can use his discretion as to cast, changes of scene and dialogue.

Another course is open to authors, though not so wide open, as probably a very limited few will ever have the opportunity to follow the example of Rachel Crothers. Miss Crothers is charting a new course, first she selects her star, this time it is Miriam Hopkins, writes the story for her, names the remainder of the cast, supervises scene and costume design, and directs the whole picture. Finally she accepts no salary but takes her reward in royalties. The various successes established by Miss Crothers, such as "When Ladies Meet" and "As Husbands Go", suggest that this will be a satisfactory arrangement.

Actually Central Park, New York, would seem a quaint place in which to attempt to homestead, but in film-land with Janet Gaynor, Warner Baxter and Walter King as the squatters, it seems quite reasonable. These three make "One More Spring" a very pleasant season even though life in a tool shed, enlivened by a Napoleon bed and a violin, would seem to offer a minimum of comfort. Naturally, the plot and props are meager, but the charm is definite though ethereal.

MARIA DOBRININA appears in a series of Russian and Oriental dances, designated as Nu-Art classics, March 14, at the Wilshire-Ebell Theater, Los Angeles, under the management of W. T. Wyatt.

CIVIC ORCHESTRA, Pasadena, California, under the direction of Reginald Bland, is heard in concert, March 23, at the Civic Auditorium, Pasadena, California. At the same place, April 5, Mr. Bland conducts the orchestra in the Young People's Symphony Concert course.

BAIN DAYMAN, Russian tenor, Dr. Douglas Campbell, pianist, are heard, March 14, at the Philharmonic Auditorium, Los Angeles.

OLGA STEEB offers recitals, March 25 and April 29, at the Olga Steeb School of Music, 3839 Wilshire Blvd., Los Angeles.

AMERICAN GUILD OF ORGANISTS, Los Angeles Chapter, is sponsoring a recital by Mrs. Charlotte Lockwood, nationally known organist, March 26.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, California, is recognized as one of the foremost exponents of good drama. Gilmor Brown, supervising director, presents new and original plays and interprets the old ones in a distinctive manner. Production is continuous with the exception of Sunday and Monday. Tuesday is the opening night for the change in bill, the run being governed by the popularity of the play. One week may be the run but the time is usually two or three weeks. Matinees are on Saturday. Phone box office for schedule. March 5, "Mystery of Broadwalk Asylum", by Cecil E. Reynolds, with Gilmor Brown in the leading role.

March 19, "Judgment Day", new drama by Elmer Rice.

April 2, "Three-Cornered Moon," farce comedy by Gertrude Tonkonogy.

April 9, "La Lola", the Machado brothers tell the story of a Spanish gypsy singer.

IN SAN FRANCISCO a Repertory Company under the management of Emil Bondeson and N. H. Carter, has taken over the Alcazar Theater and presents matinees Sunday, Wednesday and Saturday. The Wayfarers continue to present drama under the direction of Jack Thomas. They gave Ben Johnson's famous comedy, "Volpone", in February.

DRAMA BRANCH, Community Arts Association, Santa Barbara, California, presents two plays each month, each running one week, under the direction of Paul Whitney. March 11-16, "The Bellamy Trial."

BEVERLY HILLS COMMUNITY PLAYERS, under the direction of Dickson Morgan, announce "The King's Pleasure" by William J. Perlman, opens March 12, at the Beverly Vista School Auditorium, Beverly Hills, California.

CONTEMPORARY THEATER GROUP has secured permanent quarters at 3527 White House Place, Los Angeles. The group announces the early production of "Sailors of Cattaro", adapted from the German by Frederick Wolf.

GOLD HILL PLAYERS have acquired a new theater at the corner of Shamrock Avenue and Colorado Blvd., Monrovia, California. The director of productions is Mrs. Thelma Laird Schultheis.

PADUA PLAYERS, at the Little Theater in Padua Hills, near Claremont, California, offer interesting plays, cleverly interpreted by well trained casts. Jerome Coray is the supervising director. Plays run, Monday through Friday, each week, with matinees on Wednesday. March 4-15, "Stairways" by Lena Eggleston.

EAST BAY CHILDREN'S THEATER, Berkeley, California, announces productions for April 13 and May 11.

HOLLYWOOD THEATER GUILD announces definite plans for a Junior Guild, and is arranging for a lease on the Hollytown Theater, Los Angeles, to be renamed Junior Stars Theater.

HOLLYWOOD THEATER GUILD has acquired the Hollywood Playhouse, Hollywood, California, to be known as Guild Playhouse, and announces the presentation of "Hired Girl" by Crane Wilbur, March 21, under the direction of Edwin Maxwell. Curt Cox is the founder and business manager.

HENRY DUFFY announces "The Farmer Takes a Wife" by Frank B. Elser and Marc Connelly, as the next stage attraction at El Capitan Theater, Hollywood.

ABBEY THEATER PLAYERS are seen at the Biltmore Theater, Los Angeles, for two weeks, opening March 5. The plays presented include, "The New Gossoon", "The Whiteheaded Boy", "Juno and the Paycock", "The Far-off Hills", "Riders to the Sea", and the much discussed, "Playboy of the Western World".

ART CALENDAR

BEVERLY HILLS

BEVERLY HILLS WOMAN'S CLUB, 1700 Chevy Chase Drive. Throughout March, High Sierra, desert and still life paintings by Harvey B. Coleman and Mary Barter Coleman. April, Women Painters of the West.

GRAYBEAL'S BOOK SHOP, 9679 Wilshire Boulevard; Sketches by Blanding Sloan.

CARMEL

CARMEL ART ASSOCIATION. Paintings, sculptures and prints by members.

DEL MONTE

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

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: March 4 to 15, watercolors of Mexican life by Carlotta, March 18 to 30, portraits by Frances Greenwood, including her recently completed portrait of Mary Pickford.

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

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

STANLEY ROSE GALLERY, 6661 Hollywood Boulevard; To March 9, paintings by Richard Kollorsz. To March 12, watercolors by Mark Tobey; drawings by Diego Rivera. March 13 to 25, Surrealist and post-Surrealist paintings by Carlos Merida, Rufino Tamayo, Etienne Ret, Joan Miro, Knud Merrild, Charles Langley Howard, Helen Lundeberg and Lorser Feitelson.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Works by artists of Laguna Beach.

LOS ANGELES

ART CENTER SCHOOL, 2544 West Seventh Street: Starting March 7, photographs by Brett Weston.

BARKER BROTHERS GALLERIES, 840 West Seventh Street: During March, recent paintings by Neil Walker Warner.

BARTLETT GALLERY, 5108 Wilshire Blvd.: Paintings by California artists.

BILTMORE SALON, Biltmore Hotel: To March 25, old and contemporary paintings from the Yose Galleries, Boston. Starting March 23, paintings by Aaron Kilpatrick.

CENTURY HOUSE, 6400 West Third Street: Antiques and 18th and 19th Century paintings.

CITY HALL, Room 351: Paintings and sketches by the late William Swift Daniell, an exhibition arranged under the auspices of the Municipal Art Commission of Los Angeles.

EBELL SALON OF ART, 4400 Wilshire Blvd.: California Society of Miniature Painters.

FOUNDATION OF WESTERN ART, 627 South Carondelet Street: During March, second annual exhibition of California crafts, arranged by Miss Leta Horlocker.

FRIDAY MORNING CLUB, 940 South Figueroa Street: March exhibitions include paintings of New England scenes by Nellie Siegler; portraits by Ethel B. Pletsch; linoleum block prints of Joshua trees and Torrey pines by Don Sterling; paintings of the Arizona desert by Mrs. Garrett Grosse; paintings of the Los Angeles "Chinatown that was" by Florence Young.

LOS ANGELES MUSEUM, Exposition Park: Contemporary Italian art. To March 31, sixteenth annual Print Makers' International Exhibition, presented by the Print Makers Society of California. Paintings, prints and drawings by Fletcher Martin. Jules Breton's "Song of the Lark", loaned by the Chicago Art Institute. March 21 to April 21, paintings, sculptures and other works allocated to the Los Angeles Museum by the Southern California Region of the Public Works of Art Project.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope Street: March 4 to 30, Los Angeles Art Association presents an exhibition of the art, architecture and costumes used in the creation of motion pictures.

J. W. ROBINSON CO., 600 West Seventh Street: March 25 to 30, paintings and bronzes of western subjects by the late Charles Russell. During the same week, twenty-five books written or illustrated, or both, by Russell will be on display in The Old Book Store at Robinson's.



MY FRIENDS

This print by a Pasadena artist won the John Taylor Arms prize in the nineteenth annual exhibition of the Society of American Etchers, held recently at the National Arts Club, New York. The prize is awarded for the best piece of technical execution in pure etching. Mr. Arms, in commenting on his award this year, said: "My Friends" is a very sound piece of craftsmanship. There is an interesting intermingling of bitten values, with the line kept everywhere clear and crisp. The biting was nicely gauged, and the mass of foliage in the upper part of the plate is beautifully handled." This is not the first of Mrs. Brooks' etchings to win honors. In 1932 her "Spring" was selected by the California Society of Etchers as the associate award. In the 1933 Bookplate International she received the award for the best etched bookplate, and the Foundation of Western Art chose "The Last Tree" as its associate award. The same print won the 1934 etching award of the Carmelita Art Institute, Pasadena. Mrs. Brooks was recently elected a member of the Chicago Society of Etchers.

MILDRED BRYANT BROOKS

STENDAHL GALLERIES, 3006 Wilshire Blvd.: March 15 to 30, Decorative paintings by Ethel Rose. April 1 to 15, frescoes and flower paintings by Brooke Waring. April 16 to May 1, paintings by Harold English; drawings by Hester Merwin Handley.

ZEITLIN'S BOOK SHOP, 614 W. Sixth St.: To March 15, fifty prints by Edmund Blampied. March 16 to April 16, eighteen etchings by Willy Pogony from which the illustrations were made for the limited edition of "The Song Celestial, or Bhaqavad-Gita," by Edwin Arnold, recently published by the David McKay Company, Philadelphia.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To March 15, watercolors by Bessie Ella Hazen. March 15 to April 15, prints from the Print Corner, Hingham Center, Mass. March 17 to April 10, American Indian arts. Galleries open to public Wednesdays and Sundays, 2 to 5.

OAKLAND

CALIFORNIA SCHOOL OF ARTS AND CRAFTS, 5212 Broadway: To March 14, Australian prints, drawings and water colors collected by Dr. William S. Porter, Oakland, on a recent trip.

OAKLAND ART GALLERY, Municipal Auditorium: March 10 to April 10, annual exhibition of oil paintings and sculpture.

PALOS VERDES

PALOS VERDES ART GALLERY: To April 5, "Southland Sculpture", an exhibition by twenty-one sculptors from Santa Barbara to San Diego.

SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post Street: Functional handicrafts; modern interiors. Glen Lukens pottery is being featured during March.

THE ART CENTER, 730 Montgomery Street: To March 9, watercolors and drawings by Frede Vidar. March 11 to 23, group show by members of the Art Center.

BOHEMIAN CLUB, Post and Taylor Streets: March 2 to 17, annual exhibition of paintings and sculpture by members. Admission by invitation only, 2 to 5 daily.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: Throughout March, recent gifts of the M. H. de Young Endowment Fund. Starting March 3, modern furniture and decoration from the Allied Arts Guild of California. Starting March 6, European chintzes from the Julia Brenner textile collection; creative art by pupils in the San Francisco public schools.

PAUL ELDER GALLERY, 239 Post Street: To March 22, eleven California painters; watercolors and gouaches by Kurt Roesch, German Surrealist.

GELBER-LILIENTHAL, 336 Sutter Street: To March 9, mural textiles by Edith Hamlin.

GUMP GALLERY, 250 Post Street: Etchings by Will Dyson. Prints by Rockwell Kent.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Monthly art exhibition by Californians, changing March 15. Starting March 1, paintings and drawings by Maurice Sterne. Starting March 26, creative art by pupils in the elementary grades of the San Francisco public schools.

SAN FRANCISCO MUSEUM OF ART, War Memorial Building, Civic Center: To March 10th, drawings by old and modern masters. Starting March 15, paintings from the Carnegie International Exhibition.

SOWERS PRINT ROOMS, 451 Post Street: Prints, books and gifts.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: 18th Century English portraits. Flemish and Italian primitives. Gallery open daily from 1:30 to 5:30 except Mondays and second and fourth Sundays. Cards of admission in advance by telephoning Wakefield 6141.

SANTA BARBARA

FAULKNER MEMORIAL GALLERY, Public Library: To March 21, paintings by Elmer Schofield; watercolors by Lockwood de Forest. March 22 to April 6, Fifty Prints of the Year; figure painting from American ancestors to our day (circuited by College Art Association).

STOCKTON

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

WHITTIER

WHITTIER ART GALLERY, 205 E. Philadelphia Street: Throughout March, paintings by Marie Kendall.

MISCELLANY

ANTONIO SOTOMAYOR, talented young Bolivian artist, is painting murals of gold rush days for the Palace Hotel, San Francisco. Lola Montez, Lotta Crabtree and other celebrated personages of San Francisco history are included in this pageant in paint.

PAUL T. FRANKL, internationally known for his work in the field of interior and industrial design, has been appointed by the University of Southern California to conduct classes in these subjects for the spring quarter, beginning March 25, in the downtown evening division at University College, Los Angeles.

SCHOLARSHIPS in music, art and architecture are offered by Syracuse University, Syracuse, New York. In each field one \$300 and four \$150 scholarships will be granted on July 13. Applications must be received on or before June 20. For full information address Dean H. L. Butler, College of Fine Arts, Syracuse University, Syracuse, N. Y.

MERRELL GAGE, of the University of Southern California's School of Architecture and Fine Arts, has been notified by Berlin officials of his appointment as one of nine sculptors throughout the United States to serve on the sculpture committee of the fine arts section of the Olympic Games for 1936. The work of the committee at present is to encourage competition in sculpture for the Olympic Games.

DR. CHRISTIAN BRINTON, internationally known critic of art, will join the Mills College Summer Session of Art staff in Oakland, California, this season from June 24 to August 3. Dr. Brinton will discuss Slavic art, art in New Russia, and contemporary art movements in Europe. Among his subjects will be the Russian Ikon, Art in the Soviet Union, the Art of the Northland, and Aspects of Byzantine Painting.

PAUL SAMPLE, painter and faculty member of the College of Architecture at the University of Southern California, has been commissioned by "Fortune" to paint a picture of Morris Dam, water project in the Tennessee Valley. The painting will accompany an article appearing in the May issue of the magazine. Sample has just returned from an airplane trip to the eastern part of Tennessee where he made numerous drawings and sketches of the dam, preliminary to his work on the canvas.

MARCH MEETING of the Los Angeles Art Association's Art Noon Club will be held at 12:00 on Tuesday, March 19, in the dining hall of the Women's Athletic Club, 833 South Flower Street, Los Angeles. Guest speaker will be Reginald Poland, director of the Fine Arts Gallery of San Diego, who was unable to be present as scheduled at the Art Noon Club's first luncheon meeting held February 19. The attendance at the first meeting exceeded all expectations, with the result that late-comers were unable to hear the speakers. The committee announces that no more than 200 luncheon tickets will be sold for the March meeting. Better be early!

A PART OF THE WORKS completed to date by artists of the E.R.A. Art Project are on view until March 30 in the windows of the headquarters of the Los Angeles County Relief Administration, 741 South Flower Street. The works shown include about thirty oil paintings, water colors, pastels and drawings, as well as the sketch model in plaster for a large monument and fountain symbolic of the Civilian Conservation Corps, to be placed in the grounds of the C.C.C. camp at Griffith Park. Sixty artists of Los Angeles County have been employed to date on the project, which started December 14. Its headquarters are in the Los Angeles Museum, Exposition Park, with Bernard Roufberg in charge.

AWARDS IN SAN FRANCISCO'S 55TH ANNUAL

BECAUSE it was the first exhibition to be held in the new San Francisco Museum of Art, more than usual interest was displayed by artists and the public in the 55th annual of the San Francisco Art Association, which closed on March 3rd. Thirty thousand people visited the exhibition during the first four weeks following its opening on January 19th. They were drawn by a desire to see not only the paintings and sculptures, but also the splendidly lighted galleries of the new museum atop the War Memorial Building at the Civic Center.

This museum, it may be noted in passing, is San Francisco's third large one, the other two being the California Palace of the Legion of Honor, in Lincoln Park, and the M. H. de Young Memorial Museum, in Golden Gate Park. All three of these museums are open every day of the week, and the newest one, at the Civic Center, is open also in the evenings, until ten o'clock. People of Los Angeles, whose one museum in Exposition Park is closed to the public on the first three days of each week, regard with wistful admiration San Francisco's achievement.

The eagerly awaited announcement of the awards in the San Francisco annual revealed the following decisions of the jury:

Ray Boynton's portrait in tempera, "Girl Eating Grapes," won the \$300 Anne Bremer Memorial prize. Rinaldo Cuneo won the \$300 museum purchase prize with his painting, "California Hills." The \$200 Anne Bremer Memorial prize went to William Hesthal for "A. D. 1885," a study of two houses built in the years just preceding the "gay 'nineties." The medal of award for painting was given to Eugene Ivanoff's "Portrait of Mrs. L." Honorable mention was accorded to Worth Ryder's tempera painting, "Virginia City."

In sculpture the medal of first award was shared by Sargent Johnson and Beniamino Bufano. Johnson, a Negro sculptor, submitted a study of a Negress. Bufano's entry was a torso of hammered copper. Adaline Kent's "Standing Figure" won honorable mention.

Among the water colors, Bernard Zakheim's "Pacific Avenue Gospel" won the medal of first award. George Harris' "Suicide" received honorable mention. The medal of first award in graphic arts went to William Clarke's "Alise." Visitors to the exhibition voted Otis Oldfeld's painting, "Codfisher," to be the most popular picture in the show.

CABRILLO MONUMENT FOR MONTEREY BAY

TO commemorate the discovery of California in 1542 by the Portuguese navigator, Juan Rodriguez Cabrillo, steps are being taken by Californians of Portuguese extraction to erect a monument on the Point of Pines, so named by Cabrillo, at the southern end of Monterey Bay. Designs for the monument have been drawn by George A. Applegarth, an architect who has designed many California buildings, among them San Francisco's beautiful Palace of the Legion of Honor in Lincoln Park.

As designed by Mr. Applegarth, the shaft is to be 250 feet in height, with a beacon light at its summit. An elevator and a stairway will give access to an observatory. The base of the monument is to contain rooms for a museum and library of historic Portuguese records and relics.

The motive of the main sculptural decoration of the exterior is centered around the prow of an old bark, and it includes historic figures of Cabrillo, Ferrello, Cermeno, Vizcaino, Magellan and other Portuguese navigators. In addition to this principal group, bas-reliefs around the base will represent important events in Portuguese maritime history. Other embellishments include the coat of arms of Portugal, that country's national emblem for distinguished service, and a dedication.



"POOR PEOPLE" is the title of this drypoint print by the celebrated English etcher, Edmund Blampied, fifty of whose works created from 1914 to 1932 are currently shown at Jake Zeitlin's Book Shop, Los Angeles, in the gallery conducted there by Howard Moorepark. Blampied was born in the Channel Isles on March 30, 1886, and there spent his youth on his father's farm. Much of his work indicates his interest in farm life and humble people, as witnessed by such titles as "A Jersey Milkmaid," "Normandy Fishermen" and "The Farmer Dentist." But he is best known for his etchings of work horses. To quote Mr. Campbell Dodgson, Keeper of Prints at the British Museum: "Anyone who looks at his etchings of later years must be struck with the intimacy of his knowledge of horses and their movements."

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Exhibition:
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For detailed bulletin, address Mrs. E. C. Lindsay, Secretary, The Summer Sessions, Mills College, California.



Colonial simplicity and modern restraint characterize the pine panelled living room in the home of Mr. and Mrs. Paul Pulliam and are in perfect keeping with the early California style of the house. H. Roy Kelley, A.I.A., architect, and Marian Barhyte, A.I.D., interior decorator.

THE CLASSICIST WINS IN THE DECORATORS EXHIBIT IN LOS ANGELES

THE Southern California District Chapter of the American Institute of Decorators is to be congratulated on the splendid showing in the exhibit held this month in Los Angeles. Twelve individual rooms have been arranged by some of southern California's leading decorators and they display a variety of treatment that is commendable.

A morning room has been assembled by Hazel Hartman. A decorative wall panel complements a very modern looking sofa in pearl gray. Two comfortable, stuffed (but we were informed not "over-stuffed") chairs are also quite modern. The rest of the room is furnished traditionally depending upon the effective color to make it contemporary.

Another distinctive room, again with Eighteenth Century furniture, is a living room by John Luccareni. Here an extensive use of an unusual blue is brightened by accents of red and two masses of lovely red cyclamen.

Harriet Shellenberger has designed a woman's sitting room in blended shades of dainty blues and pinks. A Provincial feeling gives it a homelike, comfortable atmosphere.

In another room the delightful Chinese wall paper modernizes the quiet charm of the Chippendale furniture. This room, a dining room, was planned by S. Bartley Cannell, Jr. It shows how effectively and pleasantly a modern treatment can be used in a period room.

A very cheerful room is a garden room done by Violet Turner Searcy. It opens out onto a garden, a dream of green ivy and clusters of pink flowers. Katherine Bashford of the American Society of Landscape Architects planned the garden, and the combined result is most pleasing and inviting.

Another room that is entirely captivating is a petite powder room by Betty Gilmore. In such a small space the wall paper is of paramount importance and here it is supremely perfect with its cool green design against a silver background. A dainty seat and chair match the green of the rug and the whole is mirrored and reflected in glass.

Many will be surprised and pleased that practically all of the furniture in the exhibit is traditional. Fine old pieces in new surroundings, new backgrounds, new colors. There is nothing startling, strange or shocking to our eyes—good taste and good judgment have arranged everything very much as we have been accustomed to looking at them so we are not annoyed by anything strange or bizarre. A subtle use of colors, a careful discrimination in selection make these rooms current and keep them from being "dated".

Many, however, will bemoan the entire lack of modern, contemporary furniture. Perhaps because of the movies, or perhaps in spite of the movies, California, like New York, has produced a great deal that is modern and also a great deal that is modernistic—do not confuse the two.

As more people demand the new International architecture, the demand for modern interiors will grow apace for obviously no matter how beautiful the Chippendale and the Sheraton might be, they will be out of place in most of these new houses. People will realize not only the comfort and beauty that is inherent in the extreme simplicity and restraint of modern furniture but they will realize that the chaste reserve of modern interiors exercises a soothing effect on nerves that have been subjected to jangling traffic and city bustle throughout the day.

It appears to be true that few decorators are adroit in accomplishing a successful modern interior, one that is restful and conducive to quiet reflection and decorous living and not merely a flamboyant conception of jazz. The progress being made along these lines in Germany and Austria does seem to be far in advance of what we are able to do here in America. Let us hope, therefore, that during the next few years, more of our decorators will have the courage and the opportunity to expand and develop furniture and interiors indicative of our day and not just an assemblage of old furniture in a new room.

By Jere B. Johnson

THE decorators of southern California are still living in the age of ancestor worship and seeking the solution of present day problems in the styles of the past, if one may judge from the majority of the interiors exhibited by the local chapter of the American Institute of Decorators at their current show. Whether or not the twelve examples there assembled represent the attitude of the profession as a whole is not known but it is implied.

To those who are interested in the development of contemporary art and design as something closely related to present day life, it is disappointing not to find in this exhibit a more general recognition of the significant modern movement so generally accepted in other parts of the world. If the public in this region is timid about accepting modern architecture and decoration in their homes, it is because they have had so few opportunities to see the possibilities of modern design capably executed, which makes it all the more regrettable that our decorators have not taken the opportunity in their exhibition of leading the way to a better appreciation of good modern interiors and furniture.

The recent exhibition at the Metropolitan Museum in New York which champions modern design by presenting a showing of industrial art from over two hundred American manufacturers, including everything from doilies to pianos, all designed by the leading modern designers of this country, is of great significance for people interested professionally in materials and designs for daily use, and assures us there will no longer be a lack of well designed accessories for the modern setting. This fact and the presence of such fine creative designers as Paul Frankl and Kem Weber in Los Angeles lead us to hope that the good decorative work of this region will soon begin to look forward instead of backward for its inspiration.

However much one may deplore the preponderance of traditional settings in this showing, the exhibition as a whole is a creditable one and extremely well presented. The period arrangements assembled are mostly good and are in many cases distinguished by a fresh and charming use of color which may be enjoyed by modernist and classicist alike.

By Erle Webster, Architect

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++ ANTIQUES ++

By ALICE R. ROLLINS

In the Shops and Studios

OUR thoughts turn quite naturally at this season to spring refurbishing of the house to make it ready for enjoyment during the long summer days ahead. To those of us who have long cherished antiques, it means visiting the antique shops and studios to see what has been newly acquired. Antique shops are unique in this respect, there is always the delight of finding something rare and unusual, something that adds distinction to a room because it is not turned out in quantity by modern methods. It may be some special pieces of glass, china or silver to match other pieces one has, or a fine old chair just right for a certain corner, or some beautifully made small tables of which one never has enough. Incidentally, we are told by one dealer that where there was one person a year or so ago interested in antiques, today there are ten.

Anderson-Johns, of Westwood Village, have added a department of antiques to their studio of fine interiors. This well known firm has had the distinction of decorating and furnishing some of Westwood's most exclusive shops and homes, and they have added the department of antiques because of the increasing demand for them. We saw some very attractive pieces of furniture, some rare china and nice glass there.

In Los Angeles at that French shop on Wilshire Boulevard near Vermont, we found some charming French Provincial furniture and a number of most interesting small objects. Oliver's on West 7th Street opposite Westlake Park, has just received a new shipment of antiques from England. These are being unpacked and arranged in the shop. Judging by what has been received in other shipments by this firm we have no doubt as to the quality of this.

On Los Feliz Boulevard at Katherine D. Bishop's, we saw some of the finest old Meissen and Dresden figures it has been our good fortune to see here. The pieces, both group and single, came from a well known private collection. Someone is going to be the owner of some ex-

ceedingly choice pieces of this beautiful ware. Also we admired very much some lovely old French silver just received. Flat ware for the table and larger pieces that are fine examples of the silversmith's art. Another shop on this boulevard had an interesting small collection of Lowestoft china and some mahogany corner cupboards which are rather hard to find. Farther along, we found a shop that had just received a shipment from New England of some early American pieces of furniture. Outstanding was a chair of pear and apple wood which was said to date from the 17th century, a rare and fine old piece. Also a small Windsor settee with rockers most appealing. In another shop, which rather features Mexican antiques, we saw two lovely old chests. Genuine old Mexican chests are becoming scarce, and as they so properly belong with Spanish furnishings, anyone with a Spanish type of house should have at least one.

Hints for Collectors

(Worcester China)

THE question is so often asked: "Is this Chelsea, Bow or what?" It would have been much simplified if all the factories had invariably placed a mark on their wares. Yet we cannot always place entire reliance on the mark. As an instance, perhaps no mark has been more often copied than that of the crossed swords of the early Meissen, or Dresden as it is popularly known. A mark may be considered as a confirmation of other evidence in determining the attribution of a piece of china, but paste, glaze, decoration, color and form must be taken into consideration first. In other words the collector must know by studying, observing and handling those pieces which are known to be genuine.

In a study of Worcester porcelain perhaps the first thing we notice is its color when held up to a strong light. You will notice it has a greenish translucency. Soft paste was chiefly used at the Worcester factory, and most of it can be scratched with a penknife without difficulty. The glaze is much thinner than either

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Chelsea or Bow. The color is not always pure, due, perhaps, to the use of too much lead in the composition of the glaze. The designs and decorations of this china covering the different periods in its history of ownership, were quite distinctive and are noticeable for little change. Hence collectors learn to know moulds, patterns and decorations of Worcester. We have space to consider but one example and that briefly; collectors speak of it as "Blue and White" Worcester. It was Dr. Wall who founded the factory in 1751, who was successful in producing this. This blue and white was made to imitate the famous blue and white of the Chinese. Its charm lies in its great neatness and in its simplicity of decoration. The blue is usually blue-black in color, like blue-black ink on white blotting paper. The mark in much of this, known as the Crescent open and filled, is to be found on several varieties of Worcester made between the years 1751 and 1800.

RUNNING FIRE

By MARK DANIELS, A.I.A.

A WEEK or so ago Mr. Bruno Lessing came out in his column of "Vagabondia" with a line of comments and opinions on art and architecture that, for sheer fatuity, is surpassed only by his sub-title, "Civic Centers Do Not a Wise Man Make."

The burden of Mr. Lessing's song is that San Francisco's civic center does not amount to much. What he thought of certain of the buildings may be gathered from his statement that he "never took the trouble to look at them;" yet he is sure they "are not as beautiful as those of Paris or Vienna." The city hall is "a good big building, but not one-tenth as artistic or as beautiful as many a municipal building in Europe." He "assures" us that the Federal building will not be "as beautiful as St. Peter's Cathedral" and, further, that no building in San Francisco can compare with the Doges' Palace in Venice. No building, no group of buildings, "is as beautiful as" those to be found in Europe. On reading "The best *THING* I found in the city hall was Mayor Rossi" one is inclined to say that, although they both write for the same page, Mr. Lessing's English is not "SO beautiful as" Mr. Towne's.

Not that it would make much difference, but Mr. Lessing should be told that the San Francisco city hall was designed by Bakewell and Brown, architects, both graduates of the Ecole des Beaux Arts in Paris, both members of the American Institute of Architects, of which Mr. Brown is a Fellow; that Mr. Brown is an *Architecte Diplômé par le Gouvernement Français*, an *Officier de la Legion d'Honneur*, was a lecturer on architecture at Harvard University, and that architects of Europe and this country have pronounced the dome of the San Francisco city hall one of the half-dozen most beautiful domes in the world. But what would be the use? For we read, "I have not the faintest idea what a civic center is," which probably comes nearer to the truth than any other statement in the column.

G. K. Chesterton is a writer and an artist of attainments, yet his criticisms of art and architecture are mild and sympathetic. W. Somerset Maugham lectures on the subject of art in Europe. I do not believe anyone has ever heard him say that he "never took the trouble to look" at a beautiful building. Of all writers, Ruskin was, perhaps, the best qualified to criticize architecture. Still, he never stooped to invidious comparisons.

It is left for the jugglers of jargon to have their heads so turned by a little popularity that they must set themselves up as critics of genius and the judges of art.

ONE BY ONE

EACH year sees the passing of another landmark into the cavernous maw of forgotten history. The last to join the mournful cortege of the abandoned is the San Francisco mint at Fifth and Mission Streets.

It was built before the days of that mixture of mud and cement which we now call artificial stone. To the first floor it is built of dark granite. The entire building is of stone. The windows have deep reveals. The aspect is gloomy and foreboding, yet it once sheltered three great poets who worked there. They were Bret Harte, Ambrose Bierce, and Richard Raelf, of "Indirection" fame.

One might reasonably expect to find a poet in a mint bed, but hardly in a mint.

A RETRACTION

IN LAST month's "Running Fire" credit for the designing of the Shell Building in San Francisco was given to Miller and Pflueger. That glorious building was designed by George W. Kelham. But, for some reason or another, since the completion of his wonderful Standard Oil Building, I have come to think of Kelham as a sort of modern Bramante, uninfluenced by the trend of the times. The Shell Building is so beautiful that, if one does not associate it with Kelham, it is only natural to attribute it to Miller and Pflueger.

IN HIS IDLE HOURS

ONCE again Leland Cutler has made a ten strike, but the people of San Francisco are beginning to take that as a matter of course. His committee has definitely decided that the site of the exposition to celebrate the completion of the San Francisco-Oakland bay bridge shall be on the shoals at the north end of Yerba Buena Island.

As the western manager and directing head of one of America's largest bonding houses, you would think that Mr. Cutler would be a fairly busy man. Yet he has found time to serve as president of the San Francisco Chamber of Commerce, to commute between California and Washington, D. C., to secure funds to build the largest bridge in the world, and to perform the duties of the president of the 1938 exposition.

There is no telling what Leland W. Cutler may do if he gets really busy.

SELF-DETERMINATION

THE PRINCIPLE of self-determination has at last borne fruit. The University of California at Los Angeles henceforth will direct its own architectural destiny under the able guidance of David Allison. Not that George Kelham was remiss in this duty, far from it. But even George's miracles stopped at being in two places at one and the same time.

Dave lives just across the street from the campus of U. C. L. A. If he gets a hot idea at two a. m. he can run over and toss a handful of pebbles to the window of Dr. Moore's house. He will know where to toss them because, judging by the way Dr. Moore is handling the affairs of U. C. L. A. there will always be a light in his study until the wee morning hours. I envy both of them in the joy of their collaboration.

IS THE COIT TOWER LEANING?

ABOUT every third person asks, "Have you seen the murals in the Coit tower?" Well, I have, and at last I know why flies and spiders were created. May God grant them courage and strength to do their work.

But the latest is that the tower is leaning to the West. Let us hope that this is true, but I fear that it is not. At least, it is not leaning far enough.

YOUTH WILL BE SERVED

SOON ALL of our pastimes will have been taken from us by the children. Christmas in the nineties was a day of renewed youth spent on the floor with mechanical toys, singing tops, hopping toads and tin soldiers until incipient house maid's knee and the waning light forced us to yield to the screaming demands of the children. Such poems as "When We Were Very Young," brought out some years ago, are only now getting into the nursery while hopelessly we scan the horizon for another Milne. With his bachelor's degree I plan this summer to give my son a copy of "Alice In Wonderland" that I purchased for him twelve years ago. Now comes the death blow.

For years we have spent a temperate Saturday night in order that we might rise early enough on Sunday morning to beat the family to the "funny" sheet. Men have gone to Reno for the freedom that furnished the first turn at the "funnies." Skippy with the orange juice, Pop Eye with the coffee, Crazy Kat with the marmalade—the perfect breakfast. Now our last trench has been stormed. They have reduced the size of the sheet and the drawings to where only the eyes of youth can make them out.

CODA

I HAVE heard that Mr. Hearst is in league with about every destructive force on earth, that he owns all the powder stocks, that war with Japan will give him control of Siberia, that war with Russia will give him control of Japan, that he owns all the chili peppers in Mexico, that Hitler is his henchman and Patagonia his plaything. I wonder if he is now in collusion with the opticians.

ROOFS

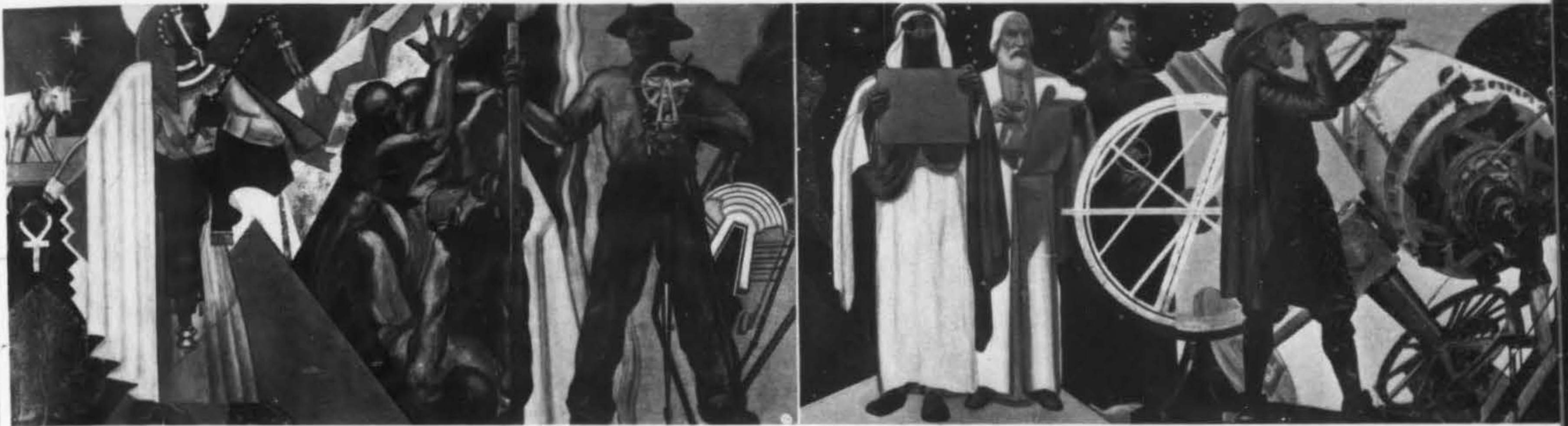
TOO MANY people think of a roof as something to be raised at a cocktail party. Too few architects consider it as other than a drainage problem. The great variety of roofing materials now on the market gives the artist a wide range in his efforts for consistent design.

There are many houses that could be transformed from an awkward, inhospitable-looking block into an unmistakably homelike structure by the simple process of re-roofing. If you feel like raising the roof, these are the times to indulge your fancy; but go to an architect's office instead of a night club.

ARCHITECTURAL HIVES

THERE must be some way to stop these misguided contractor-owners from blobbing their houses with unnecessary lumps of plaster. The jaundiced yellows and bilious greens with which they call attention to their architectural abortions are bad enough, but when wens, hives and heat rash are added it is time for the S. P. C. A. and the alienists to get together.

Not so long ago, in Florence, I stopped to watch some men pecking away at the surface of an old building in Via Delle Terme. At first I thought they were working some new form of sgraffito but learned that beneath the plaster was a beautiful stone building which they were going to restore to its original beauty by skinning it of plaster. Why not organize some night and either skin these damned bungalows or at least relieve them of those ulcerous, epidermal excrescences?



Photographs by Sam Little

Copyright, 1934, by Hugo Ballin

Around the foyer of the Griffith Planetarium, Hugo Ballin, A. N. A., has executed eight panel murals representing the march of science through the ages and in various countries. The panel on the left represents Civil Engineering; the two powerful figures are the struggling internal earth's forces causing the earthquake above them. The panel on the right includes a group of astronomers: Arzachel (1080), John Hollywood (Johannes Sacro Bosco, 1256), Copernicus (1473-1543), the founder of modern astronomy. In front is Galileo (1564-1642).

CALIFORNIA ARTS & ARCHITECTURE

Crafts : Decorations : Gardens : Life : Music : Drama

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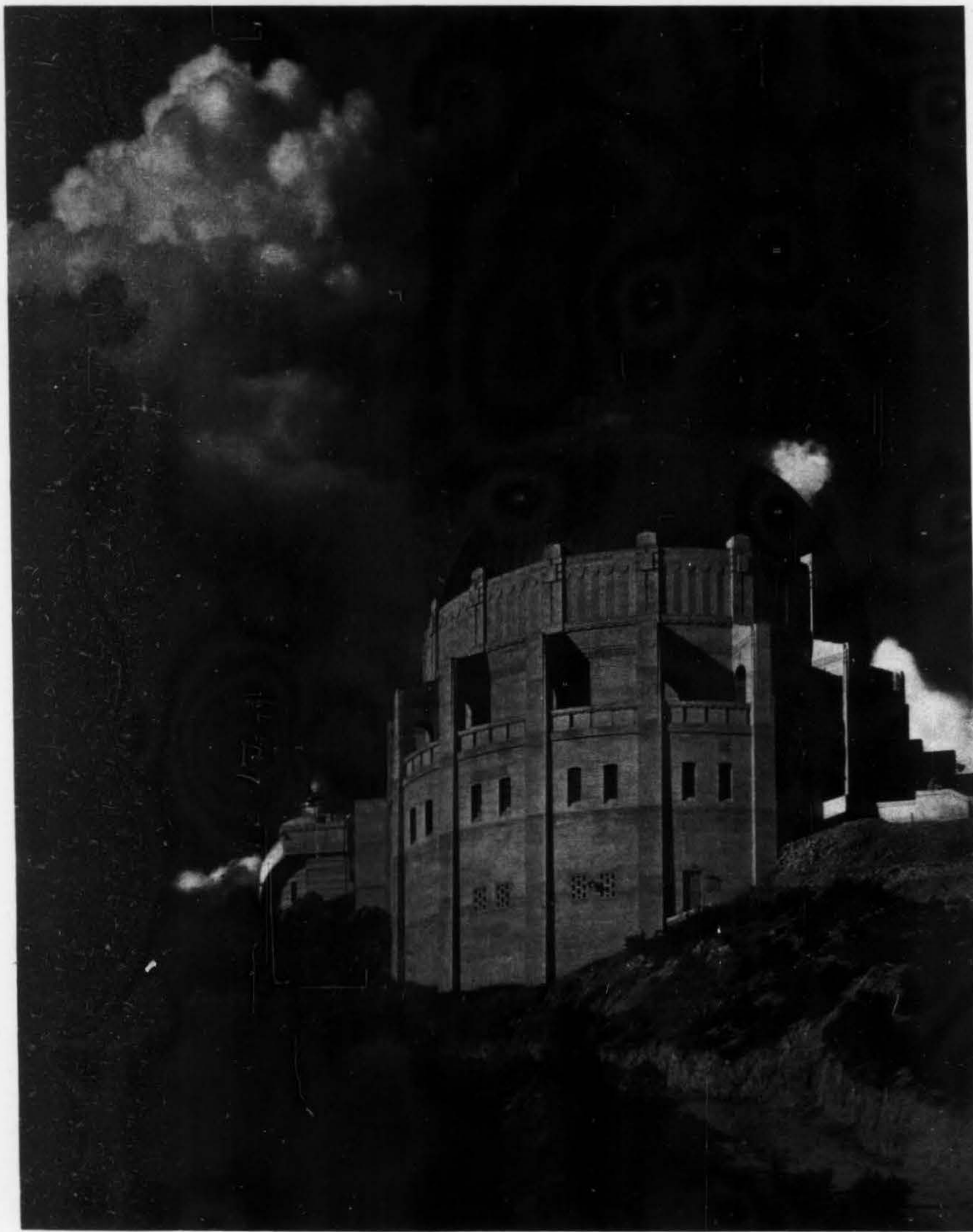
Cover—Office Building Opposite Pershing Square, Los Angeles—An Etching by Erle Webster.

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Photograph by W. P. Woodcock

On the west slope of Hollywood Mountain in Los Angeles the Griffith Observatory is about ready to open its doors to the public. Its site and rugged design is a symbol of its purpose—to discover and teach the mysteries of the worlds above. John C. Austin, A.I.A. and Frederick M. Ashley, A.I.A., architects.



GRIFFITH OBSERVATORY AND HALL OF SCIENCE

William Woollett, whose series of lithographs of Boulder Dam have gained nation-wide recognition, has made this sketch, for the first of a series of lithographs of this important structure. Mr. Woollett's lithographs of Boulder Dam, one of which was reproduced on our January cover, are now on exhibition in the National Museum, Washington, D. C.

ABSORBED in the intricate mathematical problems which meet the trained astronomer as he reaches out with complicated instruments to record the movements and the nature of the heavenly bodies, the workers at scientific stations must not be disturbed in their absorbing duties. Their results need translation into the language of every-day affairs before the great advance which their work has made in the last century can be added to the bulk of human knowledge. Here, then, is our translator. Here, in the Griffith Park Planetarium surrounded by special instruments, each with its own dome and constantly supplied with the latest news from the sky, Los Angeles and its visitors from all over the world will know the truth as man obtains it. Standing on its notable mountain above Los Feliz Boulevard this serene and beautiful monument to man's intense desire for knowledge means today more than the one who gave it could have fathomed, more than could have been foretold by the wise and knowing of the earth whose talent and training have, through the last intricate and toilsome duties polished and completed, finished and supplied it.

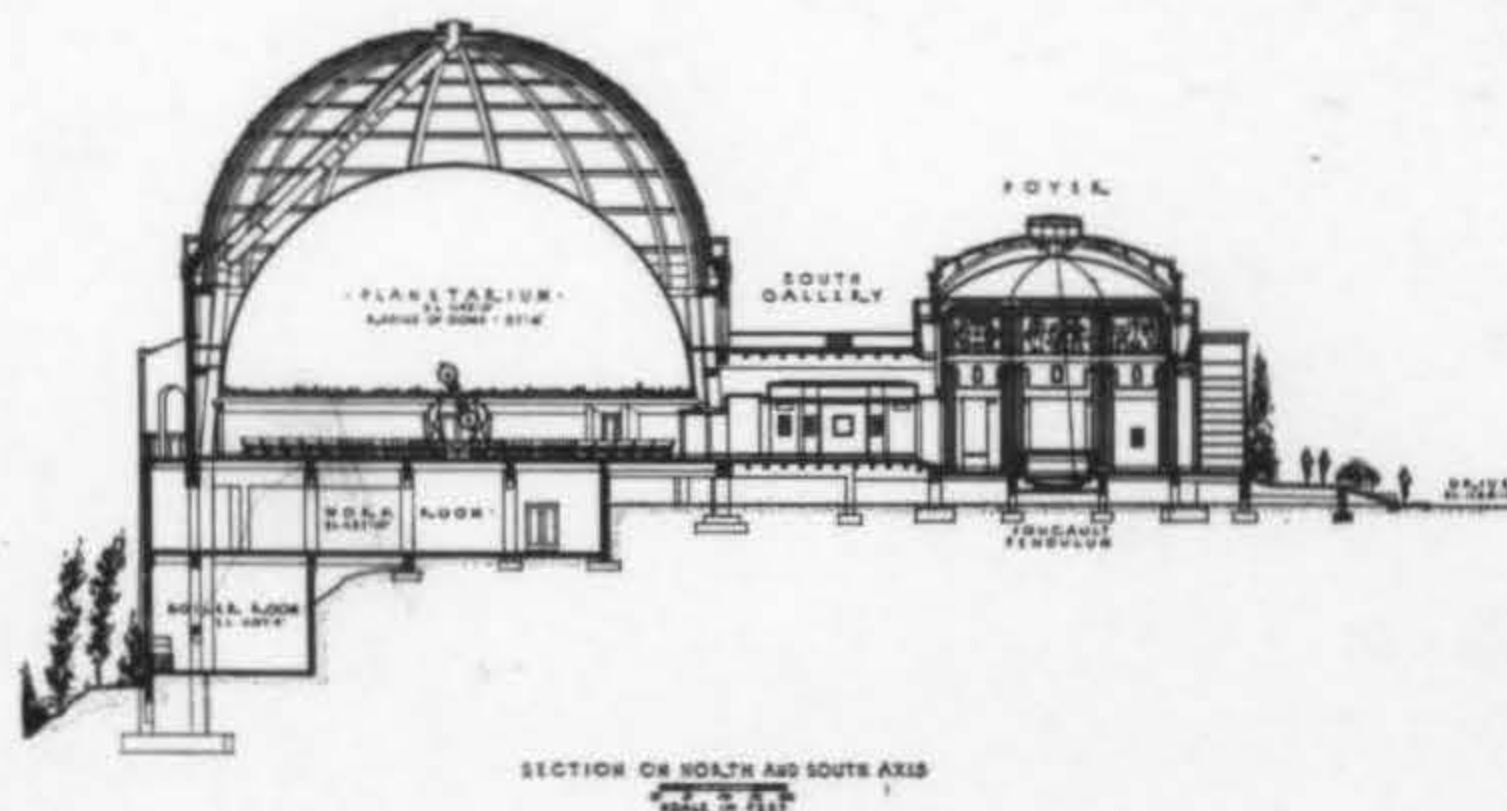
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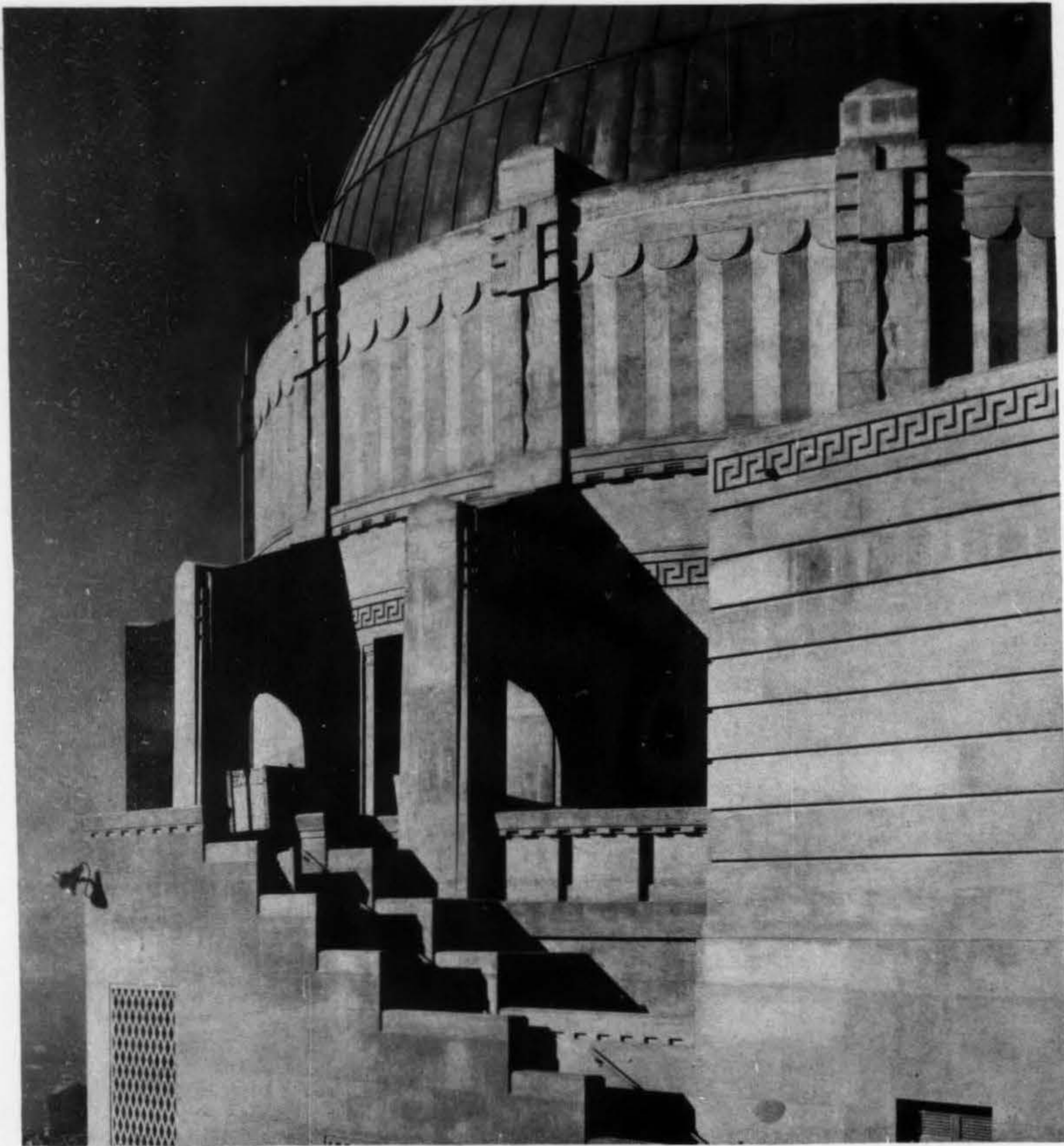
tion on this last page of man's great pilgrimage around the earth, this meeting place of all the sciences will emphasize the fact that science, too, is democratic and to be shared by all mankind. From the limits of the world opposite this portion of the United States and its Pacific waters come from Jena, in Saxe-Weimar, the men and the instruments which will project for us upon the interior of the great dome a little heaven all our own. There we may study carefully the movements of the heavenly bodies, learn their names and their positions.

We must realize that the scientific mechanicians of the plant of Carl Zeiss at Jena have been making planetarium instruments for many years. As we invite them here to install the

latest instrument made, and ask the men from California Institute of Technology and from Mount Wilson Observatory of the Carnegie Institution of Washington to aid us in many of the more technical appliances we shall have in California a popular plant of astronomical observation unrivaled in the world today. What this world will have, when the youngsters who will throng this fine observatory are grown, we cannot say. But today if, of the millions who come to California, thousands are raised above the sordid things of life by contemplation of the heavens through which our globe now wanders, those who gave not only of the funds which built it but of the brains which knew just what to build, will find themselves devoutly satisfied.

A monument to the times, this observatory is an example of the best that construction can do to make a permanent memorial to our advance in science of construction. The architects, engineers, masons and mural painters have been called on to fashion and erect, to finish and adorn this handsome structure. No matter where one looks, this example of the knowledge of our times satisfies the esthetic sense and points the way our race is marching.





Photographs by Starrett

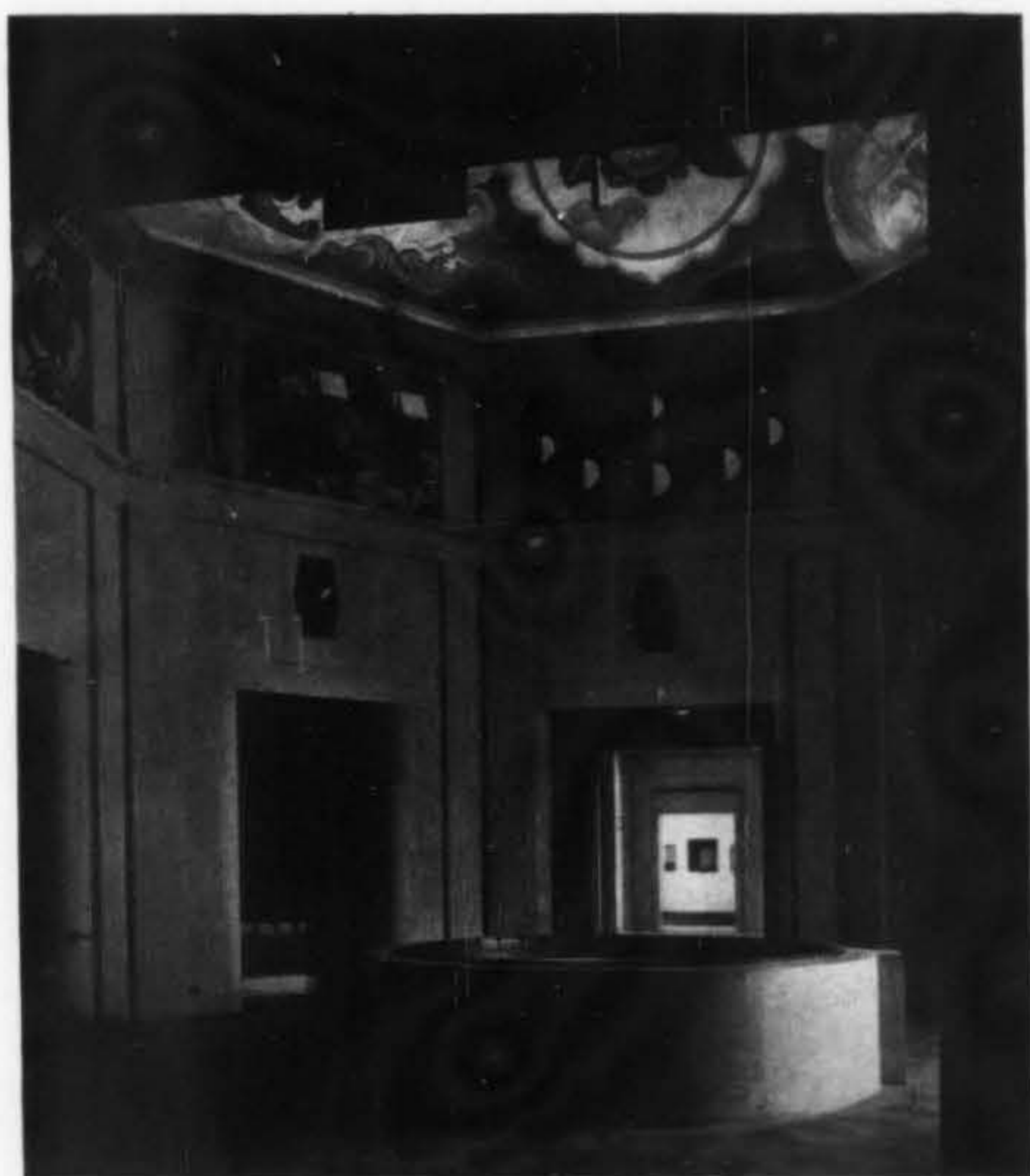
The design of the Griffith Observatory was not intended to follow any of the accepted architectural styles, although the ornamental features suggest modifications of the Greek—a style found to be readily adaptable to the use of concrete. Above is a view of the stairs leading up to the observatory promenade around the great dome. The crisp detail of line and ornament reflects rigid control in mixing and placing concrete. John C. Austin, A.I.A. and Frederick M. Ashley, A.I.A., architects.



Chief decorative treatment of the interior is the octagonal foyer with walls of travertine, eight mural decorations by Hugo Ballin, A.N.A. and a single decorative painting by the same artist on the ceiling. In the center of the foyer is a Foucault pendulum for demonstrating the rotation of the earth. In the east dome is a twelve inch refracting telescope. The planetarium, located in the central dome, will seat four hundred and forty-two persons. The ceiling of the planetarium is constructed as a plaster dome hung from the steel and concrete frame of the outer dome.



Photographs by W. P. Woodcock



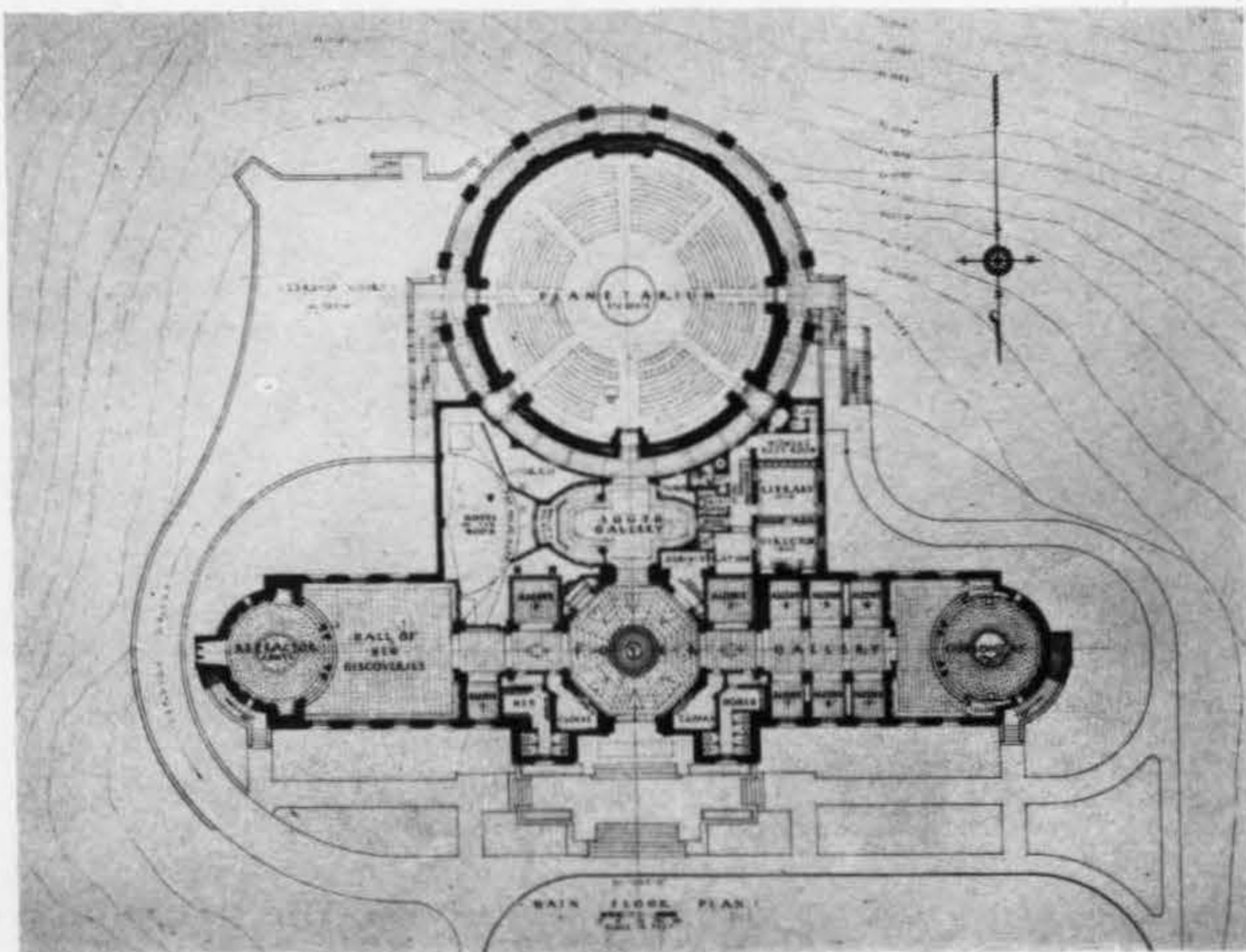
Announcement has just been made that installation of scientific instruments will be completed in time for an official opening of the Observatory June 15th



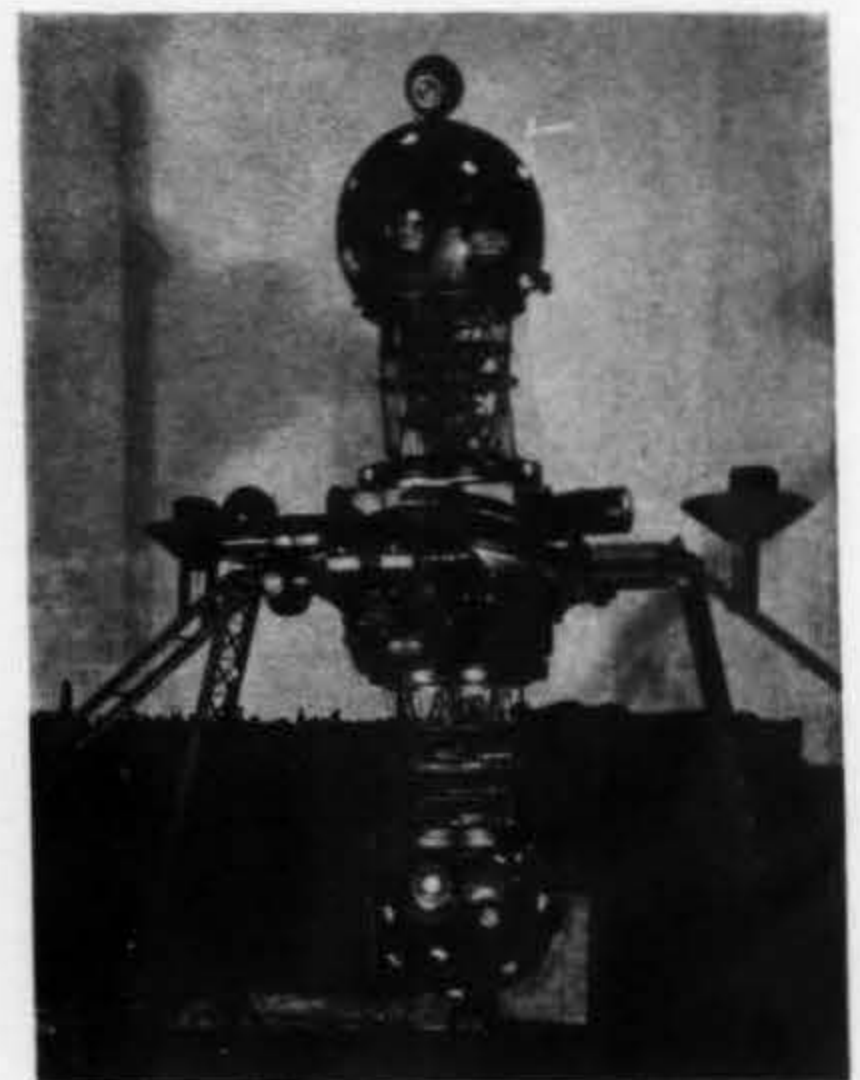
Photograph by Floyd Faxon

Above is a section of the ceiling in the foyer of the Griffith Planetarium. Painted by the artist, Hugo Ballin, the eight side panels are copyrighted. Behind the distinctive and beautiful Planetarium, standing above Los Angeles on Mount Hollywood, stretch more than three thousand acres of park land given by Col. Griffith J. Griffith to be preserved inviolate for future Californians to enjoy. Here on the city's edge will stand this open door to the secrets of the heavens.

Courtesy of Architectural Forum



The Coelostat which is housed in the West dome is the Planetarium's prize possession. This complicated instrument can be set to show just how the stars looked at any period in the past or how they will look in the future.



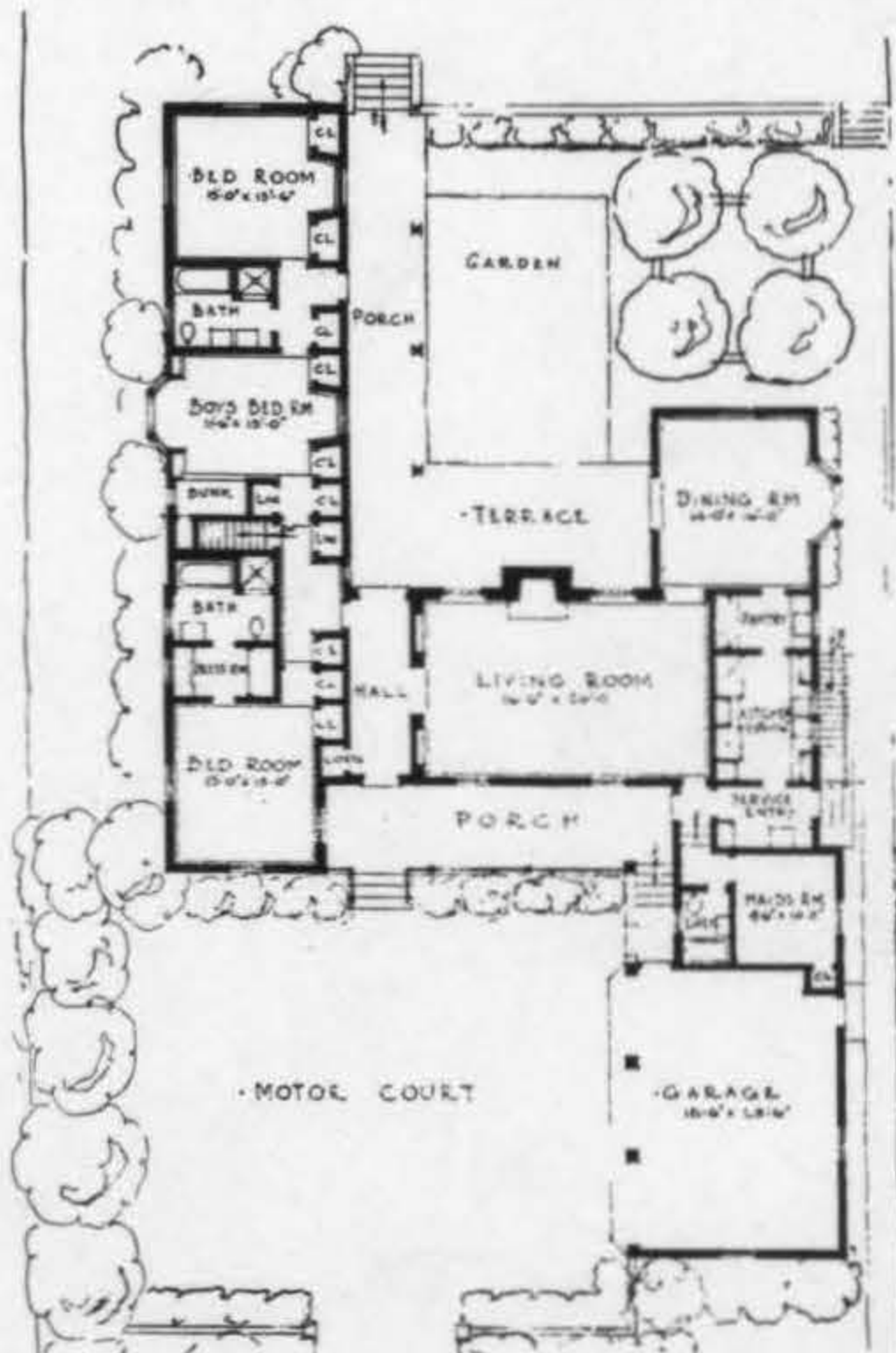


Photographs by George D. Haight

RESIDENCE OF MR. AND MRS. PAUL PULLIAM
Pasadena, California

H. ROY KELLEY, A. I. A., architect

This early California house has been designed in a simple and delightful manner without meaningless ornament and traditional detail. All the important rooms have been planned to open onto the patio where flowers and potted plants carry out the color scheme of pale green walls and white trim. The low pitched roof has weathered shakes of a deep neutral tone that blends well with the soft green of the walls.





The owners' bedroom is charming with its pine paneling stained to match the early maple and pine furniture. The old rockers are homey and comfortable and have that "honey" color which so delights the collector. An early Chippendale chest of cherry does not show in the photo. The residence of Dr. and Mrs. Richard Flamson, Los Angeles. Erle Webster and Adrian Wilson, architects.



The color note in the living room is a misty gray-green for the ceiling, deep cream walls and egg-shell white woodwork. The floor is covered with a gray-green broadloom carpet. This furnishes a fine background for the Georgian sofa and armchairs of mahogany and rosewood. An old oil painting depicting an early Georgian interior adds distinction to this charming room.

OWNER'S FURNISHINGS DETERMINED THE STYLE OF THIS HOUSE

A
 MODERN COLONIAL
 FOR THE OWNER'S
 ANTIQUES

By ALICE R. ROLLINS



FROM TIME to time in these pages we have spoken of the harmonious result to be obtained when architect, landscape architect, and decorator all work together in building a house. It is with considerable satisfaction then, that we describe a Colonial style house visited recently. We found it on a delightful, winding, tree lined street just below Los Feliz boulevard in Los Angeles. This section was formerly part of a large estate and the many fine old trees add immeasurably to the background of the house. The landscape architect, Spencer Sanders, has taken this into consideration in arranging the very simple design he has used.

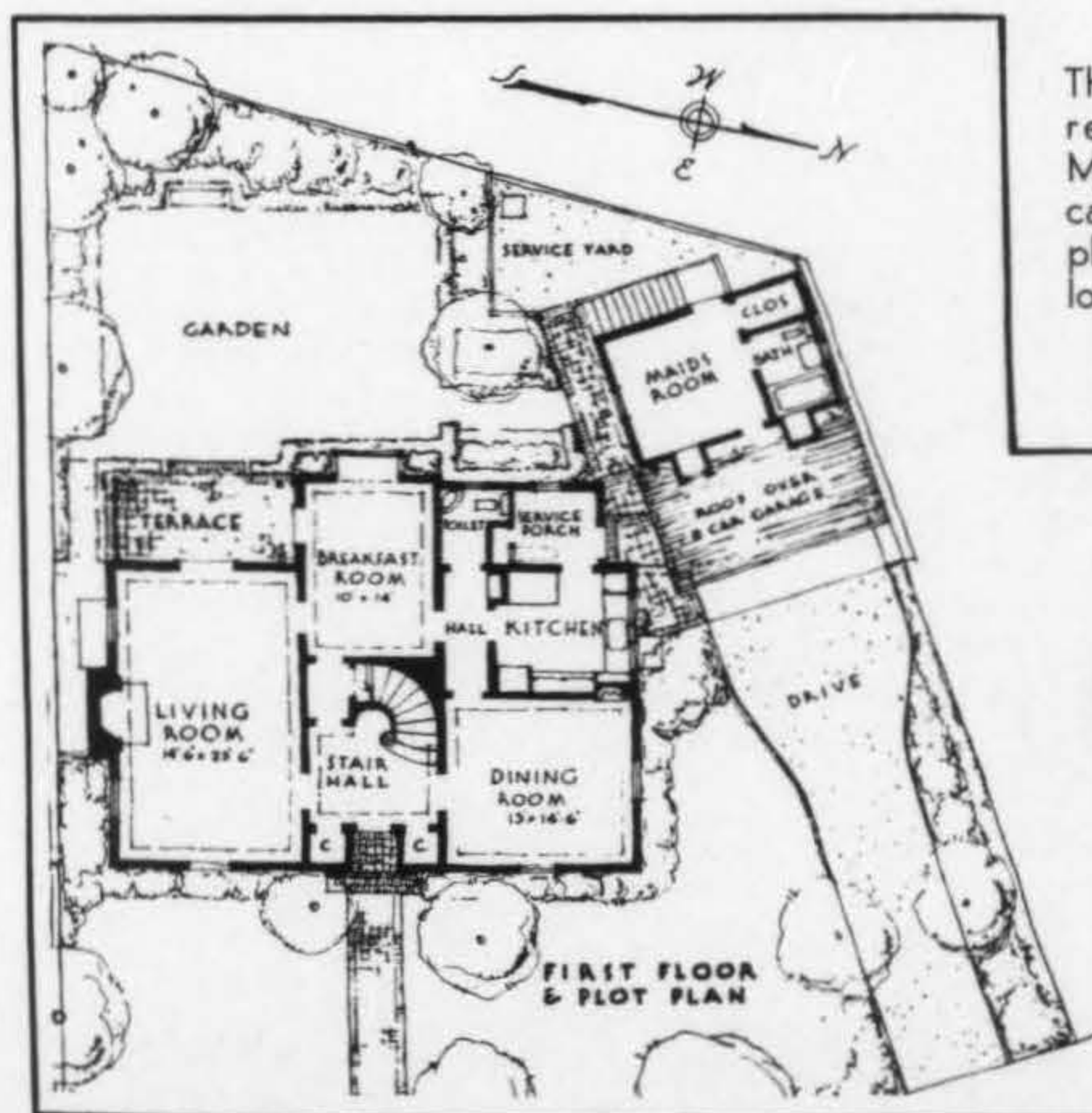
The home of Dr. and Mrs. Richard Flanson was designed by Erle Webster and Adrian Wilson, architects. It is Colonial in style and was planned to house the owners' collection of early American and Georgian antiques, which they have been collecting for just such a house as this—"some day." Millard Sheets, the artist, was color advisor and his selections

complement the old furniture, china and other accessories. The colors used for each room blend or contrast harmoniously as a delightful background for the picture. In effect the rooms are softly toned to harmonize with the patina of the old furniture and other antiques. The result is a house perfectly harmonious in design, decoration and furnishing. Right here we should like to emphasize the importance of the color artist in the decorative treatment of the house. The decorator must necessarily know periods, form and arrangement, but color harmony is the special study of the artist and his knowledge is an important contribution to residence building and furnishing.

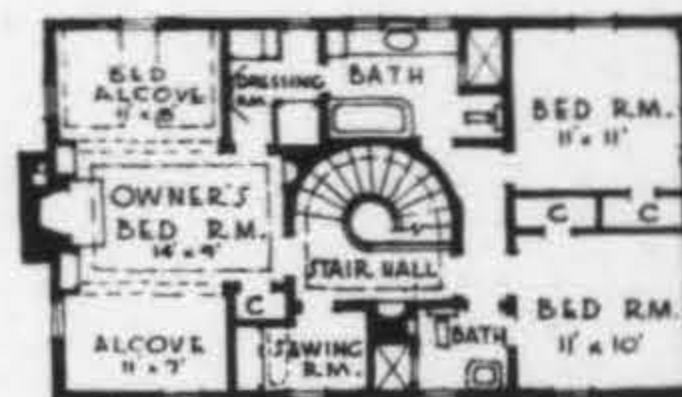
From the brick-paved walk leading into the charming little entrance hall, through the rooms and out to the terrace overlooking the garden, the house radiates charm and livability. A pleasing feature in the living and dining rooms is an egg-shell white wainscot up to the line of the window sills, and wood cornices at the ceilings. The dining room walls are

pale apricot with a powder blue ceiling. The rug is hand-woven combining colors of cream, blue and apricot, repeating the colors of walls, ceiling and woodwork. This room is furnished with a fine old Duncan Phyfe dining table, Georgian chairs and a Chippendale low-boy, all in mahogany. The breakfast room opening on the terrace and garden, has light buff walls and white woodwork. The furnishings are French Provincial and early American. A braided rug is on the floor. Blue Wedgwood china is displayed on a Welsh dresser and a corner cupboard holds a collection of early Sandwich glass. The room has a delightful homey atmosphere and is used as a morning room. The owners' room on the second floor has maple beds, chairs and desk, and an early Chippendale style chest of cherry. The pine panelling in this room provides a pleasing background for the maple furniture. A fireplace with comfortable old chairs drawn up before it, invites the reading of one's favorite book before retiring. The guest room is furnished in early American pieces of pine, maple and walnut, not the least of which is a fine four-poster of "honey" pine with a lovely hand-knitted spread, also an heirloom. The walls of this room are papered with yellow paper carrying an all-over design of small red flowers. The son's room has walls of soft green plaid. The furniture is entirely early American maple, which is exceptionally well suited to a small growing boy.

We like this house because it has that restful, homelike feeling so often found in homes furnished with antiques. Our early American ancestors created furnishings for their homes which were practical but which contained a definite art value in their quiet simplicity of form. This resulted in an art American in tradition and feeling which we honor today. This modern Colonial home furnished with such antiques is new yet old. It is friendly and complete, and as the lady of the house says: "We feel we want to live in it a long, long time." What better expresses the meaning of home!



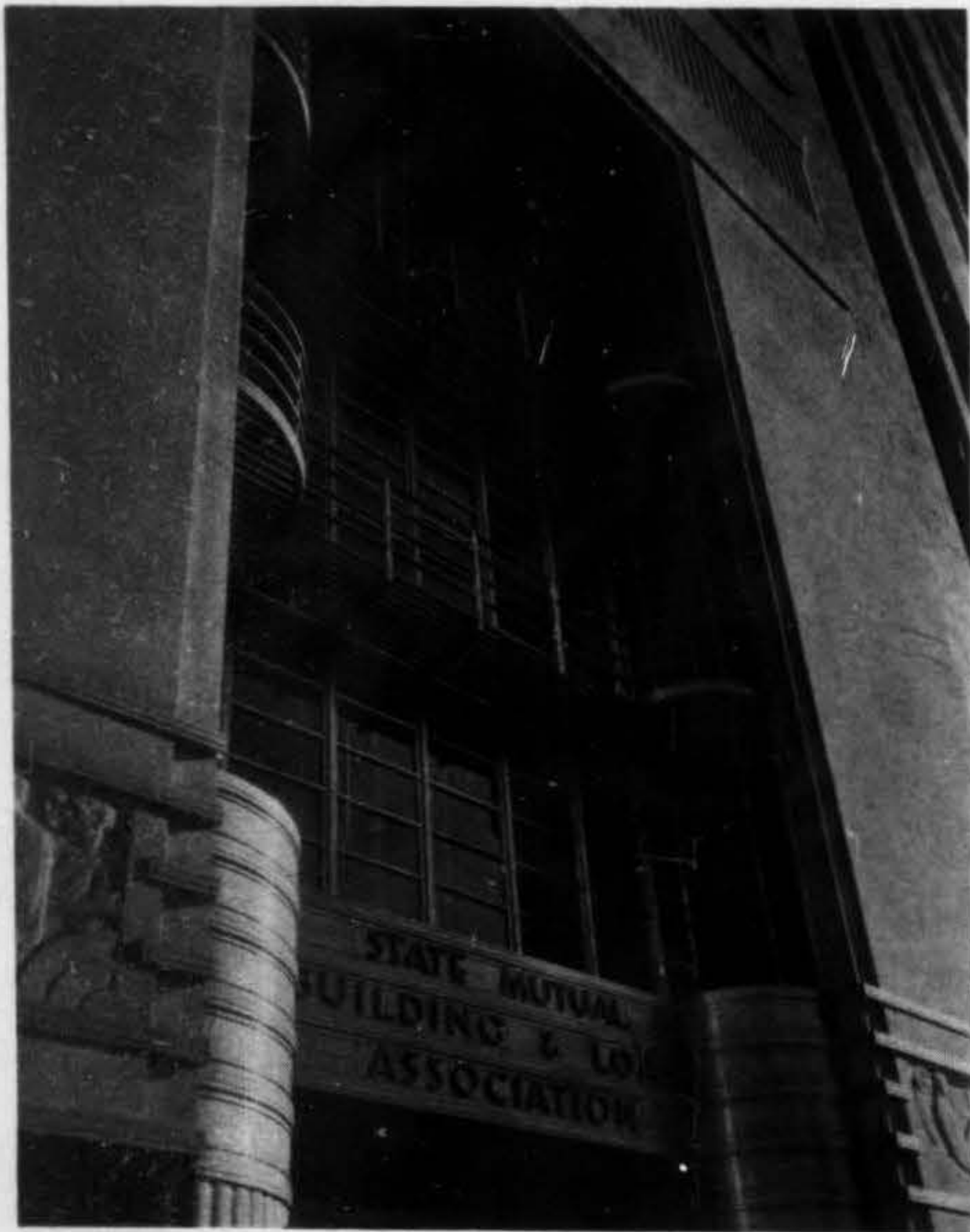
The entrance of the Flanson residence is flanked by two Monterey cypress trees, the location of which determined the placing of the house on the lot. The size of the lot necessitated a very compact plan.



SECOND FLOOR PLAN
 0 5 10
 SCALE



Photographs by Mott Studios



STATE MUTUAL BUILDING AND LOAN ASSOCIATION BUILDING

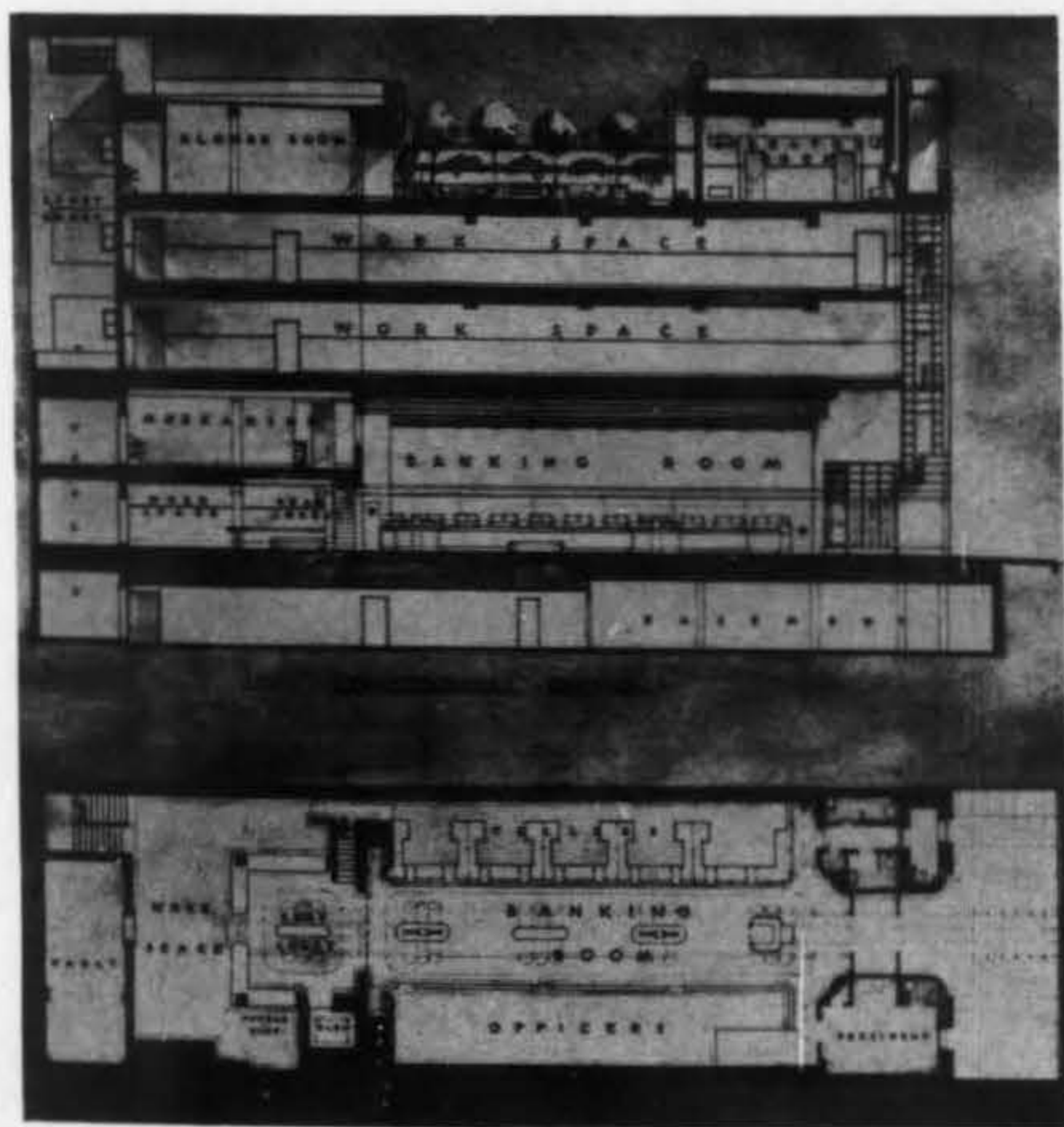
Los Angeles, California

WILLIAM RICHARDS, A. I. A., ARCHITECT

In the design of this building the architect achieved a modern character by the straightforward use of materials, rather than by the application of novel forms of ornament. The dignity and permanence compatible with the institution were secured through the use of good materials and proportions. The handling of the fire escape on such a narrow frontage is especially commendable. The overall dimensions of the building are forty by one hundred and twenty-six feet; the height at the front is four stories totaling sixty-five feet. The mural paintings in the Directors' room and the decorations in the Banking room and President's office were painted directly on the acoustic plaster by Millard Sheets. The sculpture panels on the front were carved in place by S. Cartaino Scarpitta.



The main banking room is modern and especially pleasing. The walls are acoustic plaster tinted and decorated in water color. The floor is covered with sheet rubber in varying shades. The telephone switchboard at the information desk is housed in an ornamental aluminum cover. By emphasizing the longitudinal lines a feeling of greater depth is secured.





Modern yet charming and gracious. Residence designed by architect Edgar Bissantz for Mr. and Mrs. Jerome J. Mulvihill.

NEW HOUSES IN SOUTHERN CALIFORNIA

By GRETA GRAY

MANY of the modest, as well as the majority of the better houses, being built in southern California at the present time are most attractive in appearance. As a rule the general arrangement is such that advantage is taken of any view, and when there is none pre-existent a pleasant outlook is contrived for the living rooms by shrubbery, trees, fountains and pools. Two or three exposures are usual for the living room and not uncommon for the dining room and the bedrooms. The houses are rich in color supplied by tiled fountains, stairways, floors, walls and patios, by brightly painted designs on both interior and exterior walls and woodwork, by vivid awnings and by brilliant gardens. Most of the houses are in the so-called Spanish style, these are the gayer ones; others are more in the character of the English cottage; a few are in the new modern or International style.

The houses in general are well planned with respect to the location of rooms and the connections between them, although the maid's room and bath, when these quarters are provided, are badly arranged, and the entrance to the maid's room is through the back entry, the kitchen or the laundry, sometimes through all three, and in one recently built house the only entrance was through a closet containing a lavatory and toilet. These new houses are equipped with many devices which, offering comfort, convenience or novelty, appeal to the fancy of possible purchasers. These items have been studied in more than three hundred houses of five rooms or larger, built in Los Angeles or in the nearby smaller cities in the last five or six years. The houses were an unselected group. The visits were made to houses for sale and open for inspection as opportunity offered. The prices of these ranged from \$3000 to over \$20,000. The price in each case is that quoted exclusive of the value of the lot. Prices have fallen in the last five years. In 1930 it was almost impossible to find a new house for sale at \$3000 plus the cost of the lot, except in the cases of bungalow courts in which several small apartment-like houses were built on one lot.

Every one of the houses visited had an auto-

matic water heater, a sink with drainboards and splash back of enamel-ware, tile, metal or seamless composition, a colored tile bathroom floor with the tub to the floor and at least a tiled wainscot, inlaid linoleum or tile on the kitchen and the entry floors and other floors of hard wood. The walls of the kitchens and entries were of hard smooth plaster painted and decorated with stencil designs or stipple work, or they were covered with Sanitas or tiled. Other walls were of panelled wood or of rough or smooth plaster, the later painted and decorated. Less Sanitas is used now than formerly, except for the kitchen. The bathrooms in houses built from one to three years ago almost invariably have colored fixtures, although recently there is apparent a tendency to return to white fixtures. Five years ago the place for the refrigerator even when it was a mechanical one was usually on the back porch or in the entry; today the place arranged for the mechanical refrigerator is as a rule in the kitchen and in many cases the refrigerator is actually installed.

Any new convenience when it makes its initial appearance is likely to be placed with little regard to its proper location. The builder includes all of these he can but neglects to consider where they will be most useful. Thus we find burnt match receptacles set into the wall opposite the one against which the range is placed, mail chutes delivering the mail into the maid's room, milk receivers which cannot be opened because of the interference of some fixed item of kitchen or of laundry equipment, and other milk receivers through which one can reach to open the entry door. Even well established articles of equipment such as the sink are frequently so located that many more steps are required in doing the work than would be the case if they were properly situated. Several instances were noted of an ironing board with the plug for the iron at the left. This would be desirable for a left handed person, but these houses were built to sell.

In the houses built in the International style better arrangements were found than in others. The first are practically all designed

by architects with the very definite aim of making them fit the requirements of present day living. The designs have not yet been formalized to the point where a builder, untrained in architecture, can juggle the elements of design about to create variations which have an authentic appearance as is the case with the designs in the conventional styles. Probably many of the houses in the traditional styles which were visited were the products of the builder who had thus contrived his plan and design and in so doing had lost sight of utility values. The architect is less likely to overlook function for one of the fundamental laws of architecture is that a building must serve its purposes.

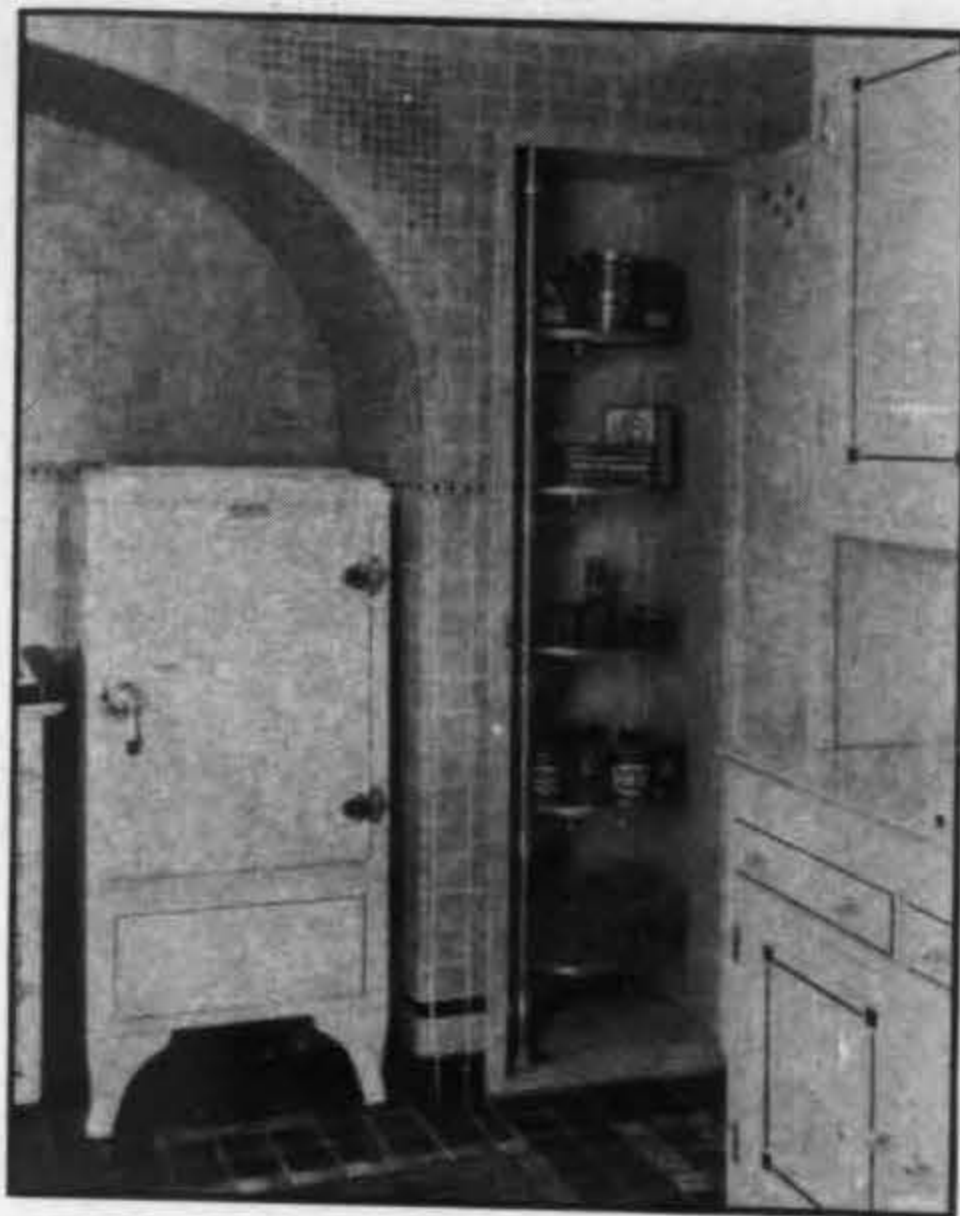
In all the houses studied it was noted that as the size, and therefore the price of the house increases, the rooms are better adapted to comfortable living, wall spaces are longer, doors are less likely to interfere with each other and there are more appropriate spaces for placing the necessary and conventional furnishings. The larger houses have halls, therefore the rooms do not have to serve as passageways. In the houses with butler's pantries containing sinks, the kitchen is more likely to be satisfactory because there are fewer requirements for convenient work arrangements when the dining room dishes are not washed in the kitchen.

These advantages are, as a rule, fortuitous in a large house and not the result of good planning. This fact is frequently evidenced by space wasted in poorly designed passageways, dark and superfluous closets and by the fact that while the kitchen and other parts of the service area have more cupboard space than those of smaller houses, and better arrangements within these cupboards, together with more labor saving equipment, these additional cupboards frequently are not placed in their logical positions as adjuncts to the work centers they are to serve.

The table shows the principal facts regarding details of equipment related to convenient housekeeping in fifty-two new houses visited in the fall of 1931 and the spring of 1932.

(Continued on Page 30)

SOME DETAILS OF EQUIPMENT FOUND IN NEW HOUSES IN AND NEAR LOS ANGELES



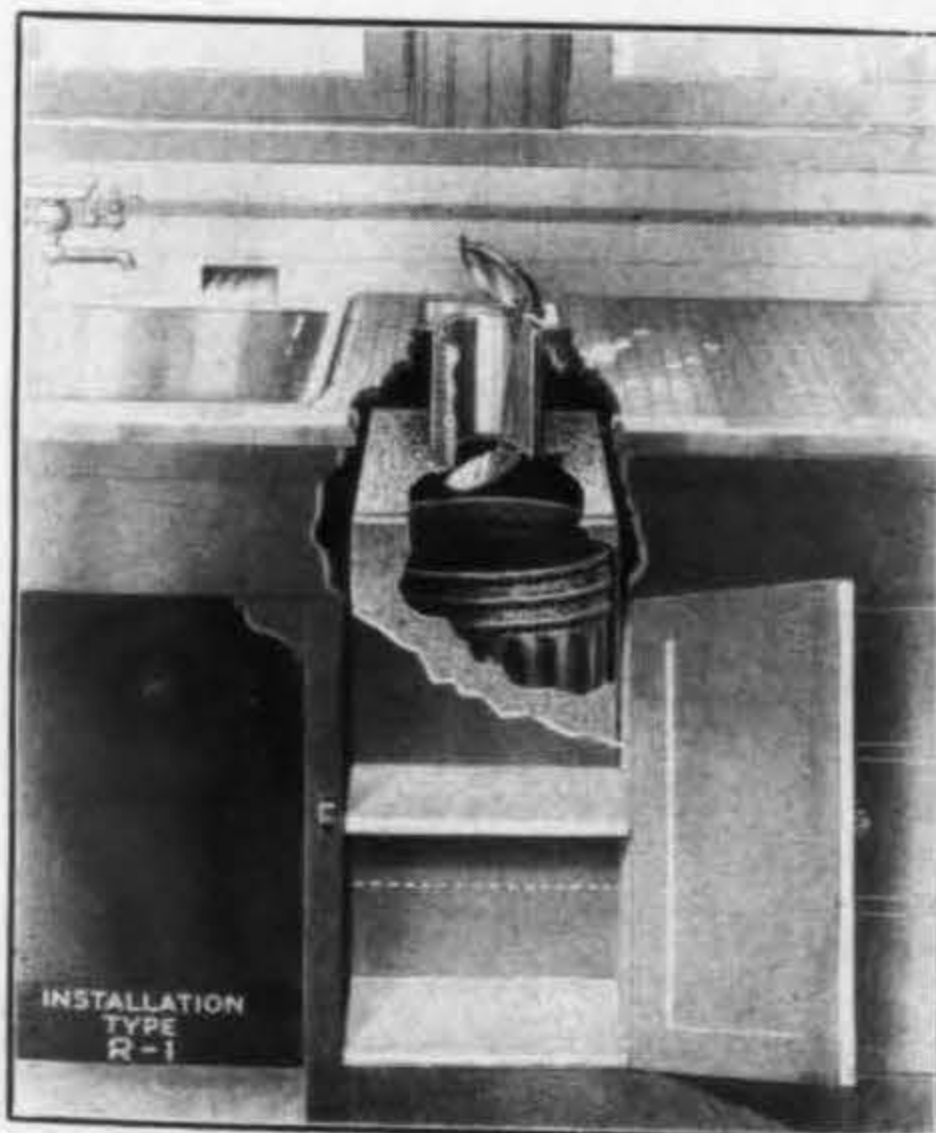
Courtesy of E. S. Roberts

Revolving, ant-proof shelves for the kitchen are sanitary and convenient. This arm type provides clear shelf space which swings out for easy accessibility.



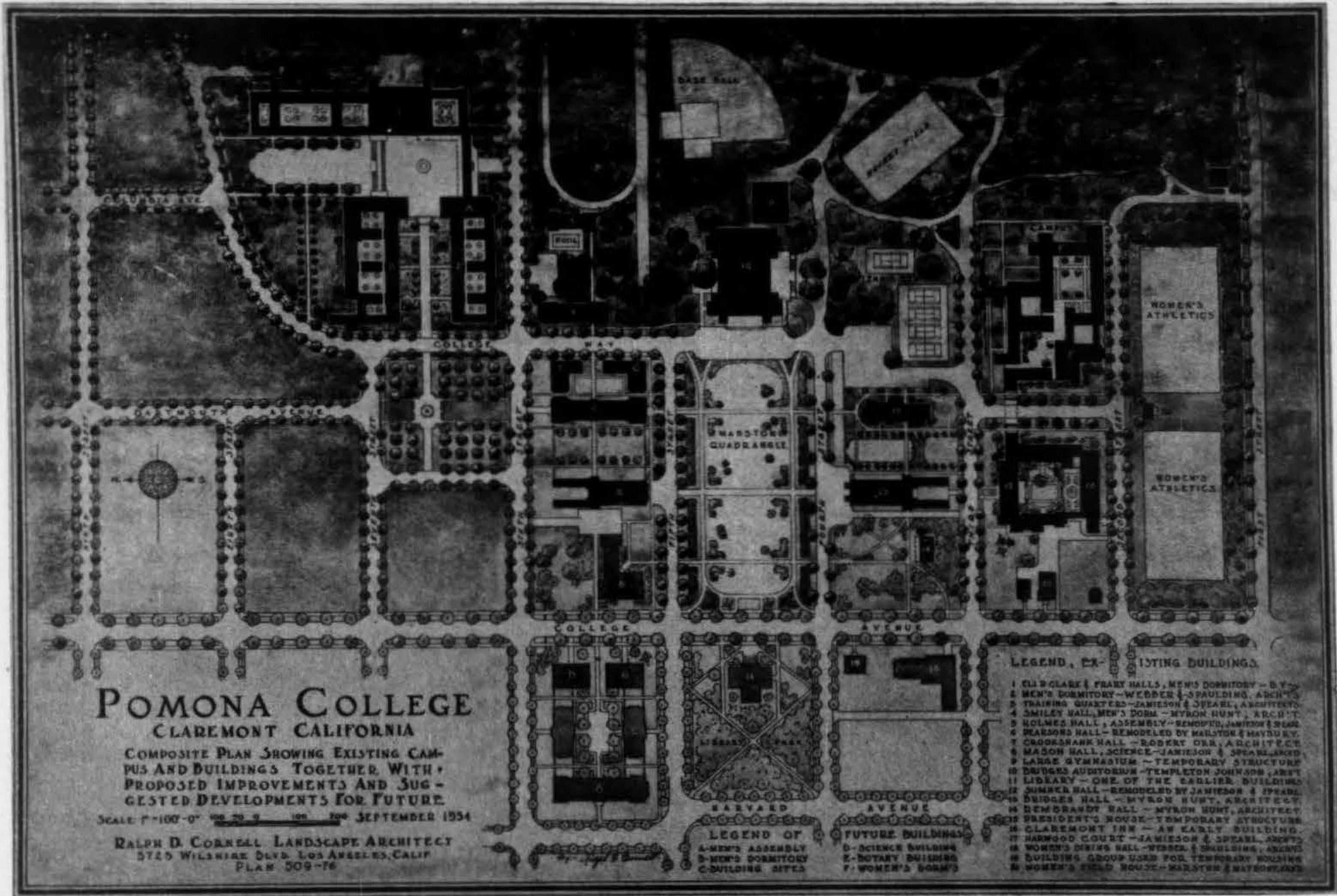
This sanitary refuse receptacle is built into the house, with a small opening in the drainboard.

Courtesy of Allen-Freeman Co.



	\$3-5000		\$5-10,000		\$10-20,000		Over \$20,000	
	No.	%	No.	%	No.	%	No.	%
Grilled Opening in Front Door	6	50	14	70	17	95		
Chime Door Bell	9	75	16	80	14	78	2	100
Mail Chute	11	92	16	80	12	67		
Mail Delivered into								
Entrance Hall	4	33	2	10	5	26		
Coat Closet	1	8	4	20	4	22		
Living Room	1	8	4	20				
Dining Room	4	33	1	5	3	17		
Breakfast Room	1	8	2	10				
Maid's Room			1	5				
Maid's Room Closet			1	5				
Mail Box at Grounds Entrance			1	5			2	100
Elec. Clock Outlet in Living Room	8	67	4	20	1	6		
Gas Fireplace			2	10				
Wood Fireplace-no ash disposal	2	16			5	26		
*Wood Fireplace-with ash disposal	8	67	14	70	13	73	2	100
Fireplace across Corner	2	16	2	10				
Breakfast Room plus Dining Room	10	83	20	100	17	95	2	100
Number of Bathrooms per House	1 1/2		2		3		7 1/2	
Bathroom Equipment								
Tub with Shower Fixture			13	18		19		20
Separate Shower			73	83		53		80
Equipped with								
Electric Light only		7				2		
Vent for Steam only		13		16		17		
Light and Vent				3		2		60
Seat only								
Heated Towel Rack		25		10		2		
Adequate Storage Place		40		16		22		33
Bedroom Closet Equipment								
None		11		5		39		
Electric Light only		4		14		2		
Window only						1		
Light and Window		8		19		12		
Shoe Rack only				17		2		
Light and Shoe Rack		42		19		12		
Light, Window and Shoe Rack		61		22		21		33
Safe only						3		
Full Length Mirror on Door						4		
Mirror and Shoe Rack						1		
Light, Mirror and Shoe Rack				2		1		
Light, Mirror, Window, Shoe Rack								67
Kitchen and Butler's Pantry								
Ventilation								
Vent over Range	8	67	15	75	12	67	2	100
Electric Fan	3	25	2	10	10	53	2	100
Maid's Call					4	22	2	100
Range								
Installed					2	11	2	100
Alcove for	4	33	1	5	4	22		
Light over	1	8	4	20	8	44	2	100
Adjoining Cupboard for Lids					4	22	2	100
Sink**								
Electric Dishwasher					4	17	2	33
Double Sink	7	58	8	40	7	30	2	33
Garbage Chute					4	17		
Garbage Strainer in Sink					2	9	1	17
Ordinary Sinks					6	26	1	17
Refrigerator***								
Installed	2	16	9	45	11	62	2	100
Alcove for	5	42	4	20	9	50	2	100
Cooler	1	8	4	20	12	67		
Electric Clock	1	8	5	25	4	22		
Food Grinder Shelf	1	8	2	10	3	17		
Milk Bottle Receiver in								
Kitchen					1	6		
Cooler			4	20	1	6		
Laundry	1	8	9	45	3	17		
Breakfast Room	1	8	2	10	2	11		
Indicator of Milk, etc. in								
Laundry	6	50	7	35	4	22		
Breakfast Room	1	8	1	5				
Equipment for Laundry Work								
One Laundry Tub	10	83	16	80	5	28		
Two Laundry Tubs	1	8	3	15	13	73	2	100
Drop Ironing Boards	4	33	7	35	5	28		
Swivel Ironing Boards	5	42	9	45	7	39	2	100
Miscellaneous								
Shoe Shining Cabinet	2	17	1	5	2	11		
Gas Incinerator			1	5	3	17	2	100

*Several fire places in each house in Group 4.
 **More than one sink per house in Groups 3 and 4.
 ***Two or three refrigerators in each house in Group 4.

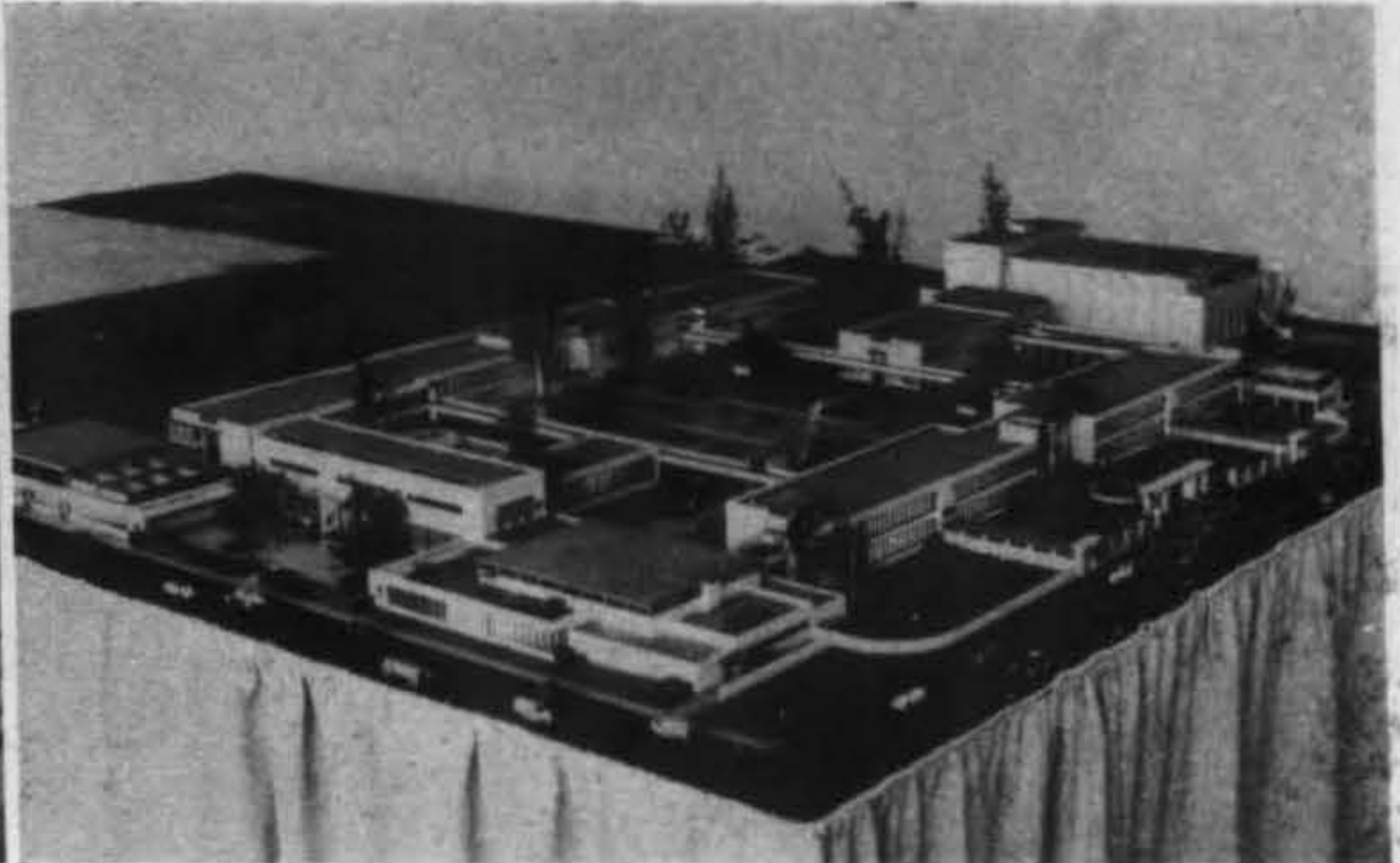


FIFTY YEARS
OF
CAMPUS BUILDING
◆
POMONA COLLEGE
CALIFORNIA

THE accompanying plan illustrates the culmination, to date, of almost half a century of campus growth and planning at Pomona College, one of southern California's outstanding educational institutions. No living organization can remain static in physical growth, however, and it is expected that normal expansion will add much detail to the present plan, even though its main thoroughfares and building grounds shall remain fixed in their location and general influence on future campus development.

Early to recognize the value of conscious planning and professional guidance, Pomona College first organized her efforts toward a studied and planned campus, to anticipate future growth and expansion needs, some twenty-five odd years ago. Since that time no additions to buildings or grounds have been made without consideration for the greater campus plan and the relation of such improvements to the ultimate coordinated unity of the college as a whole. For the past sixteen years Pomona College has retained on her staff, continuously, a professional landscape architect in supervision of all campus maintenance and improvement.

It is quite fitting for an educational institution, founded on the precepts of culture, early to recognize the cultural and social values of the fine art of landscape architecture as well as the economic values that accrue from systematic and organized planning of the well-balanced community that a college may be. The greater the degree of perfection to which such local communities can attain, the finer will be the quality of the mosaic in our regional pattern of towns and villages that constitute southern California. Pomona College is to be congratulated on her progressive attitude in recognizing the many values that lie in proper planning.



While it may be truthfully stated that the school building program in California during the past two years has kept many architectural offices open while private building operation readjusted itself to the new deal, it nevertheless has emphasized the need of less political interference in planning, design and construction. Those in charge of the Long Beach school building program are to be con-

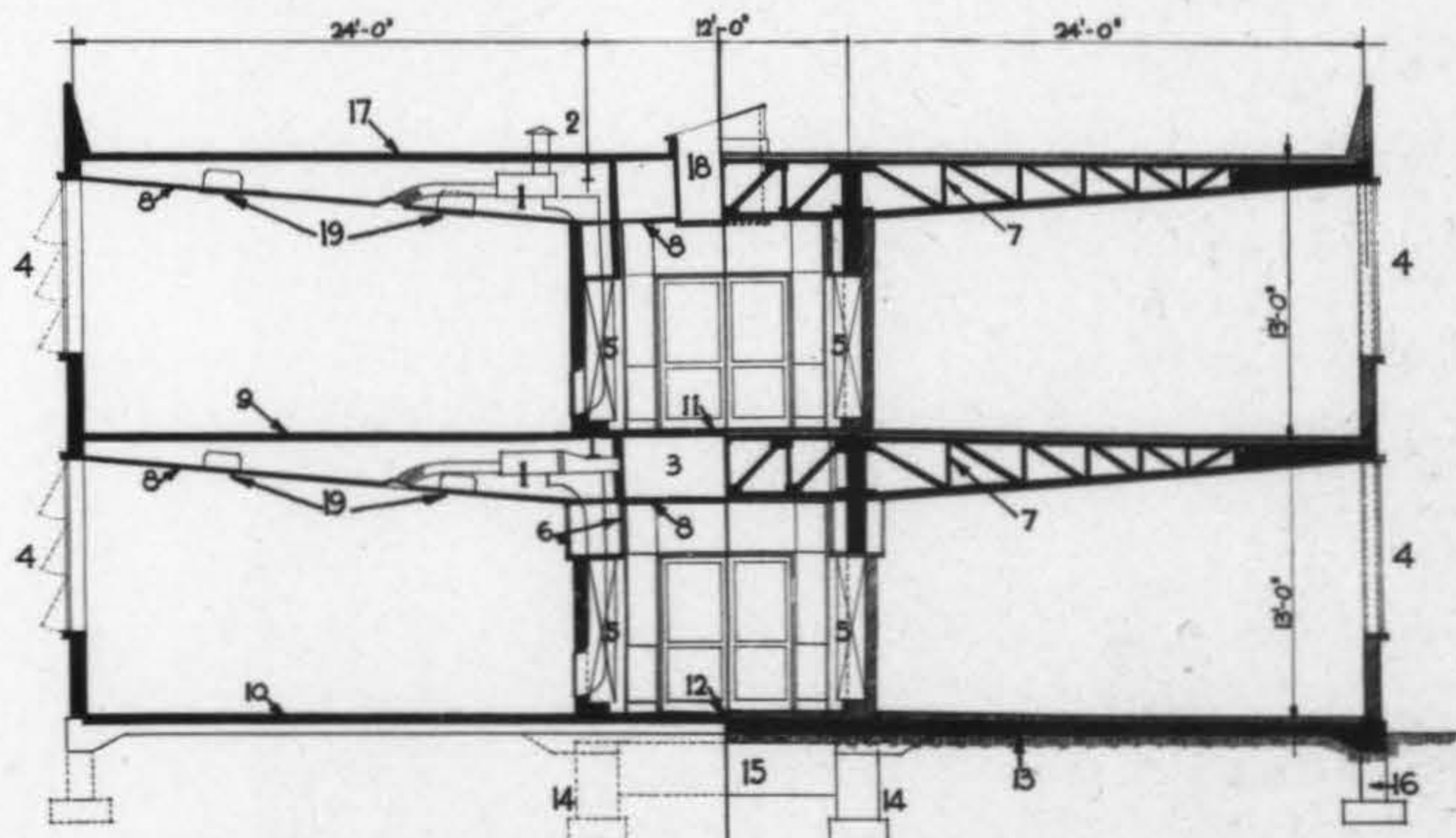
gratulated on their acceptance of new designs, new uses of old materials, and use of new materials and construction methods. Out of the earthquake ruins of an archaic group of buildings there is now rising a group of modern buildings (model at the right) in which the younger generation can study and grasp the fundamentals of a new order in an atmosphere in keeping with our day and age.

LONG BEACH POLYTECHNIC HIGH SCHOOL
HUGH R. DAVIES ARCHITECT

- 1. COMB. HEAT. & VENT. UNIT
- 2. F. A. INLET
- 3. PLENUM
- 4. CONTIN. 'DONOVAN' UNIV. WINDOWS
- 5. LOCKERS
- 6. CONTIN. STEEL SASH (DOUBLE)
- 7. WLD. ST. JOISTS 4'-0" APT. ST. DECK WLD. TO JOISTS
- 8. ACCOUSTICAL PL. CLG. ON THERMAX
- 9. MAPLE BLOCK FLG. ON THERMAX
- 10. * * * * * CONCRETE (memb. w/tpg. between base & diaphragm)
- 11. ASPHALT TILE ON THERMAX
- 12. * * * * * CONCRETE
- 13. REINF. CONCRETE DIAPHRAM
- 14. CORRIDOR COL. PIERS
- 15. BEAM COUPLING CORRIDOR COL. PIERS IN PAIRS
- 16. EXT. COL. PIERS
- 17. BUILT-UP ROOF ON THERMAX- GRAVEL FIN.- LEVEL
- 18. SKYLIGHT
- 19. BUILT-IN LTG. UNITS CONTROLLED BY ELEC. EYE

NOTES

THIS BUILDING IS APPROXIMATELY 60% LIGHTER IN WEIGHT THAN AVERAGE-CENTER OF GRAVITY 4'-0" LOWER THAN AVERAGE
ALL LATERAL FORCES ARE CARRIED TO CORRIDOR COLS EXTERIOR WALL COLS. CARRY GRAVITY LOADS ONLY
ALL STRESSES DUE TO GRAVITY LOADS ARE DEVELOPED THROUGH RIVETS. ALL STRESSES DUE TO LATERAL LOADS ARE DEVELOPED BY WELDING.
JOISTS ARE SAME DETAIL FOR ROOF & FOR SECOND FLOOR - SECOND FLOOR MEMBERS ARE SPACED 4'-0" APART ROOF MEMBERS 8'-0" APART.



HALF SECTION SHOWING FINISH AND MECHANICAL EQUIPMENT

HALF SECTION SHOWING STRUCTURAL STEEL FRAME & REINFORCED CONCRETE DIAPHRAM

TYPICAL CROSS SECTION THRO. STANDARD CLASSROOM UNITS

LONG BEACH HAS AN ARCHITECTURAL AWAKENING



Color plays a predominating part in the furnishing of modern interiors. In the design of this Hollywood apartment John Planje, Jr., has been able to cooperate with the architect, Milton J. Black, to a highly successful degree. Concealed lighting, recessed book shelves, convertible bar and Primavera flexwood veneer are some of the unusual features.



The ceiling is pastel green with walls of light cream. The carpet has a two tone peach center with a light green border blending with the green velour drapes. The large chair is covered in egg shell chevron and the white leather chair is trimmed in chromium. The fireplace mantel has a mould and trim of chromium and the water color on glass above the mantel is by J. Babolnay.

Photographs by Skinner



BOOKS

By EDWIN TURNBLADH



"OLLIE MISS," by George Wylie Henderson. Frederick A. Stokes Company. \$2.50.

"Tobacco Road," now well into a second, or is it a third, year on the New York stage—and soon to be presented in Los Angeles—has, I understand, talked most New Yorkers into thinking that not even around the metropolis can one come more really to grips with the primitive and elementary in life than down in the back country of Georgia. Hitherto the honor went to the Far West. "Ollie Miss" will go further to keep the distinction in the South.

I do not say that in depreciation of "Ollie Miss," for George Wylie Henderson's book, while a sort of soft-spoken replica of "Tobacco Road," excels Erskine Caldwell's novel and the dramatization in more than literary polish. Especially do "Ollie Miss" and the other characters of the story appear more genuinely human than the emotionally prehistoric creatures of "Tobacco Road." Even persons who have never traveled through the back country of Georgia are pardonably certain that "Tobacco Road" is an inch or two overdrawn—and more distant from reality than the popular romantic stereotypes of Southern life. A wholly believable novel of the real modern South, or part of it, yet remains to be done—although Henderson's, I think, is one of the very best to date.

Between John Erskine's "Forget If You Can" and "Ollie Miss" there is one of the complete apparent contrasts that life and letters afford. Erskine's novel takes place on Fifth Avenue, Henderson's on a Southern

farm. Marguerite Laval is a New York business woman with a presumably educated heart—the modern woman, I suppose. Ollie Miss is a negro farm worker, ruled alone by wind swayed emotions. The next thing to say is that, after all, the two ladies are "sisters under the skin." To be perverse, I won't do it.

"THIS WANDERER," by Louis Golding. Farrar & Rinehart, Inc., \$2.50.

The world loves a finely spun tale. Around campfires and hearth-fires, when fancy matches caprice with the flames, a story may be narrated that at sunrise seems more than a bit far fetched. However, darkness lights up many corners of life which the sun darkens—and the greatest tales are those that blend what may be seen with what may merely be guessed, a trick so deftly done by the spinner of the tale we are all enacting. The parallel may, basically, constitute the appeal—or, at any rate, an excuse for the most preposterous of tales.

Louis Golding reverts, then, for "This Wanderer," to the world's first love in literature. He has woven a variety of tales for an evening of venture into a score of distantly separate places of the earth, into the entangled wilderness of human motives and emotions, and along a sliding scale of mood. By count, the tales are more often somber than gay.

The outstanding quality of variety extends to style and literary strength. Certainly, one could hardly expect an even degree of weight to be managed through so diverse an assemblage of literary experiments—yet one feels that the style is needlessly cumbersome and provokingly wordy at places. Points that could be more workmanly cut are thus left in the rough. The defect requires a close reading which checks the natively moving power of the encumbered story.

I preferred here the tales that stay closest to credible experience, not the ones that are remindful of the Arabian Nights. Louis Golding can rummage around in the heart and find some strange odds and ends. I wish there were more of that. And if, when he came upon a crushed rose or some unique knickknack the discovery were appreciably enhanced by no effort at enhancement. Golding could consistently do in prose what Edgar Lee Masters once did in the poetry of "The Spoon River Anthology."

"FORGET IF YOU CAN," by John Erskine. The Bobbs-Merrill Company. \$2.50.

Opinion about John Erskine—that is, about the use of the man's high talents—is, I have discovered, rather bellicosely marked off into two camps. One side of the river maintains that so fine and honestly cultured a scholar as Mr. Erskine is wasting pure gold by devoting life's brief candle to apparent piffle like "The Private Life of Helen of Troy" and "Adam and Eve"—not to speak, even in mournful whispers, of "Bachelor—of Arts."

The other camp thinks that no contemporary writer but Mr. Erskine can muse with so urbane a charm upon the romantic roving and detours of Adam's and Eve's descendants—both in the years of youthful exuberance and in supposedly more steady middle age.

Until I read "Forget If You Can" I was one of the rebels in the Erskine war. "The Private Life of Helen of Troy" and the other writings were smart and clever, to be sure—but not John Erskine. No one, I thought, could consider the caliber of Mr. Erskine and sincerely say so.

Now, however, I catch myself having a change of heart upon the subject—although maybe not entirely. "Forget If You Can" is more substantial, more mature, and generally more solid than the other stuff. It is nearer Erskine, I believe—and possibly it indicates that the man is gradually finding himself in a specific field of literature through which he was once groping in the Garden of Eden.

"Forget If You Can" is written from a subtle wisdom about men and women that is now surely a belonging of John Erskine. The debate about him is losing logic. Scholarship comes in an assortment of guises and I, for one, am finally willing that Mr. Erskine continue further research into the odd behavior that betakes our sanest of citizens when in love—or thinking they are.

"FRANCIS THE FIRST," by Francis Hackett. Doubleday, Doran & Co., Inc. \$3.00.

I shall be curious to note the degree of success that "Francis the First" will enjoy in 1935. No uncanny perspicacity is necessary to see that the book is rather cheerfully expected to repeat the best sellery of Hackett's, "Henry the Eighth."

The jacket plainly reminds the shopper that Hackett was the author of the previous work and quotes Hackett's idea that "Francis the First" is a "better book" than "Henry the Eighth." Each book, by a quaint coincidence, took exactly five years in the making. And there is the added coincidence that both Henry VIII and Francis I lived through the same years. Hackett compares the two men.

In view, therefore, of the apparent hopes for "Francis the First" it is reasonable to consider the probability of their fulfillment. My own doubts are phrased in Hackett's lead paragraph—"Stand on the boulevards today and you may see Francis go by. He may be travelling fast, himself at the wheel with a blond girl by his side."

The private life of Henry VIII was a novelty to Americans. Moreover, Henry was a somewhat entertaining old devil, if not seen too often. But in the American public mind there now exists no more inherent glamour about a king than about any of the ex-grand dukes playing bit parts in the movies.

Hackett's profound error, I think, consists in not understanding that—and in selecting a biographical subject who cannot stand on his own merits either as a great or personally interesting historical character. That he was of some influence and significance in Europe was inevitable. He was a monarch of France.

Where Hackett's book is French history it becomes worth all the months of research. Fortunately, the private life of Francis is comparatively subordinated to the larger events of the age and the problems of France. That, I believe, may cause Americans to read the biography—not a king or all the king's blondes.

The Ancient Mayas

By Robt. B. Stacy-Judd, A.I.A.

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PLANNING YOUR TRIP

By THE WORLD TRAVELER

*"Sweet the memory is to me
Of a land beyond the sea . . ."*

EUROPE and the storied Mediterranean lands, with their treasures of art, history and past civilization, never cease to awaken in our minds the keenest interest even when we think we know them well.

Those who have been fortunate enough to follow the trails of adventure in these alluring regions appreciate that there is one right way to enjoy the benefits of foreign travel. It is by the way of appreciation and sympathetic understanding of the cultural contributions of the old world to our own civilization.

Are you a lover of literature? Here the actual scenes from those pages which were the delight of youth will become living memories for your riper years. Does history and art make an appeal? If so, then here the shades of the past seem to lift and reveal the tread of parading centuries in all their vividness. Medieval towns which Time forgot, slumbering in their splendor . . . masterpieces of art . . . bold castles towering on forbidding crags . . . all these have a deeper significance and cultural implication for the comprehending traveler.

University courses on literature, history and art will be a part of the program featured on diversified summer tours to Europe and the Mediterranean sponsored by Holiday Tours of Los Angeles.

Truly, travel is what we make it. Without a definite and intelligent preparation, it is like an elaborate piece of tapestry looked at from the wrong side; . . . there are some brilliant threads, but it lacks system and fatigues the mind. Yet how many wander abroad in a daze, expecting to return with the wealth of medievalism and antiquity as a part of their very being.

What, then, are some of the preliminary steps which will make travel a hundredfold more fascinating?

First, and of primary importance, is a general knowledge of the places in the itinerary selected. Reference should be made to an encyclopedia. Secure a loose-leaf notebook with a flexible cover of a convenient size, say 8½ by 5½. List therein in the order of your proposed itinerary the cities, towns and outstanding points of interest. Then, as you read significant data pertaining to these places, transfer the story in your own words to your book. Such practical preparation will add a bright and joyous chapter to one's travel adventure and the traveler will return with unforgettable impressions that a life time will not efface.

Sad Fate of Notable Explorers

FERNANDO Magellan discovered the Philippines and was killed there by the natives. Two and a half centuries later James Cook discovered the Hawaiian Islands and was killed there by the natives.



A square in Antwerp, Belgium
Europe's storied cities are havens of history

NOTE: As a special feature for California Arts & Architecture readers, the Travel Department invites inquiries and offers unbiased counsel on party or independent travel to all parts of the world. This service is gratis and involves no obligation. Fascinating booklets, maps and literature are yours for the asking.

TRAVEL ANSWERS

Q. Where is Gretna Green?

A. It is a small village in the southern part of Scotland just across the border from England. Because of its easy marriage laws it has long been a favorite place with elopers, especially from England.

Q. What is the translation of "hari-kari", the Japanese method of suicide?

A. It means happy despatch.

Q. Where were the famous Paisley shawls manufactured?

A. At Paisley, in Scotland. Thread was first made here in 1722 and it was the scene of the first manufactured handkerchiefs in 1743. The town is a short distance from Glasgow.

Q. What are the three outstanding cities of Latin America?

A. The City of Mexico, Rio de Janeiro and Havana. Of interest to intending travelers to the Spanish America is the interesting program of tours sponsored by Budrow Mexico Tours, featuring sixteen day all water cruises, twenty day rail circle cruises and eighteen day combination water and rail cruises to Mexico.

Another fascinating trip is the Easter tour to Maya Land featured by Thos. Cook & Son in cooperation with the French Line and Hamburg-American Line, offering a 29 day trip to the interior of Guatemala.

Q. Did the bayonet take its name from Bayonne, France? If so, why?

A. Yes. Because it was first manufactured there.

Q. May the fortifications of Gibraltar be visited by travelers to the Mediterranean?

A. Yes, such arrangements have been made. Of interest here are the wild monkeys that infest the "rock."

University Tours of Europe include as one of many highlights a visit to this famous guardian of the Mediterranean.

Once America's Richest City

PANAMA, which will be visited by the Britannic and Georgic cruises during the present season, was once the richest city in America. Next to Cartagena it was the most strongly fortified, the walls in places being 60 feet wide and 40 feet high. When Henry Morgan sacked and burned Panama, he carried away 175 mule loads of plunder. Panama vacations are featured by the Dollar Line, Panama Pacific Line and United Fruit Company.



Photograph by R. Nelson-Matteson

THE LEGEND OF THE SHRINE OF OUR LADY OF GUADALUPE

By ISLA KNOWLES

WHEN THE SPANIARDS, under Cortez, invaded Mexico in 1519-21 they found a civilization greater than their own controlled by the Aztec Indians who had conquered the Toltec tribes who in their turn had subdued the Mayas. The original manuscripts from Mexico City recording these facts are now in the Royal Library of Seville, Spain. These manuscripts show us that this civilization was not pagan and barbaric as modern Spanish history wishes us to believe. The conquerors were so alarmed by their discoveries they decided that anything that would interfere with their desires must be stamped out.

These Aztec Indians had scientists and astrologers whose records claim they were the designers and constructors of Egypt's great pyramids. These ancient manuscripts state that the priests in the temples of knowledge had a means of transferring important news by mental telepathy not only from town to town but from continent to continent. The records show that central American priests conversed daily with points as far apart as Indo-China, Babylonia, the now non-existent Atlantis and Mu. These documents recount that every so many years envoys were sent with rich gifts of precious woods, gold, humming-bird-cloth which was fadeless, jewels and perfumes to king Solomon's court in Babylonia. They even mentioned the route used across Atlantis, North Africa and Egypt.

It is easy to realize that it was necessary for the invaders to dominate this civilization before they could govern. Once this was accomplished, the Spanish Church used every device to bring the Indians under its subjugation. Miracles played a large part in these early activities.

It is said that on the twelfth of December, 1531, an Indian was walking on a slope near Mexico City. Suddenly the Blessed Virgin appeared to him and requested that he should go to the bishop and ask him to build a church on the spot on which they were standing. The bishop, after gazing in silence at the Indian, demanded some tangible sign that he might be convinced that the Indian was speaking the truth. The redskin was downcast and wounded to the heart because his tidings were not believed. On the way home from the bishop's palace he was walking along dejectedly, with head bowed and dreaming of the vision he had seen. Suddenly a figure appeared in his path. It was the Virgin who had returned to comfort him. She told him to go to the top of Mount Tepec and there he would find a rose bush in full bloom.

"Pluck the flowers carefully with loving hands," she said, "and I will await your return."

The Indian did as he was bid. He found the rose

bush and returned with an arm full of beautiful red blooms, placing them at the Virgin's feet. Whereupon she blessed them saying:

"Wrap these sacred roses in your serape and hasten with them to the bishop, but show them to no one until you arrive in his presence."

The Indian hurried off with his precious bundle and, finding the bishop in his palace, he loosened his mantle allowing the blooms to fall tumbling to the floor. To their astonishment, in the center of the cloak appeared a painting of Our Blessed Lady. She was in the form of a beautiful Indian girl of about fourteen, standing on a crescent which was supported on the shoulders of an angel.

Bishop Zamaraga announced immediately that a miracle had taken place and said:

"This painting has never been accomplished by human hands."

The bishop proceeded to have a temporary chapel constructed and fifteen days later, on the 27th of December, 1531, he led a procession of monks and nuns up the mountain headed by the Virgin's miraculous portrait. The legend tells us that the entire population of the City of Mexico followed. Half way up there was evidence that two factions of Indians had just finished an affray. An Indian was lying on the ground, dead, with an arrow through his heart. The bishop realized this was a God-given opportunity to strengthen the faith of the Indians. He knelt down beside the dead figure and petitioned Heaven to grant another miracle by restoring life to this dead man. God answered the prayer, and as the bishop drew the arrow out of the man's heart, much to the amazement of the multitude, the Indian came to life. He arose and joined the procession following the sacred banner. He was made custodian of the sacred shrine, and this trust he held faithfully for fifty years. One is told that, from that day to this, there has been no cessation of miracles at the shrine of Our Lady of Guadalupe.

It was on the last day of 1749 that Father Junipero Serra, the founder of Californian missions, rendered thanks to Our Lady of Guadalupe for his safe journey from Cadiz.

In picturesque Mexico of today there are many striking monuments of a romantic past, and one of the most beautiful edifices erected under the Spanish regime is in the basilica with its unique campanile built in the form of three wind-filled sails surmounted by the figure of the Virgin. This extraordinary tower is half way up the walled path leading to the basilica which was built in loving memory of Our Lady of Guadalupe.

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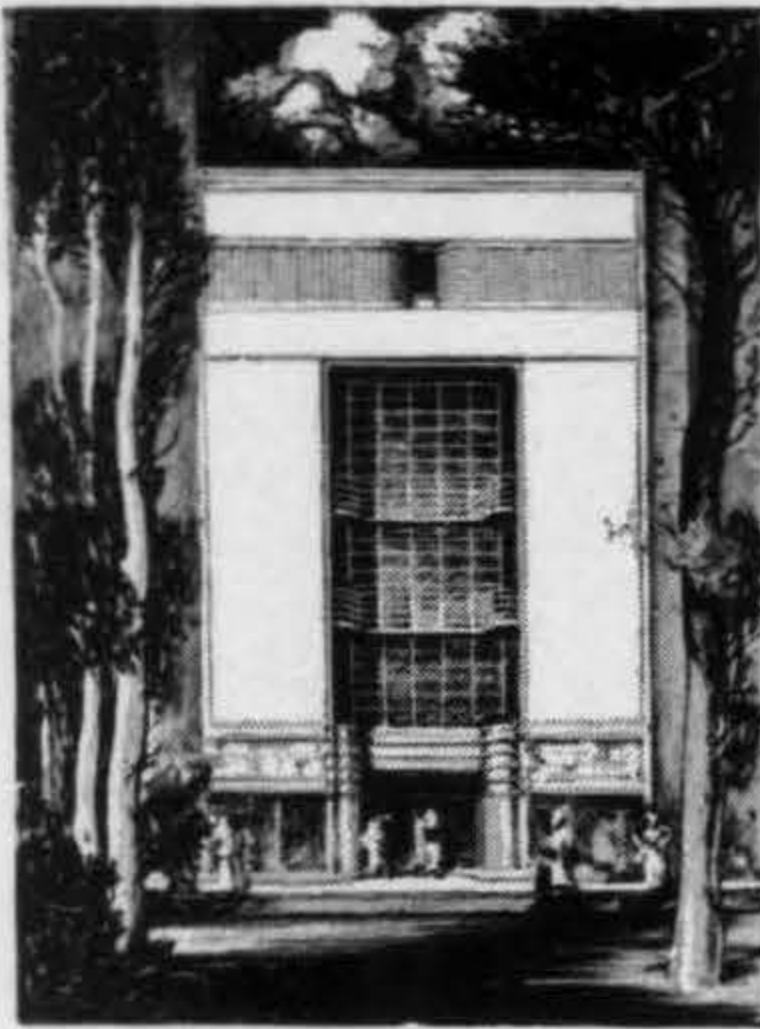
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NEW HOUSES IN SOUTHERN CALIFORNIA

(Continued from Page 22)

These houses are classified as to cost as follows. twelve costing from \$3000 to \$5000; twenty from \$5000 to \$10,000; eighteen from \$10,000 to \$20,000; and two over \$20,000. The table gives the numbers and the percentages in each group with the conveniences indicated, and in some cases the inconvenient location of these. The figures for the equipment of bathrooms and of bedroom closets are based on the total number of bathrooms and of bedroom closets in each group of houses. Dressing-room clothes-closets are not included. The fact that the houses costing from \$10,000 to \$20,000 have a lower percentage of separate showers is due to their having servants' quarters, the bathrooms of which are not well furnished. The showing in the table as to bedroom closet fittings indicates that the closets in this same group are more poorly furnished than those of the cheaper houses, but thirty-seven per cent of the houses costing from \$10,000 to \$20,000 have dressing-rooms containing equipment which is in the bedroom closets of the cheaper houses.

In addition to the items noted in the table, all these houses have back doors with a glass and screen combination. Almost all have lawn sprinkling systems and many have roller type window screens and illuminated house numbers. There are five bathrooms with slots in the wall for the reception of razor blades, and two houses have bathrooms with low hooks and fixtures suitable for a child. There are a number of cedar lined cupboards and one of the most expensive houses has a cupboard for fumigation. Most of the ironing boards are supplied with cupboards in the adjacent wall for the iron and an indicator to tell whether the iron is off or on. In a few houses there are extra ironing boards in the bedroom area. There are also clothes-chutes, and closets with built-in drawers and with hat stands. About one-third of the coolers are revolving ones and ant-proof. In the most expensive houses there are bars, open at one end of a large room or concealed in a cupboard behind a set of swinging shelves. Two houses for sale at over \$20,000 also have barbecue pits in the grounds.

It should be noted that there is need for improvement in the placing of equipment. In the houses visited in the last few months, while the number of conveniences appeared to be increasing, especially the number of dish-washing sinks, no advancement in arrangement was observed except as has already been pointed out in the location of the refrigerator. There is a logical disposition for the kitchen work centers of which a few architects and most builders are too often unaware. A right-handed person washes and puts away dishes with the fewest motions and consequently with the least expenditure of time and effort when the work proceeds from right to left and when the dish cupboard is at the left of the drainboard. It saves time and effort to have the dishwashing center and the dish cupboard near the dining table for this reduces the distances the dishes must be carried. The range near the dining table also saves steps. There are too many left-handed kitchens and kitchens with the dishwashing center on the wall farthest from the dining room. There seems to be a convention that come what may the sink must be under a window. This position often results in glare. With a window at the side, the worker has better light for working and just as much opportunity to look out of doors from time to time. Some of the other faulty arrangements have already been pointed out.

In the present drive for better housing let us have more labor-saving devices, but let us have them where they will do the most good. Let us have better arrangements both for doing the work of the house and for the social activities of the family and its guests.

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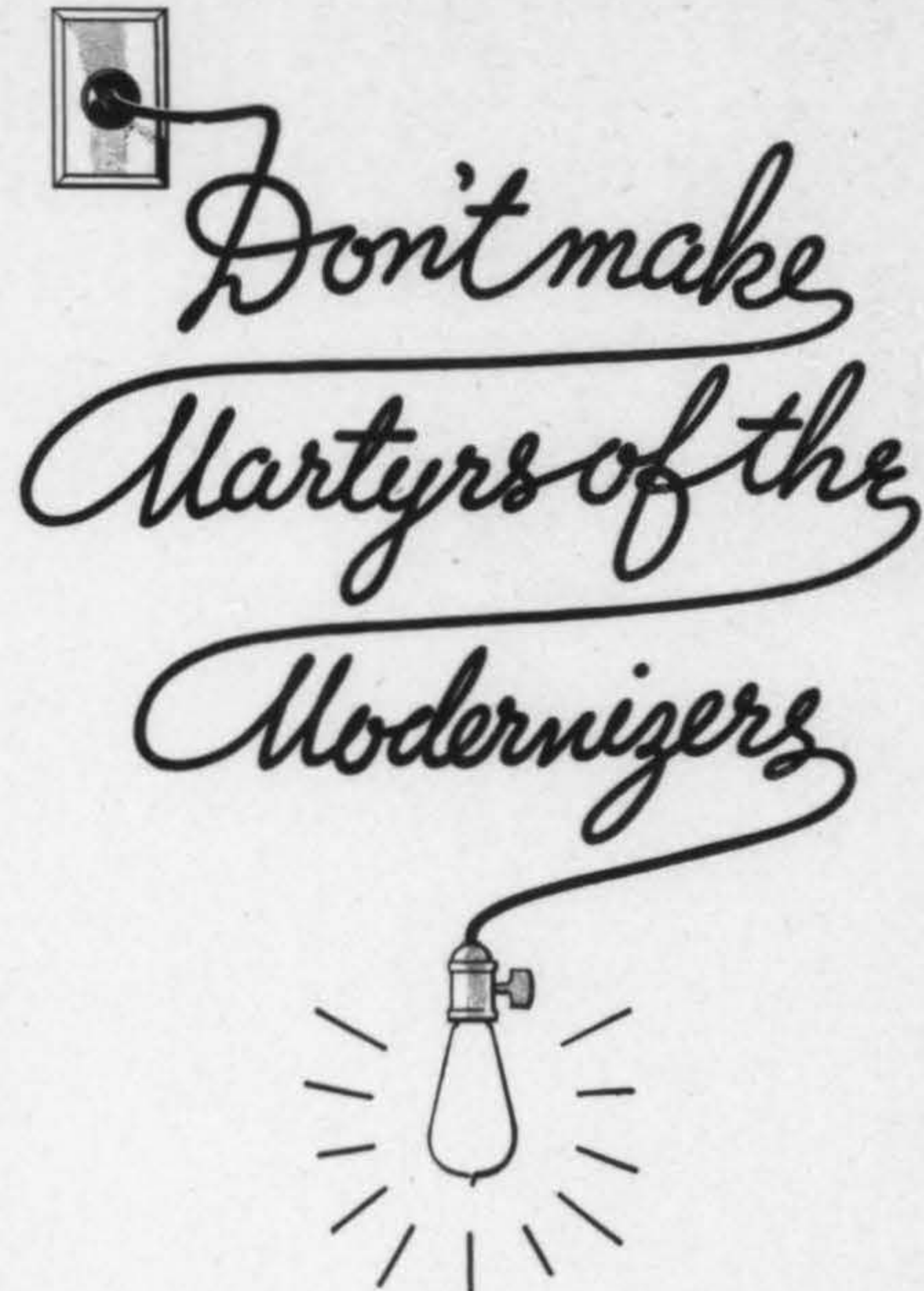
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PLANT LISTS

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BROAD LEAVED EVERGREEN TREES

Compiled by Adele Wharton Vaughan

(Common Names in Parentheses)

TREES FOR BACKGROUNDS

Acacia decurrens dealbata (Silver wattle)
A. melanoxylon (Black wood acacia)
Albizia lophantha (Plume albizzia)
Ceratonia siliqua (St. John's Bread)
Cinnamomum zeylanicum (Cinnamon)
Eucalyptus in variety
Eupatorium micranthum (Mexican eupatorium)
Grevillea robusta (Silk oak)
Lithocarpus densiflora (Tan Oak)
Macadamia ternifolia (Queensland Nut)
Myrica californica (California wax myrtle)
Pittosporum undulatum (Orange pittosporum)
Tristania conferta (Brisbane box)
Umbellularia californica (California bay)

COURTS

Trees that can be clipped or trained to use near house and in small gardens

Acacia cyclops (Cyclops acacia)
A. longifolia (Sydney wattle)
Arbutus menziesii (Madrone)
Citrus in variety
Eriobotrya japonica (Loquat)
Eucalyptus maculata citriodora (Lemon eucalyptus)
Fatsia japonica (Japanese fatsia)
Ficus in variety (Rubber tree)
Jacaranda ovalifolia (Green ebony)
Magnolia grandiflora
Laurus nobilis (Greek laurel)
Olea europaea (Olive)
Persea in variety (Avocado)
Podocarpus elongata
Poncirus trifoliata (Three leaved orange)
Prunus cerasifera in variety (Purple leaf plum)
Schinus molle (Pepper)
Tetrapanax papyrifera (Rice paper plant)
Triphasia trifolia (Lime berry)
Tristania conferta (Brisbane box)

DROUGHT TOLERANT TREES

Acacia (nearly all)
Albizia lophantha (Plume albizzia)
Alectryon excelsum (New Zealand ash)
Arbutus menziesii (Madrone)
Casuarina sp. (Beefwood)
Ceanothus arboreus (Tree lilac)
Ceratonia siliqua (St. John's Bread)
Eucalyptus sp.
Lagunaria Patersoni (Lagunaria)
Lithocarpus densiflora (Tan Oak)
Lyonothamnus floribunda (Catalina ironwood)
Olea europaea (Olive)
Peumus boldus (Boldo)
Pittosporum bicolor
Polygala apopetala
Prunus Lyoni (Catalina cherry)
Quercus agrifolia (Coast live oak)
Schinus molle (Pepper)
Tristania conferta (Brisbane box)
Umbellularia californica (California bay)

ERECT TREES

Acacia koa (Koa)
Acacia saligna (Willow leaf acacia)
Arbutus menziesii (Madrone)
Eucalyptus globulus (Blue gum)
Ficus elastica (Rubber)
Ficus pandurata (Fiddle leaf fig)
Grevillea robusta (Silk oak)
Hymenoporum flavum
Lagunaria Patersoni (Lagunaria)
Leucadendron argenteum (Silver tree)
Lithocarpus densiflora (Tan oak)
Lyonothamnus floribunda (Catalina ironwood)
Persea gratissima (Avocado)
P. indica (Madeira bay)
P. lingue
Quercus suber (Cork oak)
Quillaja saponaria (Soap bark tree)
Sterculia acerifolia (Flame tree)
S. diversifolia (Bottle tree)
Tristania conferta (Brisbane box)

FRUITING

Trees bearing ornamental fruits

Acacia cyclops (Cyclops acacia)
Arbutus menziesii (Madrone)
Castanopsis cuspidata (Chinquapin)
Citrus limonia (Lemon)
Citrus sinensis (Orange)
Eriobotrya japonica (Loquat)
Hymenoporum flavum
Macadamia ternifolia (Queensland nut)
Olea europaea (Olive)
Persea gratissima (Avocado)
Peumus boldus (Boldo)
Schinus molle (Pepper)
Schinus terebinthifolius (Brazilian pepper tree)
Triphasia trifolia (Lime berry)

FLOWERING TREES

Acacia sp.
Albizia lophantha (Plume albizzia)
Ceratonia siliqua (St. John's Bread)
Eucalyptus ficifolia (Scarlet gum)
Eucalyptus leucoxylon (White ironbark)
E. sideroxylon (Red ironbark)
Eupatorium micranthum (Mexican eupatorium)
Grevillea robusta (Silk oak)
Jacaranda ovalifolia (Green ebony)
Lagunaria Patersoni (Lagunaria)
Leucadendron argenteum (Silver tree)
Magnolia grandiflora
Polygala apopetala
Poncirus trifoliata (Three leaf orange)
Prunus cerasifera Pissardi (Purple leaf plum)
Sterculia acerifolia (Flame tree)
Tetrapanax papyrifera (Rice paper plant)
Triphasia trifolia (Lime berry)

GREY FOLIAGE

Acacia Baileyana (Bailey's acacia)
A. cultriformis (Knife acacia)
A. decurrens dealbata (Silver wattle)
A. prominens
Ceanothus arboreus (Tree lilac)
Cinnamomum zeylanicum (Cinnamon)
Eucalyptus globulus (Blue gum)
E. polyanthemus (Redbox)
Lagunaria Patersoni (Lagunaria)
Leucadendron argenteum (Silver tree)
Olea europaea (Olive)

HEAT TOLERANT TREES

Acacia farnesiana (Huisache)
Acacia longifolia (Sydney wattle)
Albizia lophantha (Plume albizzia)
Casuarina sp. (Beefwood)
Ceratonia siliqua (St. John's Bread)
Eriobotrya japonica (Loquat)
Eucalyptus ficifolia (Scarlet gum)
E. polyanthemus (Redbox)
E. rostrata (Creek gum)
E. rudis (Desert gum)
Hoheria populnea
Myrica californica (California wax myrtle)
Olea europaea (Olive)
Polygala apopetala
Prunus cerasifera Pissardi (Purple leaf plum)
Schinus molle (Pepper)
Sterculia diversifolia (Bottle tree)
Tamarix articulata (Tamarix)
Tetrapanax papyrifera (Rice paper plant)

RAPID GROWING TREES

Acacia sp.
Albizia lophantha (Plume albizzia)
Casuarina sp. (Beefwood)
Citrus sp.
Eriobotrya japonica (Loquat)
Eucalyptus sp.
Eupatorium micranthum (Mexican eupatorium)
Grevillea robusta (Silk oak)
Jacaranda ovalifolia (Green ebony)
Lithocarpus densiflora (Tan oak)
Pittosporum undulatum (Orange pittosporum)
Olea europaea (Olive)
Persea sp. (Avocado)
Quercus ilex (Holly oak)
Q. suber (Cork oak)
Schinus molle (pepper)
S. terebinthifolius (Brazilian pepper tree)
Sterculia diversifolia (Bottle tree)
Tamarix articulata (Tamarix)
Tetrapanax papyrifera (Rice paper plant)
Umbellularia californica (California bay)

ROUND HEADED TREES

Acacia decurrens dealbata (Silver wattle)
A. melanoxylon (Black wood acacia)
Alectryon excelsum (New Zealand Ash)
A. tomentosum
Ceratonia siliqua (St. John's Bread)
Cinnamomum camphora (Camphor tree)
C. zeylanicum (Cinnamon)
Citrus sp.
Eucalyptus cornuta (Yate tree)
E. ficifolia (Scarlet gum)
E. Lehmani (Lehmann eucalyptus)
Ficus retusa
Jacaranda ovalifolia (Green ebony)
Lithraea molleoides
Macadamia ternifolia (Queensland nut)
Magnolia grandiflora
Peumus boldus (Boldo)
Pittosporum rhombifolium
Prunus cerasifera and varieties (Purple leaf plum)
Quercus agrifolia (Coast live oak)
Q. ilex (Holly oak)
Schinus terebinthifolius (Brazilian pepper tree)
Umbellularia californica (California Bay)

HEDGES

Trees suitable for hedges

Acacia longifolia (Sydney wattle)
Laurus nobilis (Greek laurel)
Myrica californica (California wax myrtle)
Pittosporum undulatum (Orange pittosporum)
Poncirus trifoliata (Three leaf orange)
Prunus lyoni (Catalina cherry)
Quillaja saponaria (Soap bark tree)
Tamarix articulata (Tamarix)
Triphasia trifolia (Lime berry)
Umbellularia californica (California Bay)

SHADE TREES

Acacia Baileyana (Bailey's acacia)
Acacia melanoxylon (Blackwood acacia)
Ceratonia siliqua (St. John's Bread)
Cinnamomum camphora (Camphor)
Eucalyptus cornuta (Yate tree)
Ficus elastica (Rubber tree)
Ficus macrophylla (Moreton Bay Fig)
Lithocarpus densiflora (Tan oak)
Lyonothamnus floribunda (Catalina ironwood)
Magnolia grandiflora (Magnolia)
Olea europaea (Olive)
Persea gratissima (Avocado)
Pittosporum undulatum (Orange pittosporum)
Quercus agrifolia (Coast live oak)
Q. suber (Cork oak)
Schinus molle (Pepper)
Umbellularia californica (California Bay)

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