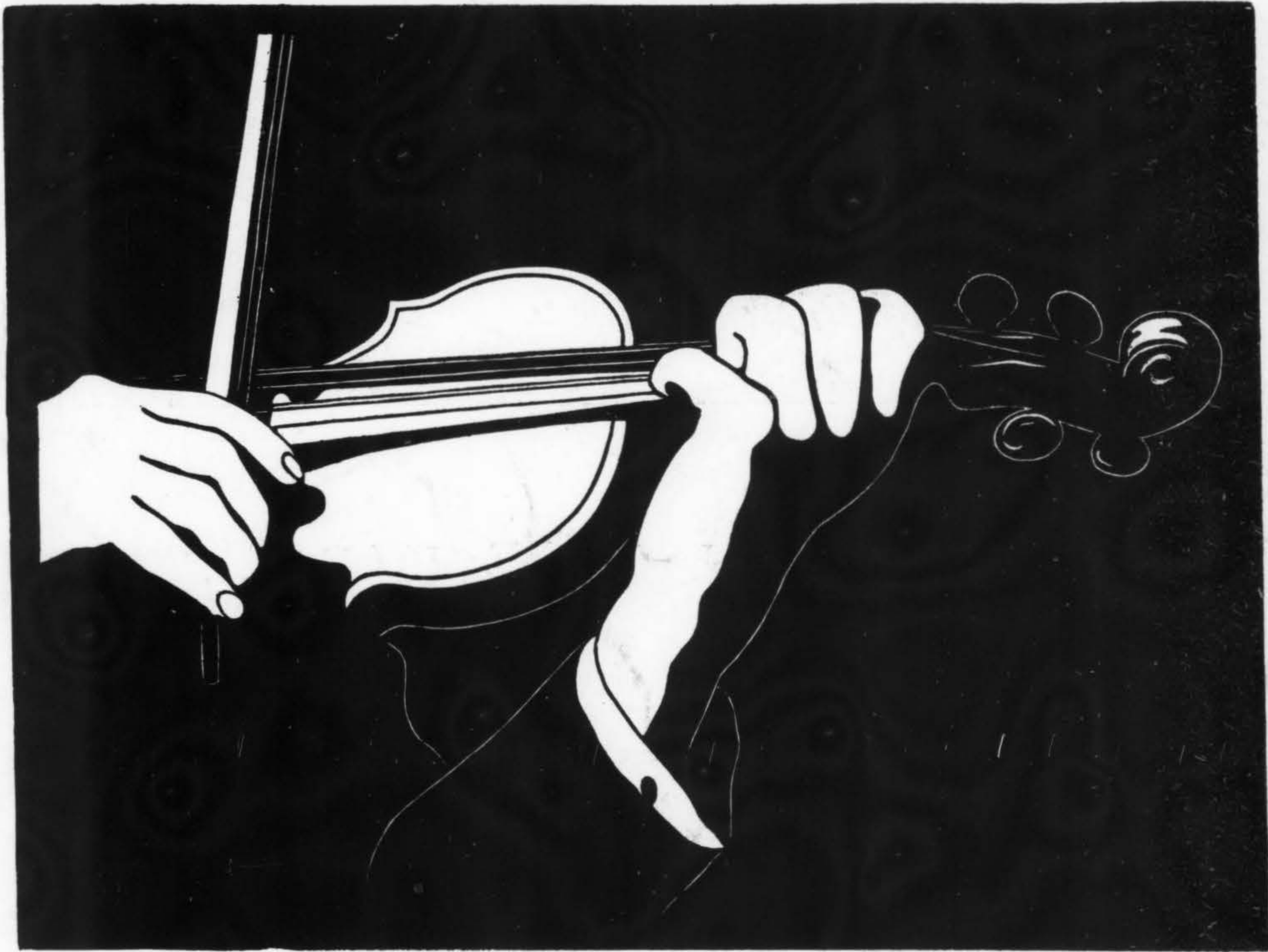


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FREDERICK J. SCHWANKOVSKY · BING CROSBY · EDWIN TURNBLADH

OCTOBER
1935

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J. TORRANCE

Editorial

A WIDER SCOPE

WITH the establishment of editorial offices in San Francisco to supplement the work of the Los Angeles office and the national representatives, CALIFORNIA ARTS & ARCHITECTURE moves another step ahead in an expansion program that includes several additions to the magazine contents.

In the interest of broadening the reader interest, recent numbers have included new features dealing with the various ramifications of the arts. This is in addition, of course, to the customary articles on the trends and problems of California architecture. Of major significance is the publication of literary material by Western writers in the fiction and poetry fields.

TOWARD THE ABUNDANT LIFE

SO powerful is the California legend, that in many parts of the Union the citizens try to pooh-pooh it as best they can. The story of the Golden Land is too much for them. It is fortunate, in a way, that a majority of these cynics have not come West and been captivated, for they become the most blatant boosters of them all. Generally, it is the newly wooed and won California resident who stuffs this form of Californiana down the throats of his Eastern friends; that fable so neatly captivated in the words of a national newspaper columnist: "Everything grows in California. A man who couldn't make a living there, would starve in Heaven."

But if we forget the natural reactions of the outsider and probe beneath the extravagances of the immigrant, we find a firm tradition of California progress. California has more than the advertised climate, moving-pictures, fruit, gold and lumber. Of a pioneering background, its people have made remarkable architectural advances. And so strong is the position of the arts along the Coast that many have spoken of the region as the Athens of tomorrow. It is fairly apparent that we are heading towards the establishment of a cultural mecca for the occidental world.

In encouraging the forward steps of the commonwealth, CALIFORNIA ARTS & ARCHITECTURE has determined upon a unique editorial program: not to boast; and not to boost, in the promoter's sense of the word, but to foster a steady development of western art of every nature.

As the arts are related to the entire contemporary scene, the magazine's broad policy will include the furtherance of a wider road towards what the late University of California President, Benjamin Ide Wheeler, used to call the Abundant Life.

FINISH THE JOB

RECONSTRUCTION and replacement of Los Angeles school buildings, to make them conform to the building code requirements of the Field Bill, will be one-third completed by January 1. Completion of the task still faces the Board of Education and the citizens of Los Angeles. The Federal Government has allocated \$10,139,727 for this purpose. This grant, 45 per cent of the \$22,532,000 required to finance the program, is contingent upon the ability of the Los Angeles City School Districts to raise the balance of \$12,392,273. A bond election on November 19 will determine the matter. Existing bond issues against Los Angeles schools allow ample margin for raising the amount needed. It is to be hoped that the citizens of Los Angeles will take advantage of the opportunity offered by the Government grant, and register an overwhelming vote in favor of the bond issue.

CALIFORNIA ARTS & ARCHITECTURE

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A FIGHT FOR THE UNDERDOG

"ALL we're asking for, Mister, is an even break."

That's what they tell you, when you ask them what you can do to help. They don't want charity. They don't want relief. They don't want anything belonging to anybody else. They want to live their own lives; and all they want is a chance.

It is not enough that the governments devise ways of preventing starvation and exposure if we are to give those who find themselves on the bottom of the pack a real chance. To preserve equality of opportunity for all, it is essential that our welfare institutions be maintained on an efficient basis. Equality of opportunity, that intangible reality, is the foundation of wholesome community progress.

No city or state continues to advance when a part of the populace is ailing. Only the benevolent hand of the Community Chest can ameliorate the tragedy of economic injustices that have not had time to correct themselves.

The Community Chest is a doctor—in more ways than one. Not alone does it care for the sick. It also helps in building character among the young people. And it is a focal point for the rehabilitation of broken spirits. Altogether the Los Angeles Chest finances ninety-five social service agencies, and the San Francisco organization supports a comparable number. California cities have an enviable record in fulfilling human needs.

Out here we keep our feet on the ground. We give the next fellow a hearty slap on the back. And we root for the underdog. Let's see to it he gets an even break.

MUSIC

SAN FRANCISCO OPERA ASSOCIATION announces the presentation of thirteen operas in the season opening November 1 at the Memorial Opera House, San Francisco. Two French operas, "La Juive," by Halévy and "Werther" by Massenet, and the inclusion of Wagner's "Ring" operas give added importance. "Sister Angelica," by Puccini and "Coq D'Or," by Rimsky-Korsakov, close the season, December 2. Helen Gahagan is cast in the role of "Sister Angelica." Gaetano Merola is the supervising director.

PHILHARMONIC ORCHESTRA, Los Angeles, opens the fall season under the direction of Pierre Monteux, November 14-15. During the absence of Otto Klemperer, the permanent conductor of the orchestra, Mr. Monteux will direct three symphony pairs and three Saturday evening concerts.

PIERRE MONTEUX opens the symphony season in January in San Francisco, as he has been appointed the permanent conductor of the San Francisco Symphony Orchestra. The season continues to April.

THE COUNTRY CONCERT ASSOCIATION of Burlingame, California, which has grown in musical importance through the years, announces a fine series of concerts for the 1935-6 season. Productions and recitals listed include the Bolm Ballet in October; Gladys Swarthout sings in November; Eleanor Steele and Hall Clovis, soprano and tenor, are heard in joint recital in March, and Myra Hess, pianist, is the April artist.

MARIN MUSIC CHEST, founded and directed by Mrs. Maude Fay Symington, presents a series of programs during the winter at San Rafael, California. Nelson Eddy was the guest artist of the first program, followed by the Marin Chorus and the Marin County Symphony Orchestra, under the direction of Clayton Lewis. The January concert will be given by the San Francisco Symphony Orchestra.

SHUBERT FESTIVAL of Operetta and Musical Comedy opens, October 11, with "Bitter Sweet" at the Shrine Auditorium, Los Angeles, California. Evelyn Laye is cast in the leading role in this Noel Coward musical.

WOMAN'S CHORAL CLUB, of Pasadena, California, is directed by Ralph Peterson.

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Tito Schipa, leading tenor of the Metropolitan Opera Company, as the Duke in "Rigoletto." He will appear in this part and other operas during the month of November in the Memorial Opera House in San Francisco.

THE BEHYMER DE LUXE COURSES, including opera, ballet and concerts, open in October at the Philharmonic Auditorium, Los Angeles, California, with the beloved Italian tenor, Tito Schipa. The series includes Nelson Eddy, Grete Stueckgold, Jose Iturbi, Nino Martini, Jascha Heifetz, Alexander Brailowsky, the San Carlos Opera Company, Monte Carlo Ballet Russe, and the Trudi Schoop Comic Ballet.

CAROLYN WARE again offers a series of chamber music concerts by renowned ensembles during the winter at San Francisco, California. The Roth Quartet; The London Strings; The famous Hart House quartet of Toronto, and the two-piano artists, Bartlett and Robertson, are among the outstanding features. The fifth and final concert, offered in April, will be given by the Barrere-Zalzedo-Britt Trio.

MERLE ARMITAGE opens his winter season of concerts late in November at the Philharmonic Auditorium, Los Angeles, California, with a one-evening duo appearance of Erika Morini, violinist, and Mila Kocova, coloratura soprano. Other artists on the series are Garbousova, cellist; Martha Graham, American dancer; and Jan Kubelik, violinist. The season includes the presentation of the American Ballet for one week, under the direction of George Balanchine. The ballet is largely the creation of Edward M. Warburg.

SAN FRANCISCO STRING QUARTET will be heard this winter in a double series of five evening concerts each, the first series to be played in private homes, the second in the Veterans' Auditorium, San Francisco, California. The first concert at the Auditorium is heard, October 9. No concert is presented during the opera season.

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SCHUBERT CHORALISTS present a program the evening of October 18, at the home of Congressman and Mrs. John Steven McGroarty, in the green Verdugo Hills. Mrs. C. C. Blauvelt is the director of the Choralists.

CHAMBER MUSIC SOCIETY of Los Angeles, California, announces five monthly winter concerts, opening the last week in November with the Roth String Quartet. The first will be a candle-light recital at the Biltmore Hotel, the other four will be held in theaters in Los Angeles.

PETER CONLEY provides a series of concerts for the music lovers of San Francisco during the winter season. Among the attractions he has booked are the Monte Carlo Ballet Russe, and the Trudi Schoop Comic Ballet.

CIVIC ORCHESTRA ASSOCIATION of Pasadena, California, announces a series of seven free concerts at the Civic Auditorium during the fall and winter, opening November 2. Reginald Bland is the director.

ELMER WILSON opens his concert course with Nelson Eddy, November 14, at the Civic Auditorium, Pasadena, California. The other artists include, Grete Stueckgold, soprano; Jose Iturbi, pianist and conductor; Albert Spaulding, violinist, and Nino Martini, tenor.

BURBANK SYMPHONY ORCHESTRA is composed of musicians from all of the San Fernando Valley communities and presents concerts throughout the valley during the season. S. M. Pickford is the conductor.

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ARTIST COURSE, Claremont Colleges, California, is opened by Elizabeth Rethberg, soprano of the Metropolitan Opera Company, October 25, at Bridges Auditorium. The program for the season includes the Russian Cathedral Choir, November 25; the Los Angeles Philharmonic Orchestra, with Dr. Otto Klemperer conducting, January 20; San Carlo Opera Company, February 6; Albert Spaulding, violinist, April 9; and Nino Martini, tenor, April 24.

GUNNAR JOHANSEN is heard in twelve Historical Piano Recitals, commencing October 2 and continuing through December 18, at Steinway Hall, San Francisco, California, on twelve consecutive Wednesdays.

GRAND OPERA FESTIVAL opens with "Carmen," October 14, at the Philharmonic Auditorium, Los Angeles, California, under the direction of Aldo Franchetti. The second opera, "Rigoletto" is given, October 16, followed by "La Traviata," October 18; "Il Trovatore," October 19; "Faust," October 21; "Carmen," October 23; "Barber of Seville," October 25, and the double bill, "Cavalleria Rusticana" and "Pagliacci," October 26. The ballets are directed by Mae Murray.



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THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, California, has adopted for the fall season a new policy, that of presenting two plays a month, each running two weeks. Production will be continuous, with the exception of Sunday and Monday. The new bill opens on Tuesday night. Matinees are given on Saturdays. Gilmor Brown, supervising director, returns from his vacation abroad to direct the first production of the winter series. Early programs are: October 8-19, "Judgment Day" by Elmer Rice. October 22-Nov. 2, "Fly Away Home," a delightful modern comedy. November 5-16, "The Cherry Orchard."

PADUA HILLS THEATER, near Claremont, California, announces the Mexican Players will continue "Idolos Muertos" three week ends in October, Fridays and Saturdays, October 11-12, 18-19, 25-26. Señorita Graciela Amador arrives from Mexico City, October 1, for a stay of six weeks with the company. Her folk songs and dances will add to the theater and dining room entertainment.

GATEWAY THEATER, 4212 Sunset Boulevard, Los Angeles, opens the fall season, under the direction of Francis Hickson, with a new play by Katherine Kavanaugh, "Every Saturday Night," October 1. This is due for an extended run. Mr. Hickson has scheduled at least one Shakespearean play, also one by Oscar Wilde, and several original plays by local authors.

THE LITTLE THEATER for Professionals of Beverly Hills, California, announces a new play by Dr. Cecil Reynolds, "The Sleep Walker," as the opening event of the fall season.

CONTEMPORARY THEATER, INC., 3527 White House Place, Los Angeles, California, presents during the season of 1935-36, plays chosen from the following: "Black Pit," by Albert Maltz; "Let Freedom Ring," by Albert Bein; "Mother," by Paul Peters, "The Young Go First." The series opens last half of October with "Formation Left," by Jeff Kibre and Mildred Ashe.

THEATER WORKSHOP, Los Angeles, is sponsored by Jean Muir and supervised by Rouben Mamoulian, Constance Collier, Paul Muni, Richard Lert and Agnes de Mille, to serve as a link between theater and cinema.

STUDIO THEATER, San Marino, California, presents "Ankou" by Jane Hinton, in October, and the prize winning play of the summer contest in November.


"**ANYTHING GOES**" may be seen at El Capitan Theater, Hollywood, through October 12.

GOLD HILL PLAYERS of Monrovia, California, give "Presenting Nora," October 10-11-12, at the theater, Colorado and Shamrock. The first week of October the Juniors present a group of plays, and in November the Players give another original play. The director is Mrs. Thelma Laird Schultheis.

QUILL N'BUSKIN, 2122 Berkeley Street, Los Angeles, announces "Broken Ships" as the initial play of the fall season.



Mr. Walter J. Connolly, screen star, and Mrs. Connolly, lunching at the Beach and Tennis Club, of Hotel del Coronado, where they have been vacationing.

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THE NEIGHBORHOOD PLAYHOUSE, San Francisco, under the direction of Donald Whiting, just closed the modern musical revue, "The Informalities of 1935," and proceeds with drama for the winter season.

BRIEF BIOGRAPHIES

Frederick J. Schwankovsky

FOR years a leading figure in art education in southern California, Mr. Schwankovsky is past vice-president of the Southern California Art Teachers Association, and served a number of terms as a member of the council of the Pacific Arts Association. He is himself an artist, as well as a writer and lecturer on cultural matters. Philosophy and metaphysics, aside from art, are his chief interests in life. He is head of the art department of Manual Arts High School, one of the largest public schools in Los Angeles.

By reason of these facts, Mr. Schwankovsky is qualified to discuss, with intelligent understanding, the much disputed mural painted by Leo Katz for another large public school in Los Angeles, the Frank Wiggins Trade School.

We agree with Mr. Schwankovsky and the Board of Education that the mural was out of place in the school. But we feel, also, that a work of art should not be destroyed, or relegated to oblivion, merely because its first appearance chanced to be in an unsuitable setting.

Bing Crosby

BING, or Harry, Crosby, started out to be a lawyer—studying the profession at Gonzaga University in the state of Washington. But, possessing a voice of decided popular appeal, he became more concerned with the scales of music than the scales of justice, and an advocate of romantic rather than civil suits. Instead of pleading "Just One More Chance" for clients in a court of law, he made that plea musically for gentlemen in court of a lady's heart.

Paul Whiteman, at the Ambassador Coconut Grove in Los Angeles, was the discoverer of Bing's

gold mine of talent. Bing was one of the Three Rhythm Boys with Whiteman's orchestra at the Grove.

Singing in movies and on the radio gave a world wide reach to Crosby's voice—and a world of dividends. He is now Bing Crosby, Inc.—and we're wondering if Bing's children are not really the board of directors.



Bing Crosby looks around for a tennis player to get in a fast game on the court on his estate at Rancho Santa Fe, where the singing star and his family vacationed while awaiting production of his next Paramount picture, "Two for Tonight". This California rancho is illustrated on pages 24 and 25 of this issue.

Anne Bremer

FEW people need an introduction to Anne Bremer as a painter, but not so many know her as a poet. Many galleries are hung with her paintings, though few libraries are graced with her poems. To the generosity and devotion of Albert M. Bender and to the artistry of John Henry Nash we owe a debt of gratitude for two exquisite volumes, one of tributes to Anne Bremer, the other a collection of her poems under the title of "The Unspoken and Other Poems."

When Anne Bremer's health failed to a point that precluded further work with the brush she took up poetry as the outlet for her artistic emotions. That she did not live long enough thereafter to fill a well rounded volume with her verse is a regret to all, ameliorated only by our gratitude to Albert Bender for his unflagging devotion in collecting her work.

CALIFORNIA POET'S CORNER

THE UNSPOKEN
By ANNE BREMER

Buried deep it lies,
A metal bell with a hollow sound,
Deep down in the ground.

Scanning the skies
For stars to wear
As moondust in our hair,
We walk around.
With simulated glee each goes,
Peering for tiny flowers of rose
Spangled on the ground.

So carefully covered, hidden it lies,
This metal bell of hollow sound;
With finger on lips, we move around;
For no one dares, oh, no one dares—
See the smiling mask each one wears.

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ON THE RADIO

By LORNA LADD

YES, I know—I forgot to tell you the where, when and if of the World Series last month. Not being a baseball fan (the reason, I suppose) and not receiving advance publicity on the broadcast of the games, it simply did not enter my mind. However, I do not intend to stay in my punishment corner too long as I'm sure you discovered the said where, when and if all by your lonesome with the ready aid of the daily radio columns.

As for football, both NBC and CBS will release the big eastern games through the local outlets, KFI, KHJ and KPO, KFRC. Neither network has sent out a complete schedule of eastern broadcasts, but in six years radio experience I've never missed a big game if I had my radio tuned and set by 10:45 or 11:00 Saturday mornings. The Coliseum games will be broadcast over KFI and KHJ and local Los Angeles outlets, many of the games being sent over the network to allow San Francisco's KPO and KFRC to pick them up. They will be announced by Frank Bull, a chap well-known to southern California sports audiences, who is stepping into the big time this fall as Associated's chosen announcer much to the obvious chagrin and jealousy of many who thought they were the tops as sports spielers. Watch this chap, Frank Bull. Now that he has his break, he's going places. He has what it takes.

October seems to be the month of program returns—if you don't mind my switching just like that from sports to something else!

Nino Martini, famous singing star of radio, now of filmdom as well as the concert and opera world, is to step back into his Saturday night broadcasts with Andre Kostelanetz and Mr. Kolstelanetz' forty-five piece orchestra not to mention an eighteen-voice chorus. Time: 6:00 to 6:30, KHJ-KFRC.

You'd think Ted Husing would have enough to do with his sports announcing, especially at football times and with new men bobbing up in the ranks—but No! He is adding the new Burns and Allen program to his laurels along with Milton Watson, musical comedy star, and Jacques Renard, the 275 pounder orchestra leader—all signed as the new supporting cast for those laughies, Gracie and George. It's a good giggle program, well worth a half hour Wednesday evenings at 8:30, KHJ-KFRC.

This next is not a return but a new program, an excellent one at the time. Presented every Thursday evening over KHJ-KFRC at 6:30, "To Arms for Peace" seeks to combine entertainment drawn from the field of highest achievement with a practical definition of the value of peace. The broadcast thus presents each week an address by a public leader, a performance of fine music by a noted artist and a drama written exclusively for the program by a famous author. Now, if we could only find some way to get Mussolini to listen in—and while listening, absorb something of what is said!

Irrepressible Cantor is back and for a second time since he has been on the air, he's actually funny, in my opinion, anyway. He started his new series a week earlier than originally planned so as to get the Sunday evening spot at 8:00 he wanted, KHJ-KFRC. I do hope he maintains the tempo of his first broadcast for if he does, he's really worth listening time. Gus Arnheim was the first of the guest orchestra leaders to be used, while the program originates in Los Angeles. When Eddie returns to the east a regular band will be engaged. What? No Rubinoff?

That master of whimsy, Alexander Woolcott, bounces back to his old Sunday spot on KHJ-KFRC at 4:00. Same sponsor, same program—and welcome back, my boy!

Here's news. The Standard Symphony Hour will be supplemented again this year with a radio course in musical enjoyment. This Eighth Annual Standard School Broadcast begins October 10th, and will be conducted in cooperation with Pacific Coast teachers, and parent-teacher groups. The orchestra will vary in size and make-up in order to illustrate various arrangements and styles in music. Over Coast NBC stations, it will go on the air with an elementary lesson at 11 a.m. and an advanced lesson at 11:25 a.m. Standard of California's symphony hour, one of the West's greatest ether features, is heard Thursday evenings over the same stations. I need hardly mention the cultural pleasures of these Standard programs. The morning programs should continue to prove an educational factor of importance by increasing the appreciation of younger listeners for masterpieces rendered in the evening hour.

One of the first directors of the delightful Standard Symphony Concerts, Dr. Alfred Hertz, returns to the air Thursday evenings at 8:15 over KFI-KPO.

What did I tell you about Helen Hayes signing for radio being the

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start of the big-name parade into radio? It clicked a little faster than I figured when Leslie Howard, romantically brilliant figure of stage and screen that he is, signed for his first radio series, weekly half-hour dramas to be heard over CBS-KHJ, KFRC, each Sunday from 5:30 to 6:00. The exact vehicle and type of drama in which he will appear has not been determined but it is a sure wager he will be cast in a typical Howard role of romance and adventure. His leading lady is yet to be announced. What a break coming up for some hitherto probably unknown but very capable little radio actress!

I'm smashing your heart, I know, when I tell you that Al Jolson has bid farewell to Shell Chateau and radio audiences. He gives the reason for his retirement as a heavy movie schedule. In any event Walter Winchell will emcee the hour for the present two programs, maybe more. It hasn't been definitely decided. The hour is 6:30, Saturday evenings, the place is NBC, KFI-KPO.

I do wish that while Walter is doing this odd job, his sponsors would give him leave of absence on his regular program and let Cornelia Otis Skinner have the time.

The Ford Sunday Evening Hour has been resumed each week at 6:00. These distinctive programs will originate in Orchestra Hall, Detroit, and will closely follow the pattern introduced last year, featuring familiar music in the majestic manner. The list of great artists for the fall of 1935 is considered even more impressive than last season's group, with the added attraction of a special Christmas program scheduled for December 22 when a quartet of four first-rank Metropolitan Opera soloists will be heard.

Jascha Heifetz was the inaugural soloist and the list for this month follows: October 13, Julius Hehn, bass-baritone; October 20, Dalies Frantz, pianist; October 27, Richard Crooks, tenor; and on November 3, Joseph Szigeti, violinist.

Radio, this year, is bringing you more than you've ever had before. It rather takes my breath when I think of all the world-famous talent dropped into living-rooms by the mere twist of a dial. Don't just take it for granted. Appreciate it, and show your appreciation occasionally by buying something of the sponsor's product. Say what you like about advertising on the air, if it weren't for that advertising we wouldn't be on such familiar terms with Heifetz, Tibbett, Lily Pons—and so many more of them.

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ART CALENDAR

CARMEL

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

CORONADO

AINSLIE GALLERIES, Hotel del Coronado: Paintings by American artists.

DEL MONTE

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

GLENDALE

HESSE GALLERIES, 513 North Brand Blvd.: To October 10, oils and water colors by Joseph Weisman. Gallery hours 1 to 5 and 7 to 9:30 p.m. daily except Sunday.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: October 16 to 31, etchings by Wilson Silsby.

HOLLYWOOD GALLERY OF MODERN ART, 6729 Hollywood Blvd.: Surrealist and post-Surrealist paintings by California artists.

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

PRINT ROOMS, 1748 North Sycamore Ave.: Fine prints, old and contemporary. Special showing of etchings and lithographs by Francisco Goya.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: To October 12, Surrealist pictures by Max Ernst. Exhibition arranged by Howard Putzel, now in charge of this gallery. October 14 to November 2 he will present a retrospective exhibition of works by Joan Miro in oils and other media.

LAGUNA BEACH

DAVIS-HOLT GALLERIES, 1516 Coast Blvd.: Works by Laguna Beach artists.

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

LOS ANGELES

BERLAND STUDIO, 2015 Olympic Blvd.: To October 14, oils, water colors and etchings by Lester Marshall Bonar.

BILTMORE SALON, Biltmore Hotel: General exhibition of old and contemporary paintings by American and European artists.

BULLOCK'S-WILSHIRE, 3050 Wilshire Blvd.: Wood engravings, lithographs and drawings by Rockwell Kent. October 28 to November 2, original prints for Christmas cards by American Artists Group, Inc.

CENTURY HOUSE, 6400 West Third St.: Eighteenth Century paintings.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: October 1 to November 25, third annual exhibition of California modernists.

FRIDAY MORNING CLUB, 940 S. Figueroa St.: October, mural cartoons by Alfredo Ramos Martinez; lithographs by Everett Gee Jackson; oils by the late William Swift Daniell. Mr. Jackson will appear on the club's October 11 program, speaking on "Comparative Analysis of Painting, Sculpture and Architecture as Esthetic Forms."

HOWEY'S BOOK SHOP, 625 West Sixth St.: Throughout October, water colors by Ben Norris.

LOS ANGELES MUSEUM, Exposition Park: Annual exhibition of the California Water Color Society. African masks by Beulah Woodward. Lithographs and etchings by Mildred Coughlin. Lithographs of Boulder Dam by William Woollett.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope Street: Ecclesiastical art in southern California, an exhibition arranged by the Los Angeles Art Association.

ROYAR GALLERY, 721 South Figueroa St.: Paintings by southern California artists exhibited at the recent California State Fair.

SOUTHWEST MUSEUM, Highland Park: American Indian arts and crafts. Oriental art. Near the museum, at 5605 North Figueroa Street, is the Casa Adobe, replica of an early California Spanish ranch house with authentic furnishings of the period; open Wednesdays and Sundays, 2 to 5.

STATE EXPOSITION BUILDING, Exposition Park: Annual exhibition of the Painters and Sculptors Club.



THE MODERN NEWSPAPER

HUGO BALLIN, A.N.A. Hugo Ballin, seated in the studio adjoining his home at Pacific Palisades, California, making a final check of one of the large murals which he painted for the rotunda of the new building of the Los Angeles Times. The mural depicts a number of the operations involved in production of an up-to-date newspaper.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To October 15, African Negro art; abstractions by Joan Miro. October 15 to November 10, sculptures by Boris Lovet-Lorski; dry points of contemporary Spanish life by Luis Quintanilla; paintings by Raoul Dufy and Jean Lurcat.

UNIVERSITY OF CALIFORNIA AT LOS ANGELES, Westwood Village: To October 15, in Education Building, water colors by Bessie Ella Hazen.

FRANCIS WEBB GALLERIES, 2511 West Seventh St.: Throughout October, paintings by Lieut. Arthur Beaumont, U.S.N.R., official painter of the United States Navy.

ZEITLIN'S BOOK SHOP, 614 W. Sixth St.: October 10 to 30, drawings and etchings by Dame Laura Knight, A.R.A.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: October 6 to 30, four centuries of progress in stage design illustrated by a photographic exhibition of theater art assembled for the Museum of Modern Art, New York, by Lee Simonson. The collection includes photographs of actual miniature models for stage sets, as well as photographs of designs for stage settings and costumes.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay Sts.: Members' show of etchings, ceramics, sculpture and painting.

OAKLAND ART GALLERY, Municipal Auditorium: October 6 to November 3, annual exhibition of water colors, pastels, prints and drawings.

PALOS VERDES

PALOS VERDES ART GALLERY, Public Library: To November 15, paintings by members of the Laguna Beach Art Association.

PASADENA

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

GRACE NICHOLSON GALLERIES, 46 North Los Robles Ave.: Paintings and prints by American and European artists. Oriental art.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Official art exhibition of the California Pacific International Exposition. On view are the finest of the gallery's permanent collections, together with a specially assembled exhibition representing eighty-five years of Southwestern art. Illustrated catalogues 50 cents each.

SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post St.: Functional handicrafts and modern interiors. Pottery by David Tolerton. Wood carvings by Francis Baxter.

THE ART CENTER, 730 Montgomery Street: October 7 to 19, paintings by Dorothy Duncan.

ARTISTS' COOPERATIVE GALLERY, 166 Geary St.: To October 12, paintings by Gordon Fiscuss; northern California photographers; prints by Elizabeth Norton.

COURVOISIER GALLERY, 480 Post Street: Old masters.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: To October 13, international prints from A Century of Progress; machine art; textiles.

PAUL ELDER GALLERY, 239 Post Street: Lithographs of industrial subjects by Arthur C. Murphy.

GELBER, LILIENTHAL, 336 Sutter St.: Works by Jose Clemente Orozco.

GUMP GALLERY, 250 Post Street: To October 14, water colors by Barse Miller.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Through October 15, loan exhibition of paintings and drawings by Rosa Bonheur. Through October, old master paintings; porcelains from the collection of Mrs. A. B. Spreckels. Opening October 8, creative art by children in primary grades of San Francisco public schools. Changing October 15, monthly art exhibition by Californians.

SAN FRANCISCO MUSEUM OF ART, War Memorial Building, Civic Center: To October 6, printing from British official presses. To October 13, first graphic arts exhibition of the San Francisco Art Association. To November 3, French Impressionists. To October 20, California sculpture. Open daily noon to 10 p.m. Sundays 1 to 5.

SOWERS PRINT ROOMS, 451 Post Street: Etchings by Queen Victoria and Prince Albert.

VALLEJO GALLERY, 1602 Vallejo Street: Drawings by Clemens Friedell, Jr.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Paintings and sculptures by artists of Santa Barbara city and county. Exhibition change every six weeks. Hours 9 to 5 except Sundays. Saturdays 9 to 12.

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 ASSOCIATION, 201 E. Philadelphia Street: Second annual fall art exhibit.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: October 2 to November 3, twenty-first annual exhibition of Northwest artists. Photographs of the Northwest by Leonid Fink and Hermann Ulrichs. Drawings and prints by Thomas Handforth. Commercial design by students of the Cornish School, Seattle.

MISCELLANY

EBELL ART SALON, Los Angeles, opens its season October 11 with a reception to members of the California Art Club.

LOUISE UPTON, curator of art at the Los Angeles Museum, will return November 1 from a month's tour of eastern art centers.

ELMER SCHOFIELD, N.A., has just arrived in Los Angeles to conduct outdoor classes in landscape painting. His headquarters are the Stendahl Galleries.

DAVID EDSTROM, sculptor, gives five Saturday night lectures at the Hollywood Art Center School, 3305 Wilshire Blvd., Los Angeles, starting October 5 at 7:30.

ART NOON CLUB of the Los Angeles Art Association holds its first luncheon meeting October 15 at the Women's Athletic Club, Los Angeles. Stanton Macdonald-Wright, painter, will speak on "Mural Art for the Ages."

BEAUX ARTS BALL, "A Night in Venice," originally planned by the Los Angeles Art Association for November, is now definitely set for New Year's Eve at the Pan-Pacific Auditorium, Beverly Boulevard at Fairfax, Los Angeles.

MRS. LOIS KILMER TOWNSLEY, widow of Charles P. Townsley, landscape painter and director of the Otis Art Institute, Los Angeles, from 1918 to 1922, died October 4 at the home of her daughter, Mrs. Willard Crosby, in Yonkers, New York.

STOCKTON POST OFFICE in northern California will soon have two murals painted by Frank W. Bergman and Jose Moya del Pino, San Francisco artists, who were the winners in a competition held by the Section of Painting and Sculpture, Treasury Department.

CALIFORNIA WATER COLOR SOCIETY, now holding its fifteenth annual exhibition at the Los Angeles Museum, announces the following awards: First, a purchase prize of \$100, to Barse Miller for "Stockton Street"; second, \$50, to Ethel Rose for "The Hokusai Print"; third, \$25, Thomas Craig, "Bumper Crops." Honorable mentions to Annita Delano, Irene Robinson and Milford Zornes, Alfredo Ramos Martinez, Edouard A. Vysekal and Preston Harrison constituted the jury of awards.

MUSEUM OF MODERN ART, New York, is devoting two of its galleries this month to an exhibition of models, plans and enlarged photographs of contemporary architecture in California. The following architects in California are represented: Richard J. Neutra, R. M. Schindler, A. C. Zimmerman, William Wilson Wurster and Cedric Gibbons. Included in the showing are photographs of modern architectural sets that have been used in motion pictures. The sets were designed by Hans Dreier of Paramount and Paul Nelson of United Artists.

THYRA BOLDSSEN, a Danish artist resident in southern California for the past few years, has presented to the city of Los Angeles six of her sculptures carved in stone and marble. They are to be installed in the rose garden at Exposition Park. The group includes a figure of a girl which won the hundred-year medal presented by the Royal Academy of Fine Arts of Denmark; "The Blessing," portraying the American mother; "Mother of the World," a heroic marble head; "Nymph Finding the Lute of Pan"; "Out of Chaos," a small figure of a boy, and "Melody of Life," a female figure executed in California marble.

AMERICAN ARTISTS GROUP, Inc., 106 Seventh Ave., New York, offers an excellent solution of the Christmas card problem. Thirty-eight of America's foremost living artists have pooled a total of 108 of their etchings, lithographs and woodcuts for reproduction on greeting cards now being distributed throughout the country at surprisingly low prices,—five to twenty-five cents each. California artists represented in this group include Conrad Buff, Richard Day and Paul Landacre. A traveling exhibition of the 108 originals of these prints will be seen October 28 to November 2 at Bullock's-Wilshire, exclusive Los Angeles distributor for the cards.

PRESIDENT ROOSEVELT, during his one-day visit to Los Angeles on October 1, unveiled an over-life size figure of a CCC worker executed by Uno Palo-Kangas for a fountain at the Civilian Conservation Camp in Griffith Park. The figure, reproduced on this page in our August issue, was created under an art project operated by the Los Angeles County Relief Administration. This project, known as the E.R.A. Art Project, distributed over five hundred oils, water colors, prints and sculptures to public schools and other tax-supported institutions in Los Angeles before it was closed down August 22 along with other work projects of the S.E.R.A. Bernard Roufberg, director of the project, has since been appointed supervisor in southern California for the Treasury Relief Art Project.



Boris Karloff

A Portrait by Margaret Buck

BORIS KARLOFF, baptised William Henry Pratt, was not born to the theater nor cradled in a makeup box. On the contrary, he did not don greasepaint until he'd already gathered a heavy layer of dirt—in the jobs of plowing, spading, and selling it.

James Pratt, of the British Indian Civil Service, wanted William to tread paternal footsteps, and he was consequently schooled at London to enter the British Consulate at Hongkong. But Civil Service did not appeal to the youth and he dodged that career by emigrating to Canada—in 1909 at the age of 22.

He worked a while on an Ontario farm and then moved to Vancouver—into a quick job with a pick and shovel crew building a race track. After that he evolved into a real estate salesman. If he did not serve Great Britain on the "good earth" of China, according to father's wish, he did learn to know and advocate the "good earth" of Britain's American dominion.

But customers wanted real estate too "dirt cheap" so the tired young realtor answered a newspaper advertisement for "an experienced character actor." He'd never been on a stage, but, spurred by the need of eating, he told a manager a bedtime story—about having once upon a time been an actor in England. And for stage use he adopted mother's father's name—Boris Karloff.

He grew to be a popular "villain"—but the company soon and suddenly broke up. A kind fate, in the form of a cyclone, spared Karloff from starving. He got a job clearing away the debris after the storm.

Another fortunate breeze caused Karloff's return to the theater. He answered an advertisement in a copy of "Billboard"—blown out of a train window. He joined a repertory company at Prince Albert.

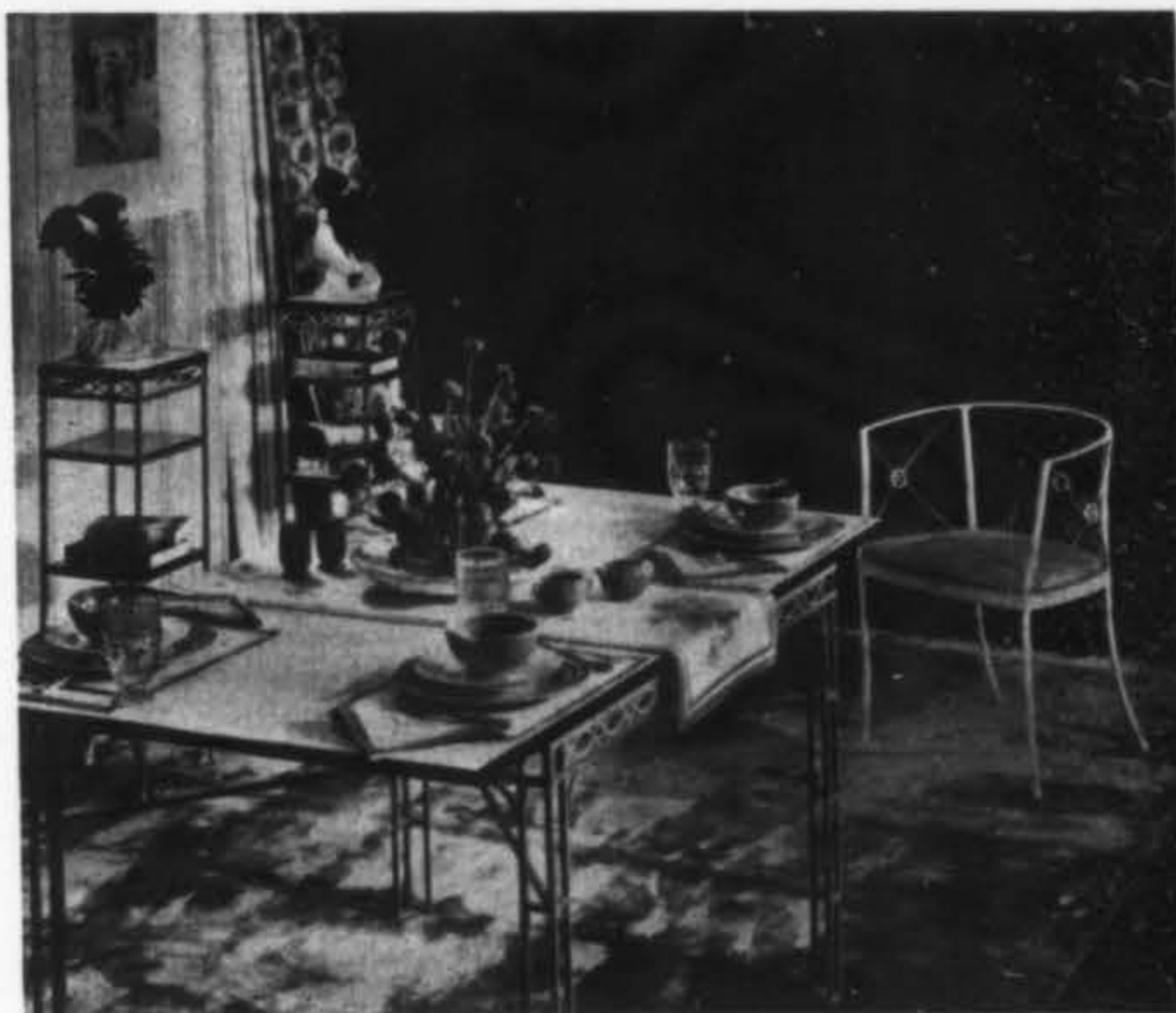
Playing stock and road shows throughout the country, Karloff wound up in California in 1917. Here he appeared with a San Pedro stock company, the Haggerty repertory company, the Maude Amber Players, and the Robert Lawrence company. When a flu epidemic laid low the theater business, Karloff piled sacks of flour at the Sperry mills in Vallejo. After that came a short vaudeville engagement—and then a rather desperate try at Hollywood. He played an extra in a mob scene, but, not finding any further studio work, went back to the stage.

He really broke into the movies, however, when he played a "bit" in Douglas Fairbanks' "His Majesty, the American." Other film work followed, at varying intervals—and Karloff decided to remain in Hollywood. That was about a lucky thirteen years ago, for Universal—finding a rarely excellent and widely popular character actor in Karloff—is now preparing a film story of "Bluebeard."

Mr. Pratt lives in Cold Water Canyon at Beverly Hills. By nature an English gentleman, he likes books, cricket, tennis, and hiking. And he now digs up American soil—on the golf links.

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T O M O R R O W W

SOUTH of the Sierra Madre the mestizo shrugs his shoulders, spreads his palms, glances up from the shade of the mesquite bush, and is content to say, "Quien sabe, señor? Who knows? If they will not build your road today, perhaps they will tomorrow."

And you point out to your foreman that the road must be built at once or you will lose all your business. "Ah, it is not so." The man smiles, and puffs his cigarette. "You won't lose your business. And if you should, you can get another one. The world is full of business. There is too much sun today. No use to hurry. The men will work tomorrow." He expects you to understand. His tongue rolls out the word, "Mañana." Tomorrow, to him, is the same as today. Every day is just another day and all days are alike.

But to the man from the north Tomorrow is another thing. It is fraught with potentialities; it is the product of today. "Where do we go from here?" he wants to know. That is Tomorrow.

It hardly needs to be indicated that our arts and our architecture are infinitely bound up with the Tomorrow of the world about us, of governmental policies, economic trends, social problems, educational advances.

Perhaps there was a time when some artists, typified by the esthete, considered themselves inhabitants of a world apart; they were not. No matter how poor their rarified products were, they nevertheless reflected some phase of their times. You can't get off the earth. For the sake of analogy, let us suppose that the renowned Dean Swift turned in disgust from the things he saw about him to entertain us solely with a world of his imagination. Plainly, he succeeded thereby in writing a magnificent satire—of the men and institutions of his times.

To the arts everything is significant, the past, the present, and the future. Especially the future. We know the past. We know the present. But we can only speculate about their joint product.

It is important that we speculate.

We must look a little farther down the roads of choice. If it is true that no country estates with charming residences are being fashioned in Russia today, then what will become of the architecture of tomorrow? Will it be completely utilitarian? And how does literature fare under the control of a dictatorship? Will genuine art survive the stress of propagandist demands? If the freedom of democracy should spread beyond its present boundaries, would this enhance another renaissance? Will the placid, hedonistic philosophy of the mestizo give us, in the end, a new type of Confucianism, some tenets of contentment?

Tomorrow never comes. But the dreams of tomorrow are the realities of today.

So—to be specific—this column TOMORROW will present each month discussions of pertinent conditions, and other odds and ends of the shape of things to come.

THE END OF LAISSEZ-FAIRE?

A NUMBER of raucous voices are raised these days to bewail the possible political infringement of our fundamental American liberties. And, at the same time, many conservative representatives of the vested interests wonder what is to become of the *modus vivendi* under which they achieved success—call it rugged individualism, economic freedom, or industrial anarchy, depending on your preference in jingoistic tagging.

Obviously, these people have logical cause for speculation. The present Federal Administration has greatly expanded governmental functions, sometimes beyond the bounds of the Constitution. However, on examining recent economic-political developments from a safe vantage, it often seems that, after all, the result is what the businessmen bargained for. When the panic was on, didn't many of them turn to the Federal Treasury for succor? Perhaps the harsh justice of rugged economics frightened some of the men. They couldn't believe that their management had been inefficient; they couldn't face the prospect of bankruptcy. Hence the original RFC. And those farmers, too, who cried out so loudly for relief—aren't their complaints at loss of freedom under the restrictions of the AAA a bit laughable? An ironic anti-climax?

Of course, it is deplorable that courageous businessmen and farmers who were satisfied to play the game under the rules of sound economics should have to suffer for the mishaps of their fellow countrymen. It's just too bad. Everybody's in the same boat. But there will always be some place in this country for the brave entrepreneur.

If the truth were admitted, the infringement of our liberties began long ago. The breakdown of the straight capitalistic laissez-faire doctrine began with the first protective tariff, and continued through the periods of governmental supervision of interstate commerce, down to the present encroachments.

Throughout the history of the nation, whether rightly or wrongly (and perhaps wrongly as future

generations may come to see), the government has assumed more and more duties in protecting the general welfare. Whether the general welfare has been actually enhanced is another question. Every time there has been a panic, or some catastrophe to the economic order (all of which are generally reactions to the initial interferences of governments in the operation of a plain laissez-faire system) so many citizens demand aid from the government that we have finally arrived at a governmental control through the default of business itself.

When will this socialistic, or collectivist, assumption of powers come to an end? How far can it go?

Well, it is safe to say that it will not end short of an almost complete political regulation, at least on a regional basis, of practically every industry in the country. Yet there must still remain a field for individual initiative. Too many Americans insist on the right to sound off, to play their own hand. It is their nature.

So it appears reasonable that in this "Tomorrow" the last of laissez-faire will be in the field of the free arts, free speech, music and the inventive sciences. Without that much freedom our civilization would become stagnant indeed. It is as far as the government could go without courting oblivion. In that zone the qualities of the individualist will always remain paramount.

It may be that government intervention in business could never reach the point where there would remain only that small zone for the entrepreneur's activities. If it could not, it would be because the widening intelligence of the people would crystallize the realization that Liberty is more important than Security, and that no governing body is infallible enough to assume successfully both the role of policeman—and merchant.

While we may gauge the speed of mass learning, there is no way of telling which road the people will take. But some of us are content in the opinion that, after the shouting is over and economic nationalism has run its course, the Adam Smith philosophy will again predominate. Anyhow, which ever way the cat jumps, we may be sure of freedom of speech, music and the art for "Tomorrow."

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REPRODUCTIONS AND FAKES

FROM time to time in this column the writer has advised those who are refurbishing an old house, or furnishing a new one, to use reproductions of antiques if originals cannot be found when time is an element or cost must be considered. These reproductions to take the place, temporarily, of the antiques you eventually expect to have for your house. But—to repeat what has been said before—buy your reproductions from firms who pride themselves on their fidelity in copying original early examples. Just here is where trouble starts. Many people interpret reproductions as showing the wear and tear of years, and the salesman is quick to call his customer's attention to the cleverly faked gouge in the top of a table or the worn part of a chair-round or leg. Such marks of wear are no part of a reproduction but come clearly under the title of fakes, for they are intended to give the impression of something which does not belong to them.

If you were building a Colonial house you would not ask the builder to make it appear as if old and weather-beaten. Neither do we when buying reproductions of old china and glass for our Early American houses expect them to have "time-cracks" and other marks of wear. Authentic reproductions of china, glass and silver are frankly reproductions and we purchase them as such. They lose none of their desirability by being modern copies of old styles and patterns when bought with certain things in mind, such as taking the place of rare and costly antiques that might be damaged or broken. Of course if collectors buy these

reproductions on the representation that they are originals, that is another story. Unfortunately, many reproductions are made for that very purpose, and that practice has been responsible in a large measure for this false conception of reproductions. Cabinet makers, in order to satisfy the demand for antiques, have found it of commercial advantage to supply the market with substitutes of the originals. This has developed into a special line of business, and from this has grown the regular manufacture of reproductions. However, a good part of the responsibility of buying such substitutes rests upon the collector. His knowledge of the subject he is collecting should be sufficient for him to know whether he is buying originals or reproductions. Our antique magazines devote space to a study of just such subjects for the benefit of the collector.

Enterprising manufacturers, in catering to those who are always looking for something new, have turned out many questionable reproductions of original styles. Some of these may be justified in ministering to modern needs, but when these adaptations are not much more than an echo of the originals, or do not conform to historical styles, they cease to be reproductions. We have in mind some of the so-called Early American styles of furniture which crop up ever so often. In color and finish some of it ranges from a near copy of the early maple down to the off-white. Just why anyone should profess to see beauty in a white-painted piece of furniture finished to show the grime of accumulated years is not understandable. Heaven speed the day when the fad passes! Even the small furnishings for

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the house should be consistent. It does not mean, for example, reproductions of table cutlery having so-called 13th century handles and 19th century prongs and blades. Just such a set was shown to the writer, recently, as being a reproduction of a 13th century pattern. (A 13th century fork would be something to talk about, anyhow.)

The reader should not confuse reproductions with adaptations. Of the latter there are some that are created for modern needs, but for the most part they have little to recommend them beyond a "catchy" name. However, for those who like something different they have a brief vogue.

Persons of taste and culture recognize that the true historic styles, which have stood the test of time, have something about them that cannot be taken away. Whether this is found in the humbler designs of the pioneers of a new country or in the more elegant styles which came with increased wealth and leisure, there is something about them we delight to honor. Historic tradition and association surround them, and fine craftsmanship and honest construction are a part of them. Our desire to preserve these qualities is why we insist upon true copies of original pieces in design, form and finish.



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RUNNING FIRE

By MARK DANIELS, A.I.A.

SHAKESPEARE AND NURSERY RHYMES

MY first opera was "Fra Diavolo." The antics of Ferris Hartman, God rest his soul, doubled me with laughter. The harmonies of "On yonder rock—" stirred my youthful bosom and filled me with determination to scale the heights. That was the way to live, carefree, facing the problems of life with a rollicking song, a dance, a merry quip and, of course, always winning the battle and the beautiful blonde with the soprano voice.

Through the following years I reacted to the melodies and tunes of "The Idol's Eye," "The Wizard of the Nile," "Wang," "Pinafore" and "Robin Hood." It was "Robin Hood" that floored me. I wanted to take up archery. The only beverage that could slake a thirst had to be of a nut brown hue. No girl was attractive unless she was blonde, wore a pinafore and carried a churn.

Unhappily, we cannot stand still. Slowly my mentors and older friends dragged me to hear "Pagliacci," "Tosca," "Madame Butterfly," "Il Trovatore," "Cavalleria Rusticana" and such meaty operas. They told me that the time was approaching when I must think of more serious things. I tried to but I could not forget Maid Marian.

Finally my gorge rose. I had been taken to hear "Götterdämmerung." It was too much. In the midst of a particularly crashing passage I rose and left the theater. My brother, who is older and better educated musically, followed me to ask if I were ill. I told him that I would no longer be a party to the hypocrisy of pretending that I liked anything that Wagner ever wrote as well as I did "Robin Hood." This fall I hope to hear the entire "Ring" at the Municipal Opera House in San Francisco.

I wonder if the process in letters is not much the same thing. We are brought up on nursery rhymes and wind up on Shakespeare. And yet I notice that Carroll's "Alice in Wonderland" and Milne's "When We Were Very Young" are in the libraries of a great many grown-ups. Also, I seldom miss a performance of "Robin Hood."

TREES AND MEN

JOHN MUIR sat upon a jutting ledge of rock in a forest that was a part of what is now Sequoia National Park. There were a few campers nearby, nature lovers who had the temerity to essay the arduous trek over the dusty, broken roads to reach the great groves of giant sequoias. With his gaze ever directed to the mighty monarchs about him, Muir seemed oblivious to human presence. Finally a bolder mountaineer, piqued at Muir's failure to notice his buckskin breeches, approached the great naturalist and said, "Mr. Muir, you seem to like trees more than you do men." Muir replied, "Yes, I do. Look at the trees and look at the men."

Following Mr. Muir's admonition may be humiliating to some of us but it may be well to obey it occasionally.

CITY PLANNING

THERE is too much talk about city planning by those who know little about cities and less about planning. Strictly speaking, city planning is done in the beginning, before the city is inhabited. Such is the history of Washington, D. C., where L'Enfant mapped out a plan for centuries of growth. That is the sort of thing that is in the mind of the layman when he hears about a movement for city planning in his home town. The pro-

fessional city planner has in mind the planning of outlying territory to accommodate intelligent growth and the correction of existing conditions where such corrections are practicable. The result of this misunderstanding of a technical phrase usually inhibits the intelligent development of the city.

Too many plans have been offered by the itinerant professional city planner—plans that were either not practical, or were only studied on paper, or were only plans to get a monetary stomach pump into the financial maw of a city too weak to react to emetic politics. To plan for the future of a city one should know, besides the principles of social and political economy, traffic distribution, and public health, just what constitutes that particular city's individuality, what are the habits of its population, and what can be done to enhance their happiness. He should learn the names, varieties and habits of the trees and shrubs that thrive in the city, the direction of prevailing winds, both of nature and politics, the ambitions and jealousies of various sections, the need or lack of good schools, the source and quality of water supply, and study hard, hard, to understand the psychology of the city. Above all he must learn to love that city.

SAN FRANCISCO HAS A WAY

IN this year's March issue of CALIFORNIA ARTS & ARCHITECTURE a paragraph of RUNNING FIRE was devoted to a few of the accomplishments of Leland W. Cutler. The item closed with a somewhat prophetic statement that "there is no telling what Leland Cutler will do if he ever gets really busy." I have trembled on recalling the rashness of this prediction, but now I am vindicated, for he has gone and done it. He has secured the promise of some nine millions of dollars of Federal money to assure the construction of San Francisco's 1938 Exposition.

In all fairness to others, the credit for this accomplishment cannot be entirely allocated to Mr. Cutler. You cannot hit a golf ball far off a tee if you cannot get a stance, and it was Mayor Angelo Rossi, City Administrator Alfred Cleary and Clyde Healy that furnished that stance, aided and abetted by Mr. George Creel. That is where San Francisco comes in, for San Francisco and her officials always have a way about them. These men, a group that has reduced the tax rate of their city to where it is the lowest, on a 50% basis, of any large city in the Union, had behind them the solid working basis of the reputation of one of the most loved cities in the world upon which to build the logic of their requests, backed by the record of their achievements.

So, San Francisco is going to celebrate the completion of the two largest bridges in the world in 1938 with the greatest exposition in her picturesque history. Yes, San Francisco has a way about her.

MOONLIGHT

THERE is nothing lovelier than moonlight on a white wall. See it on the wattled walls of Tunisia, beneath the cap-thatch of a Donegal farm house, on the patio walls in Guadalajara and on the old monastery walls in Andalusia and you will come to know something of that beauty of the moonlit night that has stirred the peoples of those countries to love and loyalty.

Electricity is the greatest of modern discoveries. It has given us the telegraph, the telephone, heat, power, the radio, electric lights and the electric chair, the last as perhaps the only escape from the

others. With our flood-lights throwing their purple, orange, scarlet, yellow and green lights on the walls of our churches and cathedrals, about the only place we can find God's moonlight bathing a white wall in its gentle glow is in our overflowing penitentiaries.

It may be that our gangsters are lovers of beauty at heart and choose a course that will lead to moonlight on a white wall despite the proximity of the electric chair. Sometimes I think that the price is not too high.

CONSIDER THE POOR CANNIBAL

WITH all this convulsive sympathy for the murderer who has had to spend half of his blood money to get his verdict changed from hanging to life imprisonment, it would appear that we are overlooking other worthy subjects for sympathy. We read that the lifer is raising hob over the fact that his newspaper is folded right across the funny page, that his hair tonic contains no alcohol, that his chattering is restricted to idle hours. Has he not gone to all the trouble of slitting another's throat or hacking a human torso to dimensions to fit a steamer trunk in order that he may get into the penitentiary? Certainly, after all that struggle to get in he should at least have his grapefruit served without seeds.

Sad as is his unrewarded attainments, the lack of consideration we show the rapidly disappearing cannibal tribes becomes utterly heartless by comparison. On good authority I have been informed that the flesh of the white man is much more salty than that of the dark skinned people, and yet we continue to send missionaries to the land of the cannibal without any warning whatever. Few, if any, of these countries grow potatoes, a vegetable that will absorb the salt in an over salted pot. Our convicts do not get their meat oversalted.

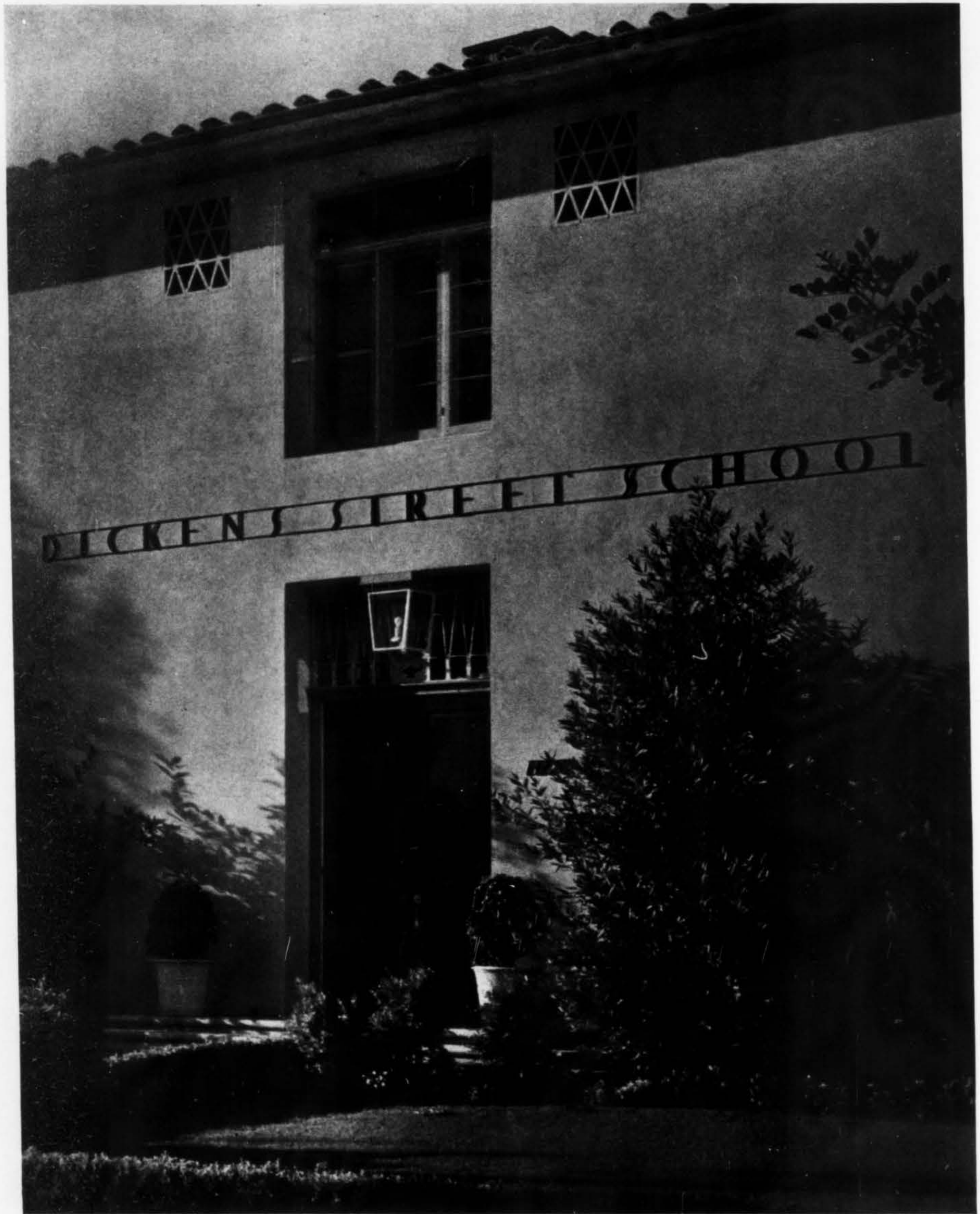
Would it not be more humane to have our missionaries tattooed with a warning followed by a recipe for salty dishes? It might reduce the mortality amongst missionaries and the cramps amongst cannibals.

DEAD GUMS

THE annual search for names for new spring subdivisions is about to begin. This is a wholesome sign, for it indicates not only the return of prosperity but that there are still some astute operators who believe there are people in our state who have enough money and courage to buy real estate.

Time there was when the number of applications for permits to record subdivision maps was only exceeded by the number of applications for marriage licenses. Perhaps there was a relation between the two, for they go hand in hand with homes, and in those good old days, people, even married people, believed in homes. The only complaint was from those who were reputed to push the pungent pen. They were importuned from morning 'til night for euphonious names for residence parks and their new streets.

A recent instance of the return of this drive for names happened in the editorial rooms of CALIFORNIA ARTS & ARCHITECTURE. The developer insisted upon a visit to the site. It was a sloping piece of land but was surrounded by lines of eucalyptus trees the most of which were dead. The fact that it was surrounded by dead gums suggested the name "Pyorrhea Park." I thought the name was alliterative and melodious and the agent was quite enthusiastic, but the next day he said that when he saw it in print, he didn't like it. 'Sfunny.

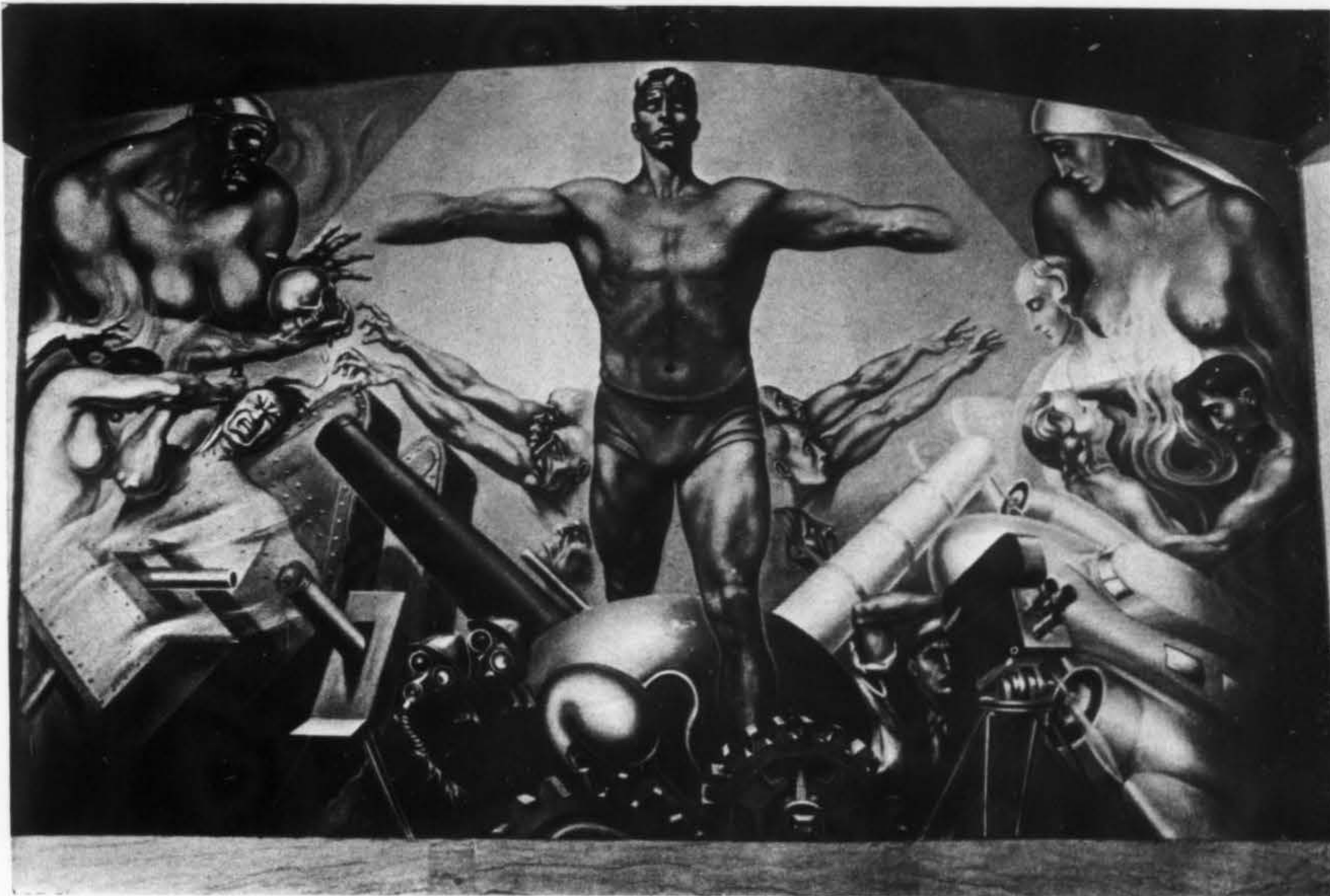


A House of Learning

WINCHTON L. RISLEY, ARCHITECT

Photograph by Miles Berne

There is a refinement of detail which might almost be termed delicate that gives this school building the character and atmosphere of a home. A child actually lives in the school for a great part of the day and why shouldn't it be made beautiful as well as safe.



A MURAL IN SEARCH OF A WALL

By FREDERICK J. SCHWANKOVSKY

REMOVAL of the central panel of the three murals painted by Leo Katz for the Frank Wiggins Trade School, Los Angeles, is only one of a number of recent instances wherein a painter's work, though applauded by competent artists, has been rejected by some committee of citizens or officials. It is our purpose here to suggest how artists may in future avoid such really deplorable situations.

In fairness to all concerned, we shall give at the outset a bit of the history of these now celebrated murals. Mr. Katz undertook the painting of them in 1934, at the request of the executive committee in charge of the southern California region of the Public Works of Art Project, a committee of six, with Merle Armitage as its chairman. At the conclusion of the Project, late in 1934, Mr. Katz had completed two of the three panels. Designs for these two panels, dealing with colorful phases of Aztec, Mayan and Toltec cultures, were approved by Mr. Armitage's committee, and by representatives of the Los Angeles Board of Education. Funds for canvas and other materials were provided by the student body of the Frank Wiggins Trade School, and Mr. Katz received a weekly salary from the Public Works of Art Project. Neither the PWAP committee nor the Board of Education had any serious fault to find with the two panels thus created, and

they remain on the walls to right and left as one enters the school.

The third panel, storm center of the controversy which arose, was executed by Mr. Katz after the Public Works of Art Project had gone out of existence. The design for this panel, therefore, was not submitted to the PWAP committee for its approval, nor to the Board of Education. And when it was finished a chill set in. The Board of Education, disregarding eulogies and plaudits of the artists, decreed the mural unfit for the entrance of a school (despite the fact that most of the students in the Frank Wiggins Trade School are of adult age). Soon even those who had praised the mural were condemning it, and it was finally taken off the wall and stored.

The painting depicts a young man, with eyes closed, blindly groping his way between the forces of good and evil. At his right are the forces of evil, presided over by a really hideous creature holding a skull from which drip golden coins. Greedy arms reach out to snatch the coins. Just below, a nude woman with pendant breasts is in the act of stabbing a man in the neck. The man is obviously screaming, as might be expected. A pair of machine gunners in gas masks, a tank and a cannon complete this, the evil side of the picture. At the young man's left side are the good and beautiful things. Here the presiding lady is the mother spirit, under whose

benign influence a boy and girl, with a whirlpool or vortex of color between them, advance into each other's arms ecstatically. An anxious-faced motion picture cameraman is seen in the foreground. An astronomical telescope and a large transport plane further symbolize the arts of space.

Is it a suitable painting for the main entrance of a public school? The words "greed," "skull," "knife-murder," "sex attraction," which must be used in describing its main events are significant of possible objections. But the sincere purpose of Mr. Katz was to make the frivolous American think how, on the eve of what well may be another world war, he thus walks between the good and evil uses of tools and passions. Being terribly in earnest, Mr. Katz does not ridicule our civilization, as the Mexican painters whom he admires and by whom he is influenced, would have done. But he uses, as they use, the horror aspect of art to threaten and frighten careless man into high resolve. Hence, with such a sincere motive, he cannot understand at all the officials who reject this way of trying to help mankind. For his consolation, it may be noted that their very opposition has probably brought his message to a far vaster audience than if they had quietly approved the painting.

Had Mr. Katz understood the present-day
(Continued on Page 34)

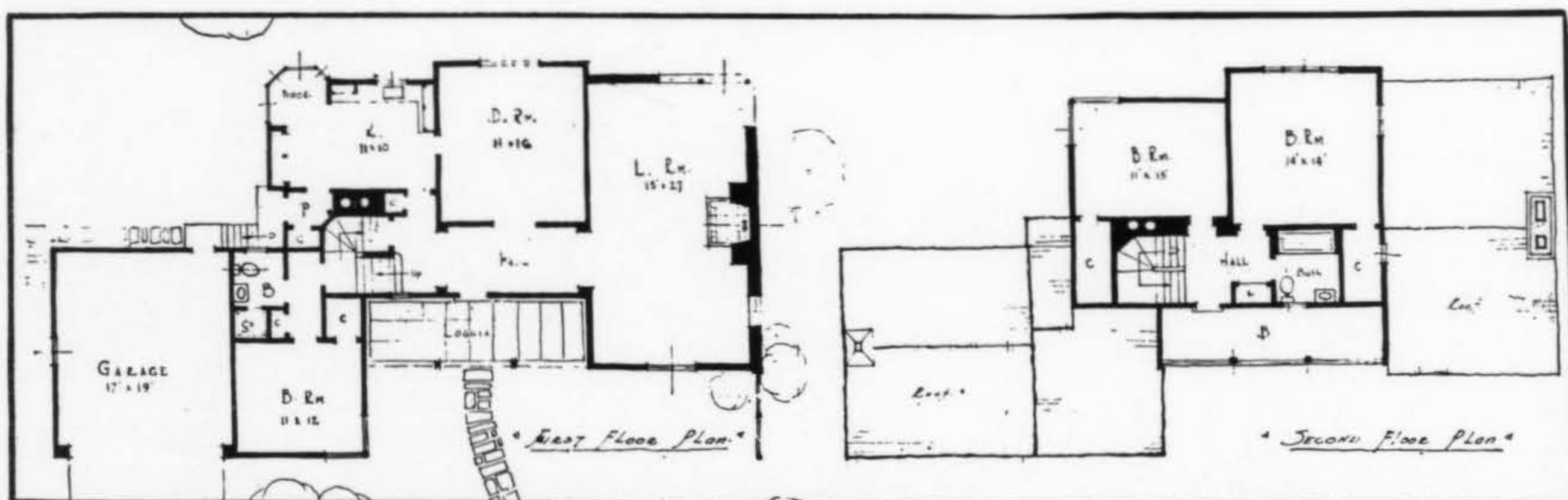


THE RESIDENCE OF MR. AND MRS. B. E. LORENTZ

Oakland, California

MILLER AND WARNECKE, ARCHITECTS

The problem of designing a small house for a lot that sloped in two directions was not the easiest of solution. The manner in which Miller and Warnecke solved it resulted in a house that is even more pleasing on the ground than in the photograph. The combination of vertical boards and plaster walls is particularly effective, as is the restraint in detail and ornament. And, of course, there are two corner windows supplying evidence that the house is very modern.

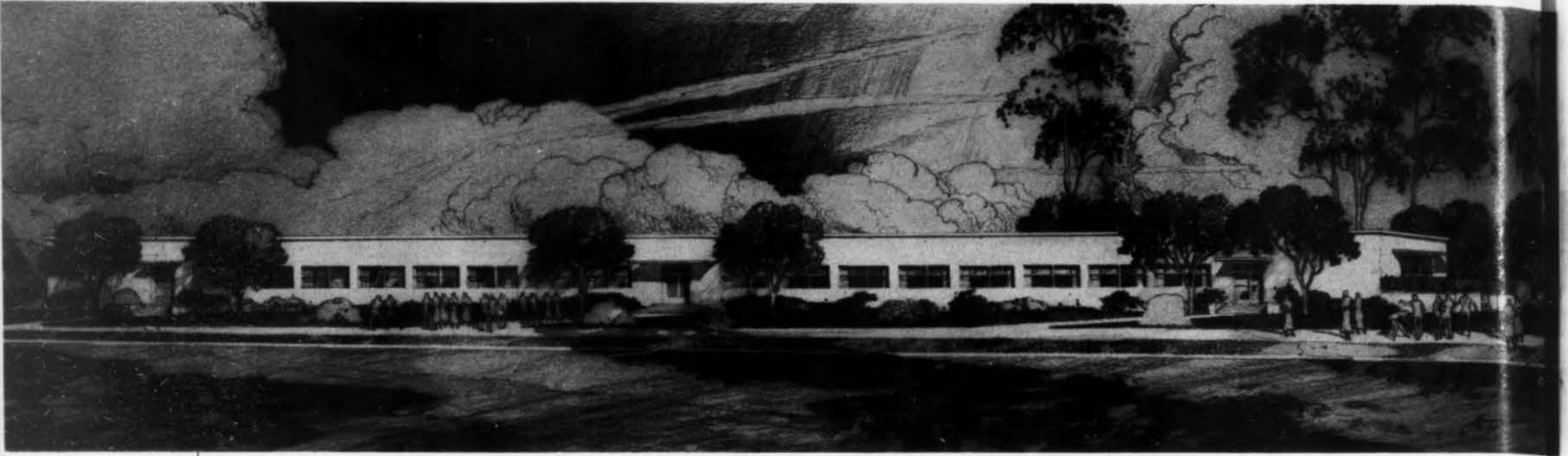


The house is known as "Green Shutters," and there actually are some green shutters on it, more appropriately used as elements of design than aids to identity.



A small house in Piedmont Pines receives the A. I. A. Honor Award. Miller and Warnecke of Oakland, California, were the architects.





SCHOOLS EARTHQUAKES AND PROGRESS

The second of two articles by Ralph C. Flewelling, architect of Beverly Hills and Los Angeles. The first appeared in the September issue.

No longer do architects approach the problem of designing a school building from the standpoint that it must be a monumental structure, taking its place alongside the City Hall and Court House in Chamber of Commerce literature. Here is a school that combines all the features of open terrace classrooms, minimum fire and earthquake hazards. Planned to allow the utmost latitude in modern educational methods. Winchton L. Risley, architect.

"Good for ten years and bad for ten thousand."

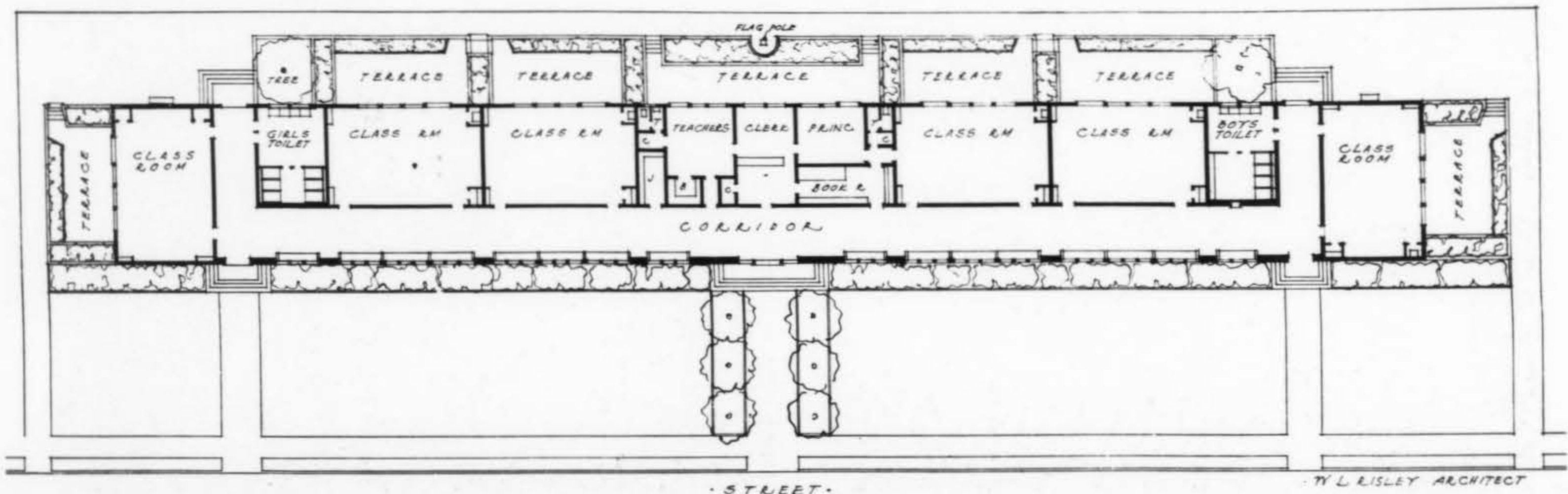
THE above quotation is from the Chinese of Peiping, applied to the roads built centuries ago from the city to the Ming tombs. It is quite descriptive and can be applied in a less degree to many buildings in which the factor of obsolescence is closely related to the matter of composite construction—the use of many varying kinds of materials for the structural parts of the same building. I believe this bugbear of the engineer has been proven not only unsound practice leading to a complication of difficulties during the period of construction, but also unsound economically.

The constant and rapid change taking place in our social organism is reflected in the rapid changes being proposed in our methods of construction. These changes are most strikingly apparent in the construction of our schools. If a thinking public will agree with the engineer on the theory that the fewer the number of different kinds of materials used on any one building, the better structurally and the more economical that building will be, then it still remains for those guiding the educational program to determine, in so far as possible, the future trends of educational methods in order that new school buildings

may be so designed, structurally and architecturally, as to provide for those future needs over a long period of time.

The obsolescence of the school building is probably little understood by many of our educators, and by the general public not at all. It was, in fact, only a few short years ago that the so-called *standard* class room was adopted for public school buildings and in the light of advanced educational ideas, and ideals as discussed in John Donovan's article in the September issue of CALIFORNIA ARTS & ARCHITECTURE, it is entirely possible that today's standard class room may become tomorrow's sub-standard.

Shall we then erect a structural frame for our building which will make necessary ten years from now the demolition of the building in order to meet more modern educational requirements, or shall we build today in such a way that our building may be modernized ten years hence without changing or affecting the structural parts of our building? It is possible to achieve the latter. To do so calls first for a careful, painstaking analysis on the part of the educator as to the tendencies of change in the educational program. Our schools are likely to become more and more the centers of educational extension work for the community in which they are situated; secondly for the accurate and conscientious in-



terpretation of the needs as outlined by the educator into terms of space utilization by the architect; and thirdly the codification, if you will, of the architect's space planning into terms of structural capacity by the engineer by the most direct and straightforward methods possible.

The progress of architectural and engineering design in our commercial structures has probably advanced more rapidly than that in any other field, due no doubt to the fact that obsolescence in a commercial building may mean the difference between profit and loss. If the school plan is so worked out as to become flexible to the needs of a changing and growing educational program, then the funds expended for that building have become an investment rather than an expenditure.

This result can only be obtained through the cooperative effort of several agencies, some of which were mentioned in a previous letter. The first and perhaps most important of these agencies is the voting public, which I will discuss later. Secondly, a cooperation between educator and architect and engineer can never be obtained so long as the educator believes that a *standard classroom* is standard today, tomorrow and always. That standard classroom may be the ideal in today's program, but if the educator's mental attitude is that

GEORGE WASHINGTON HIGH SCHOOL

Los Angeles, California

The rehabilitation of these buildings is typical of the structural reconstruction that is being carried on at many other schools. For example the Science Building was a sixteen unit, three story brick bearing wall structure with exterior cast stone trim and face brick. The corridor slabs and stairways were concrete with wood joist construction in the classrooms and with wood roof construction. After extensive examination the following method of reconstruction was adopted.

The exterior brick and cast stone were removed leaving a vertical wall of approximately eight and one-half inches of brick. Over the entire outside of the building a six inch re-inforced gunite membrane was placed. Certain existing vertical corridor walls were removed and replaced with gunite shear walls running vertically through the building. Interior brick walls have been removed or strengthened with a cement gun re-inforcing. The third floor corridor slab and ceiling have been braced with horizontal gunite trusses. Additional horizontal and vertical bracing has been installed in the roof truss rafter space.

The structure is now completely tied together vertically and horizontally as a rigid unit. The upper corridor construction is of a particularly rigid design and tends to prevent distortion of the structure and any possibility of crushing of the exterior gunite casing. All cast stone has been removed and there is no chance of injury to school children due to falling exterior ornament in case of seismic disturbances.

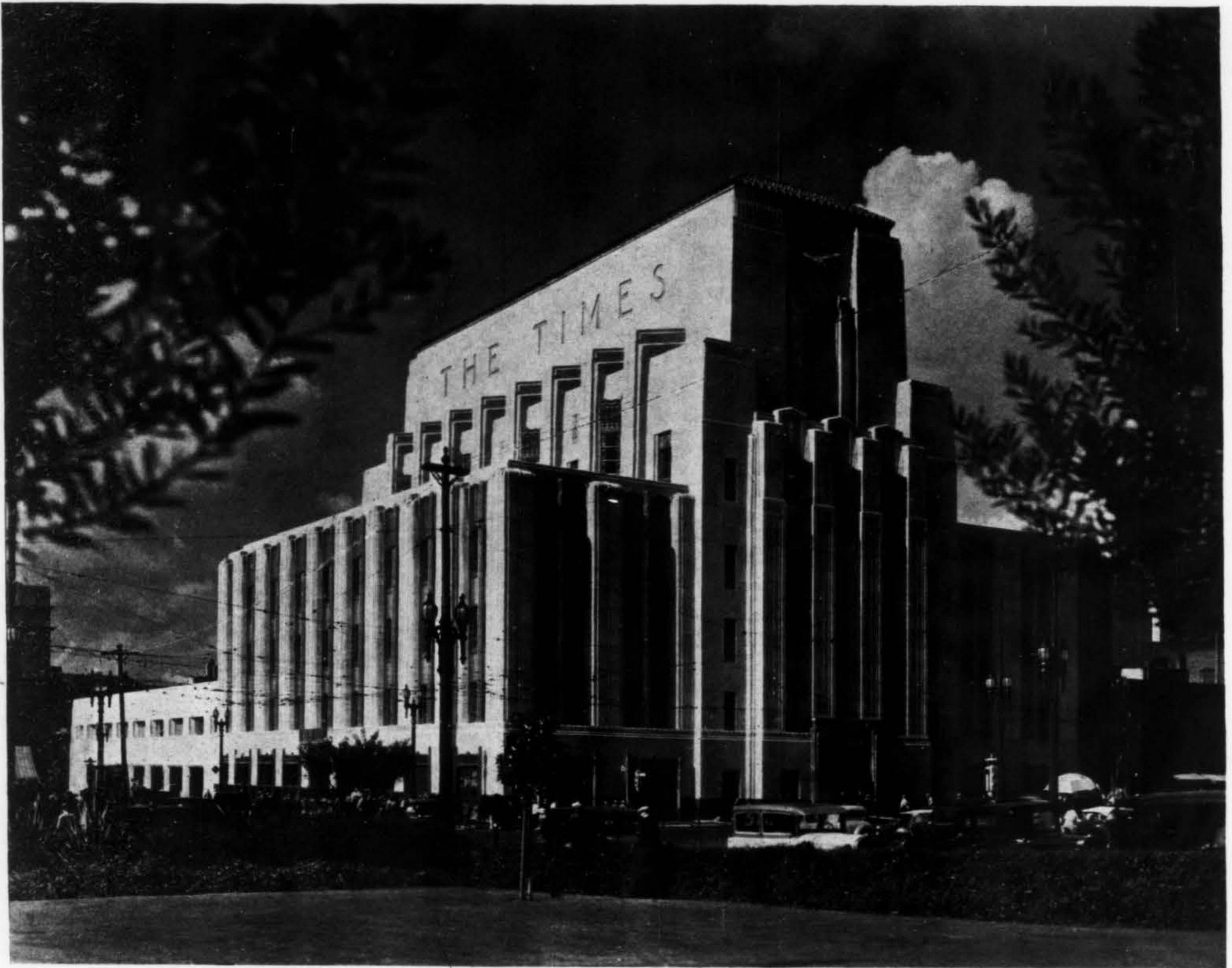
The small illustration is of the building as completed in 1929 and the sketch illustrates the building as it will look when reconstruction has been completed. Eugene Weston, Jr., A.I.A., architect. Oliver G. Bowen, structural engineer.

expressed above, it is a certain indication that he is mentally static or so devoid of imagination as to be unable to visualize the tremendous possibilities of the future. The educator who desires only that the classroom have "stained woodwork" or a "set of drawers" built into the wall at the southwest corner of the room, has missed the objective entirely and mistakes the outward manifestations of an educational plant for education itself. The real value of the educator in the construction program consists in that educator's ability to interpret to the architect what actually takes place during school hours; what might take place, advantageously perhaps, if the physical limitations of the building were different and what that educator thinks may possibly take place in that school building ten years from now. This is, in truth, a large order and calls for a large degree of intelligence and more than a modicum of cooperative effort.

Likewise, the desired result can only be achieved through effort (and by this is meant mental exertion) on the part of that type of architect to whom each new commission offers a challenge in investigation and research into the possibilities of new methods, materials and space utilization. The individual practitioner who has become satisfied with a type or a

(Continued on Page 36)





THE LOS ANGELES TIMES BUILDING
GORDON B. KAUFMANN, ARCHITECT



Combining beauty and efficiency, the magnificent new marble and limestone home of the Los Angeles Times was dedicated October first on the twenty-fifth anniversary of the dynamiting and destruction of the newspaper's second home. The complex staff of the Times actually moved into the building July first. It is the first newspaper plant in the United States to be air-conditioned throughout. While it appears to be a single building with a high and low section, it is really two structures separated by a protective six-inch earthquake joint. From town crier to teletype, from runner to radio, the long battle for freedom has slowly centered around that for freedom of speech and the press. The citadel of the Times is the latest milestone in the progress of this most important factor in the march of civilization. Designed by Gordon B. Kaufmann, A.I.A., in monumental modern style to conform with the adjacent Civic Center, it houses its own power plant and a public auditorium.

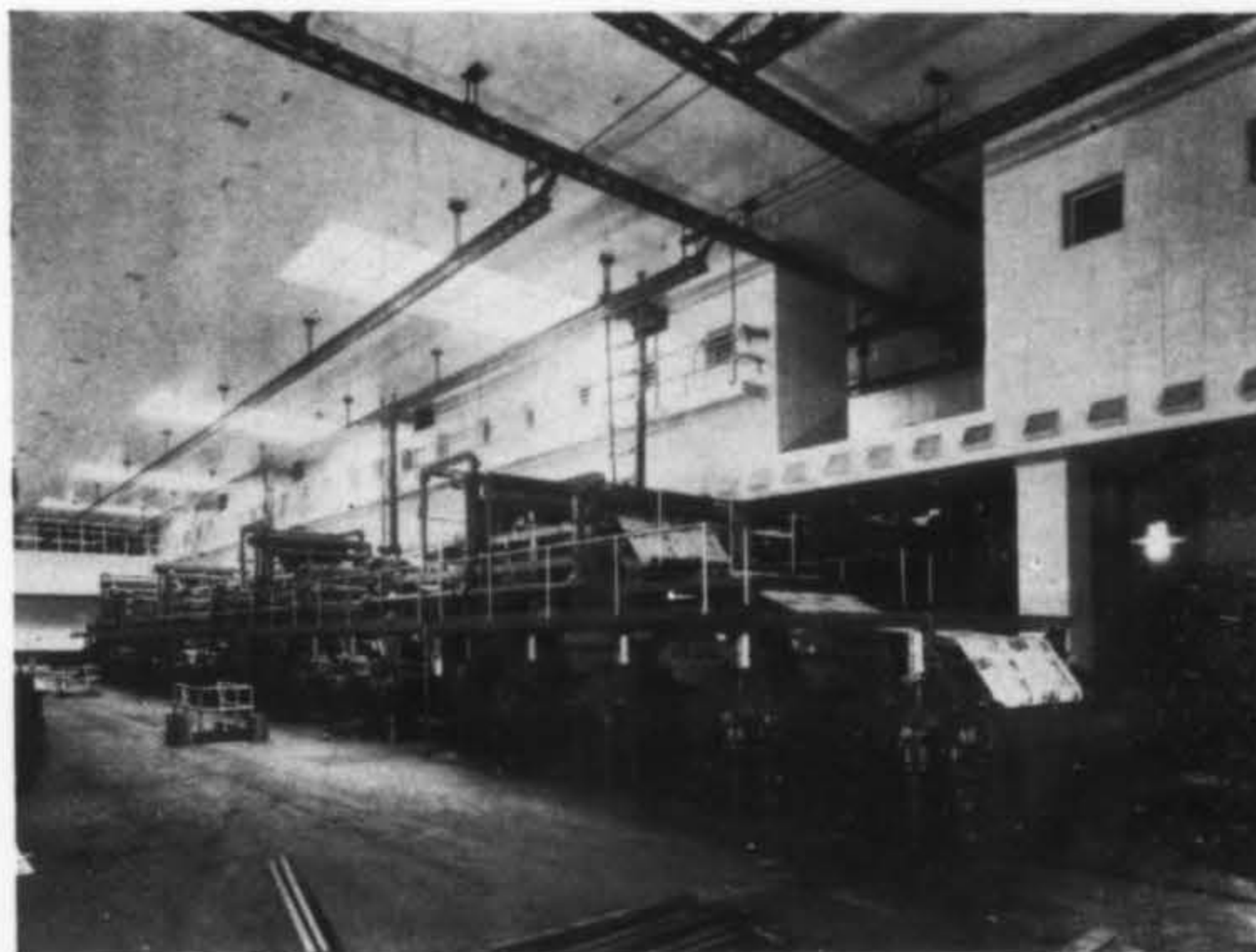


Photographs by Mott Studios

ELLIOTT LEE ELLINGWOOD—MECHANICAL AND ELECTRICAL ENGINEER
 MURRAY ERICK—STRUCTURAL ENGINEER
 SCULPTURE BY MERRELL GAGE
 MURALS BY HUGO BALLIN

The rotunda in the new Los Angeles Times building symbolizes something of the history and significance of the great newspaper of today. An aluminum globe, five and one-half feet in diameter, occupies the center of the main lobby, revolving once each fifteen minutes. Encircling the floor is counter space for promotional and advertising bureaus. The murals, by Hugo Ballin, depict the printing of a newspaper, the gathering of the news, as well as journalism's service to the community.

The giant eighteen-unit press is one of the largest and most efficient high speed printing presses in the world. It stretches for 145 feet in a great room 185 feet long. In an average day enough white paper flows into the press to make a ribbon of paper approximately five feet wide and 450 miles long—or from Los Angeles to San Francisco. Oldest Los Angeles paper, the Times was born December 4, 1881.





FROM FOUR PAGE SHEET TO FOUR MILLION DOLLAR PLANT



Framed with chocolate brown granite, the entrance to the Times building has an air of conservative solidity. Reflecting the strong policy of the newspaper, the crests atop the two portals are dedicated to Liberty under the Law, and True Industrial Freedom. Merrell Gage, sculptor.



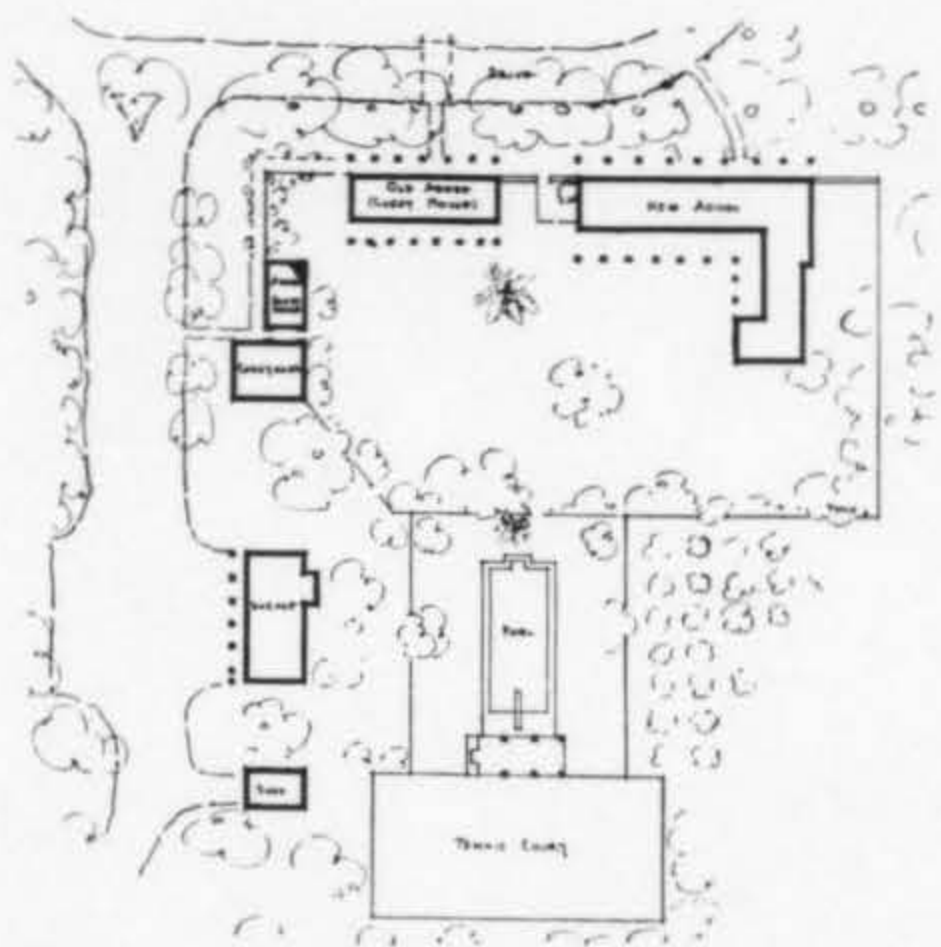
Photographs by Mott Studios

Throughout the new Los Angeles Times building comfortable and efficient working arrangements have been planned. So that this may be achieved, acoustical treatment eliminates reverberation while double windows keep the street noises out and an air conditioning system keeps the temperature comfortable at all times.

Charles Ray Glass, interior decorator, is responsible for the treatment of the executive offices shown on this page. Primavera paneling with bands of dark brown iroco is used in Mr. Norman Chandler's office, left above. The walnut veneer chairs are covered with jade leather.

In Mr. Harry Chandler's reception room, left, the wall paneling is of avodire veneer and light American walnut. Furniture in deep tones of brown and chairs covered in antique red leather.

Upper right is Mr. Jake Baum's office paneled in American cherry, and below is the staff dining room with mottled nut brown leather walls, and pilaster, freize and dado in primavera. The walnut chairs are covered in cocoa leather.



OUR LITTLE RANCH IN THE WEST

Presenting the ranch house of Mr. and Mrs.
Bing Crosby at Rancho Santa Fe, California.
Lilian Rice, architect.

By BING CROSBY

Photographs by W. P. Woodcock



AS long ago as kings were rulers and lands were granted, the discerning Don Juan Maria Osuna, Alcalde of San Diego, chose from his hundreds of acres the ideal site for his home. It was an inviting spot on a sunny, sheltered slope, and from it he could look across the San Dieguito valley to the mountains. There he built a house with thick adobe walls; he planted fruit trees and palms; he lived and entertained. Since then, others have lived there. In their turn they have built up or torn down huge barns, tank houses, board and batten wings and minor buildings. Some have left their mark by a roadway, a tree, or a climbing rose.

I have now selected this same site, a plot of sixty-five acres—chosen it because of its fine old adobes and its grand old trees with their spirit of courage, hospitality, and friendliness.

To preserve this background and establish a country home in harmony with it became my aim. I chose Lilian Rice to be the architect and Harold Grieve to see that the interior decorations and furniture were in character. And I selected for superintendent of construction, William Mushet, a builder who so thoroughly appreciated old adobes that he had photographed, studied and measured those in San Diego County. Adobe bricks were mixed and formed by Mexicans where the soil was suitable. The location of the new building was carefully studied to save a magnificent specimen of cypress. It was decided to convert the two old adobes into livable guest houses. This required the installation of modern conveniences—but the furnishings were kept in the same period as the building.

The new house was designed in the same style, using the same pediments over the openings, the same reveals in the interior, and the same type of four-panel doors. The same plaster texture was used together with the same shingled roof and porch treatment that was selected so many years ago. Walls are white, the window trim is dark green, and the ceiling of the porches is painted a light blue.

However, the buildings are secondary to the impressive landscaping, for everyone acknowledges the grandeur that only comes with

(Continued on Page 33)



Photographs by Fred R. Dapprich

When the first settlers came around the Horn, they brought most of their furniture with them, and whatever else they needed either came from Mexico or was made on the rancho. This meant that there was a mixture of Early American, English, Mexican and later Victorian styles, the same combination that is found in the architecture of California of that period.

When Harold Grieve was commissioned to decorate the Rancho Santa Fe house for Bing Crosby and his wife, Dixie Lee, the first request was that it be livable, and then that the furnishings be Early Californian.

The living room shown above, has a Victorian sofa upholstered in brown and curtains of unglazed chintz with

a tan and brown pattern on a flame background. There is an Early American pine table and in front of the fireplace an antique Mexican table. On the mantel an Early American clock is flanked by a luster pitcher and Mexican pottery figures.

In the bedroom of Bing and Dixie is an old dressing table with amber glass knobs. The curtains are blue and white check with a small red flower and the ceiling boards are painted a pale blue. The rug is a blue mixture. The ladder back chair is one of a pair of very fine Salem chairs.

The nursery has maple beds in a row like the three little bears, and the roller shades are painted with designs from Mexican toys.





MUSSO AND FRANK COCKTAIL ROOM

Hollywood, California

DOUGLAS McLELLAN AND ALLEN McGILL, ARCHITECTS

Photographs by W. P. Woodcock



Can it be that the architects, McLellan and McGill, are reactionary in recalling the French Provincial style in this supper and bar room, or are they more keenly sensitive to the surroundings appropriate to dining? Whichever may be the case, and I suspect the latter, the square block paneling of Old English oak surmounted by an illuminated scenic paper frieze of French country scenes, is a relief from the dazzling mirror-topped tables placed against a wall from which a giraffe peers hungrily over your shoulder at the lettuce salad while the reflections of strange faces leer at you in wearisome repetition from the beveled facets of highly polished chromium surfaces. And what could be more consistent than selecting for the interior of a room for dining, the style used by people who are admittedly the world's authority on the beauty of the perfect repast?

+ + + B O O K S + + +

By EDWIN TURNBLADH

A Christmas Shopping Guide

JUST a week after Labor Day I observed an enterprising merchant posting a sign—"Buy Your Christmas Greetings Now"—above the entrance of his store, and I felt neglectful then that I'd not yet compiled my annual guide for Christmas book shoppers. I should have done it at least last spring. The Christmas season seems to begin a little earlier each year, and I expect—and rather hope—that the children will soon be wanting to put up the Christmas tree on the Fourth of July instead of shooting off firecrackers.

I feel that it is more or less incumbent upon book reviewers to assist the perplexed shopper who out of the various slogans like "Give refrigerators this Christmas" has decided to concentrate on giving books. The guide lists issued by the stores are not marked by enough calm restraint. They never say—"Dad may possibly like this fairly interesting book," but always "Dad will be simply nutty about this—the greatest novel of all time," or words to that effect. Another flaw in the stores' book lists is that they too often tend to stereotype our relatives. They announce that "here is a perfect book for grandma" when, as a matter of fact, your grandma may prefer something far zippier. I hope she does.

A further defect of the mercantile guide lists is that they fail to take account of the subtle objectives which can often be accomplished by a book. For example, there is advice which babies would like to give their aunts and uncles—but which cannot be effectively or discreetly spoken. A book can carry the message. And it's barely possible that the recipient of the gift may never suspect any ulterior motive.

I hope the following list may be of some help generally, if not specifically. In many cases I have been guided—or misguided—by the title alone:

For Your Husband

"International Protection of Labor," by Boutelle Ellsworth Lowe. Your husband won't enjoy this very dull book, but your choice of the impressively heavy subject flatters his mentality. And that's part of the technique of managing a husband.

"Government in Business," by Stuart Chase. This is probably your husband's favorite dinner topic when you have guests. You might as well have him talk a trifle more intelligently on the question.

"Bird Houses Boys Can Build," by Albert E. Siepert. It will be more direct to give this to your husband instead of to junior. He'll be doing the work, anyhow.

"Authentic Voice Production," by W. Warren Shaw. If your husband sings while shaving. Deals with the fine points of overtones, resonance, and vibration.

For Your Wife

"The Homemaker's Handbook," by Dorothy Myerson. Most every wife likes to think her husband considers her his devoted homemaker, even if she spends most of her time out playing bridge.

"Selected Poems," by Robert Nathan. Reviving memories of courtship days when you gave her a book of poetry, this gift will make your wife feel very tender toward you, and she may not mind if you flick cigar ashes on the carpets. The only hardship is that she may bring out a bunch of your old love letters, sit on your lap, and read them to you.

"Awaken Your Sleeping Beauty," by Lilyan Malmstead. This may have a desirable effect on your wife's breakfast appearance.

For Grandma

"How to Watch Football: The Spectator's Guide," by Lou Little.

For Babies to Give Their Aunts and Uncles

"Get It Right: A Cyclopedia of Correct English Usage," by John B. Opdycke. A strong hint, but baby talk must get pretty annoying.

For Small Children to Give Their Parents

"I Have Been Little Too Long," by Alice Ross Colver.

For an Over-Anxious Creditor

"All Is Not Gold," by Rosamund Du Jardin.
"Calm Yourself," by Edward Hope.

For a Golfer

"A Dictionary of French Slang," by Oliver Leroy. The book may also be useful in reading restaurant menus.

For a Bachelor

"The Fun of Having Children," by Katharine Seabury.

For the Family on Your Party Phone Line

"How to Improve Your Conversation," by Grenville Kleiser. This will make your listening-in more interesting.

For Anyone in Hollywood

"So You're Writing a Play," by Clayton Hamilton.

For a Hesitant Suitor

"Don't Be Afraid," by Grace Adams.
"Mastering Fear," by Preston Bradley.
"Some Day," by Ruby M. Ayres.

Not for Children

"Gladstone's Foreign Policy," by Paul Knaplund.
"War and the Private Investor," by Eugene Staley.

A Guessing Game

Titles of books are often so vague and unexplanatory of the contents that I have devised a refined, literary guessing game to be used at afternoon teas for visiting authors. For example, what do you suppose this lovely book is about: "What the Sweet Hell," by Peter Chamberlain?

New Books on Gardening

"How to Grow Delphiniums," by Leon H. Leonian.
"Growing Superior Children," by I. Newton Kugelmass.

Who Reads These Books?

"Nominalism of William of Ockham," by Ernest A. Moody.
"The Second Five-Year Plan," by the State Planning Commission of the U. S. S. R.

Short Reviews for Busy People

"1001 Questions Answered About Your Aquarium," by Ida M. Mellen. Question 1002—Why have an aquarium?
"Quack, Quack!" by Leonard Woolf. If you don't want to ask the clerk for this book, write it down on a piece of paper.
"Actions and Reactions of Roger W. Babson," by Roger W. Babson. About Roger W. Babson.

An Apple a Day—

"If I Have Four Apples," by Josephine Lawrence.
"Green Apple Harvest," by Sheila Kaye-Smith.
"Golden Apples," by Marjorie Kinnan Rawlings.
"The Apple Is Bitten Again," by Olive Moore.

A Modern Novel in Four Chapters

"This Thing Called Love," by Elizabeth Carfrae.
"Marry in Haste," by Maysie Greig.
"War," by Norman Thomas.
"Good-by to Love," by Eleanor Elliott Carroll.

Weather Report

"Tomorrow May Be Fair," by Gladys Taber—with probable "Frost at Morning," by Beatrice Kean Seymour.

"DON FERNANDO, OR VARIATIONS ON SOME SPANISH THEMES," by W. Somerset Maugham. Doubleday, Doran & Company. \$2.50.

No trait of history is more puzzling, I suppose, than that a civilization may rise to a "golden age" and then suddenly pass from the face of the earth, leaving only the material vestiges of an intellectual or spiritual glory. In contemplating the ruins of ancient Greece and Rome, one wonders why the descendants of those people dropped into silent mediocrity and entirely failed to carry forward any power of the natural heritage they must have received. The switching of circumstances is not sufficient explanation.

A reading of W. Somerset Maugham's rambling essays on Spain in the 16th century—her Golden Age—brings the thought to mind. A traveler through Spain today must wonder how the vigor of her cultural life in the 16th century could be almost totally lost—even through serious political or economic misfortunes.

There have been catalogs of causes advanced for the fall of Rome and the decline of ancient Greece—but for the passing of 16th century Spain we have hardly any surmises. Maugham comes close to one in the final paragraph of "Don Fernando," but it seems more like a casual concluding reflection than a summary to which a story marches.

Maugham was fascinated by Spain's Golden Age. He tells that he looked deeply into Spanish life and literature of that century—expecting to place a novel there. But somehow he could not settle upon a theme or character. What we have in "Don Fernando," consequently, are some sifted grains of the gold he found in the venture for materials. Characters and features of Spanish civilization in the 16th century are touched upon in a rather vagabond manner which is both pleasant and vexing—the latter because the writer never definitely lights anywhere until the last paragraph. And then the landing is made without enough preparation. At least I thought so.

Maugham concludes that the Golden Age of Spain was principally a heightened exuberance of sheer life—not especially intellectual or spiritual—but vital. Man—not art—was what Spain produced in the 16th century. Man was her work of art and passion was a drive to character—religious, adventurous, and romantic. But no artistic originality is discoverable. Spain's cultural life of the period was mainly a borrowed one and therefore mostly momentary. Maugham thinks that, in character, the Spaniard of the Golden Age was rivaled only by the ancient Roman.

The whole thesis is provocative and could have definitely motivated the book without subtracting from the roving spirit which throws a charm over the essays. The chapters could have been more pointed and loose ends could have been tied together without altering the bright errantry of the writing. The closing paragraph lacks force and credibility because the reader is not prepared. The book is motivated too late.

What did happen to the Spaniard of the Golden Age? Why did Spain pass into decline after only one century of glory? Perhaps there is no answer but, after years of study, Maugham could have rightfully done more guessing—based on presented substance. I know I'd have liked the book far more.

MONTHLY CALENDAR OF GARDEN BLOOM

Compiled by the Garden Club of South Pasadena

THIS "Calendar of Garden Bloom" is presented as a reference for the use of blooming material available each month of the year for southern California gardens. No attempt has been made to list every tree, shrub, flower and vine. Instead, a definite effort was made to list the better-type garden material suitable for general planting in this region. For assembling and arranging we are indebted to Charlotte M. Hoak, Azalia R. Bean, Alva G. Graham, Clayton M. Palmer and Charles Gibbs Adams. Hortus was used chiefly for nomenclature.

Abbreviations used are:

H—Hardy H-H—Half-hardy T—Tender
E—Evergreen D—Deciduous A—Annual
P—Perennial B—Blooming second season from seed

Editor's Note: These blooming periods do not correspond accurately with those given in the table published by the University of California, but it should be remembered that the same flowering plant will bloom at different times in different localities.

TREES—October

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Diospyros (Persimmon)	H. D.	15'	orange-red fruit	full sun	Any, but light, sandy soil is best	budded seedlings	Best general one is Hachiya.
Nerium oleander (Oleander)	H. E.	20'	red, pink, white, yellow salmon	full sun	ordinary garden	Cuttings of shoots in water or sand, May to Sept.	Needs careful pruning to make a tree. Withstands heat.
Eucalyptus ficifolia (Red-flowering Eucalyptus)	H.-H. E.	15'	red, scarlet	sun	ordinary garden	Seed in June or July	Good for street planting. Good honey producer. Pink-flowered one is poor.
Acacia floribunda (Everblooming Acacia)	H. E.	25'	yellow	sun or part shade	any but adobe	Seed soaked in hot water and planted in fall	Upright round head. Blooms throughout year.
Bauhinia corniculata (White Bauhinia)	H.-H. E.	20'	white	sun	ordinary good garden soil	Seed in fall, soaked in hot water	Stands some neglect. Speci- men tree only.

SHRUBS—Evergreen and Deciduous—October

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Cotoneaster horizontalis (Rock C.)	low spreading semi-Decid	1'-2'	pink bloom, bright red berries	sun best	garden	seed in early spring, heel and tip cuttings in winter, layerings	Ordinary care.
Cotoneaster microphylla (Rockspray C.)	low spreading H. E.	1'-2'	white bloom, rosy red berries	sun best	garden	seed in early spring, heel cuttings in winter, layer- ings	Ordinary care.
Cotoneaster microphylla var. thymifolia (Thyme-Rockspray)	low spreading dainter than above	1'-2'	white bloom, rosy red berries	sun best	garden	seed in early spring, heel cuttings in winter, layer- ings	Ordinary care.
Cotoneaster pannosa (Silverleaf C.)	upright drooping H. E.	6'-10'	white bloom, red berries	sun or partial shade	garden	seed in early spring	Ordinary care. Prune to hold in bounds or to rejuvenate.
Cotoneaster pannosa var. nana (Dwarf form of above)	low spreading H. E.	2'-4'	white bloom, small red berries	sun or partial shade	garden	seed in early spring	Ordinary care.
Pyracantha coccinea var. lalandi (Laland Firethorn or Burning Bush)	upright vigorous H. E. thorny	4'-8'	white bloom, bright round orange red berries	sun best	garden	seed in early spring, woody heel cuttings in winter, new shoots in spring	Ordinary care. Prune as desired.
Pyracantha crenulata (Nepal Firethorn)	upright or spreading H. E. thorny	8'-12'	white bloom, dark red berries	sun or partial shade	garden	seed in early spring, woody heel cuttings winter, new shoots in spring	Ordinary care. Prune as desired.
Pyracantha formosiana (Formosa Firethorn)	upright or spreading H. E. thorny	4'-8'	white bloom, masses of round red berries	sun or partial shade	garden	seed in early spring, woody heel cuttings in winter	Ordinary care. Prune as desired.
Pyracantha kansuensis (Kansu Firethorn)	upright and spreading, H. E. thorny	4'-6'	white bloom, masses small orange red berries	sun best	garden	seed in early spring, woody heel cuttings in winter, new shoots in spring	Ordinary care. Prune as desired.
Melostema rosea (New on market)	H. P.	3'	clear lilac	part shade	well- drained garden	heel cuttings from new growth in late spring	Closely related to Pleroma splendens. Likes fair amount of moisture.
Abelia grandiflora schumanni	H. P.	5'	lavender, rose	sun or part shade	garden	woody cuttings or seed in winter, tip or heel cut- tings in spring, layering	Lower growing and better form than the type.

NOTE: Cotoneasters and Pyracanthas are subject to attack of pear blight at blossoming time. Dying branches should be pruned well below affected area at once.

FLOWERS—October

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Aster (single) (Rainbow Aster)	loose branching annual	18"-24"	white, rose, blue, violet	sun	light loam	seed in spring, summer or fall	Plant 8 weeks before bloom is wanted. Use in mass.
Chrysanthemum hybrida (Fall Chrysanthemum)	H. P. loose or compact	1'-6'	pink, rose, white, orange yellow, bronze	sun	light rich loam	rooted cuttings made in spring or root divisions	Plant out by June 15 in solid bed or rear of border. Stake and mulch.
Gerbera hybrida (Transvaal Daisy)	H. P.	18"-24"	cream, yellow orange, coral, red	sun	light rich loam	new seed in spring, root division in fall	Plant crown well above ground where drainage is good.
Salvia leucanthemum (Purple Sage)	H. P.	2'-3'	lavender violet	sun	garden	root division in late winter	Cut back after blooming. Rounded bush type.
Scabiosa atropurpurea (Pincushion)	H. A.	2'-3'	cream, pink, rose, lavender maroon	sun	garden	seed 4 months before bloom	Cut old flower heads.
Cascade Chrysanthemum (New hanging type)	H. P.	4'-8'	mottled pink and white, rose, yellow, bronze, maroon	full sun or part shade	good rich loam	cuttings in fall or root divisions	Train on wires for best effect.

VINES—October

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Bauhinia Galpini	H-H. E.	10'	brony-crimson	sun	good garden	seeds	Not too much water. Shelter from frost.
Camellia Sasanqua	H. P.	8'	white, pink	shade	peaty	cuttings	Needs good care in protected location.
Lonicera sempervirens fuchsioides (Coral Honeysuckle)	H. E.	5'	coral, scarlet fruit	sun or shade	garden	dormant cuttings in fall or winter	Ever-blooming.
Semele androgyna (Giant Smilax or Butchers Broom)	H. P.	25'	large red berries	shade or part shade	light sandy	seeds or divisions	Has attractive green foliage.
Tecomaria capensis (Cape Honeysuckle)	H-H. P.	20'	orange, scarlet	sun	good garden	cuttings	South exposure best.
Vitis heterophylla variegata (Ampelopsis)	H. D.	10'	blue berries	sun or shade	rich, well-drained	cuttings in winter	Feed with bone meal. Foliage is green and white.
Ipomea rubra caerulea (Heavenly Blue)	H. A.	8'	bright sky blue	sun or part shade	garden, but not adobe	seeds 4 to 5 months before blooming, planted where wanted	Exceptionally large and beautiful flowers. Likes fair amount of moisture.

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INDIA

Land of Wonders, Strange Races, and Antiquities—
Irresistibly Appealing to World Travelers

"If you've 'eard the East a-calling
Why you won't 'eed nothing else."
—Kipling.

"AN EMERALD set in pearls," thus have the poets of many ages described India, land of astounding contrasts. No world traveler may deem his wanderings complete who does not embody in his journeys a sojourn in ancient India, for within its vast borders are found some of the strangest spectacles and most remarkable wonders of the world.

One of the attractions of India is undoubtedly the very great mixture of peoples who inhabit the fascinating country. Journeys through it provide endless opportunity of studying many different races, very picturesque, especially where the spread of civilization has not yet destroyed the old customs and costumes.

Wave after wave of invasion has surged into India since time immemorial which accounts for this diversity. From the very dawn of history we can trace these perennial entries of new races, and from the archeological researches we can deduce proof of similar influences of people now lost and forgotten, in times that were before history began.

For the westbound traveler, the ideal approach is from Ceylon, rightly called the "Garden of the World," which provides a fitting prelude to a tour of Hindustan and Bengal. A leisurely three weeks' trip from Colombo presenting a stirring picture of India's history, memorials, and glorious arts, should include Madras . . . Calcutta . . . Darjeeling, with its sublime grandeur of lofty peaks . . . Benares, whose waters have mirrored for countless ages the lordly palaces and gorgeous temples on her banks . . . Agra, breathing the splendor of India's Mogul emperors . . . Delhi, seven cities in one, a memorial of bygone rulers in India . . . Jaipur, the famous Rajput city . . . and Bombay, the western metropolis.

The best period for visiting India is during December, January and February when the days are bright and warm but the nights can be distinctly cold. A supply of warm clothing for night wear and light clothing for the daytime is therefore suggested. The overland trip of twenty-six hundred miles across the Indian Empire is one of the most memorable journeys that the world has to offer.

Of distinct interest is Calcutta, one of India's finest cities and former capital. It dates back to the picturesque days of the East India Company. Its real founder was a merchant, Job Charnock, who acquired celebrity. Calcutta boasts one of the finest streets in the East, the famous Chowringee, bordered by large

modern buildings, hotels, shops and clubs. The zoological gardens at Alipur are among the finest to be seen anywhere, and the giant Banyan tree of the botanical gardens is the largest and most famous tree in the world, possessing nearly six hundred aerial roots from two to twelve feet in circumference. The garden is filled with creepers that run riot on the ground and climb the trees and festoon the branches—a mass of purple and yellow bloom. Other points of unusual interest in Calcutta are the temples and the Imperial Museum, and the site of the terrible Black Hole.

The Himalayas are nature's greatest masterpiece, and Darjeeling is the ideal vantage-point from which to view them. The journey to this celebrated Hill Station takes us from the lowlands of the Ganges to a point eighty-six hundred feet above sea-level, during which passage we pass through as many varieties of vegetation as one would meet with from southern Mexico to Hudson's Bay.

Old as Egypt, and celebrated long before Rome was thought of, Benares is still unique among the cities of the world. The very soil is so sacred that he who dies upon it is assured of life eternal; the water of its river Ganges is so pure that he who bathes in it is washed clean of his sins and attains everlasting rest in Shiva's Paradise. Near Benares, Buddha preached his first sermon, and throughout the ages pilgrims have trooped into the Holy City at the rate of half a million a year. There are two thousand temples in Benares, and some five hundred thousand idols set up for public and private worship. Sacred cows and sacred monkeys are installed in temples of their own, and the very air is heavy with smoke rising from sacred burning-ghats along the river.

Delhi stands on the banks of the Jumna in the midst of an area of some forty-five square miles, covered with the remains of earlier cities, and is one of the most interesting sections of all India. When Shah Jehan built Delhi and fortified it by the great encircling wall, prophets foretold that the marble palaces of the Moguls would stand forever, thus Delhi is by divine right the capital of the Indian Empire.

Agra, the city of the Taj Mahal, was once the brilliant capital of the Mogul Empire. "The sun still shines into the chambers where their ladies loved, languished and died." Here are the Gem Mosque of spotless marble, the Jasmine Tower and the Pearl Mosque, "the most exquisite house of prayer in the world." But the arched gateway which discloses the Taj Mahal is where one almost ceases to breathe as the immense, exquisite marble tomb rises two hundred and forty feet against the cloudless sky. This incomparable tomb is the glory of India, "a glory which is beyond the reach of any model or any picture."



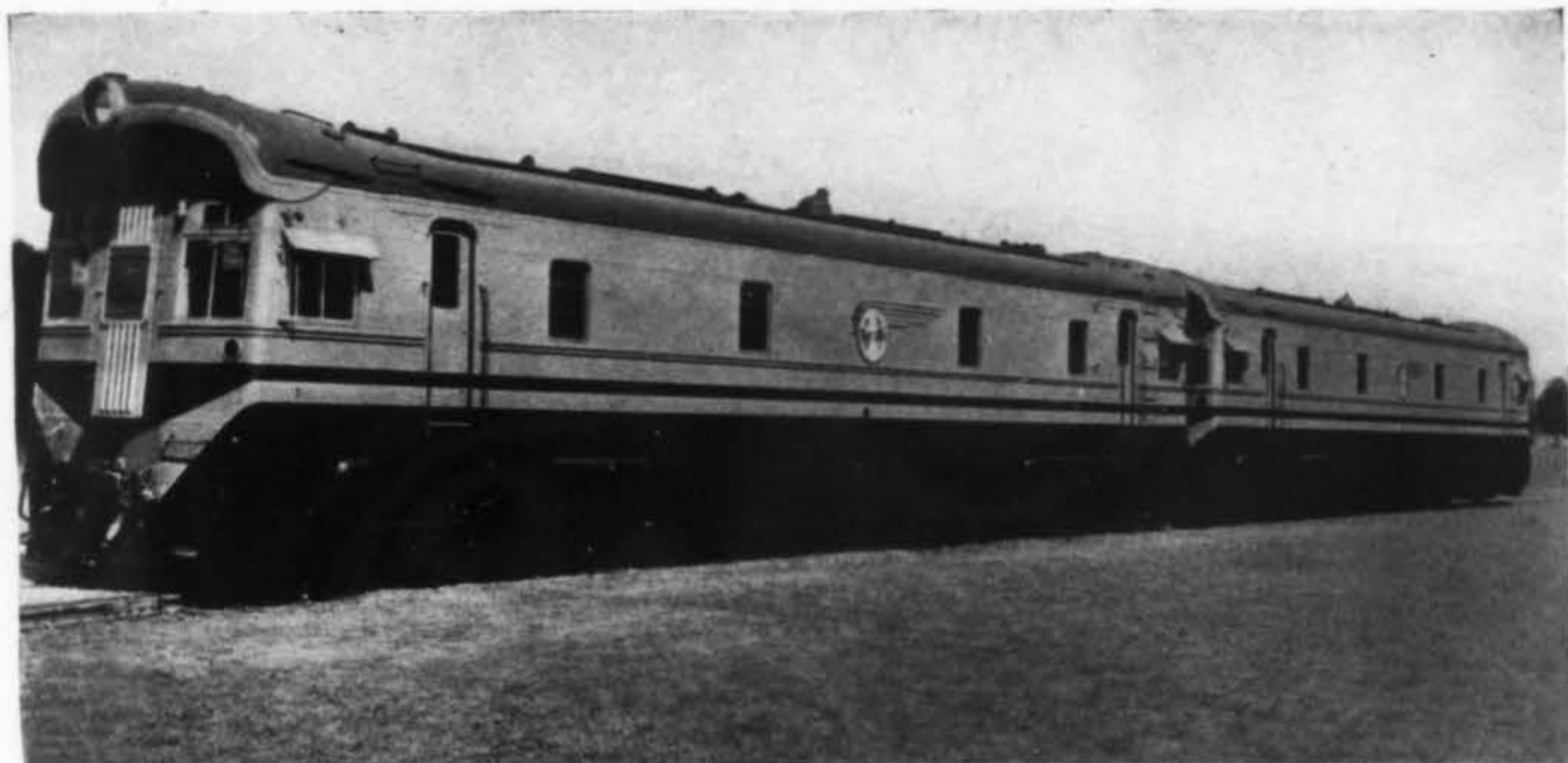
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FLY BY RAIL TO SUNNY CALIFORNIA

A CREW of 800 men have been busy re-surfacing, eliminating curves, and laying heavier rails over the Albuquerque and Arizona divisions of the Santa Fe lines—to prepare them for the new 3600 horsepower, high speed Diesel locomotive which has just completed a fast test run from Chicago to Los Angeles. The eastern divisions of the tracks to Chicago have already been improved. The total work will cost about \$4,000,000.

Announcement by the Santa Fe that it has taken delivery from the Electro-Motive Corporation of the most powerful Diesel locomotive ever placed in service—and that the new giant, if all exhaustive tests prove successful, will haul the road's crack flier, The Chief, between Chicago and California, on a faster schedule than at present—marks another dramatic milestone in the spectacular drive by the management of major American lines to regain for the rails their old place in the sun with the traveling public.

With a conservatively rated 3600 horsepower, a weight of 240 tons, and approximate over-all length of 127 feet, the Santa Fe's new "power house on wheels" overshadows any previous application of Diesel power to light streamlined trains, to rail cars, or to relatively light switching locomotives.

In appearance the new locomotive is unique, even in this day of strangely garbed competitors of the grim and still highly efficient "iron horse." A pleasing effect of streamlining has been obtained for the twin units by skillful modifications in the steel jackets that hide every detail of engineering apparatus; by the molding and slope of the rather blunt ends; the flowing steel "skirts," with removable sections that cover the wheels and underbody, and the skillful handling of an attractive color scheme in black, cobalt, and sarasota

blues, golden olive and pimperl scarlet, worked out by the Art and Color Department of the General Motors Corporation, of which the Electro-Motive Corporation is a subsidiary. The effect is heightened by an unusual application of the familiar Santa Fe emblem of a maltese cross in a circle, combined with the strong sloping head and streaming headdress of an Indian chief, that has long been used by the road in its advertising. The name "Super CHIEF," chosen for the train the big Diesel is designed ultimately to draw, has been etched on heavy glass panels, electrically lighted, and let into the ends of the locomotive between the forward windows of the driving cabs.

The big Diesel is in effect two locomotives, since it consists of two identical units that can be operated singly or coupled together. These units are arranged for double-end operation, with an operator's cab and control station at each end. From these control stations the driver is afforded a clear view ahead and of both sides of the track.

Motive power of each unit of the locomotive is supplied by two Winton V-type, twelve-cylinder high compression, two-cycle oil engines. Since each engine is conservatively rated at 900 horsepower, the two units provide a total of 3600 horsepower, all available for traction purposes.

The Diesel's advantages will be in its low center of gravity and rotating type of motive force, permitting much higher speeds over curves, bridges and other operating checks than has been possible with the steam locomotive; its faster acceleration, due to the inherent characteristics of its electrical transmission; its ability to travel longer distances without servicing, reducing to a minimum the present stops for water, fuel, locomotive attention and engine changes.

HERE THEY COME

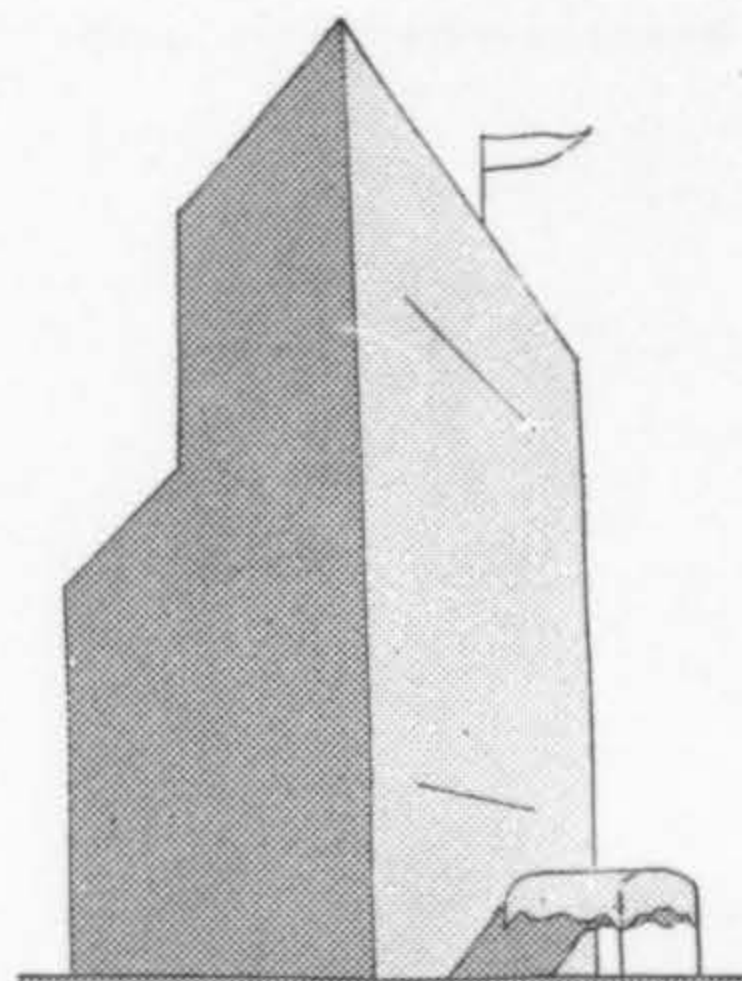
EXTENSIVE improvements, involving expenditures in excess of \$250,000, are well under way at Santa Anita Park and will be entirely completed next month in readiness for the opening of the second annual racing season on Christmas Day.

The Santa Anita Handicap, with \$100,000 set up in added money and prizes of \$10,000 to the trainers and \$2,500 to the jockeys, promises to rank as the world's richest stake.

The stake features for Santa Anita are announced:

Date	Name	For	Value
December 25	Christmas Stakes	All Ages	\$ 5,000 added
December 28	Santa Maria	All Ages	2,500 added
December 31	California Breeders Champion Stakes	2-year-olds (California)	10,000 added
January 1, 1936	New Year's Stakes	3-year-olds and up	5,000 added
January 4	Santa Margarita	3-year-olds and up	2,500 added
January 11	San Pasqual	3-year-olds	2,500 added
January 18	San Felipe	3-year-olds and up	2,500 added
January 25	San Vicente	3-year-olds and up	5,000 added
February 1	San Carlos	3-year-olds and up	5,000 added
February 8	San Antonio	3-year-olds and up	7,500 added
February 12	Juvenile Championship	2-year-olds	5,000 added
February 15	Santa Anita Derby	3-year-olds	25,000 added
February 22	Santa Anita Handicap	3-year-olds and up	100,000 added
February 29	San Juan Capistrano	3-year-olds and up	10,000 added

Offices of the Los Angeles Turf Club, located at Santa Anita Park, Arcadia, California, are active at this early date in order that everything will be in readiness to open the gates on Christmas Day and races are scheduled daily thereafter except Sundays until February 29th.



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OUR LITTLE RANCH IN THE WEST

(Continued from Page 24)

years of growing. All buildings are quite secluded from the nearby highway by eucalyptus groves and cypress hedges. The driveway is unpretentious but inviting; a long row of palms meet overhead with pepper trees. On one side a huge stretch of lawn extends down the slope and provides the setting for an occasional palm or clump of bamboo. On the other side, a row of ancient palm trees cast their decorative morning shadows on the plain white walls. Above, the sky accentuates the tracery of the branches and leaves. Everywhere, porches invite one from the house to the out-of-doors.

All buildings open out upon a huge inner court which is grass covered and edged around with shrubs. In the center stands an old seedling avocado and a palm—the survivors of a patio of former days. Through a gate is a blue-lined swimming pool, an outdoor fireplace, and a tennis court. Beyond and at the sides is an orchard of fruit trees and a thick grove of tall eucalyptus.

Big as it is, it is still growing. Yet, in the general scheme the original adobe will, without doubt, continue to hold its place of honor—not aloof, but graciously acknowledging the companionship of the other buildings and the trees.

Finally, what people term my ranch is to me just a country home. My wife and I

wanted a quiet refuge where we could rest between pictures and where the children could have room to play. We are just five miles from the ocean. There is a fine golf course in the Rancho Santa Fe center, riding ponies are provided, and I found good pasture for my string of racing horses.

The children did very well in the country last summer, acquiring a deep coat of tan and keeping as healthy as any bunch of hay pitch-

ers on a farm. It was a complete rest for their mother and me, and I am thankful for the loss of several pounds through the outdoor exercise—chopping down trees, hunting and fishing, riding and golf.

So we have decided not to be cooped up, even when we must stay in the city. We have just purchased five acres near our former city house and plan a rambling Colonial home with liberal yard space.



Mr. and Mrs. Crosby and all the little Crosbys have plenty of recreational facilities on their Rancho Santa Fe estate. The tennis court and swimming pool shown above were designed by Pascal P. Paddock.

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A MURAL IN SEARCH OF A WALL

(Continued from Page 15)

native of these parts as well as he apparently understands the Aztec and the Mayan and Toltec cultures, he would have reckoned with a deep-rooted American objection to emphasizing anything evil or hideous for any cause, however righteous. We Americans may revel in our murders and our bedroom scandals served up hot in the daily press; but we instinctively recognize our taste for these as somewhat atavistic, a pandering to the lower nature. And when we have the entrance of one of our beloved public schools to decorate, we want there something elevating, beautiful, lofty in conception. If we are wrong, it is because the materialistic realists are right; in that case, sermons by means of hideous displays might be tolerated in our public buildings. But are we wrong?

It is characteristic of radicals (of whom Mr. Katz is not one), and of Communists and Reds in general, that they employ violent methods in their paintings in order to point out social and political abuses. What they offer is an enlarged and up-to-date version of Hogarth's "Rake's Progress" series. Hence, any artist who makes use of the horror technique to point out a moral lesson is apt to be regarded by our public, and by its duly constituted officials, as a blood relative of the social revolutionists. Idealists, in short, are often bewildered these days to find themselves the targets of ammunition designed for Reds and Communists. And this, to a degree, is the unhappy predicament of Mr. Katz. It is an ironical outcome of all his loving labor to produce a work of art intended solely as a powerful statement against those evil forces which few will deny are in a fair way to destroy civilization.

Mural painters in the United States will do well to consider the fact that we have in this country two conflicting waves of thought. On one hand are those who believe in realism, in stage plays where the actors swear and use obscene language, in paintings where murder and sex are depicted frankly, in stories which are "true to life," with the seamy side out. This is the school of materialistic realism,

which believes that the way to reduce evil is to advertise it, and which looks upon any other attitude as merely a part of that despicable prudery which hides reality under a whitewash of shallow idealism. Of this school are those painters and sculptors who go in for distortion of the human body. For them, the figure of Venus as depicted by the Greeks is improved by allowing the lady's chest to slide down into her abdomen, and by adding a goiter on one side of her neck. Ordinary men and women they depict simply as swollen and puffed up to the proportions of an India-rubber Colossus. To sculpture or paint men and women as attractive is to be superficial, is to miss the deeper rhythms of mass and line of proportion.

The other school of thought, which is temperamentally favored by the average American, is something often described by its opponents as the Pollyanna state of mind. It is the product of the phenomenal growth of Unity, Christian Science and Oxford Group Movement, to mention only some of the major currents in the religio-philosophic eddies in the modern soul. This school believes that it does more harm than good to look at a woman killing a man with a knife, that the seamy side of life will *not* be eliminated by giving it the center of the stage. This large group believes that goodness is far more real than evil; that evil, in fact, is transitory and unreal. They refuse to recognize things of horror, believing that that way lies madness and more horror. The mental practice of these tens of thousands is to ignore the daily murder, to avoid the latest scandal, unless they see a way to do something more about it than merely to smirch the mind with it.

The American people decidedly favor the cult of the ideal, which teaches that, if we picture life as fine and good, life will be the better for it. We may be living in a fool's paradise. But thus far there is no indication, in those nations where the lugubrious tenets of materialistic realism hold sway, that they produce anything more than a wise man's hell.

So, however, fatuous we may be, however lacking in *savoir vivre* and in the cynical culture of the older nations, the painter and the sculptor may well conclude that the American people are definitely committed to the admiration of the good, and to a belief in the better things of life and of human nature. Don't depict for us what is to be avoided, but picture the thing that is to be attained. Then, my fellow artists, your sincere efforts will seldom be rejected. No, Leo, the entrance of a public school is not the place for that mural!

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On the opposite page is presented a list of responsible firms who supplied materials and equipment for the construction of this fine building.

SCHOOLS, EARTHQUAKES AND PROGRESS

(Continued from Page 19)

"standard," or is steeped in "typical" planning may produce a building of excellent structural qualities, but is likely to contribute nothing toward a program of educational or architectural development in a period of rapid change. Apathy toward the movement of society can produce no constructive architectural progress.

The fact that there was no loss of life among our school children at the time of the so-called "Long Beach Earthquake" was by no means a vindication of our citizenship. It was simply plain unadulterated luck! Had that event taken place a few hours earlier, or a few hours later, the loss of life among school children would have run into thousands—and our citizenry would have voted a bond

issue of staggering proportions to protect the lives of school children in the future.

The standards of fire safety in our schools have reached such a high point that catastrophes such as the Collinwood, Ohio, and Cicero High School fires are almost unknown in the State of California. On the other hand the earthquake hazard is great. Less than half the schools in this territory have been reconstructed or altered to meet the State requirements for earthquake resistance—this because of lack of funds, and because of either ignorance of the truth or indifference, or both, on the part of the voting public. The amount of reconstruction work already accomplished with a very limited budget is remarkable.

The City of Long Beach is demonstrating that school buildings can be beautiful without compromising safety and structural requirements. Two views of a model of the new Alexander Hamilton Junior High School. Cecil Schilling, architect, and Arthur Schilling, engineer.

Whether or not your children and mine are housed in safe structures in the future depends entirely upon us. Once the public can be aroused to the facts in the case and the real need for action, there can be little question about the success of a bond issue. This then becomes the question of major importance. If we are visited by an earthquake after we have failed to protect the lives of our children by safe buildings, then the responsibility for the resulting loss of life rests squarely upon the shoulders of all of us—the voting public. No hue and cry about bad construction, poor brickwork, too few nails, rotten concrete, and worse politics can ever shift that burden of responsibility. Only public apathy could or can allow those things and only an awakened public conscience and the cooperative effort of public, educator, architect and engineer can prevent them in the future.

