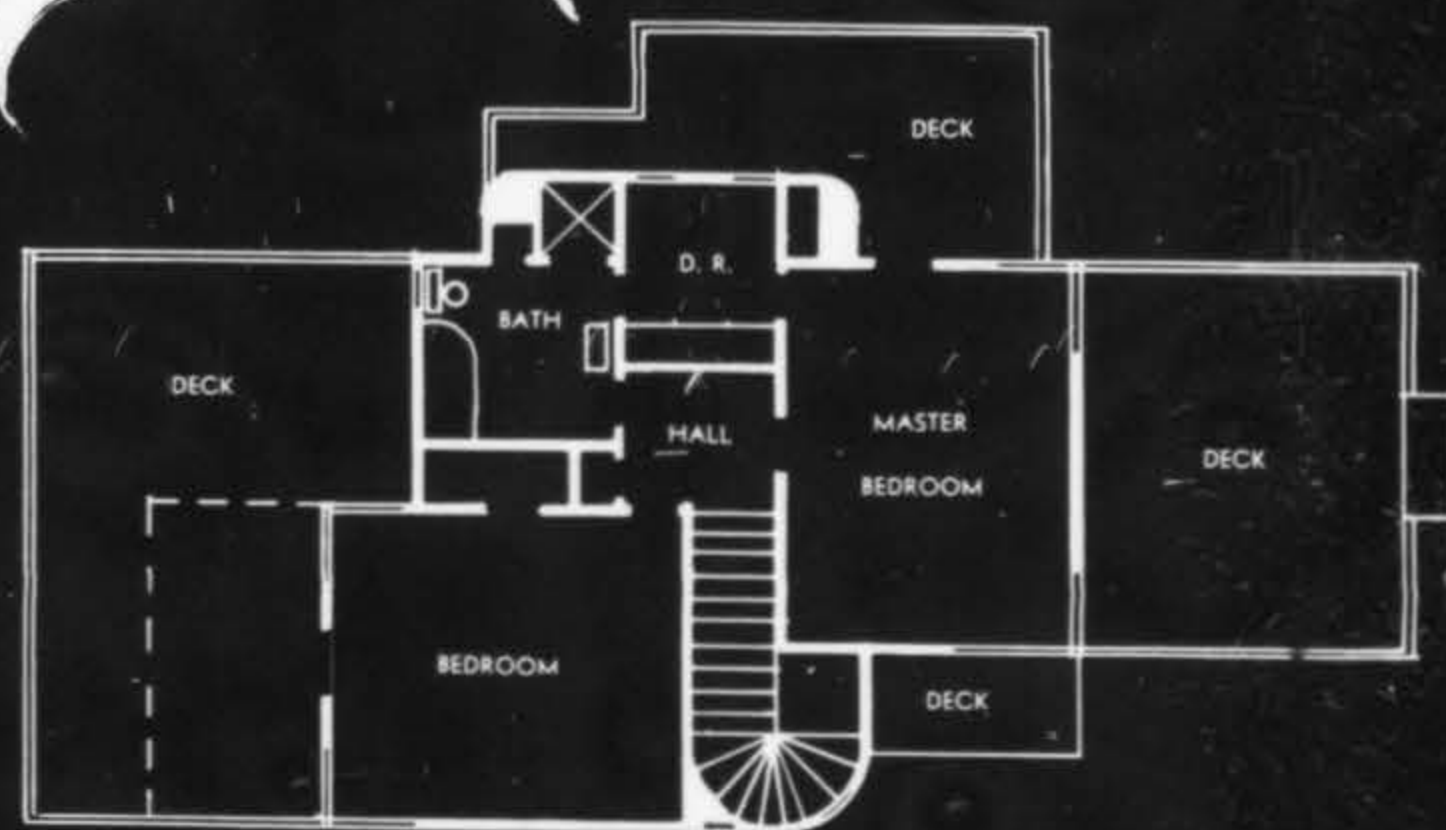
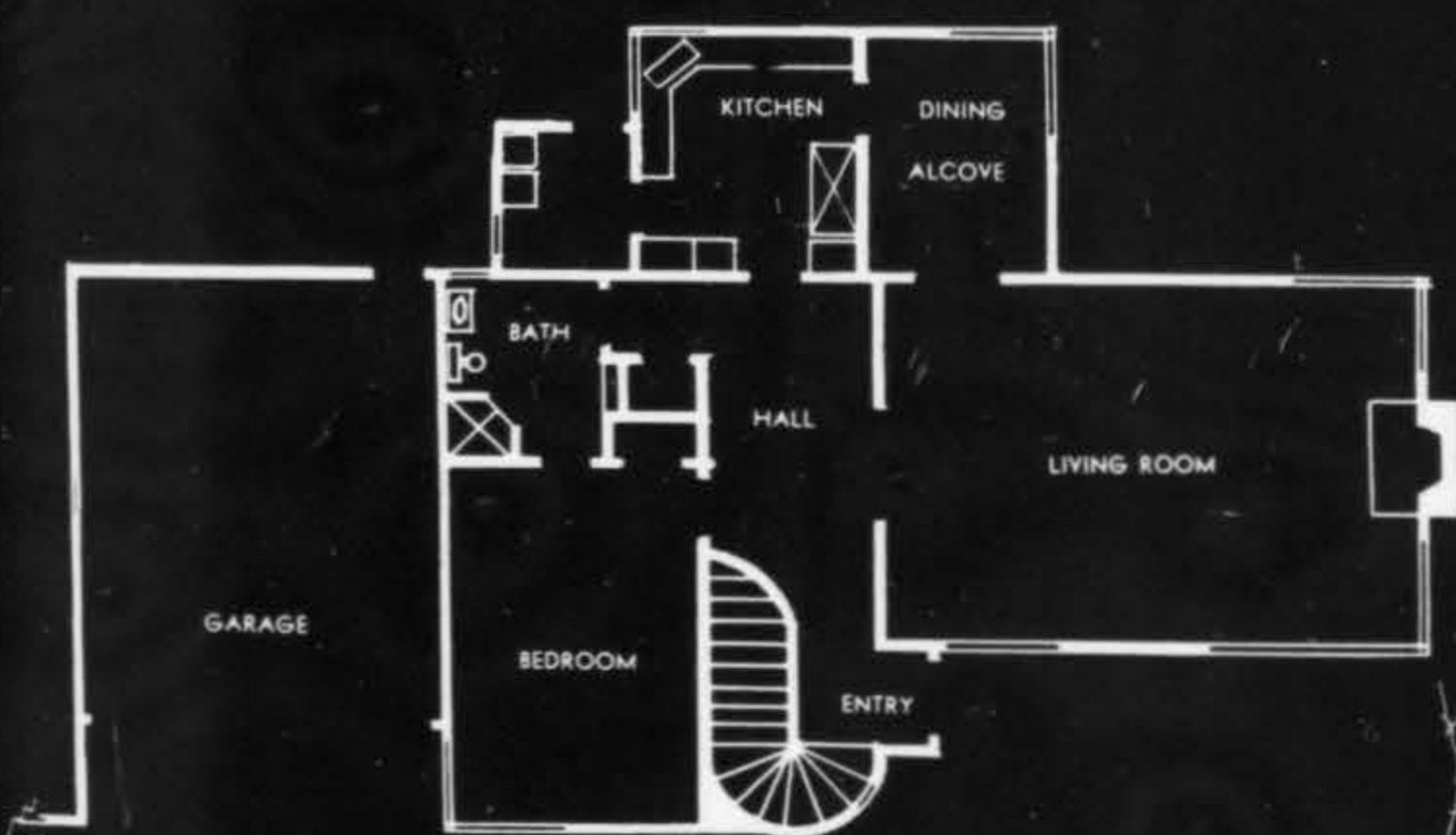


CALIFORNIA ARTS & ARCHITECTURE



BY ARTHUR



JULY, 1936

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MARK DANIELS, ARCHITECT

(See Page 7)

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Editorial

THE GRAVELITE HOUSE

FOR many years the architects of the world have been struggling to develop a concrete house that could be built for approximately the cost of a wood frame house. In the United States, it is much more difficult to persuade a client to spend more money on his house, to make it permanent, than it is to convince the European of the soundness of that kind of reasoning. In our country there is still altogether too little attention paid to permanence. We are nomads at heart, most of us building for the time being, with little care for the future. In the west this is particularly true. If the house will last ten or fifteen years that will do. We may be in Tahiti before that time passes.

But there is a strong movement toward a more settled condition. People are beginning to think of their homes in the light of what their children and grandchildren will do in them. As a result there is an increasing demand for the fireproof, termite proof, earthquake proof house. Over a long run of time the reduced cost of upkeep of a well constructed concrete house will justify the additional initial cost. Now comes the Gravelite house which bids fair to solve the problem.

The Gravelite house when completed has only enough concrete in the frame to make a wall around the house about 1 1/4" in thickness. Yet this concrete is so distributed that the house is thoroughly strong and rigid. It is really a compromise between an all concrete house and a wood frame house without using any wood where it can be attacked by termites or fire. The reinforced Gravelite concrete frame is relied upon for strength, rigidity, fire resistance and insulation; the wood nailing studs for ease of erection and adaptability to design. More power to the Gravelite concern. They may have the answer we have been waiting for so long.

CONCRETE HOUSES IN EUROPE

IN France Le Corbusier and Jeanneret have built a number of concrete houses. Many of them are extremely modern in plan and very cubist in form yet they have features that no one can despise. In Garches, the Villa de Monzie is an excellent example. There they have used reinforced concrete structural members and hollow concrete blocks in filler walls and partitions. In Stuttgart, Germany, these same two modernists have built several houses in a similar design and construction.

In Germany, several houses by Heinrich Lauterbach, built in reinforced concrete and hollow tile, have met with unusual approval. In Belgium the work of L. H. de Koninck in the design and construction of concrete houses is the source of inspiration for many who are struggling to get away from the mid-Victorian stuff.

Yorke, Gibbard, Frey, and Howe and Lescaze are building concrete houses in England. Riha, in Czecho-Slovakia, also Linhart and Van Der Rohe, Welzenbacher in Austria and, in fact, architects in nearly all European countries are getting into the stride of domestic architecture in concrete. But nearly all of the work of these men seems to lack the appeal that is the chief merit of the concrete houses in the United States. The fifteen houses shown in this issue of CALIFORNIA ARTS & ARCHITECTURE are evidence that we still cling to the desire for something more than rooms in the design of our houses.

THE PITY OF IT

THERE seems to be no way to break the publishers of plans for cheap houses of the habit of misrepresentation through the medium of omission. We read that this and that house can be, or was built for \$4,857.00 or \$5,630.00 and when we look at the picture or the plans we feel that we were robbed when we had to pay \$7,500.00 for our own house which had no greater floor area.

There can be only one answer to such statements of cost. Either the house was not well built, the frame was flimsy, the plumbing third grade, the heating system second hand, the plaster job two

CALIFORNIA ARTS & ARCHITECTURE

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thin coats, the flooring hardly more than veneer, the glass thin and wobbly, the hardware cheap iron, the sheathing second-hand form lumber and the roof papier-maché or the statement of cost was a bald falsehood.

There is no secret about building construction. Some contractors are more efficient than others and can get their work done in a little less time, but the difference in cost between the honest work of honorable contractors is never very great. If anyone doubts this let him take a set of those \$4,000.00 plans, draw a good set of specifications for them and then call for bids. We have done this and found that the cost figured about 25% more than was stated.

It is just this misrepresentation that is holding back the concrete house. The differential in cost between the wood frame and the concrete house is too great. But if the truth were known this differential would not be so great. Don't let any person convince you that he can build a good house in these

times for \$2.00 per square foot. It cannot be done. You cannot get three pints of water into a quart bottle.

INTERIORS

THERE are a great many women and quite a few men who think they are God's gift to mankind in the matter of furnishing a house. They have used the expression of "Interior Desecraters" until it is worn threadbare. They take a lot of magazines and sometimes read one of them but as to the history of furniture and art they know little or nothing. They just have a flair for it and would be famous if they only had the time or the opportunity to get into the profession.

Now, interior decorating is an art. It is a devilishly complicated art. It is as elusive as any other of the creative arts. To become a really good interior decorator calls for just as much study, training, experience and travel as does architecture,

(Continued on Page 52)

THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

"OLD SPANISH DAYS" the fiesta that belongs exclusively to Santa Barbara, is permeated with the romance and fragrance of an older time because the sentiment that rules it is true. Men and women of the old Spanish families join with later comers in making the days and nights replicas of the past, always aided by the full moon. To make sure of the lunar effects August 6-7-8, time of the full moon, are the dates when Santa Barbara for the thirteenth year entertains her guests with pageantry, drama and many social functions. The Historic Parade, outlining early history in floats and costumed outriders, opens the fiesta. An evening pageant is given at Peabody Stadium, there is an entertainment on the lawn of the Court House and a play at the Lobero theater.

OPENING July 11 the Elks' seventy-second national convention is held at Los Angeles, including in the entertainment a street parade in the downtown district, a band contest in Westlake Park and the Motion Picture Electrical Pageant at the Memorial Coliseum.

THE BIENNIAL TRANS-PACIFIC yacht race, sponsored by the Trans-Pacific Yacht Club, San Pedro to Honolulu, starts July 4. Race Chairman Commodore Albert Soiland announces an unprecedented number of starters, a fleet of twenty-two. The trans-Pacific race of 2225 miles and the east-coast New York to Bermuda race of 700 miles are the only regular ocean fixtures held anywhere. Each are biennial.

CORINTHIAN SPORTS include many other events of interest: Semana Nautica, providing sailing races, water sports and a pageant at Santa Barbara, July 3-4-5; with the star boats entered for the Sir Thomas Lipton Trophy; Coronado Yacht Club, first race, summer series, July 18-19, and Open Blue Star Championships at Newport, July 31.

COUNTY FAIRS never fail in interest, especially when the fair is that of Santa Barbara County, which is held July 22-26 at Santa Maria, the town midway between Los Angeles and San Francisco.

PARENT-TEACHER ASSOCIATION sponsors the production of "Hearts' Desire," a historical drama of early Colonial days in Los Angeles, at the Greek Theater, Griffith Park, to July 15.

CALIFORNIA RODEO is held at Salinas, July 16-19, the twenty-fifth annual. Miss Mary Agnes Dimock, junior student at Lompoc High School, was selected as the "out-door girl" in the "Rancheritas" contest.

NATIONAL HORSE SHOW at Santa Barbara is held, July 27-Aug. 1, at which members of the Junior League handle all tickets, programs and concessions. The fund accruing is used for the support of Sunshine Cottage, where health is restored to undernourished children.

CALIFORNIA PACIFIC INTERNATIONAL EXPOSITION, Balboa Park, San Diego, is open each day throughout the summer and will draw hundreds of visitors from the members of the many conventions held in California, as well as students of the schools now enjoying vacations. The lighting effects in the evening are particularly fine.

PIONEER DAYS CELEBRATION is held at Santa Monica, July 11-15, and includes parades and functions of interest, with prizes in various competitions.

WHITTIER WOODLAND PARK, North Durfee Road, on the west bank of the San Gabriel River, which has been closed to the public since 1935, reopens about July 1. This forty acre park will be open to civic clubs and organized groups under special permit.

HERMOSA BEACH climaxes a three day water sports carnival with an aquaplane race between Catalina Island and this coast, July 26.

SAN GABRIEL ARTISTS GUILD, on the Plaza in San Gabriel, announces the reelection of Dr. Jack Loop as president, and of the continuation of monthly exhibitions of paintings, sculpture, and the art crafts in the Gallery. Helen Candler Miller is the director and arranges a musical program, with a lecture on art subjects each month. The gallery is open each afternoon from 1:30 to 5:30.

FINANCIAL COMMENT

By CARLETON A. CURTIS

IT IS ordinarily out of place to stress political comment in a financial discussion, but in the present state of national affairs it seems quite pertinent.

In this country, in good times and bad, we have always succeeded in overcoming the handicaps, both of our own making, and those of well-meaning but not clear thinking politicians. It has been progress by trial and error; but by realists, and by men of average minds.

At the present we are working our way out of a depression of extreme severity, and doing so in the face of unusual political handicaps. Of the political blundering, the major portion is the so called "must legislation"; products of the "brighter minds" that surround the Chief Executive. As to the soundness of these enactments, and their maladministration, recent happenings speak for themselves.

A quotation from Thucydides written in 500 B.C. or thereabouts came to me from a friend.

"The duller sort of mankind in general hold the reins of government with a steadier hand than your man of wit and vivacity.

The latter are anxious to appear wiser than the laws—the former who have less confidence in their own abilities are quite willing to confess that they are not above the laws of their own country, though they are unable to cope with the specious statements of the showy orators.

Therefore, they are abler administrators of public affairs, because they are good judges of what is equitable."

So perhaps the "New Deal" is not so new—has been tried before and found wanting.

And speed the day for this country when "the duller sort of mankind will hold the reins of government with steadier hand".

HUNTINGTON LIBRARY, San Marino, announces the opening, July 1, of a new exhibition of exceptionally beautiful manuscripts and printed books. The exhibition holds special interest to Californians since a section is devoted to legal documents showing the beginnings of government in the Spanish southwest, and early California imprints rarely seen by the public.

CLAREMONT COLLEGES offer an unusual course in Spanish language and literature this summer. The students live in Spanish speaking dormitories, pursue their academic courses at the college in the mornings, are taken to Padua Hills where lunch is served at tables where only Spanish conversation and orders are permitted. In the afternoon the students make a study of Mexican folk lore, the songs, dances and music of Mexico, and they may make a study of the production of Mexican folk drama, as developed by Bess A. Garner, director of Padua Hills Theater.

SCHOOL OF THE THEATER, Pasadena, Fairfax Proudfoot Walkup, director, announces a Summer Session, June 29 to August 1, which presents intensified work for college graduates, little theater directors, instructors as a whole, each student's schedule to be arranged to suit his individual needs. The four major interests are Directing, Acting, Production and Playwriting.

VERONIKA PATAKY of the Pataky School of Modern Dance, San Francisco, gives a four-week course in Modern Dance at the Peninsula School Summer Workshop in Menlo Park, July 6 to 31.

CALIFORNIA COLLEGE OF ARTS AND CRAFTS, Oakland, Broadway at College Ave., holds the 30th annual summer session, June 29 to August 7. Guest instructors for the summer session are the eminent modernist, Vaclav Vytlacil, Waldemar Johansen, advertising art and stage design, and F. Carlton Ball for art metal and jewelry.

CLAREMONT COLLEGES announce the retirement of Dr. James Arnold Blaisdell, president since 1925. William Sheffield Ament, acting president this year while Dr. Blaisdell was on leave of absence, will retain that position next year.

NORTH AMERICAN CONFERENCE on Church Architecture holds the next meeting, October 9, in the Cathedral of Saint John, the Divine, New York City. The following have been invited to address the meetings: The Right Reverend Bishop William T. Manning, Dr. Ralph Adams Cram, Mr. John Angel, Dr. Francis S. Onderdonk, of the University of Michigan, who will talk on Ferro-Concrete construction and give an illustrated lecture on architectural services for smaller churches. Prof. Leopold Arnaud of the School of Architecture of Columbia University, and Mr. Joseph G. Reynolds, Jr., of Boston. All architects, building contractors and others interested in modern American architecture are invited. Further information available from E. M. Conover, Secy., Room 419, 105 East 22nd street, New York City.

"THE CHINESE NIGHTINGALE", a comedy, presented in Dance Pantomime by the Beneficiae of the Los Angeles Episcopal Diocese and the Pantomime Club of La Crescenta, on the grounds of the Little Theater of the Verdugos, July 8, 8:30. Proceeds are for the summer outings of the Neighborhood Settlement, 1320 Wilson Street, Los Angeles.

LAKE ARROWHEAD invitational tennis tournament is scheduled for July 10, 11, and 12, on the North Shore Tavern courts. Captain A. B. C. Gray and Mrs. Louise Dudley, former woman star are in charge of arrangements.

J. W. ROBINSON COMPANY in Los Angeles announces: July 6 at 2 p.m. Hollywood Bowl Symphony reviews by Gertrude Ross; July 7 at 2:30 p.m. book review by Paul Jordan Smith, admission twenty-five cents; July 8 at 10:45 a.m. contract bridge lecture for beginners by Frances Flinton; July 10 at 2 p.m. flower arrangement lecture and demonstration by Clare Cronewett, admission fifty cents; July 13 at 1 p.m., garden lecture with cactus exhibit, Opal Scarborough in charge; July 13 at 2 p.m., Hollywood Bowl Symphony Reviews by Gertrude Ross; July 15, 22 and 29 at 10:45 a.m. contract bridge lecture by Frances Flinton; July 20 and 27 at 2 p.m. Hollywood Bowl Symphony Reviews by Gertrude Ross, July 21 at 2:30 p.m. California Redwood artist program honoring Martella Cone Lane whose redwood paintings are exhibited in the Lounge; July 23 at 2 p.m. children's matinee, "Pied Piper of Hamelin", no charge.

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THE FIFTEENTH annual Inter-Tribal Indian Ceremonial will be held at Gallup, New Mexico, August 26, 27 and 28. During these three days more than seven thousand representatives of over thirty tribes of American Indians gather at Gallup to participate in the colorful Indian events and affairs. Earlier in the month, sometime between August 18 and 21, the Hopi Snake Dance will be held at one of the three mesas in the Hopi Indian Reservation in Arizona. The tentative dates are given as the dance depends on rain and certain mysterious signs known only to the Hopi Indian and the actual day as well as mesa are set about ten days before the event. Do not plan to take pictures of this interesting spectacle as absolutely no cameras are allowed on the reservation. The trip can be made by either train or automobile.



Rose Bampton, contralto, has the honor of being the first soloist of the Summer Season of Symphonies Under the Stars at the Hollywood Bowl, singing July 10.

MUSIC

THE FIFTEENTH SEASON of the Symphony Concerts at the Hollywood Bowl opens July 7, and proceeds under the direction of four conductors, two of them new to the Bowl. Ernest Ansermet, a Swiss, opens the season, and Sir Edward MacMillan of Canada is heard in one of the later weeks. Eugene Goossens, heard in 1922, returns for two weeks, while Otto Klemperer directs during the final three weeks. The symphonies are given three times a week, Tuesday, known as Conductor's night, Thursday, ballet and special productions, and Friday, reserved for soloists, vocal and instrumental. Soloists for this season of Symphonies Under the Stars include Rose Bampton, contralto; Harold Bauer, pianist; Albert Spalding, violinist; Richard Bonelli, baritone; Charles Wakefield Cadman, composer-pianist; Lily Pons, coloratura. Conductors for the three grand operas to be given on Thursday nights are Petro Cimini, Gaetano Merola, and Dr. Richard Lert. At least four ballets will be given under the direction of Adolph Bolm, Albertina Rasch and Serge Oukrainsky. Cadman's "Dark Dancers of the Mardi Gras" is played, July 9, Dr. Richard Lert conducting and Mr. Cadman playing the piano parts.

CARMEL-BY-THE-SEA announces its second annual Bach Festival July 20 to 26 under the direction of Sascha Jacobinoff with many famous soloists participating.

LEOPOLD STOKOWSKI will conduct a special concert in the Bowl, August 19, per arrangement with Paramount.

THE PHILHARMONIC SOCIETY of San Mateo County announces the eleventh annual season of open air summer symphony concerts, to be given in the Woodland Theater, Hillsborough, Sunday afternoons, July 19 and 26, and August 2 and 9. The concerts are given by the San Francisco Symphony Orchestra under guest conductors. Ernest Ansermet directs the first concert; Willem Van den Burg, the second, and Eugene Goossens conducts the last two concerts. On July 26 Richard Bonelli is the soloist. Mrs. Leonora Wood Armsby is the managing director of the Society and is responsible for the financial success which warrants the continuation of the events.

THE CHORUS OF THE FEDERAL MUSIC PROJECT, Giulio Silva, conducting, is heard, July 10, at San Francisco in a performance of Mendelssohn's Oratorio, St. Paul. Raymond Keast, baritone; Ted Roy, tenor; Margaret Hopkins, soprano; and Margaret Sheehan, contralto, are the soloists.

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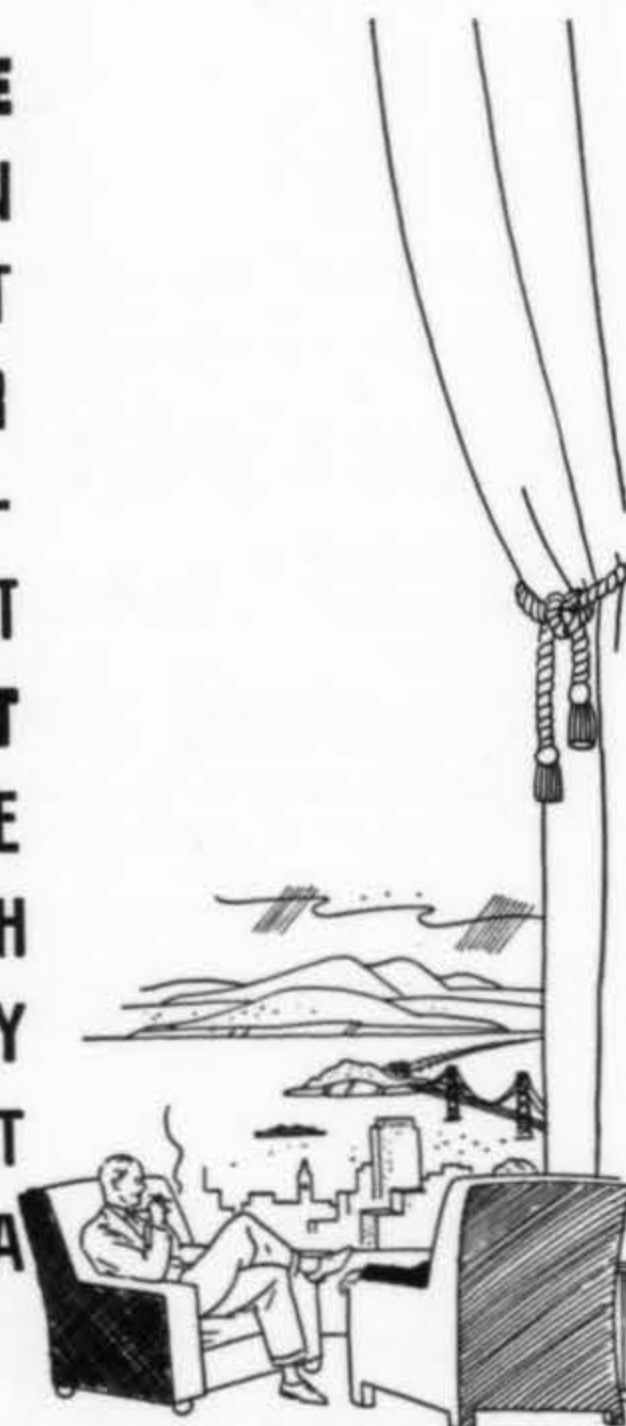
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THE SUMMER SERIES of the Federal Symphony Concerts at San Francisco will be given on alternate Friday evenings from July 3. During the absence of Ernest Bacon, guest conductors take the baton, including Dr. Alois Reiser of Los Angeles, Albert Elkus, conductor of the University of California Symphony Orchestra, and Gastone Usigli, conductor of the Oakland Federal Symphony Orchestra.

MUSICAL ASSOCIATION of San Francisco, which sponsors the winter season of symphonies, announces the election of Mrs. Leonora Wood Armsby as president. Mrs. Armsby states there will be ninety members of the orchestra next season, and it is possible there may be a return, within a few seasons, to the twenty-five or six weeks instead of the present sixteen weeks.

THE PRO ARTE QUARTET offers a series of chamber music concerts in the Hall for Chamber Music on the campus of Mills College, each Wednesday evening and Sunday afternoon during the Summer Session. The program for the six mid-week concerts include all of the eighteen string quartets of Beethoven.

UNIVERSITY OF CALIFORNIA is conducting a series of concerts entitled Schubert Cycle, sponsored by the Elizabeth Sprague Coolidge Foundation of the Library of Congress.

SYMPHONY ORCHESTRA of Portland, Oregon, announces a series of summer concerts.

OPERA GUILD of San Francisco, Reginald Travers, director, presents Gilbert and Sullivan's "The Gondoliers" at the Greek Theater on the University of California campus, Berkeley, Saturday night, July 11. Choreography arranged by Raul Pause.

COMMUNITY MUSIC ASSOCIATION of Redlands opened the summer artist series with the presentation of the opera "Orpheus" at the Procellis. The season includes two concerts a week, Tuesday and Friday nights, with no charge made. Mrs. G. E. Mullen is the managing director and announces the appearance of Maud Allan, Olga Steeb, Henri Deering, Eunice Boyd, Charles Wakefield Cadman, and among the dancers, Pearl Wheeler, the Raoul De Ramirez Spanish ballet, the Ernest Belcher dancers, and others.

CIVIC CHORUS of Los Angeles, 350 mixed voices under the direction of J. Arthur Lewis, is heard in concert, Friday evening, July 10, at Trinity Auditorium. This group is the outgrowth of the Olympic Chorus of 1932 and is sponsored by the Playground and Recreation Department. Mr. Lewis has been in rehearsal with the chorus for the past year.

COMMUNITY OPERA of Riverside announces the election of Barton Bachmann as president of this volunteer music group, which has produced several well known operas in the past few years.

CLAREMONT COLLEGE'S Artist Course program for 1936-37 season includes six musical presentations by internationally known artists. The initial concert in November offers Kirsten Flagstad, soprano, to be followed by Gregor Piatigorsky, concert cellist, in December. The Los Angeles Philharmonic Orchestra plays in January, and in February Sergei Rachmaninoff, pianist and composer, and Nathan Milstein, Russian violinist, are presented. Marian Anderson, Negro contralto, sings in March.

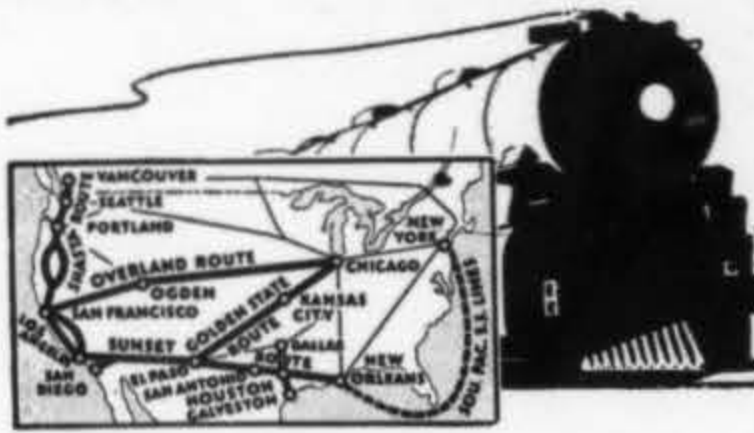
FEDERAL MUSIC PROJECT SYMPHONY of Los Angeles will present summer programs on Wednesday instead of Friday evenings to avoid conflict with the Bowl concerts. The summer season opens, July 8, 8:30 p.m., in the auditorium, 635 South Manhattan Place, with Joseph Cizkovsky, as guest conductor. These concerts are presented without charge to the public and are given by a professional symphony orchestra of eighty-five members under noted conductors.

GRAND OPERAS to be presented at the Hollywood Bowl include: "The Bartered Bride" by Freiderich Smetana, sung in English, and directed by Richard Lert, August 6; "Carmen" by Bizet, conducted by Gaetano Merola, August 20, and "I Pagliacci" by Leoncavallo, directed by Pietro Cimini, August 27. The Los Angeles Grand Opera Chorus sings the choral background for the three operas and each production is given in full costume with scenic effects. Adolph Bolm has arranged ballets for the first two.

AMONG BALLET productions at the Hollywood Bowl is that of Robert Tyler Lee and Martha Deane, July 30. Through their work as heads of the dance department of the University of California at Los Angeles Mr. Lee and Miss Deane are well known, and identified with ballet programs.

SUMMER FESTIVAL at the Greek Theater, Griffith Park, Los Angeles, opens July 4 with "Follow the Parade" musical extravaganza, sponsored by the Federal Theaters, and to continue with changing bills for ten weeks.

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The Palace of the Caesars, majestic in its ruins, stamps its impress on the surrounding territory.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, is in the midst of the Midsummer Drama Festival, presenting the Greco-Roman Plays of William Shakespeare in a seven weeks period. Performances are given nightly excepting Sunday, with matinees each Wednesday and Saturday. Added events of interest are the Sunday evening lectures by students of Shakespeare, and the Festival Breakfasts each Wednesday morning in the Patio. The remaining productions are: To July 4, "Pericles, Prince of Tyre", closing the Grecian Cycle. July 6-11, "Coriolanus" opening the Roman Cycle. July 13-18, "Julius Caesar". July 20-25, "Anthony and Cleopatra". July 27-Aug. 1, "Cymbeline".

MEXICAN PLAYERS of the Padua Hills Theater in the hills north of Claremont, under the direction of Bess A. Garner, extend the run of "El Sol de Alvarado", a play of idyllic love in a quaint tropical village near Vera Cruz, through July 11. The next play is "Que Bonito Mexico" and opens Wednesday, July 15. The schedule of plays reads, Wednesday, Thursday, Friday and Saturday evenings at 8:30; Wednesday and Saturday matinees at 2:30.

HOLLYWOOD PLAYERS is the title of a recently organized stock company, directed by Jack Holland. The initial offering, "Paths of Glory" by Sydney Howard, was presented at the Writers' Club in June with Maxwell Anderson's play, "Winterset" scheduled for an early production.

SPOTLIGHT THEATER, Los Angeles, is presenting "The Joyous Journey" under the direction of Edward Earle Tree.

GOLD HILL PLAYERS of Monrovia have been successfully directed by Thelma Laird Schultheis for four years, with Peter Friedrichsen as art director for the same period. These players have made themselves indispensable to their community and are recognized throughout southern California for their fine dramatic work. Ruth Elliot is the capable stage manager and in charge of properties.

COMMUNITY PLAYERS of Palo Alto are organized under the municipal recreation department as an amateur, non-profit group. They have over five hundred members, and are directed by Ralph Emerson Welles.

WAYFARERS, also known as Jack Thomas' Civic Repertory Players, began life in their new home at 1749 Clay Street, San Francisco, with the presentation of "Jonah" by Robert Nathan, through June.

ENTERTAINMENT is offered in San Francisco by two other groups: The Visitation Players, Fred Enderlin, director, at their theater, 66 Raymond Street; and Elizabeth Holloway's Amateur Adult Group at 3267 Jackson Street.

CURRAN THEATER, San Francisco, presents Tallulah Bankhead in a new play by George Kelly, "Reflected Glory", opening July 20.

KATHARINE CORNELL presents "St. Joan" by George Bernard Shaw at the Curran Theater, San Francisco, beginning, July 6.



All through Mexico may be seen a native with his burros. He may be taking produce to market or merely collecting supplies for

his own use, in any case he proceeds possessed with leisure and with little idea of a direct route.

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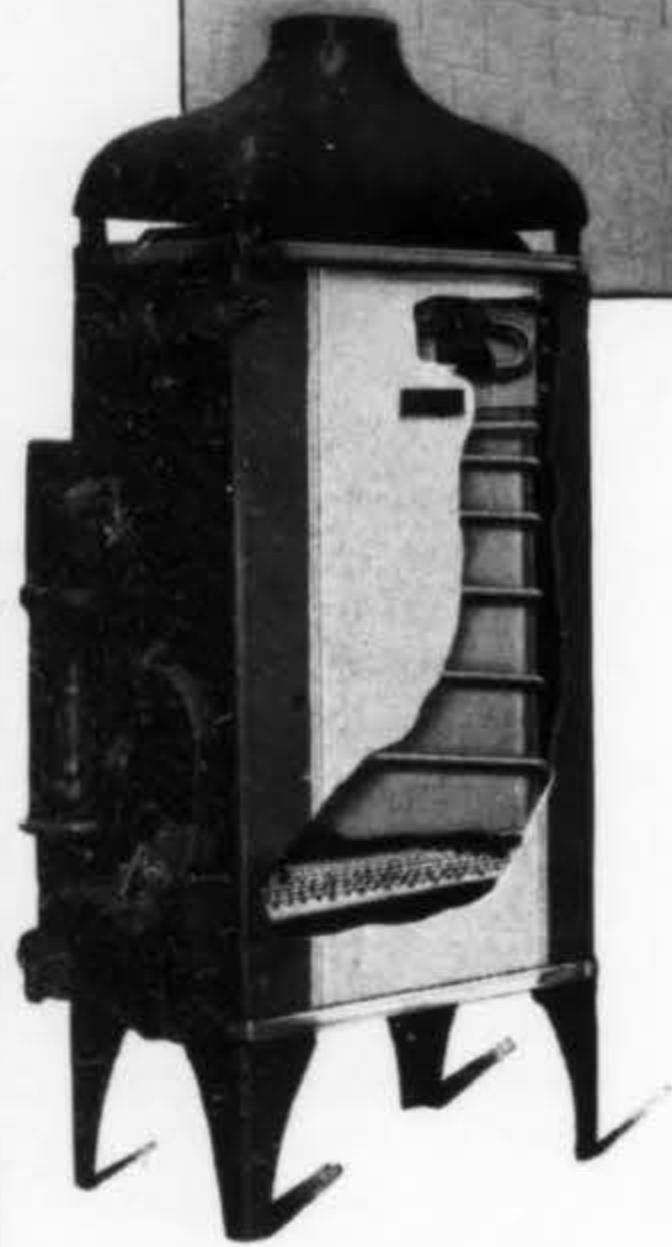
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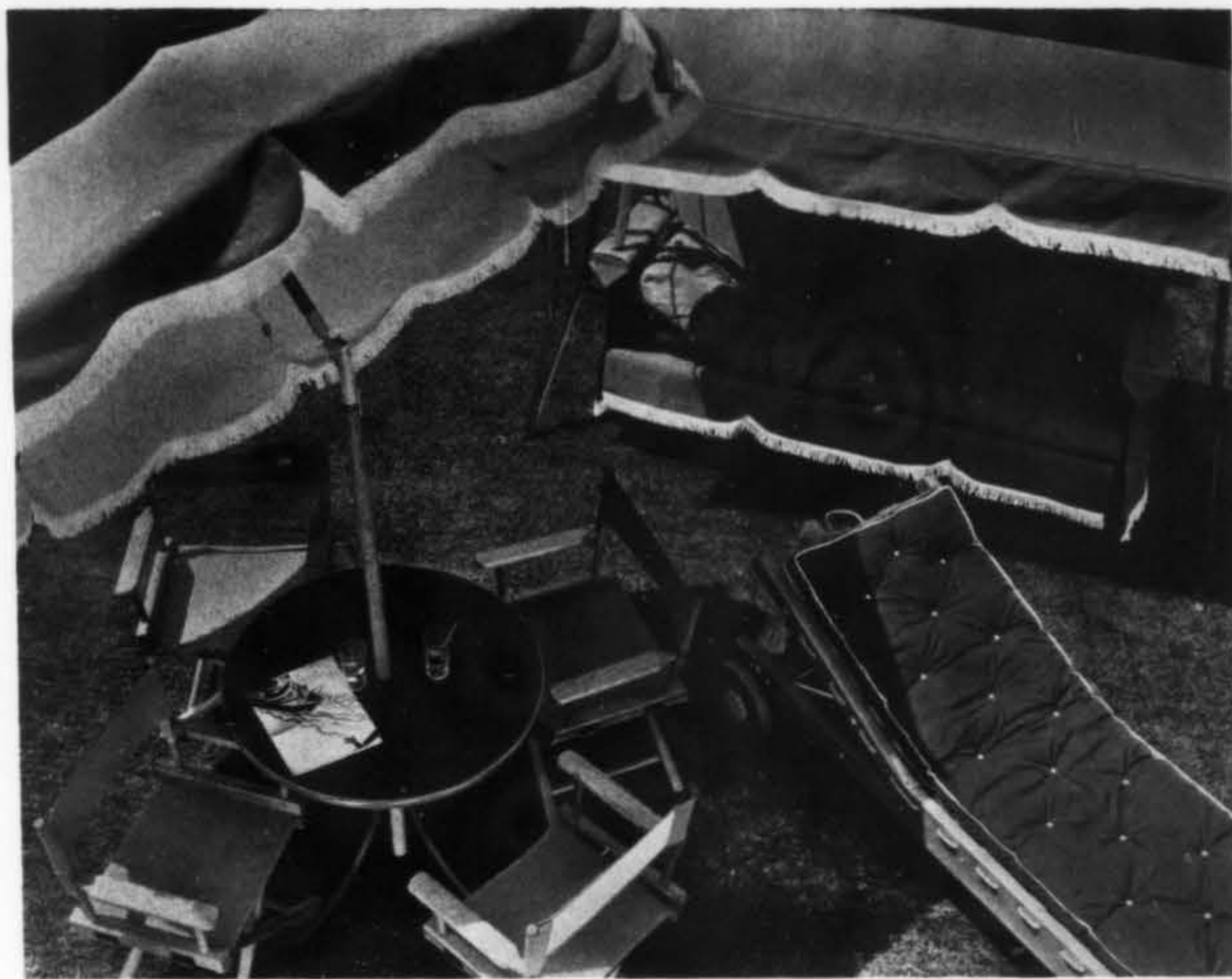
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IN THE HOUSE ON THE COVER

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Photograph by Preston Duncan

An outdoor living room assembled by J. W. Robinson Company of Los Angeles has been furnished for the comfort, convenience and enjoyability of those who may occupy it. The main requirement that it makes upon its furnishings is that of durable quality. Often the simpler the design, the more enjoyable it is. This inexpensive couch hammock is finished in green or tile with white fringe with umbrella and chairs to match. The wooden sun couch with frame made of stout Douglas fir can be used as a bed or a chaise longue by elevating the back. It comes in a great many shades, the deeper tones of wine, blue and brown being especially popular.

THE HOUSE ON THE COVER

There is a marked difference between the Gravelite concrete house and the ordinary concrete house. It is a difference that lies almost entirely in the method of construction, a method that was invented and developed by engineers associated with Gravelite, Incorporated.

The Gravelite house is not a structure with solid concrete walls, poured like the walls of an office building or factory. By the use of a very ingenious set of steel and wood forms the house is framed in Gravelite concrete much as a wood frame is put together. The forms are set up and brought to true line. The studs, instead of being 2" x 6" lumber are 6" x 6" reinforced Gravelite columns. These are spaced on 64" centers. The lower floors are either poured on the ground or built by the standard "pan" system, integral with the foundations. On these the forms are placed and the studs poured. The forms are quick, detachable, locked in place by a series of hinged clips. This makes the stripping of forms a simple and easy task. The spandrel beams are poured integral with the studs and in a two-story house, integral with the second story floor.

Nailing bucks are accommodated in slots formed in the studs. Intermediary studs on 16" centers are of wood treated with chromated zinc chloride by the Baxco process. These intermediary studs and a nailing strip that is left in the Gravelite studs supply the necessary surface upon which to nail the metal lath and plaster backing. On the exterior walls Steeltex is used.

So, when the frame is up and the intermediary studs and nailing bucks are installed, you have exactly the same sort of frame that you would have if it were a wood frame, with this difference: it is fireproof, termite-proof, crack-proof and earthquake-proof, insofar as any ordinary tremor is concerned.

The floors may be of any material desired. If a wood floor is called for, sleepers are set in the concrete floor. If tile or linoleum is wanted, these are set directly on the Gravelite concrete slab by

the method recommended by the manufacturer. The roof may be a Gravelite concrete slab, if desired, or any other material called for, but it is laid over a slab of Gravelite concrete which may be poured with only enough pitch to assure drainage or at a slope up to three in twelve.

In the case of the house on the cover the roofs are Gravelite concrete slabs covered and waterproofed with 3/4" laykold Bitumuls. Where the roofs are used as decks, reached from the two second-story bedrooms, heavy duty Bitumuls is used. The roof of the second story is painted with aluminum paint, as are the cornice strips. Insulux glass bricks are used to give light to the stair hall without permitting visibility from the street. The main rooms are furnished with Venetian blinds. All window sash are Soule steel and the house is heated with a hot water system that also supplies the domestic hot water. An air conditioning plant works in conjunction with the heating plant.

As said before, the distinct difference between the Gravelite house and the ordinary concrete house is that in the case of the former the finished house is one of concrete frame with 6" of space between the inner and outer plastered surfaces. Gravelite is in itself an excellent insulating material, but if more insulating is desired the space between inside and outside plaster may be filled with any insulating material.

In the house on the cover all floors are covered with linoleum in modern pattern of feature strips bordering plain fields. All timber is anti-termite treated, although there is very little of this. The only inflammable material in the house is that used in stair treads and risers, doors, kitchen cabinets and dressing room details, not enough to make a good fire if they were all put in a pile.

The sizes of the principal rooms are: living room 16 x 24; dining alcove 8 x 12; kitchen 9 x 12; bedroom on the first floor 11 x 16; bedrooms on the second floor 12 x 17 and 13 x 15; garage 16 x 20. The estimated cost of this house is \$8,500.00.

CALIFORNIA POET'S CORNER

THE NEW BOOKSHELVES

By RAMONA DUNNING SPRINGALL

I did not know that wood could be,
Purloined, and changed into board-feet,
As wonder-stirring as the sea,
A marvel for a man to greet
With the same glad humility
With which he greets the living tree.

Firm, artistic hands caressed it
Into bookshelves for my room.
Where the hours of bookstall reaping
Can display their proudest bloom.
But no pages hold the glories
Of the wood heart's diverse stories.

There is captured nature's swaying
Of a hundred years or so,
The sun's babies caught out playing,
Changed to pine-knots by the snow.
Tawny waves with sorrel foam
Threaten to swallow every tome.

There are curving copper lines
Where a wood nymph pressed her knees.
Verses writ in outworn signs
Whose rhythm makes a stately frieze.
Here are tales of land and sea men,
Sung lustily by gnarled pine gleemen.

The pine has etched upon her heart
The changing moods of her mountain years;
The twisting terror of lightning's dart,
The petal softness of raindrop tears.
And you have brought from God this treasure,
Into my room to be my pleasure.

DECORATORS NEWS

The American Institute of Decorators, a national organization, has two California chapters, one located in San Francisco, the other in Los Angeles. The northern California chapter with a membership of twenty-eight bay district decorators is interested in promoting better feeling and a higher standard of ethics among the members, and an educational program designed to acquaint the public with the work of the decorator, and a higher quality of decorating.

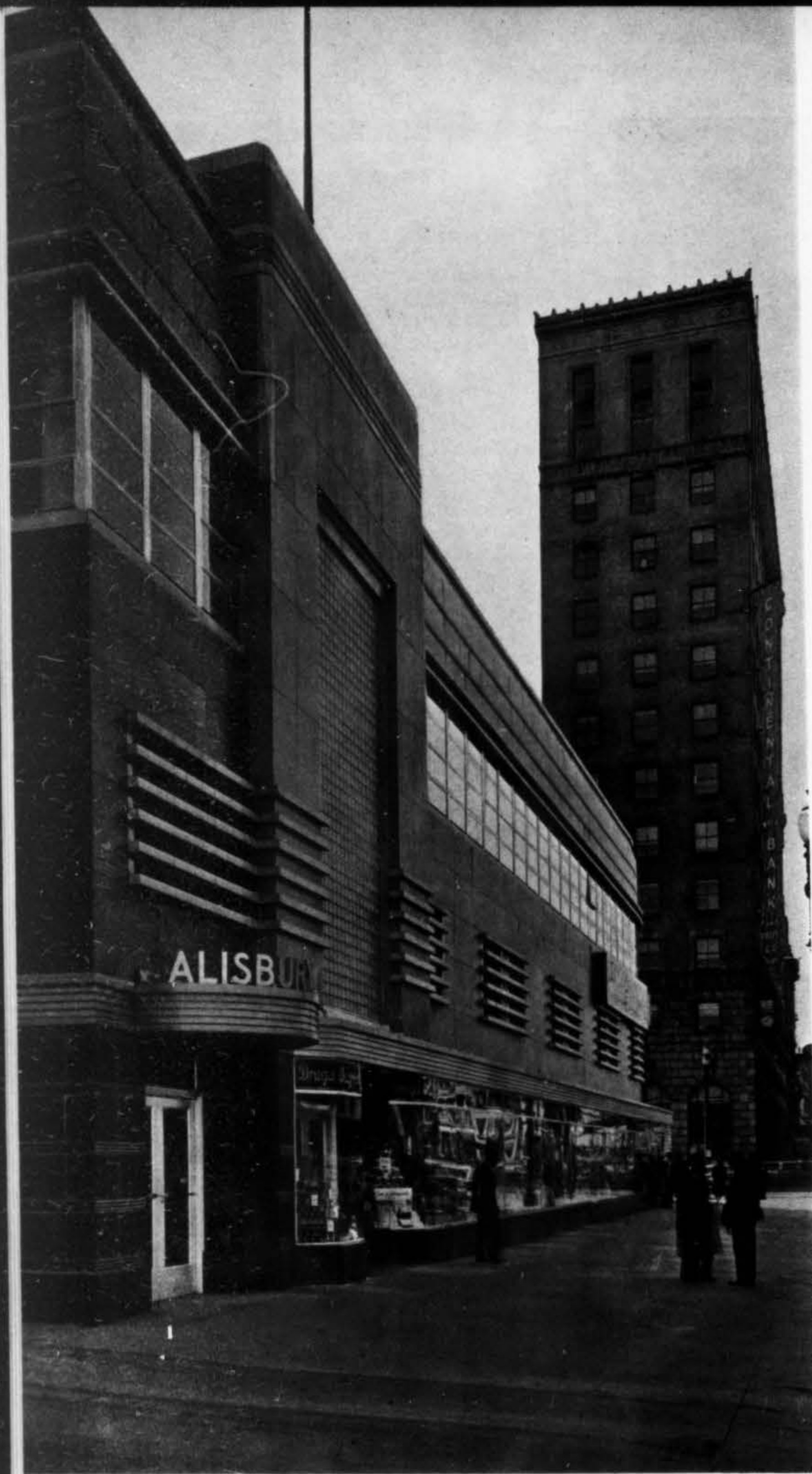
Recently installed were the following officers: President, Ben Davis; First Vice-President, Mrs. Jean Lind Carter; Second Vice-President, K. H. Lengfeld; Secretary, Miss Katherine Duff Watson; Treasurer, Miss Olga Epstein; Board of Governors: George Hyde, Mrs. Montgomery Knowles, Arthur Baken, and Miss Helen Sutherland.

At the last meeting held on June second, Mr. Davis appointed committees and a definite program was laid out for the coming year.

"Seeking possible markets in America, Europe shows a consciousness of American demands," was the observation of Jane Highbie, expressed at the meeting based on her recent European visit. As the speaker of the evening Mrs. Highbie went on to say: "Due no doubt to unsettled European economic and social conditions, European artists and creative designers look to America for inspiration and as a market for their wares. This recognition of America as a style resource and world market has made New York and Hollywood the hubs of the world."

Mrs. Highbie gave her impression of Radio City in New York. "This city within a city and the assembling of decorative resources and displays on the tenth floor of Rockefeller Center in the 'Permanent Exhibition of Decorative Arts and Crafts' better known as P. E. D. A. C., is of increasing value to the general public and a very

(Continued on Page 52)



CERAMIC VENEER

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ANTIQUES

By ALICE R. ROLLINS

Chests of Early Days ✓

THE earliest piece of household furniture is believed to be the chest. A safe place was needed for the storage of the family treasures—money, jewels, arms, grain, valuable papers, clothing and many other things. The place provided must be safe from robbers and easily movable, for the hazards of living in the early days often made it necessary to move quickly.

The earliest form of chest was no doubt very crude, little more than a hollowed out section of a tree trunk with a lid strapped on. Early in the twelfth century rough planks were used and the chest was lifted off the ground by lengthening the corner posts. Two centuries later as the planks became more finished, craftsmen began to decorate them. It is at this period we note the transition from a plain box to a decorative piece of furniture. In the fifteenth century the planks of chests were fastened with thick wrought-iron nails or dowel pegs. The lid was attached with strap hinges which were secured by nails driven through and hammered over on the inside. The chests were furnished with strong locks, the mechanism of which was very elaborate, and they had large squarish handles so that they could be carried slung between horses when traveling from place to place.

The early American chests are the severely plain boxes which are found occasionally in attics of old houses and which are still used by those fortunate enough to have inherited them or become the owners by purchase. These are known as the "six board" type. Most of the carved or decorated chests were made before 1700, and no doubt the decoration was influenced by those brought over by the settlers previous to that time. England and Holland in particular shipped over many chests which served as models for the American craftsmen. The one drawer chest is generally believed to belong to the first half of the seventeenth century. Soon this became a chest of drawers and the lid was no longer needed.

Of interest to those of us living in the southwestern section of the United States is the fact that the earliest chests in America are those which were brought here by Spanish colonists before 1600. These are decorated in rosettes, mythical animals and other designs and are usually painted in vivid colors. A few of these are to be found today in the houses of descendants of the early settlers. Now and then one is found in the shops, but they are not common. If the collector desires the very earliest American furniture,

these primitive chests should be acquired.

A close resemblance is found between the early chests and trunks. They were used for similar purposes and the decoration was much the same. On some of them it consists of a covering of leather with a fanciful design worked out in brass-headed nails.

Returning to the New England section we find new chests can be dated earlier than the one credited to Myles Standish. This chest is believed to have been made between 1675-1700. Another type known as the "Hadley" chest, which was first found in a town of that name in Massachusetts, was made from about 1690-1710. The decoration consists of simple, flat carving of flowers and leaves. The colors are in red, purplish-brown and black.

The dower chests of Pennsylvania are also of a distinct type. The colors of the decoration and the dominant designs are those of the tulip of Holland, the homeland of many of the early settlers of Pennsylvania. These bridal chests were used long after the evolution of the chest of drawers. A dower chest was made for each daughter of the house and she was expected to fill it with linens spun and woven by herself. What luck today to obtain one of these old chests with handmade linens of the long ago!

It is a fascinating study to trace the evolution of the chest of drawers, or bureaus—the name more commonly used in America. At first, simplicity of construction and ornament is noted. Gradually as the cabinet workers became more skilful and finer woods were available, chests of drawers held their own with their English counterparts. We can follow this development through the different periods of changing styles in furniture making. Each style has its own characteristics which the student or collector should study in order to become familiar with the time of its manufacture.



American carved oak chest.
1690-1710.

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ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: Juried show of subjects characteristic of Carmel and vicinity, with interesting views of well known spots around the Monterey Peninsula and a few portraits of well known persons in the Carmel region.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 North Central Ave.: An exhibit by club members.

HESSE GALLERIES, 513 North Brand Blvd.: Closed during July and August.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Etchings by Arthur William Heintzelman, A.N.A.; oils, 4 murals and original ink drawings by Alfredo Ramos Martinez; oils by Seymour Paul.

SILVER BELL, 492 Coast Blvd. S.: Water colors and oils by Dana Bartlett; architectural drawings by Manfred de Ahra.

LOS ANGELES

ART COMMISSION, Room 351, City Hall: To July 12, photographs of city officials by De Freitas on exhibit in Tower, 25th floor and in Art Room 351. Throughout July, water color exhibit by Alanson Spencer.

BULLOCK'S, Los Angeles, announce an exhibit of murals painted on textiles by Edith Hamlin, in conjunction with paintings by Edgar Allyn Payne and Antonia Mevill, tenth floor Hill street, until July 17.

FOUNDATION OF WESTERN ART, 627 South Carondelet St.: To July 25, third annual exhibition of portraits and figure compositions by California painters.

LOS ANGELES MUSEUM, Exposition Park: Federation Art group arranged by S. Macdonald Wright.

SOUTHWEST MUSEUM, Highland Park: Gerald Cassidy's oil painting "The Trail Makers"; recent additions to the Herbert Spencer Dickey South American gold collection; display of Indian musical instruments; California desert cremation burial from the William H. Campbell collection; the C. E. Toberman collection of Southern California stone ceremonial batons and bowls; two new lunettes by Clifford Park Baldwin—"California Salmon Fisher" and "Apache Scouts."

STATE EXPOSITION BUILDING, Exposition Park: Water colors by Jesse N. Watson.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Works by old masters; works by Lyonel Feininger.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: Throughout July, water colors by William R. Cameron; selections from the permanent collection.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Chinese and Japanese antiques, porcelains, bronze, jade, fine fabrics, lacquers, prints.

GRACE NICHOLSON GALLERIES, 46 North Los Robles Ave.: Throughout July, bird paintings by Jessie Arms Botke; Monterey Shore by Cornelis Botke; "High Sierras", prize winning picture by William Henry Price; landscapes by Richard Taggart.



Polar Bear, a block print by Glen Stirling.



Helen Phillips with her stone figure "Woman" which won for her the San Francisco Art Association's Purchase Prize last January. Today she is also the winner of the coveted Phelan Traveling Scholarship award of \$2,000, made possible for artists under thirty by the will of the late Senator James D. Phelan. Miss Phillips is just twenty-three years old, a fair-haired, blue-eyed California girl, with the short, rather stocky build so often associated with the great sculptors of history. Her ambition upon entering art school three and a half years ago was to cut stone direct. Today she is considered an exceedingly skilful stone cutter having done very little work in clay modeling.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Exhibition in the Prints Room of etchings and engravings by the masters of the 16th and 17th centuries from the library's collection.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Exhibition in connection with the California Pacific International Exposition.

SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post St.: Modern applied arts by local designers.

CALIFORNIA CAMERA CLUB, 45 Polk St.: Prints by Johnson and Romaine.

COURVOISIER, 480 Post St.: To July 11, water colors by California artists.

M. H. DE YOUNG MEMORIAL MUSEUM, Golden Gate Park: To July 15, prints by Robert Austin and Gerald L. Brockhurst, lent by Rev. P. E. Hoey, C.S.P. Throughout July, early Indian Sculptures, paintings and bronzes.

PAUL ELDER GALLERY, 239 Post St.: To July 18, etchings by Joseph H. Bennett; July 20 to August 8, colored woodblock designs by Dr. Carl Rotky of Austria.

GUMP'S, 250 Post St.: To July 11, works by Rob Godfrey.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Throughout July, exhibition of contemporary German water colors.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: To July 12, water colors and prints by Marie Laurencin; to July 15, sculptors' drawings and bronzes; throughout July, Renoir oils, etchings, lithographs; international water color exhibition; retrospective exhibition of abstract art. A small exhibition of sketches by Una McCann of San Francisco bridge activities will fill the lecture room until July 13.

SAN MARINO

HUNTINGTON LIBRARY AND ART GALLERY: Exhibit of works of William Blake, English poet; Charles Dickens' manuscripts

and first editions; first editions of seven plays comprising the Greco-Roman cycle of Shakespeare; selection of 30 manuscripts and printed books distinguished by beauty of design and excellence of craftsmanship and materials; 13 water color drawings by William Blake in illustration of Milton's "Paradise Lost". Open daily from 1:15 to 4:30 except Mondays and the second and fourth Sundays. Cards of admission obtained by writing the Exhibition's office, enclosing a stamped self-addressed envelope or by telephoning WAKEfield 6141.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Exhibition of paintings by Santa Barbara artists. Changed every two months. Open 9 to 5 on week days; 9 to 12 on Saturdays, closed Sundays.

FAULKNER MEMORIAL GALLERY, Public Library: July 5 to 15, Federation Art group arranged by S. Macdonald Wright; July 13 to August 3, 12 American paintings and 25 water colors from the permanent collection of the Museum of Modern Art, New York City.

SANTA MONICA

SANTA MONICA PUBLIC LIBRARY: Opening July 6, the Federation Art group, arranged by S. Macdonald Wright.

STANFORD UNIVERSITY

STANFORD ART GALLERY: Closed until October.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Etchings by Roi Partridge, oils by Arthur Haddock.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: Exhibition of California Water Color Society; sculpture by Allan Clark; paintings by Charles Martin; paintings and drawings by Thomas Hart Benton and John Steuart Curry; group show of Seattle artists; paintings by masters of the Italian Renaissance; Manson F. Backus Memorial collection of etchings by masters, the first of a series of

two shows, including work of English and French masters; paintings by University of Washington students.

MISCELLANY

A MOTION PICTURE on art appreciation has been made by the Harmon Foundation of New York and directed by Alon Bement. It is probably the first film of this type which has ever been attempted and, from the reception which it had at its presentation at the Eastern Arts Association in New York and at the convention of the American Federation of Arts in Washington, D. C., it is filling quite a need in art education and enlightenment.

PAUL SAMPLE, head of the department of painting at the School of Architecture and Fine Arts of the University of Southern California, has been awarded the honorary degree of Master of Arts by his alma mater, Dartmouth University, for achievements in the field of painting.

THE MUSEUM OF MODERN ART, 11 West 53rd Street, New York, announces an exhibition of Modern Exposition Architecture to Sept. 6. To July 12, exhibition of architecture in government housing.

ARTISTS, professional and non-professional, will be interested in the poster contest of the National Air Races. The contest is sponsored by the Women's International Association of Aeronautics and the Women Painters of the West. Two posters only may be submitted, in either half-sheet or quarter-sheet size, and must be delivered to the Hollywood Public Library not later than 6:00 o'clock Monday evening August 10. Further rules and details can be obtained from Miss K. Ethel Hill of the Women's International Association of Aeronautics at 112 South Hoover, Los Angeles, Fitzroy 3377. The prizes are passes of varying value to the Air Races to be held in September.

RUDOLPH SCHAEFFER School of Design is offering a special summer course of practical application of design to industry and business under the direction of Joseph Sinel.

GLEN STIRLING, youthful poet-artist, is a young Scotchman who decided after six trans-Atlantic trips that California was the place to settle. His work consequently reflects the inherent love of Scotland and the beauty of the southland. He recently was selected associate art editor for the Southern California Poetry Journal. Mr. Stirling now has a small brochure containing several selected prints from his collection on the press and soon will publish a book containing a selection of his Byronic poems, illustrated by his block prints.

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THE DRAMA IN SAN FRANCISCO

By DEL S. FOSTER

HAVE you ever been so close to the trees that you failed entirely to see the forest? And, unless you are a very unusual person, that has happened to you—as it has to us—many times, and like us, you have probably felt very foolish when suddenly your attention has been drawn to the undeniable fact that there really is a forest. The point of all this?

Oh, well—we have, as you know, been complaining for—lo these many months about the lack of productions in this San Francisco of ours; made quite a point upon one occasion of the fact that of four major theaters, three were dark. One night in the famous Lambs Club in New York, where anything is liable to happen, a quiet little man (one afterwards recognized him as a one-time great in the theater-world) found us in our self-selected corner and, the unbeatable camaraderie of beer and beans having been duly established in its own inimitable way, the afore-mentioned quiet little man proceeded to show us the forest. His opening gun was perhaps a little obscure at first. (We know it's bad metaphor, Mr. Editor).

"I wonder if you realize how much production is actually going on throughout the country. Uncle Sam alone has something like 12,000 people employed in show business." Our expression of amazement at this statement, evidently satisfied the little man, for he began to warm to his subject, which by this time we had discovered, was the Federal Theater Project, and started in to simply smother us with facts and figures. "160 plays either actually playing or rehearsing; 20 separate vaudeville units; 3 complete circuses on the road; nearly 5000 people working on the Project in New York City alone, including about 40 producing companies; \$6,700,000 allotted by Washington."

By this time the q. l. m. had us groggy and hanging on the ropes. That was in New York, remember, and the q. l. m. flicked us one final flick on the exposed chin as he strolled nonchalantly away. "That is how we do things here, of course, but we have sent Mrs. Hallie Flanagan out to start things in your beloved California—better look into it when you get home." So look into it we did and found plenty.

The Federal Theater Project in San Francisco and Oakland has a personnel of about 500 people and its activities are legion. In San Francisco, the Dramatic Unit has already produced the "Sabine Women," "The First Legion," "Morning Hate" and "Chalk Dust" (of which, more anon).

The Vaudeville Unit has just finished a successful run with Max Dill's "Lady Says Yes," (of which we wrote last month) and is in rehearsal with a new offering.

There are also in rehearsal four American one-act plays under the direction of Everett Glass and due for production at the end of June.

The Marionette Unit presided over by Ralph Chesse has to its credit three successes, the current one being, "Alice in Wonderland."

The Research Department has just completed a most interesting work on the Chinese Theater scheduled for July release.

Oakland has not lagged either. In the nine or so months of active operation the Shakespearean Unit, under the direction of John Grover and Valentine Newmark, has already produced four one hour tabloid plays viz: "The Taming of the Shrew," "Macbeth," "Richard III" and "Twelfth Night." The same very able directors were also responsible for the three plays staged by the Dramatic Unit—"Outward Bound," "Both Your Houses" and Booth Tarkington's "Tweedles."

The Vaudeville Section with Richard Sylvestre at the helm, has to its credit four productions. "Midnight Montmartre," "Plantation Days" (a colored revue), "Calling All Tars" and "On the Air."

Oakland too has its Marionettes and its Shadow Show. The latter has produced four Children's Plays and the Marionettes scored with the Medieval "Pierre Patelin."

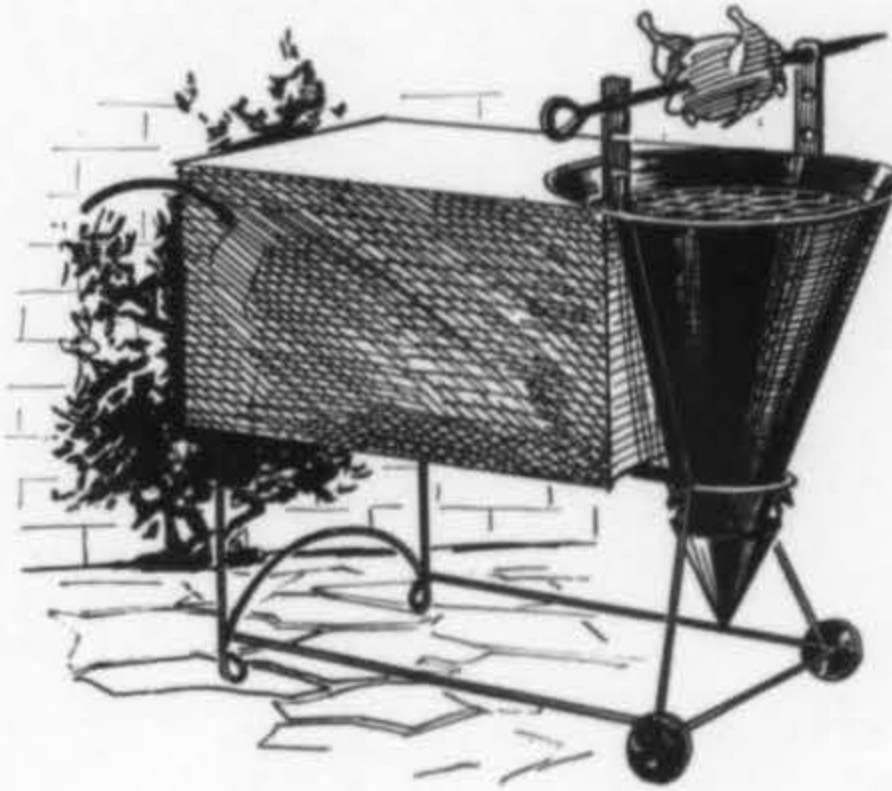
Twenty-five or thirty shows, of all kinds, types and sizes and all within a period of a few months. And that, my gentle reader represents *work*. It also takes courage and brains, organization and a blind faith, for you may well believe that the difficulties encountered are tremendous. We, who in our modest past had our part in such things were astounded at the obstacles this Project has to surmount. It seemed an almost impossible task so we sought for an answer.

We found it in the person of a quiet-eyed little lady—a Miss Elizabeth Elson. Physically small, indeed, to shoulder such a burden, she radiates the efficiency that can come only from sheer love and belief in the job you are doing coupled with the knowledge that only experience can give. We fired question after question at her and the

(Continued on Page 52)

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ON THE RADIO

By LORNA LADD

IF I dared, I'd start this column with three good, lusty hurrahs, a hip or two and possibly a hooray. But I daren't—it would use up too much energy and I haven't it to spare. You see, the summer languor got me this year instead of radio in general. But I'm not complaining because for the first time in radio history, more or less, a national sponsor was unearthed who had the courage to start a new show during June, that legendary bugaboo month for radio programs.

But that's not what I'm hurrahing about. It's the fact that the talented, very delightful Cornelia Otis Skinner is returning to the microphone again this summer to fill Walter Winchell's 15-minute spot while Walter takes time out from snoop-casting the lowdown to procure a sunburn. What a relief Miss Skinner's charming voice and ability will be compared to Mr. Winchell's beating down of eardrums, but then why should I be comparing Miss Skinner to Mr. Winchell. Actually there is no comparison.

While Miss Skinner subbed for Walter last summer, during those very few short months, she built herself a listening audience that is still the envy of many a year-in-and-year-out radio artist. NBC, KFI-KPO, Sunday evenings at 7:30.

The sponsor whose courage I mentioned in the first paragraph is Frigid-aire, heaven bless 'em. With Clara, Lu 'n' Em headlining, the program made its debut the twenty-sixth of last month and will go coast-to-coast every Friday evening at 5:30 over NBC, KFI-KPO. Clara, Lu 'n' Em were the first radio entertainers to perceive the comic possibilities of plain, unvarnished feminine back-fence gossip and with Ted Fio Rito's orchestra to back them up, you will find you have an entertaining, if not particularly educationally enlightening, half-hour. The girls have been off the air since January, taking that time because Clara, Mrs. Paul C. Mead, happened to select January to become the mother of a baby boy and Em, Mrs. John Mitchell, wanted to see what made the wheels go 'round out here in California and in Mexico. That left Lu, Mrs. Howard Berolzheimer, with nothing to do but to indulge her predilection for giving Friday afternoon teas.

Walter O'Keefe, with his wife, baby, two stooges, a writer, secretary and file cabinet, is on his way to California and golden Hollywood to make a picture. In his place on CBS-KHJ-KFRC, Thursdays at 7:30, you will find Rupert Hughes as master-of-ceremonies and two famous bands, Benny Goodman's and Nat Shilkret's. The program is originating in Hollywood and it, too, will bring to your worn ear and dulled senses a—quote—"wide variety of entertainment and talent direct from the nation's film capital"—end quote. I didn't have the nerve to word that sentence myself for fear that you might think I sanctioned another one of those movie guest star series. Like the amateur hours, we've had more than enough.

Another famous man has entered our ranks—Cecil B. De Mille, and of all the positions to be found in radio where his famous name could be as usefully played upon, Mr. De Mille selects the one job in radio where real training is needed—that of a producer. Mr. De Mille may be able to produce and direct pictures but I doubt seriously his training and ability to produce a radio show especially one like the Lux hour. We have no bathtubs. I have watched Mr. De Mille make pictures and I don't believe he understands the value or price of hours, muchless seconds, split seconds. Furthermore, I doubt radio's taking the bullying or De Mille showmanship which the venerable director displays on the set. Radio is new, young, fresh, well trained in its own profession and just a little contemptful of the old-fashioned movie idea of direction—when applied to radio! But then, let's see, it may work out all right. But I'm afraid Mr. De Mille and Lux are going to discover what all of we radio people already know—that radio is a technique all its own!

Or—maybe Mr. De Mille isn't actually producing. Perhaps some young radio chap is doing the work while Mr. De Mille lends the name. That's been done before, too.

There is a new series coming up this month to which I am definitely looking forward—the Carnation Contented programs starring Dr. Allan Roy Dafoe. Everyone makes a fuss over the five little girls with Dr. Dafoe running a decided second. That's not the way I feel. I appreciate the cuteness, babyiness and prettiness of the youngsters but after all they just happened to be quintuplets while Dr. Dafoe has lived up to his fine, kindly face and cultured voice. I'm going to be genuinely interested in his descriptions of how the babies live from day to day, their attempts to master walking and talking, their training, diet and personal characteristics for they will be told in the Doctor's own unassuming country-doctor-manner. He will be heard once a month during July, August and September on Mondays at 6:00 over NBC-KFI-KPO.

The independent merchants have banded together and are broadcasting a program every Tuesday and Thursday evening aimed at the chain stores and their "California Hour". The program is good—a quartet singing old-fashioned songs and a "Corner Store Philosopher" who tells some pointed truths about monopolies in a slow, quiet deliberate manner. You will find it enlightening listening at 6:45, KHJ-KFRC.

What famous actor was supported for President at a National convention? May one drink milk when eating fish? What happened to this and that and why? The new "Answer Me This" series on NBC, Thursdays at 1:30 in the afternoon is really a great deal of fun.

And now, may I say that I hope to see you again in August.

RUNNING FIRE

By MARK DANIELS, A. I. A.

A GREAT MAN PASSES

GILBERT KEITH CHESTERTON has passed on. Now I more fully understand why we do not say that our friends die, for the passing of "G.K." has brought back to me a rush of memories that will keep his greatness near to me until I, too, pass on;—memories of kindness, hospitality, understanding and sweet humor that transformed a half year of suffering and struggle in London into an all too brief period of spiritual enlightenment.

In these pages many references have been made to Mr. Chesterton, and this will not be the last. No one could spend an afternoon at Top Meadow, Mr. Chesterton's home in Beaconsfield, and come away without an everlasting impression of peace, love and good will. Nor could he easily refrain from recounting the tale of his experience. Few days have passed since my last visit there that have not known reminiscences of those hours.

Chesterton was born at Campden Hill, Kensington in 1874. I did not know that when I lived a fifteen minute walk from his birthplace. He was educated in St. Paul's school, at some distance on the other side of Regent's Park. Later he attended classes at Slade School of Drawing, Painting and Sculpture in University College, in Gower Street, London, much closer to his home. The thought was that he would become an artist, but he could not break from the field of letters, for his first work was the reviewing of art-books for the *Bookman*. Upon his graduation his mother asked the Dean what she should do with Gilbert. He had such talent in both art and letters that his mother was puzzled as to which way to direct her gifted son. The old Dean replied, "I do not know. But, dear lady, cherish him, cherish him."

It is not generally known that Mr. Chesterton was a very able artist up to the last. He was a great friend to Hillare Belloc. One day Belloc literally popped into the Chesterton drawing room in Beaconsfield, full of excitement. "Gilbert," he said, "I am in a fix. My publisher has accepted this work on condition that I get portrait sketches of the principal characters. I must have them at once. How can I get them?" The work was something about the leading figures in the houses of Parliament. G.K. called to his secretary, Miss Collins, to bring him a drawing board and paper and ink. In a few hours he had done pen and ink portraits from memory of more than a dozen of the characters. When the book came out these pen portraits created as much of a stir as did the script of Belloc.

Unlike Shaw, G.K.'s humor and wit never were biting, bitter or personal, nor did he hesitate to poke fun at himself. Characteristic of his willingness to bear the brunt of his own humor is the story of his reply to the Military Attaché of our country as the two walked together down Whitehall to Downing Street. Chesterton was a huge man. His Gargantuan proportions always have attracted attention as he walked along the street amongst the people who loved him as dearly as he loved them. As the Attaché and G.K. passed along, people would point and whisper, "There's Chesterton, there's Chesterton." Finally the Attaché said, "Mr. Chesterton, everyone in London seems to know who you are." Chesterton replied, "Perhaps; and those who don't know, ask."

To most of us G. K. Chesterton is known as the author of the Father Brown stories. Few people in the United States realize that he has had published some fifty volumes of his works, including histories, plays, poems and essays since 1904. The first book of his that I read was "The Club of Queer Trades," in 1905. The last was "The Life of St. Francis of Assisi," although it came out in 1925.

It is reported that Chesterton completed his autobiography only a few days before passing away. My efforts to get that book will be tireless, and when it is once in my hands I shall "cherish it," how I shall "cherish it!"

THE COPY HOGS

THERE are certain voracious publications who hog nearly all of the good copy that other less successful but equally ambitious journals would like to get.

I will not hold my fire. I refer to the *Saturday Evening Post* and their stingy trick of publishing in a current issue an article by A. Livingstone Gump, our own Mr. Gump, who has spent most of his life developing one of the most beautiful art stores in the world.

Well, that is all right. I don't blame Mr. Lorimer, but it seems selfish to come and steal right out of our hands copy from one of the oldest institutions in the West. The article, "From Saloon to Salon" by A. Livingstone Gump, is one that would have fitted perfectly in CALIFORNIA ARTS & ARCHITECTURE. Anyhow, I shall get even. Soon I shall run an article about the whole Gump family that will make Mr. George Horace Lorimer turn green with envy.

WHAT PRICE BEAUTY

THERE seems to be an awakening, on the part of city dwellers, to the value of beauty and adornment in the centers of population. That this was realized in the days of Babylon and is fully realized today in many of the great cities of Europe does not discourage us of the thought that we are making a discovery. "Why not plant some avenue trees on 'Q' street?" asks the president of the Garden club. "Hm," replies a supervisor, "Never thought of that. Might be a good idea."

It is a good idea, but the actual planting is still sparingly done, and the trouble is the cost. We are all coming to a realization of the value of trees on our streets, regardless of who thought of the idea first. We are beginning to realize that a tree is one of the most valuable and beautiful gifts of God. But we seem to take it as a direct and personal affront from God that the price of his trees is so high.

PRIVACY

THE last citadel of human privacy is being stormed by the unconquerable, irresistible, eternal determination of the American people to form themselves into groups and clubs in order that they may glut their insatiable appetite for "joining" something. We have whist clubs, golf clubs, riding clubs, swimming clubs, book clubs, social clubs, ping-pong clubs, mothers' clubs, boy scouts, girl scouts, women's clubs and political clubs, to say nothing of the innumerable secret orders that parade our streets, decked out in uniforms that would be the envy of a seventeenth century tycoon in Cambodia.

Each of these organizations has encroached upon human privacy in one way or another. Lodge night breaks up an evening with the paper and the children. Mother must read a paper on how to get dust out of an electric bulb, before the Ladies' Housecleaning Society on the only night that daddy has free from his clubs. But there has been, until these days, a time when a man could enjoy a few moments of privacy in his home. That was at breakfast time when he could linger a few moments over a cup of coffee and chat with his wife or read the morning paper. Now that precious half hour is about to go a glimmering. No, it is not the radio, although heaven knows that has soured the milk in the mush of many an otherwise peaceful

breakfast. It is the BREAKFAST CLUB.

Why cannot the great American "Joiners" let a man have at least one meal a day in privacy? Not these Breakfast Clubbers. Not they. You are hailed out of bed at an ungodly hour to join a group of "Joiners", sometimes under a tree where the ants can drop into your coffee faster than you can pick them out, and sometimes in an old stable where the odor of cooking ham is unrecognizable, to hear a professional speaker tell you why Tugwell should be a sewer digger. God grant that there may be a few manly gentlemen with enough love of privacy to resist this new fad, that the privacy of at least one meal a day may not perish from the earth.

MURDER'S WET NURSE

WHETHER crime is on the increase or only the exposing of it is more thorough is a question that few can answer. Certain it is, however, that we read a great deal more about crime than we did some years ago.

With the growing seriousness of crime increase the study of methods of prevention comes as a natural sequence. Many theories and some sound principles and advice have been put forth but it always seems to me that the only way to eradicate an evil condition is to get down to the roots of it.

There are many causes for crime. Eliminating the radio and the cowboy songs sung by Boweryites to the accompaniment of an accordion, neither of which has ever been west of the Hudson River, most of our crimes are rooted in social conditions and customs. Of these, scandal and slander are among the more important, for they inspire retaliation. At least one step in the movement to reduce crime should be vigorous efforts to abate slander. Unquestionably slander and scandal are the teething ring of Murder.

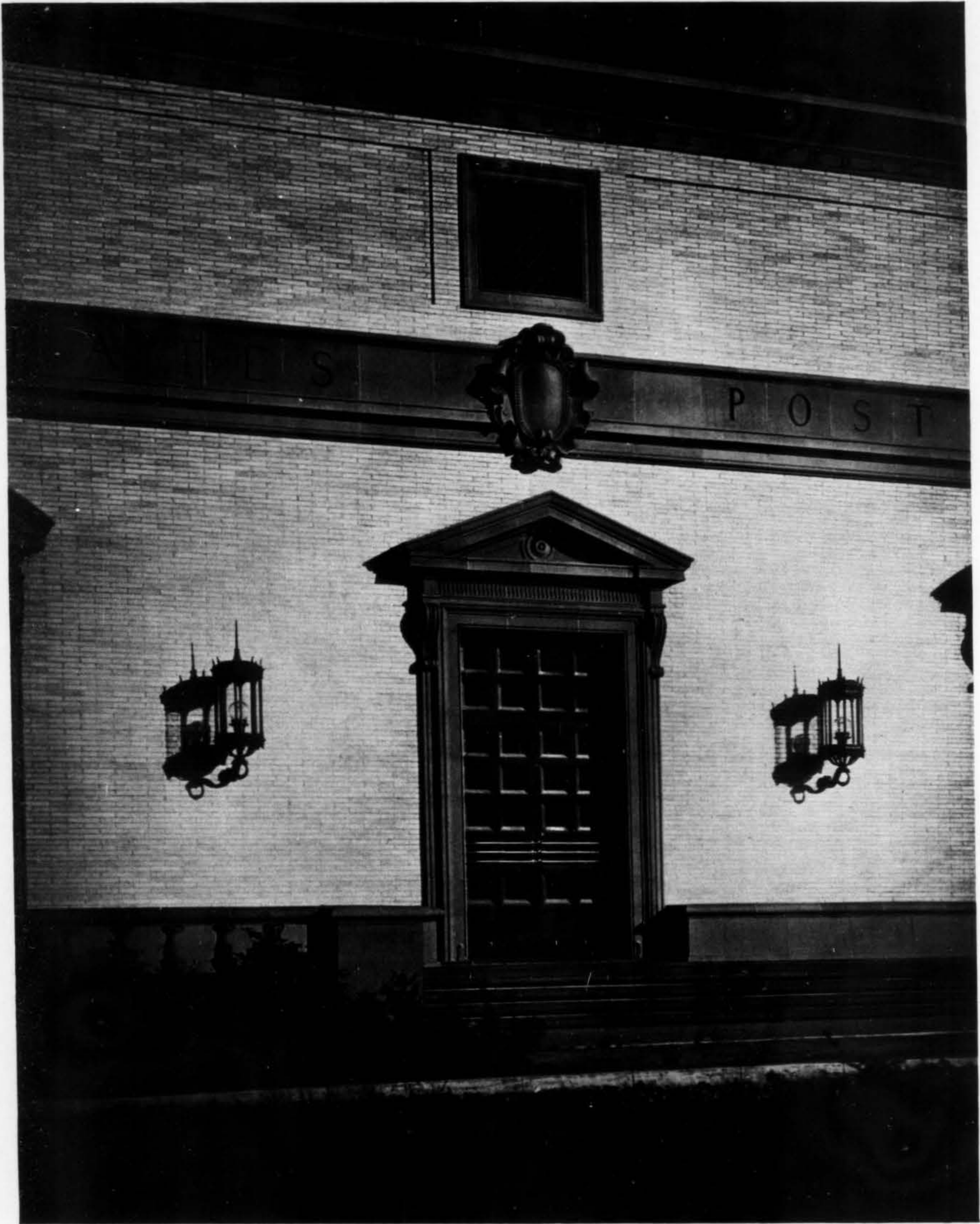
PICKING THE MENTAL POCKET

THERE is a certain type of man who travels the highways and byways of the world gathering odds and ends of expressions that he can use as his very own. Some time back, at a gathering in the Bohemian Club in San Francisco, one such man questioned closely a traveler who had returned from a globe circling trip, as to the merits of different great cities he had visited. When the discussion resolved itself into a comparison of the larger cities of North America the traveler selected New York, San Francisco, Mexico City, Quebec and New Orleans as having the most individuality and character.

On the following morning there appeared in one of the leading dailies an item by the thief of thoughts in which he stated that, after years of travel and study in which he concentrated on character in cities, he had come to the unerring conclusion that the five above named cities had more character and individuality than any other cities in North America. That man was a mental pickpocket, and I have met others.

A NEW SLANT

THERE are many aspects of the New Deal. Many people feel that they are not recovering from anything. Others say that business is picking up. Personally I find that my tailor is just as insistent as in former days. But there is evidence of more money in circulation, whatever that may mean. The other day I asked a man who was hard hit during the depression—so hard hit that he was down to nearly his last yacht—how business affairs were going with him. "Lousy," he said. "I'm making so much money that I'm right back again to where I don't want to pay my bills." That's one way of looking at recovery.



Photograph by Fred R. Daprich

UNITED STATES POST OFFICE

Beverly Hills, California

RALPH C. FLEWELLING, A. I. A.
Architect

The new Post Office in Beverly Hills is dignified and colorful. The exterior brick work is of Roman shaped brick having a salmon colored base with a light, cream-white slip cover. Exterior belt courses, architraves around doorways, cornices, trim, etc., are of a terra cotta of a natural burned clay color. Terraces and steps are of large salmon colored sandstone which harmonizes well with the terra cotta work.

ARCHITECTURAL POLYCHROMY

The art of decorating a building in color relating particularly to the exterior design

By EUGENE WESTON, JR., A.I.A.

PART I

Part II will appear in August

The Hollywood Post of the American Legion retained Eugene Weston, Jr., to design their clubhouse with instructions to keep the military origin of the organization a theme for the building. These instructions naturally required a use of heraldic colors and ornament and the design is a full and complete polychrome development. The only ornament on the exterior of this concrete monolithic monument is in color. The designs are all symbolic of the tradition of the A.E.F. Modeled terra cotta is the medium for obtaining this result. A thoroughly well designed conception in what might be termed the Greek theory of polychrome decoration. For this work Mr. Weston was given an honor award in Ceramics by the Southern California Chapter of the American Institute of Architects.



Photographs by George Haight

DUE to a strange course of cause and effect, color has been practically lost to European and American architecture and it has been only within recent years that some effort has been made to study the reason for this change and to revive an interest in this almost lost art. It will surprise the average layman to learn that up to the advent of the Renaissance, practically every great architectural style, in its most perfect period, used color as an essential part of a design. The advent of the Renaissance spelled the extinction of color as an architectural quality. Form and organized proportion were the primary aims of the new leaders, and the prompt advent of the Reformation, with its definite and insistent hatred of beauty, hastened the inevitable end. For the first time in history color was disassociated from architecture and this separation reached its completeness about the end of the last century.

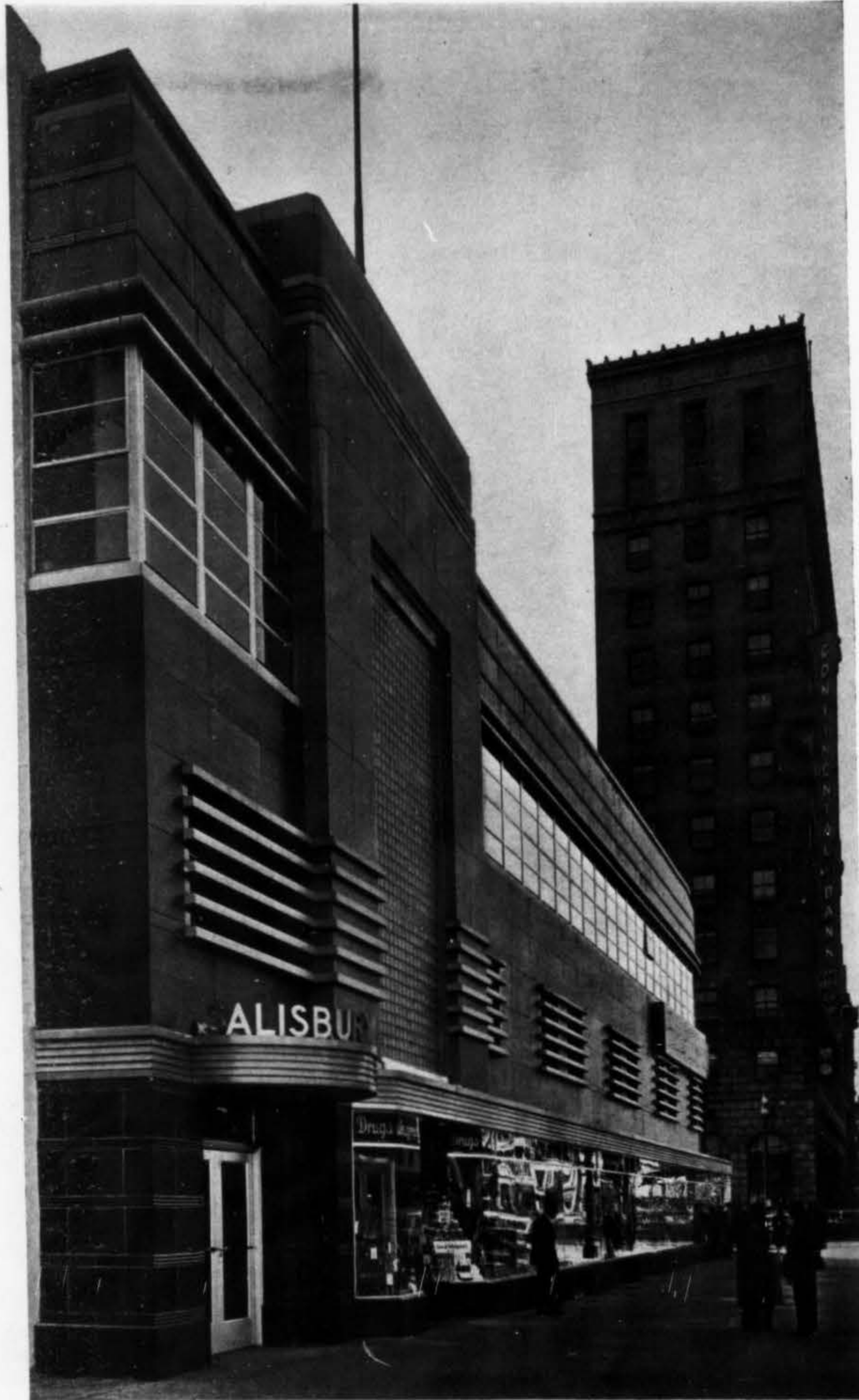
The Renaissance architect designed his

building with a certain precision and the style is principally a style of light and shade. Their effort was toward the creating of sparkling lights and precisely defined shadows, and color as such could only be a competitive element in such a calculation of effect value. There is no doubt that the architects were sympathetic to color, as many of them such as Giotto, Michelangelo, Raphael, Alberti, Vasari and many others practiced both the arts of painting and architecture, and apparently this color interest went into their beautiful wall paintings and permitted the continued designing of buildings in the then new way of co-ordinated system of proportion. In their revival of the classic styles, they committed the initial error of omitting the color the ancients used, and this Renaissance practice has continued until the present day.

The search for remains of buildings, of archeological records, of museum fragments, of documentary evidence that leads towards

revisualizing this lost art of polychromy, has proven a most interesting and satisfying problem to me and I hope some of the resultant observations will be of interest to you.

At the present time there is no comprehensive treatise or book that gives in any way a comparative history of the use of color in the architectural styles, and it is necessary as a preliminary step, for purposes of an intelligent analysis, to group the styles according to their racial types. There are, in my opinion, seven racial types of polychromy concerning the practice of which sufficient information is available, and by the combining of which data comparative study is possible. These are the Assyrian, Egyptian, Hindu, Chinese, Mohammedan, Greek and Gothic. Each racial type of structural design evolved a distinctive form and quality of polychrome effect, and no two systems are identical in their methods, though certain common principles are to be found. To the modern



Photographs by D. F. Davis

SALISBURY BUILDING SALT LAKE CITY
OFFICE OF GORDON B. KAUFMANN, ARCHITECT

A building functional in design and simple with regard to ornamentation, the consistent use of horizontal lines, together with a blending of materials and colors, produces a modern effect. Of reinforced concrete, the portion of the building on the street fronts is veneered entirely with hand-made glazed terra cotta, laid out in large units. The face of the terra cotta is fluted horizontally. The color scheme is worked out in three tones ranging from a light cream to a rich brown. The large panels in the pylons are 21 feet high and 9 feet wide, and are of structural glass. Immediately back of these glass panels are rows of concealed lights that illuminate the panels very effectively. The horizontal treatment at the head of the show windows is of satin finish aluminum, and so designed as to provide concealed awning boxes. Planned to meet the requirements of a number of tenants, each of the stores has its own heating plant, using low pressure steam heat supplied by gas-fired boilers.

American mind two of these, the Greek and Gothic may be regarded as likely to prove most useful. Naturally all of them are inspirational and instructive, but due to the care with which color should be used on the exterior of a building and the length of time it takes to become acquainted with the real spirit underlying the use of color in any certain style, one must concentrate on one or two groups to gain the maximum of benefit.

Rules which regulated the practice of polychromy in the various styles were forgotten with the extinction of the artistic impulse from which they evolved, and that accounts for the lack of information available to the student of past styles in the scheme and theory of various polychrome solutions available for study. Careful analyzing must be done in order to detect the argument used to arrive at a certain decorative result.

An investigation of the Greek and Gothic methods shows that their basic principles governing color location are very similar; this constitutes a point of major importance in polychromy investigation. There are as many differences in technique as might be expected when we consider the great dissimilarities in structural design. If we consider the relation of the component parts of structures of the Greek and Gothic types, the Greek represents the *systematized* form of structural arrangement; the Gothic, the *free*. As a result the study of the Greek theories of polychromy is much simplified in comparison with the Gothic, and provides the most secure way of arriving at a conservative technique. Some modernists of today feel that too much time given to the study of ancient style is wasted effort, but it took the Greeks three hundred years to evolve their theories of color, with a wealth of Egyptian and Assyrian examples to inspire them. So, I feel that the minimum of

(Continued on Page 48)



PRESENTING FIFTEEN CONCRETE HOUSES

These designs were submitted in the recent architectural competition sponsored by the Portland Cement Association and Pencil Points

THE CONCRETE HOUSE is not new under the sun; but in this era of revived home building activity it has assumed new importance, indicated by the fact that a larger percentage of concrete houses are being built today than at any time during the 80 or more years portland cement concrete has been available in this country. This new acceptance of concrete was the inspiration early this year for a nation-wide architectural competition for concrete house design which had two major aims in view:

First: to acquaint the buying public with the superiority of professionally designed houses over the haphazard, jerrybuilt structures that usually dominate house building booms; and second: to familiarize designers everywhere with the latest developments in concrete construction and with new methods, practices and techniques in the use of the material.

A total of 1,521 drawings was submitted by architects and designers in all but two of the 48 states. There were two major problems—an all-concrete, firesafe home for a family of four suitable for erection in northern climates, and similar requirements for a concrete house to be erected in southern climates. The designs reproduced in the following pages were selected from both classifications.

Without doubt, one of the influencing factors in the acceptance of concrete for homes is the growing conviction that concrete is an architectural medium capable of great beauty. This impression has been fostered by California architecture which for years has successfully used concrete for buildings and homes of all types and styles. And constantly improving techniques in the handling of concrete to produce beautiful and effective surfaces and details now permit designers great freedom in the creation of pleasing and charming homes.

The flexibility of concrete as a formed and molded material makes it available for use in any type of architecture; and this is fortunate because there is no single style more popular today than any other. In some localities—for instance, California—homes show the influence of Spanish, Mexican and early Californian architecture, with a scattering of other types. Other areas prefer different traditional styles and almost everywhere there is a substantial acceptance of the so-called "modern" architecture. Hence a material that through special treatment of texture, color and detail is adaptable to any of these popular forms is in a fortunate position.

The older forms of concrete masonry have been given variety and interest by the development of pattern designs such as concrete ashlar, and by applied finishes—portland cement stucco, cement paint and dash coats of colored concrete. The range of colors and textures possible in masonry wall construction is now practically unlimited.

The more recent development of the reinforced concrete house as a practical, moderate priced type of construction has brought an entirely new group of individual characteristics to the concrete house. California is more familiar with the variety of monolithic concrete wall textures than any other region; but knowledge that rustic, smooth or detailed surfaces can be molded into solid, rigid walls with unusual and charming effects is fast spreading elsewhere.

Increased interest in firesafe construction and all that it entails in protection against other destructive elements such as earthquakes, floods and tornadoes, has been another factor in the rise of permanent materials. It is recognized that the same rigid, permanent construction that sets up a barrier against fire can easily be made equally resistant to the stresses set up by earth tremors or windstorms. And, logically, construction material that withstands the ravages of violent destructive elements is little affected by age, wear and depreciation.

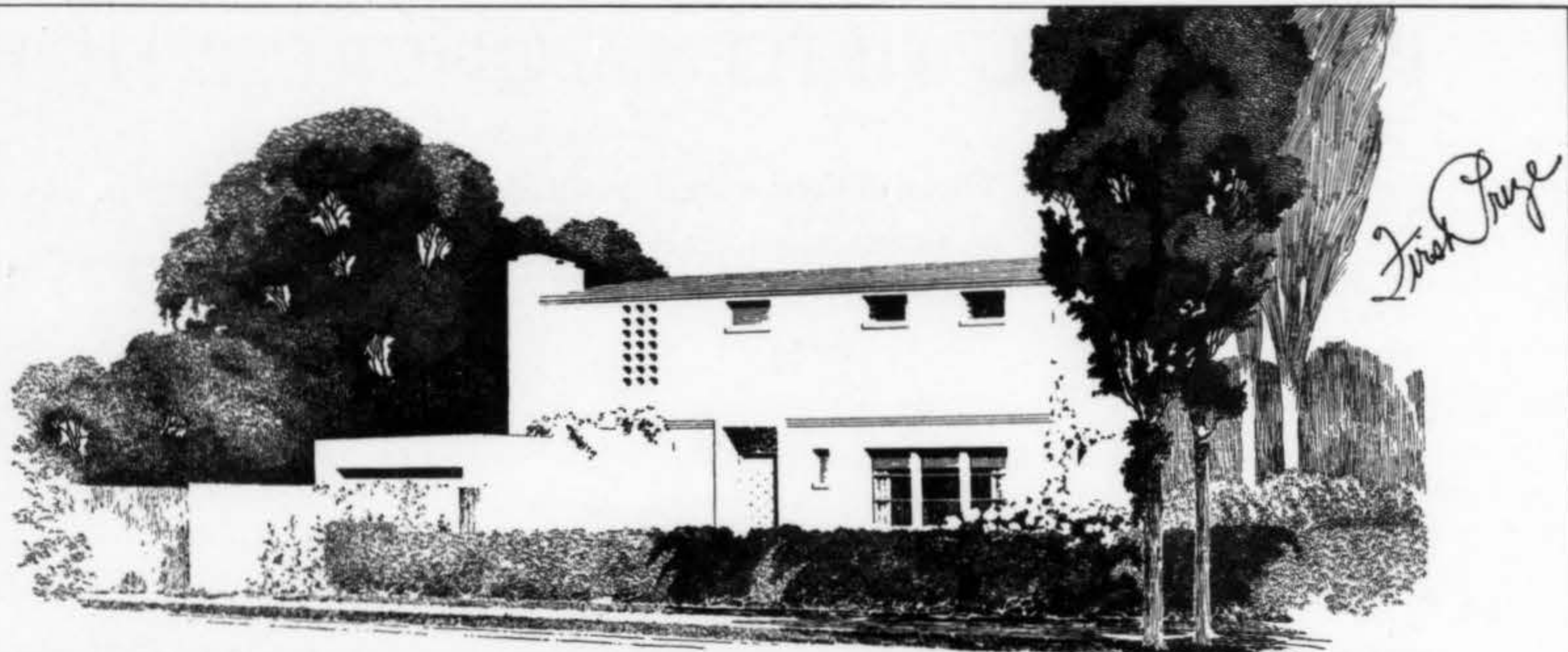
The economy of concrete is probably the most recently recognized advantage of the material in home construction. The slight additional first cost of firesafe construction has previously been interpreted as making the concrete home more costly. But study of house operation costs for maintenance, repairs, depreciation and other annual or monthly expenses necessary to keep homes livable and the investment in them secure has developed an entirely different scale of values.

The permanent, finished character of concrete walls precludes the need of frequent repainting at varying costs depending upon the size of the home. Rates for fire insurance premiums favor firesafe construction; depreciation on firesafe construction, based on results of studies made by the United States Bureau of Internal Revenue is one third lower than on non-firesafe construction. In adding these tangible monthly and annual costs to savings on incidental repairs caused by less stable construction and to complete elimination of termite damage, the aggregate savings on permanent homes far exceeds the original additional cost of this construction.

When concrete homes were first built they were considered most suitable to the means of wealthy buyers. In view of the economies of concrete, however, this type of construction is of far more value to small home owners who cannot afford the continued burden of maintenance, depreciation and higher insurance as easily as the more wealthy. The small home has thus become the logical field for permanent construction.

New developments in concrete practice, however, have reduced the first cost of construction to the plane of ordinary construction. More efficient methods of manufacturing concrete products, time and labor saving practices in concrete forming, and development of low cost reinforced concrete sub-floors have brought the architectural and structural advantages of this material reasonably within the budgets of home builders of all classes.

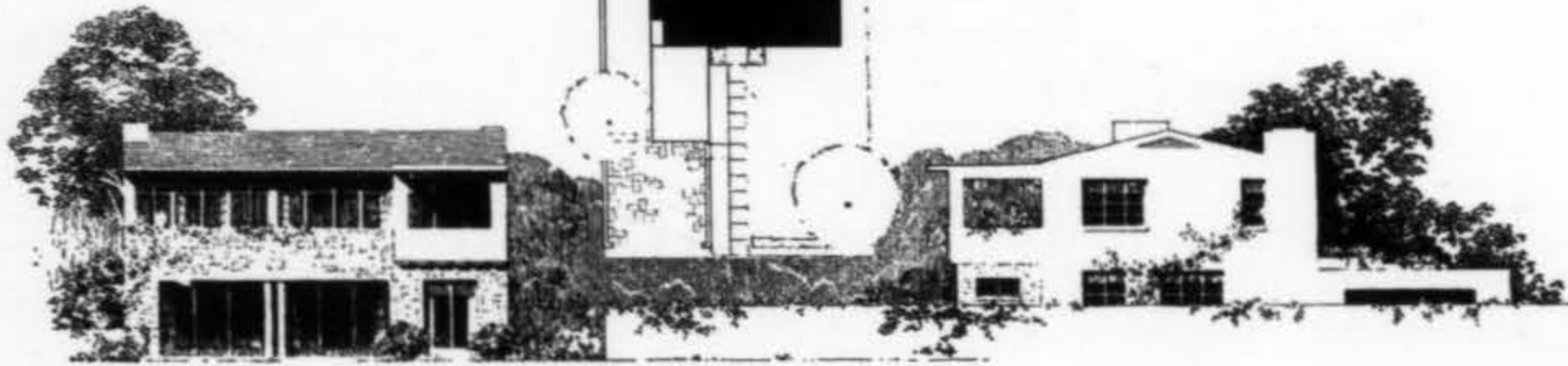
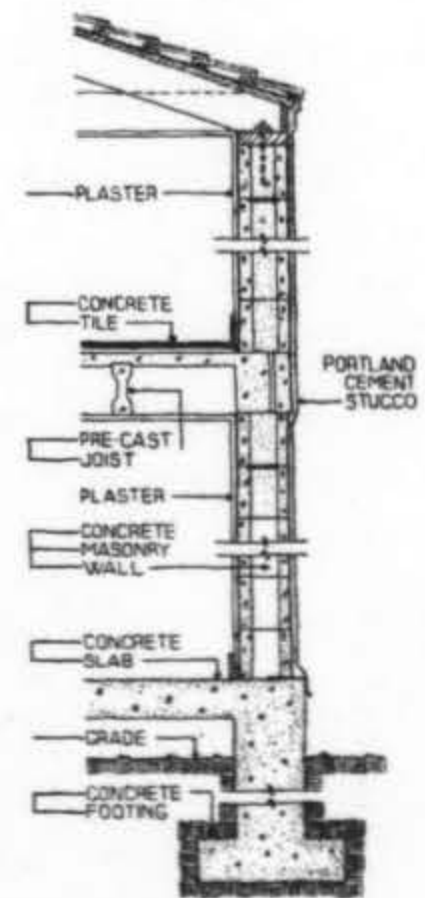
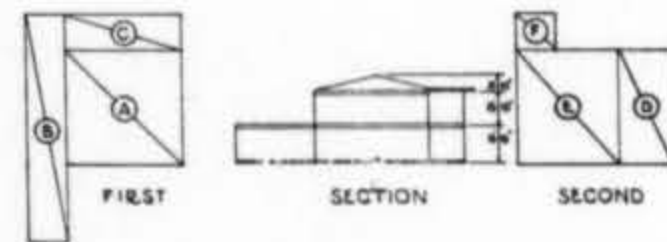
With the public thinking more and more in terms of permanent construction with a view to higher resale values and security of long-time investments, the importance of better architectural design is quite obvious. For no matter how economical and permanent a house may be, these advantages may be partially wiped out by distasteful and inefficient design which detracts from the livability and desirability of the property. When permanent houses are properly designed they will be more economical to build and of greater lasting beauty. Consequently, the architect will be called on to play a much more important part in the design of small homes of permanent construction than he has in the small house field as we know it today.



DESIGN FOR A FIRESAFE CONCRETE HOUSE



A	23-0-28-0-9-6	4379
B	11-0-32-2-9-6	5435
C	0-0-24-6-3-6	1862
D	14-4-26-0-0-0	3272
E	21-6-26-0-0-0	4976
F	11-0-9-9-0-0	847
ROOF	13-0-36-0-3-0	1770
TOTAL		22565



PENCIL POINTS - PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

Harris A. Kemp and David G. Connally
 303 Melba Theater Building
 Dallas, Texas

Second Page

SOUTH ELEVATION

EAST ELEVATION

LIVING ROOM 29 x 14

BREAKFAST 10 x 9 1/2

KITCHEN 10 x 5

LAUNDRY 10 x 6

OUTDOOR LIVING 21 x 22 1/2

GAME ROOM GUEST 16 x 12

GARAGE 5 x 15 1/2

POOR 10 x 10

SON 8 1/2 x 10 1/2

DAUGHTER 8 1/2 x 10 1/2

MASTER 15 1/2 x 12

LINEN

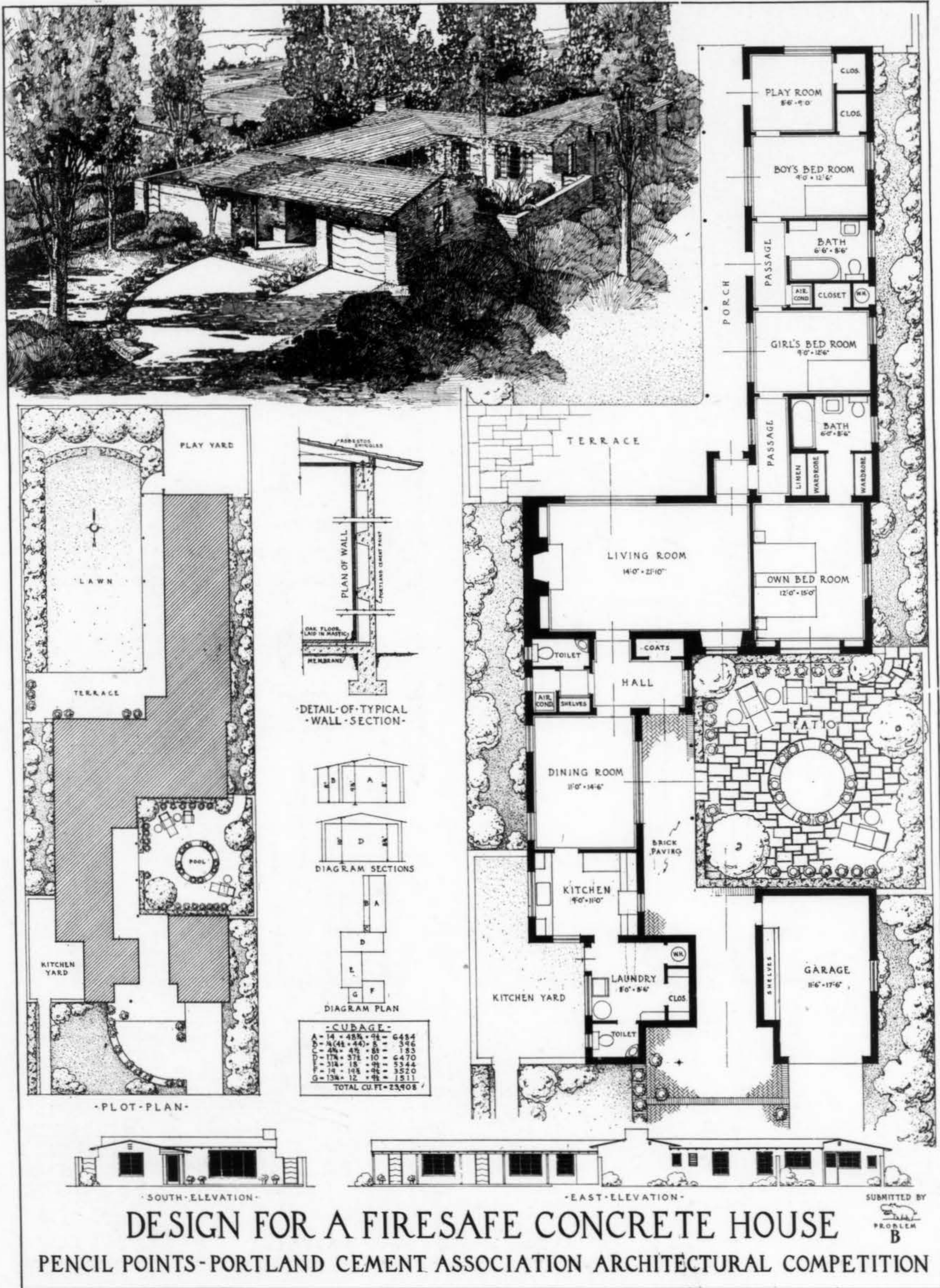
THE ROOF
INSULATION
GYPERS
ATTIC FLOOR
MEMBRANE CONC.
PLASTER
WOOD FLOOR
2ND FLOOR
WOOD SUB-FLOOR
MEMBRANE CONC.
PLASTER
INSULATION
WOOD FLOOR
1ST FLOOR
WOOD SUB-FLOOR
MEMBRANE CONC.
PLASTER CONC.
MEMBRANE CONC.
BASEMENT FLOOR

PLAN

B

DESIGN FOR A FIRESAFE CONCRETE HOUSE
PENCIL POINTS-PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

Don E. Hatch and Carl Landefeld
42 East Fiftieth Street
New York, New York



DESIGN FOR A FIRESAFE CONCRETE HOUSE
 PENCIL POINTS-PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

SUBMITTED BY

 PROBLEM
 B

Malcolm P. Cameron and Howard A. Topp
 Architects Building
 Los Angeles, California

LEGEND OF BUILT-IN FURNITURE

DINING ALCOVE
 1 SILVER CASE
 2 FLOWER SHELF - CASES BELOW

LIVING ROOM
 1 BOOK & MAGAZINE CASES
 2 GAME CASES 4 RADIO SET
 3 WOOD BOX 5 DESK

PLAY ROOM & GUEST ROOM
 1 GAME STORAGE 2 DISAPPEARING BED
 3 CHAIR

WARDROBE & LINEN STORAGE
 1 WARDROBE 1 LINEN STORAGE


ENTRY
 1 TELEPHONE SEAT

NOOK & KITCHEN
 1 CHINA CASES 2 TABLE LEAVES
 3 BREAKFAST NOOK TRAY RACK
 4 REFRIGERATOR 5 CASES
 6 SINKS 7 DRAINBOARD & CASE ABOVE
 8 STOVE & CASES ABOVE
 9 HOT CLOSET 10 FOLDING SEAT & COOLER
 11 MENU STUDY

PORCH
 1 ROOM & MOP STORAGE
 2 IRONING BOARD 4 LAUNDRY TRAY
 3 WASHING MACHINE

ENTRY-SERVICE
 1 CONCEALED GARDAGE RECEPTACLE
 2 CONCEALED TRASH RECEPTACLE

GARAGE
 1 STORAGE
 2 WORK BENCH & TOOL STORAGE



PERSPECTIVE OF NORTH AND WEST ELEVATIONS

LEGEND OF BUILT-IN FURNITURE

GIRLS BED ROOM
 1 DRESSING CASE - BEDDING STORAGE IN DRAWERS BELOW
 2 CHILD STUDY DESK & WARDROBE
 3 WINDOW SEAT - TOY STORAGE BELOW

CHILDREN'S BATH
 1 TOWEL CASK 2 TUB & SHOWER


BOYS BED ROOM
 1 WARDROBE WITH CASES ABOVE
 2 WINDOW SEAT - TOY STORAGE BELOW
 3 CHILD STUDY DESK
 4 BUILT-IN BED - BEDDING STORAGE IN DRAWERS BELOW

MASTER BATH
 1 TOWEL CASK 2 TUB & SHOWER

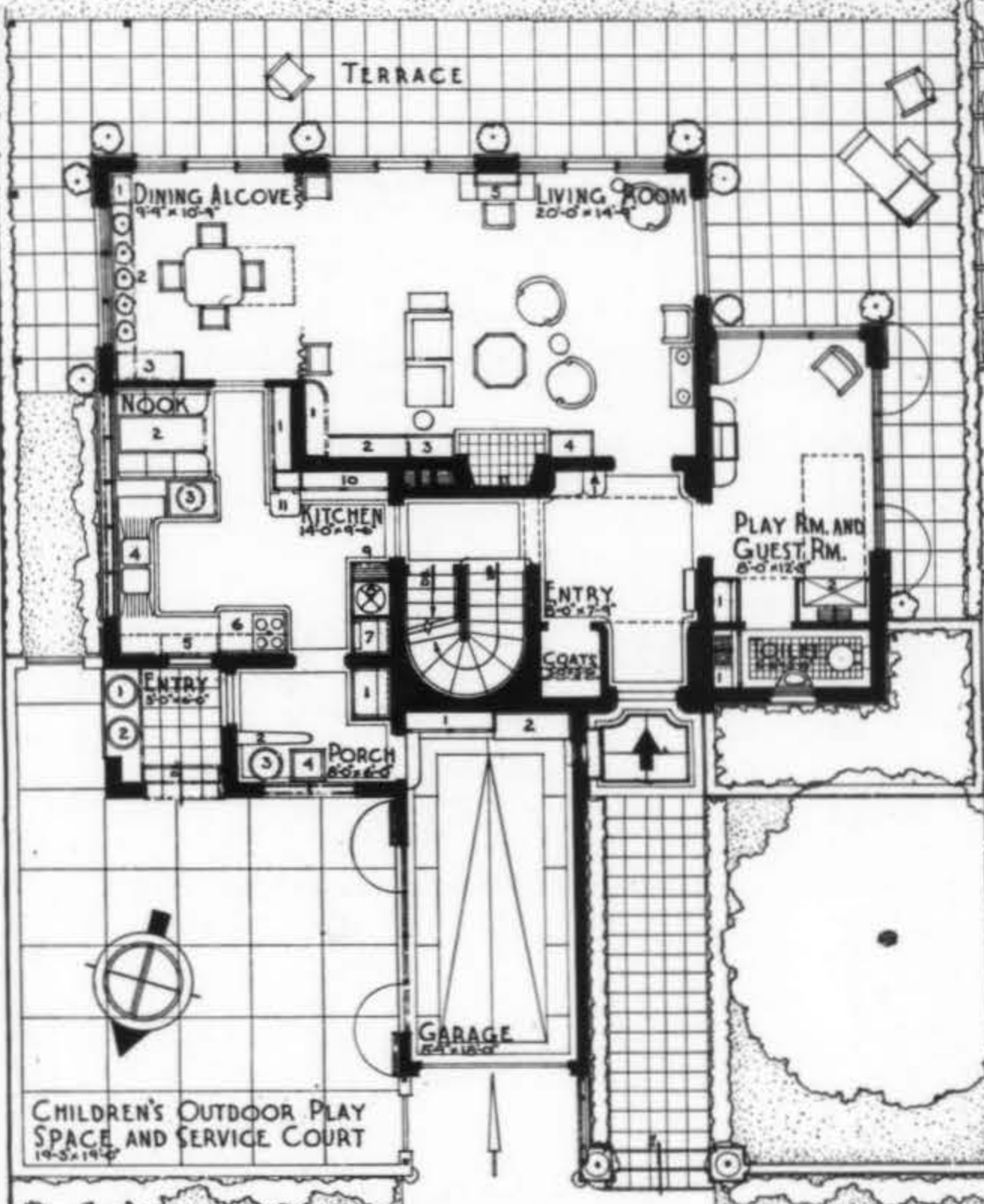
MASTER DRESSING ROOM
 1 SHOE CASE 2 VANITY
 3 WARDROBE WITH CASES ABOVE
 4 HAT STORAGE 5 SHOE CASE

MASTER BED ROOM
 1 CHIFFONIER
 2 WINDOW SEAT WITH ODD STORAGE BELOW
 3 BUILT-IN BEDS WITH BEDDING STORAGE IN DRAWERS BELOW
 4 NIGHT TABLE & BOOK CASE

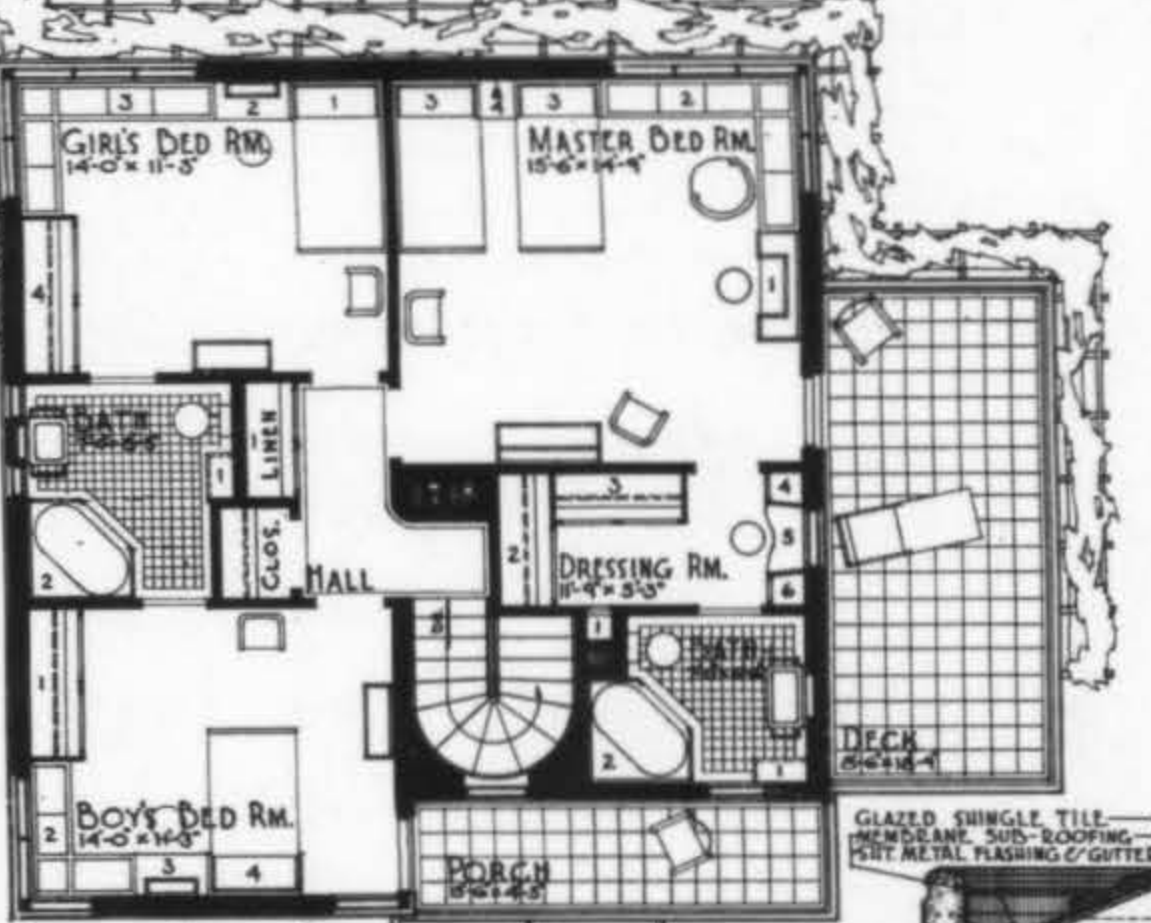
HALL
 1 LINEN - CASES ABOVE DRAWERS BELOW



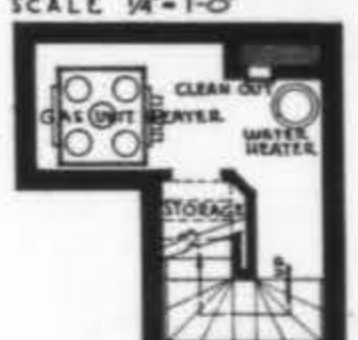
CLASS B




FIRST FLOOR PLAN
SCALE 1/4" = 1'-0"



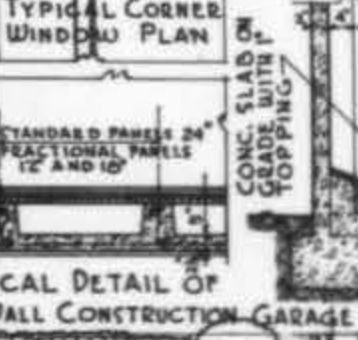
SECOND FLOOR PLAN
SCALE 1/4" = 1'-0"



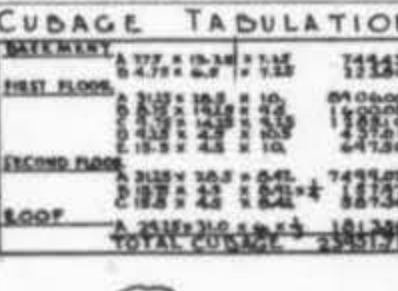
BASEMENT PLAN
SCALE 1/4" = 1'-0"



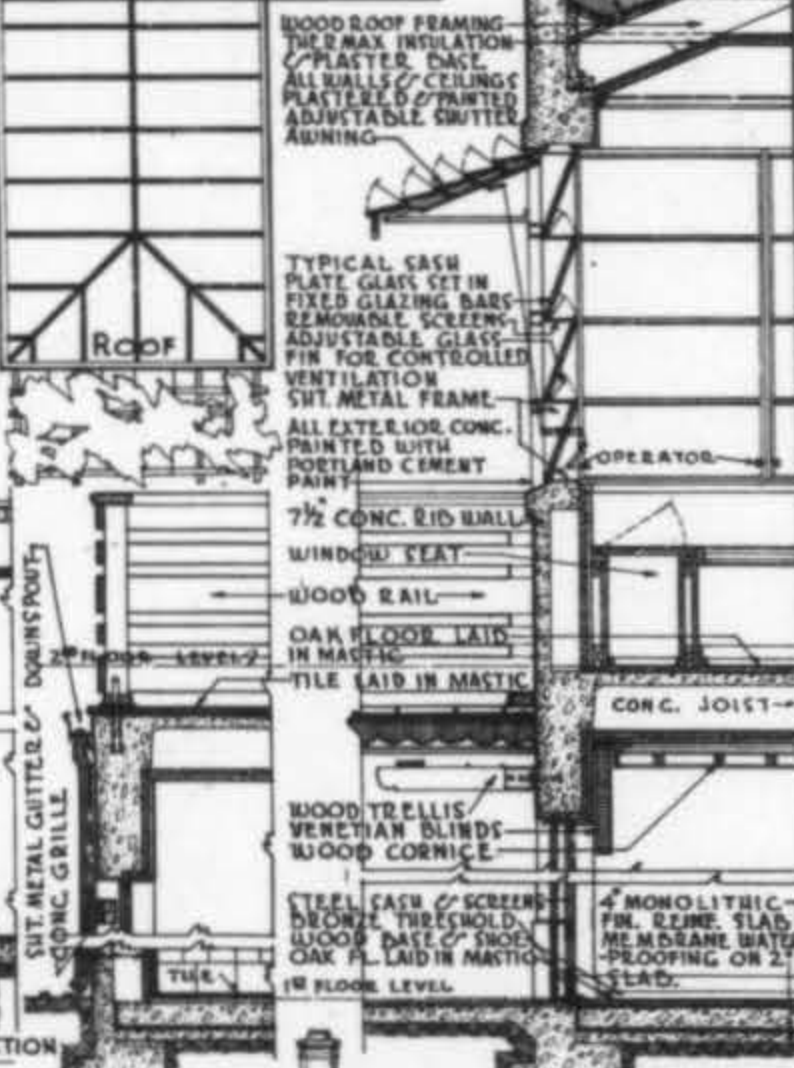
TYPICAL CORNER WINDOW PLAN




TYPICAL DETAIL OF RID WALL CONSTRUCTION GARAGE SECTION



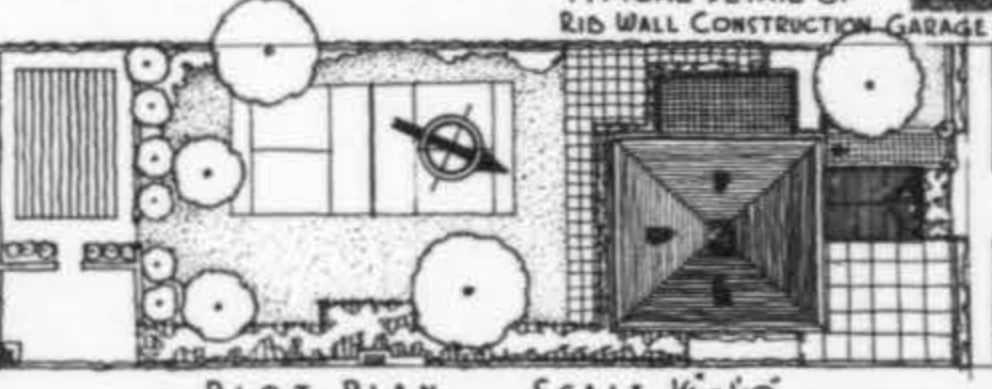
DESCRIPTION	AREA	VOLUME
BASEMENT	8,774.22 sq. ft.	11,243.00 cu. ft.
FIRST FLOOR	8,879.82 sq. ft.	89,000.00 cu. ft.
SECOND FLOOR	7,258.12 sq. ft.	74,912.00 cu. ft.
ROOF	2,122.22 sq. ft.	18,122.00 cu. ft.
TOTAL CUBAGE	27,034.38 sq. ft.	113,277.00 cu. ft.




TYPICAL SECTION



SOUTH ELEVATION SCALE 1/8" = 1'-0"



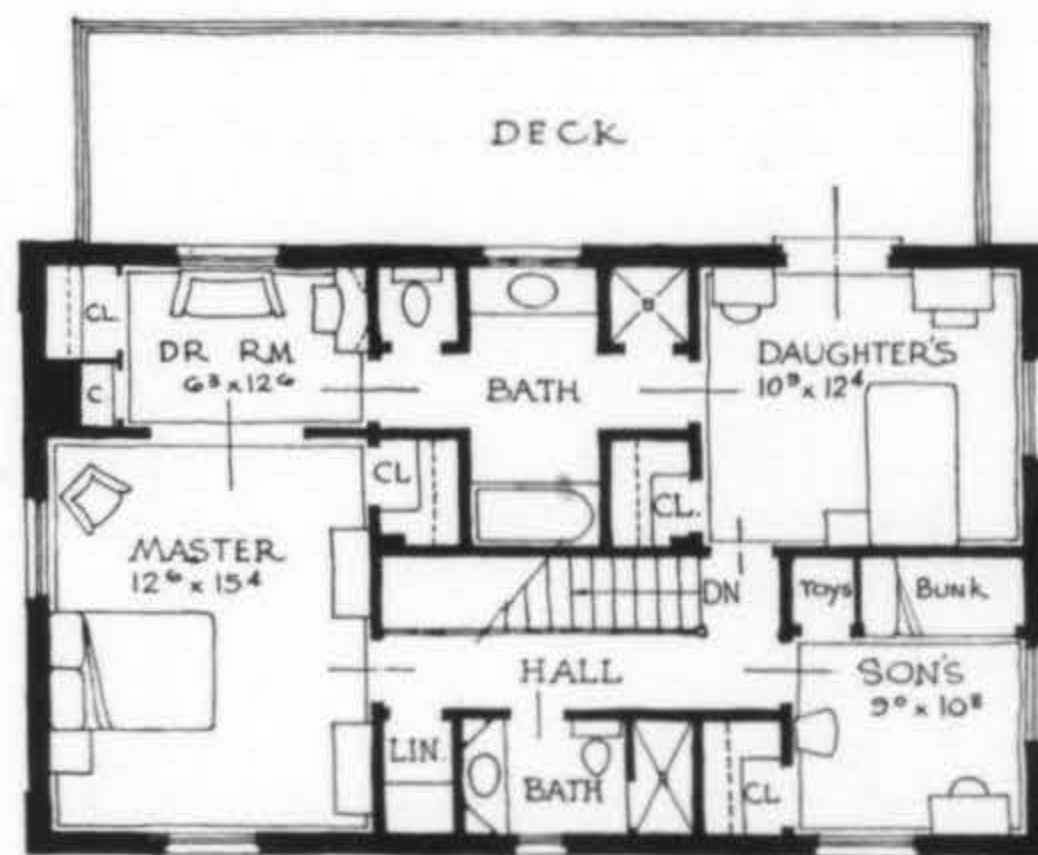
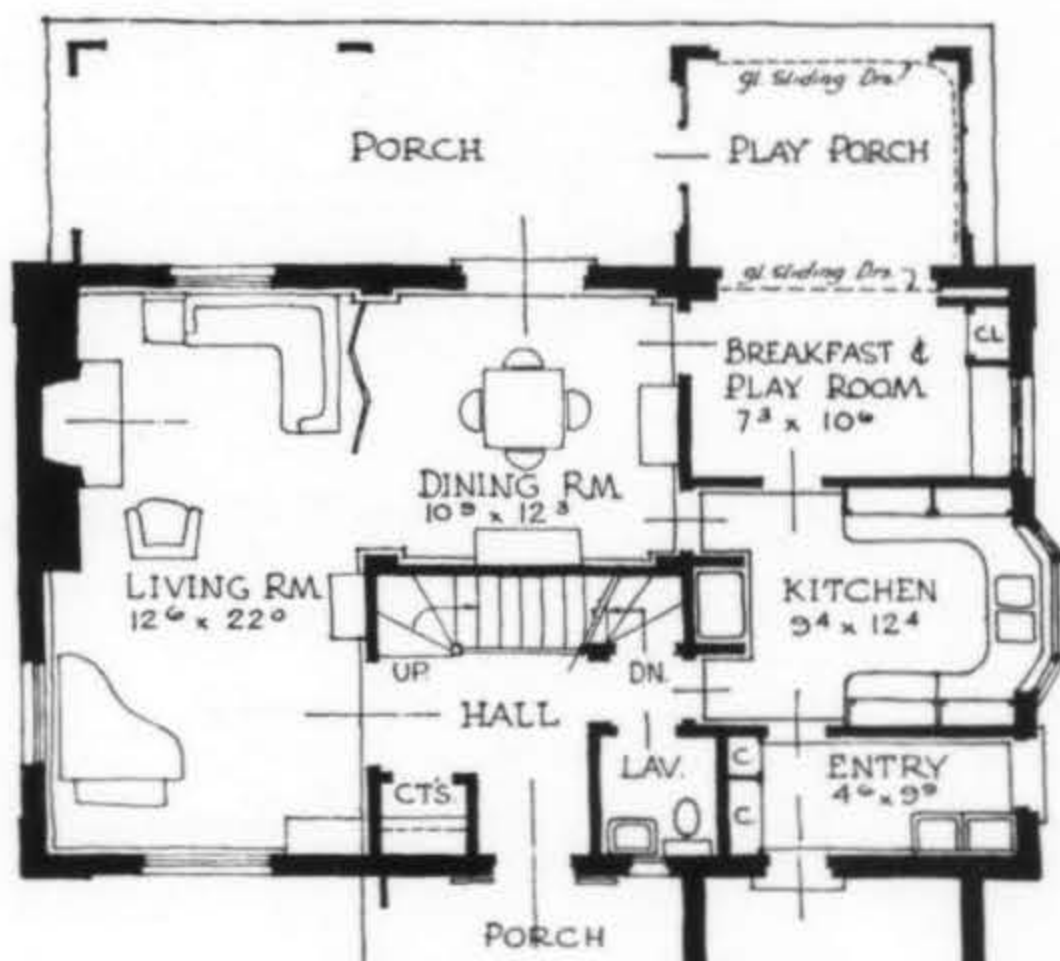
PLOT PLAN SCALE 1/8" = 1'-0"



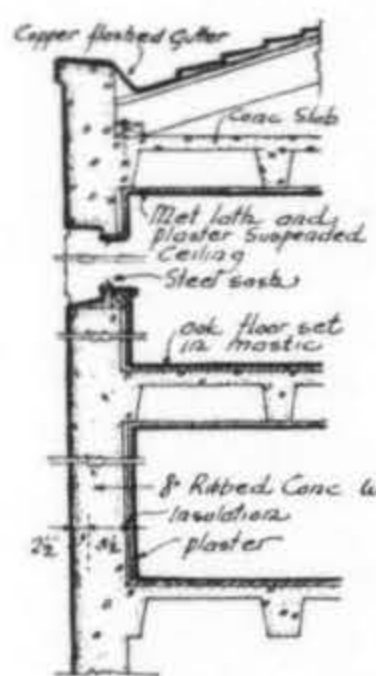
EAST ELEVATION SCALE 1/8" = 1'-0"

DESIGN FOR A FIRESAFE CONCRETE HOUSE
 PENCIL POINTS PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

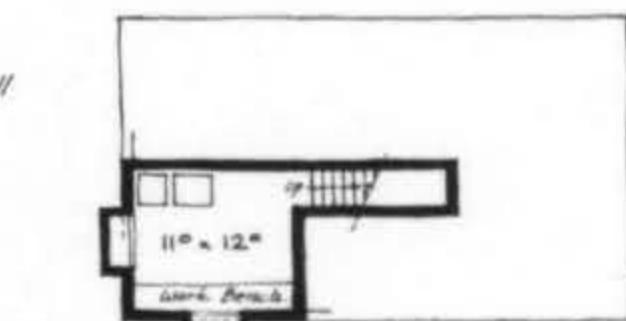
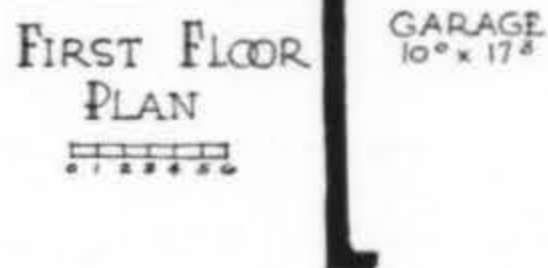
Rowland Henry Crawford
 c/o Gordon B. Kaufmann
 627 South Carondelet Street
 Los Angeles, California



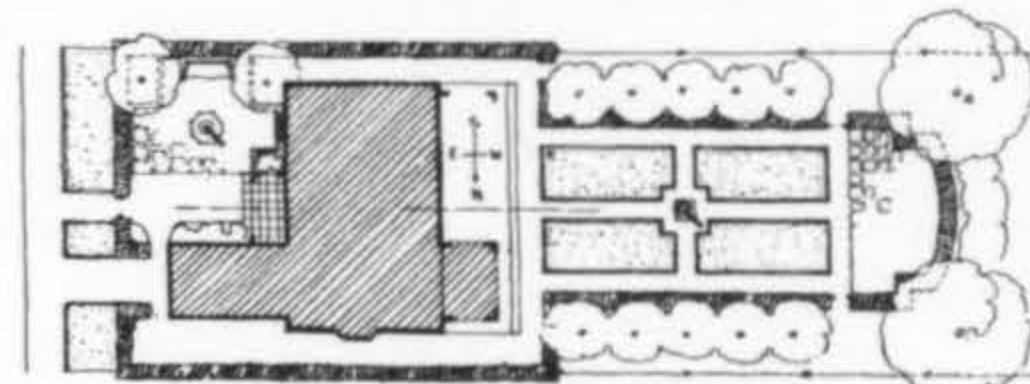
SECOND FLOOR PLAN



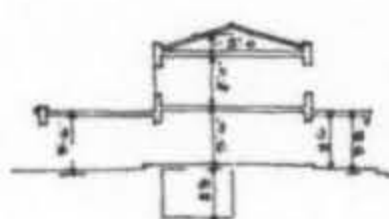
WALL SECTION



BASEMENT



PLOT PLAN

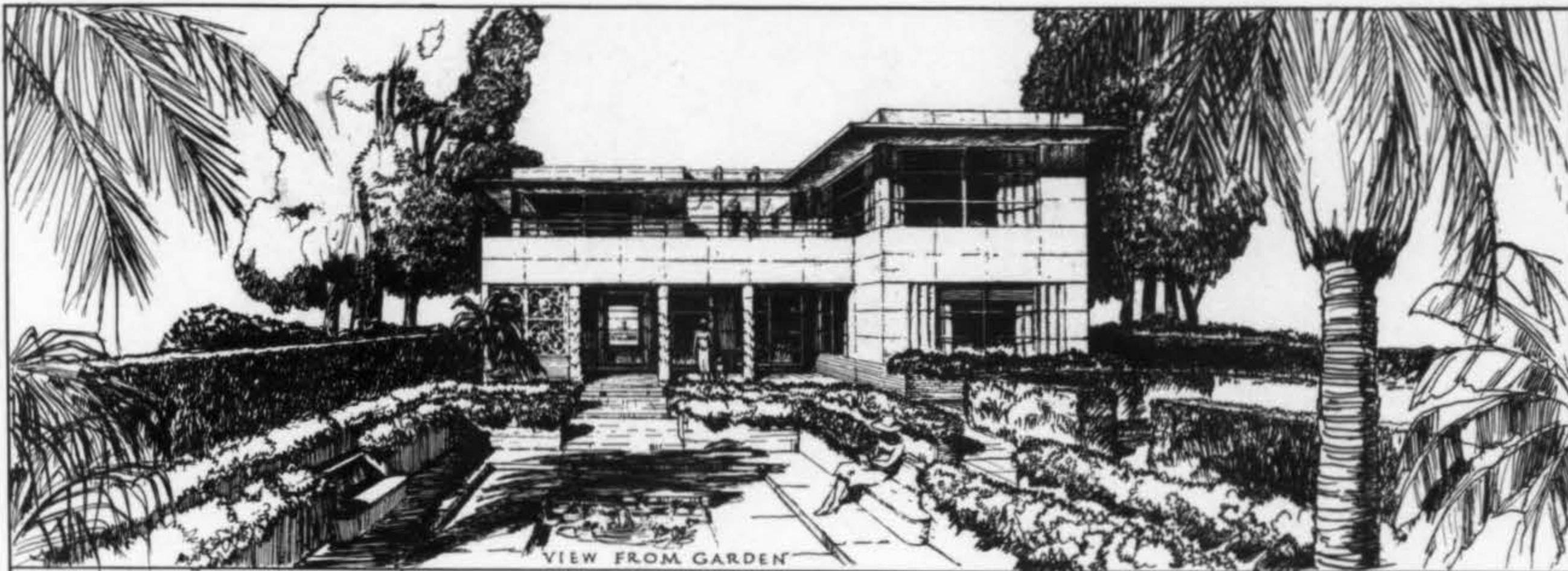


CUBAGE	
A 23' x 35' x 20' 0"	18,782.5
B 1' x 5' x 5'	25.0
C 11' 5' x 10' x 5'	625.0
D 8' 5' x 11' 5' x 5'	487.5
E 8' 5' x 23' x 8' 5' - 4"	415.44
F 5' x 8' 5' x 8' 5' - 4"	322.0
G 12' 3' x 14' x 8' 5'	1,487.50
H 5' x 12' x 4' 5' Av.	270.00
TOTAL	23,974.94

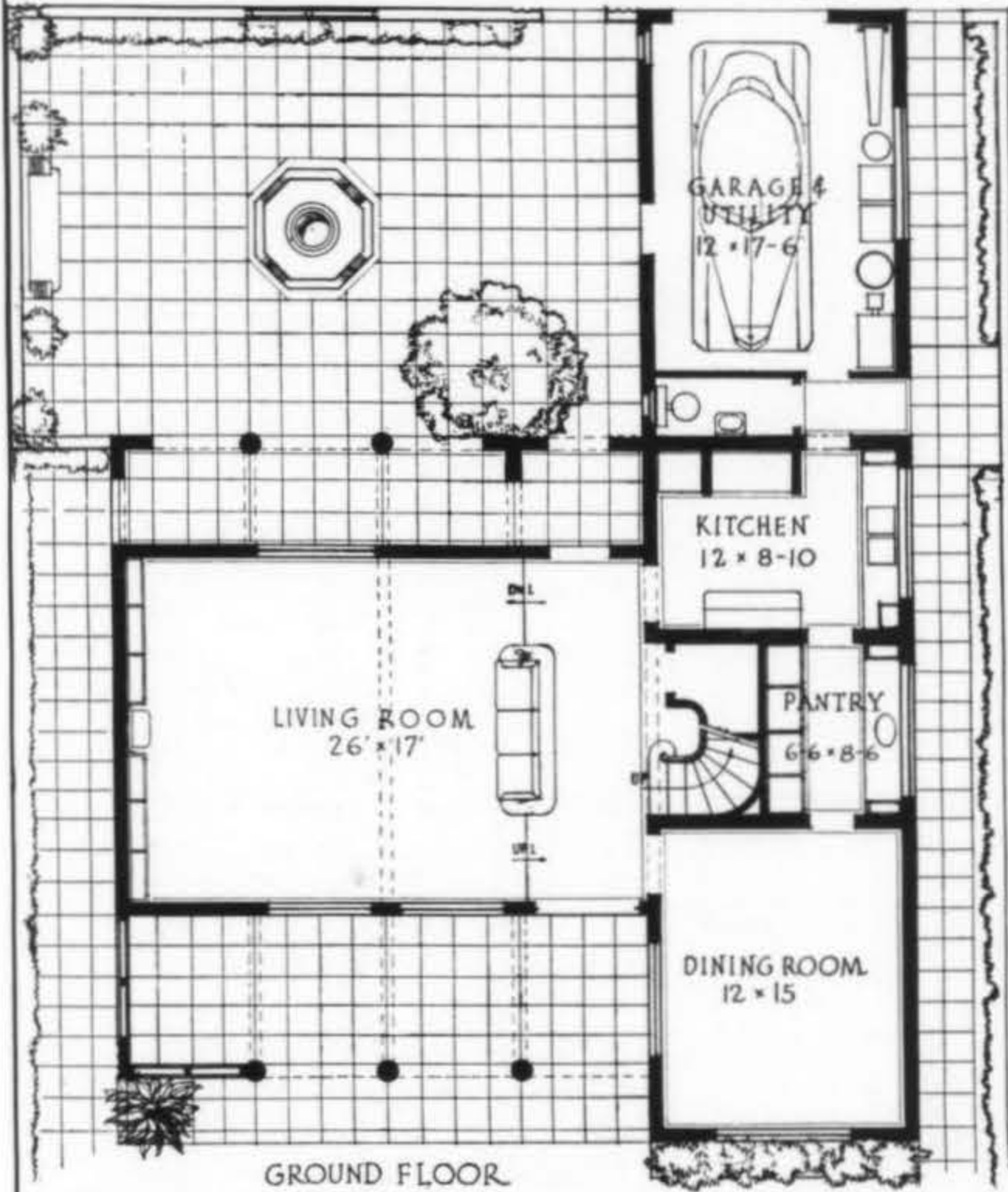


DESIGN FOR A FIRESAFE CONCRETE HOUSE
Pencil Points - Portland Cement Association Architectural Competition

John E. Fortune
1924 Hillhurst Avenue
Los Angeles, California



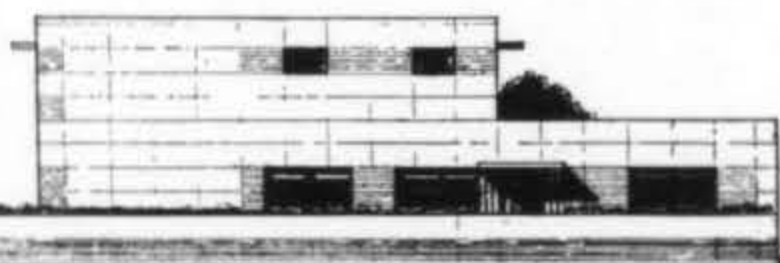
DESIGN FOR A FIRE-SAFE CONCRETE HOUSE



GROUND FLOOR



SECOND FLOOR



NORTHEAST ELEVATION

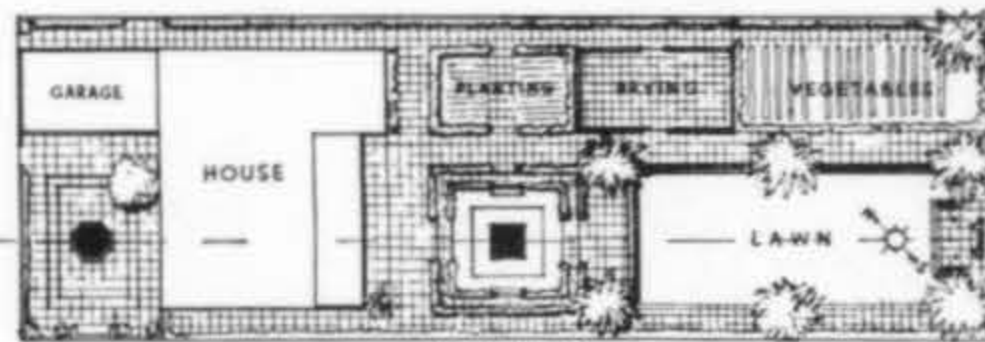
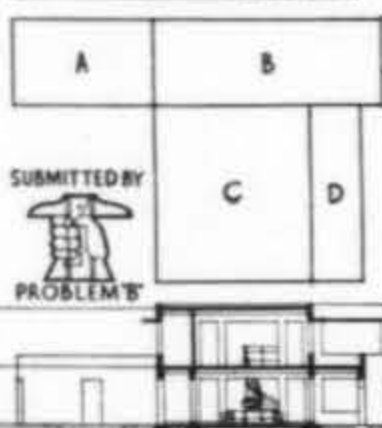


ELEVATION ON STREET



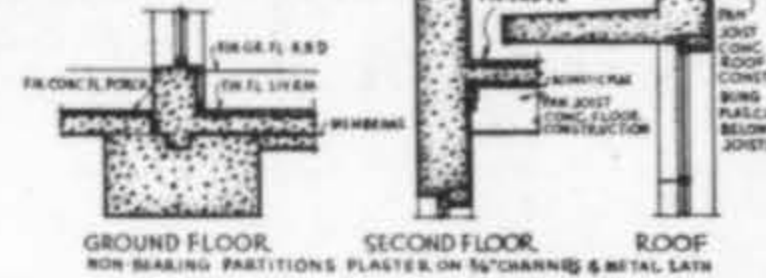
SOUTHWEST ELEVATION

A	21-6 x 15-4 x 9-6	2707 cu ft
B	35-4 x 15-4 x 18-6	8714 "
C	26-8 x 24-0 x 18-6	11837 "
D	26-8 x 8-0 x 9-0 = 4	480 "
TOTAL CUBAGE		23738 cu ft



PLOT PLAN
SCALE 1/4\"/>

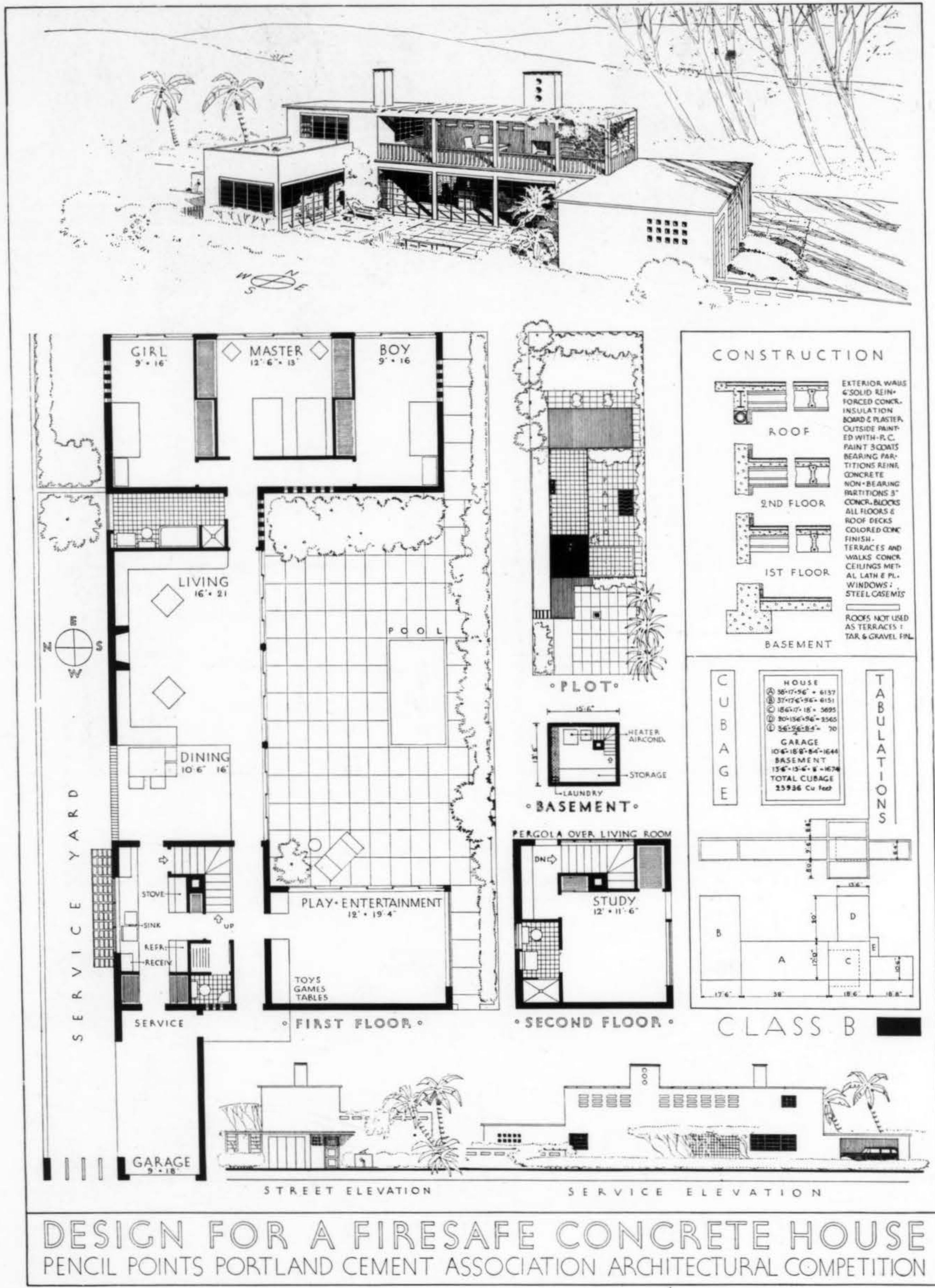
NOTE: FORMS BUILT UP OF 5 PLY PLYWOOD IN PANELS AS INDICATED ON ELEVATIONS. NATURAL CONCRETE IS EXPOSED. NOTE USE OF VARIOUS TEXTURES. ALL ORNAMENT INCLUDING GRILLES, PRECAST.



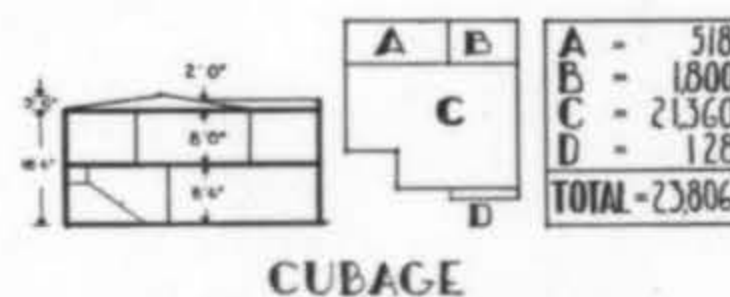
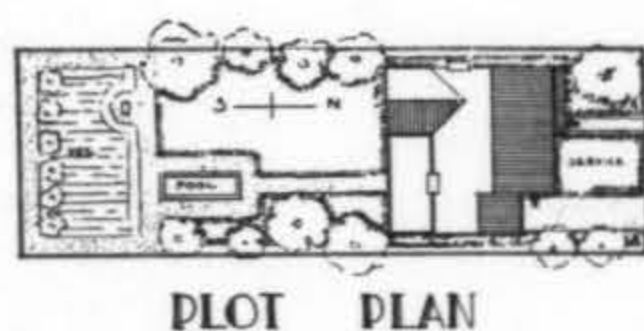
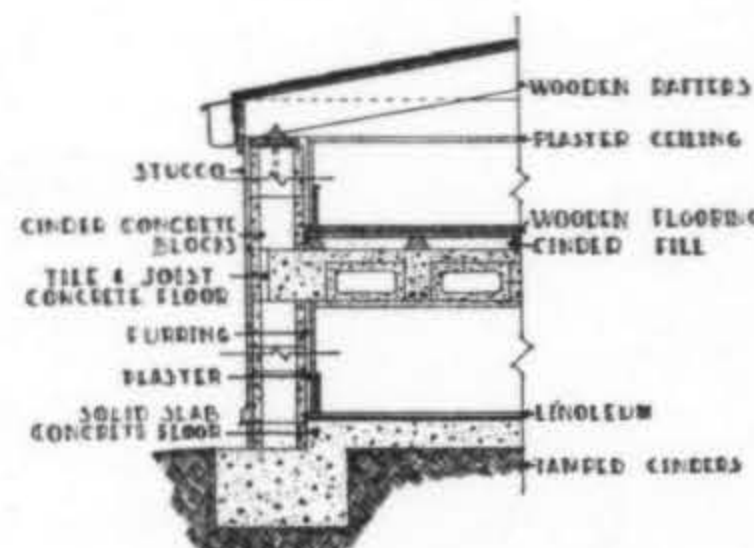
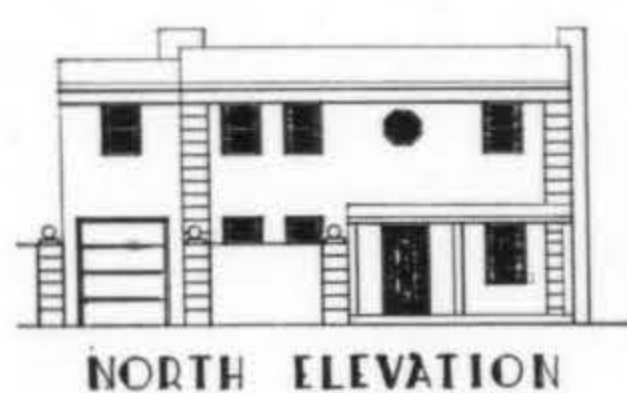
GROUND FLOOR SECOND FLOOR ROOF
NON-BEARING PARTITIONS PLASTER ON 1/2\"/>

PENCIL POINTS-PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

E. W. Genter, Jr.
512 South Glendale Avenue
Glendale, California



Harry Wijk
17 Marlboro Street
Boston, Massachusetts



DESIGN FOR A FIRE SAFE CONCRETE HOUSE

PENCIL POINTS PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

H. Hall Van Vleck Bradley
 Round Hill Road
 Greenwich, Connecticut

SECOND FLOOR PLAN
SCALE 1/4" = 1'-0"

FIRST FLOOR PLAN
SCALE 1/4" = 1'-0"

EAST ELEVATION
SCALE 1/8" = 1'-0"

GARDEN (SOUTH) ELEVATION
SCALE 1/8" = 1'-0"

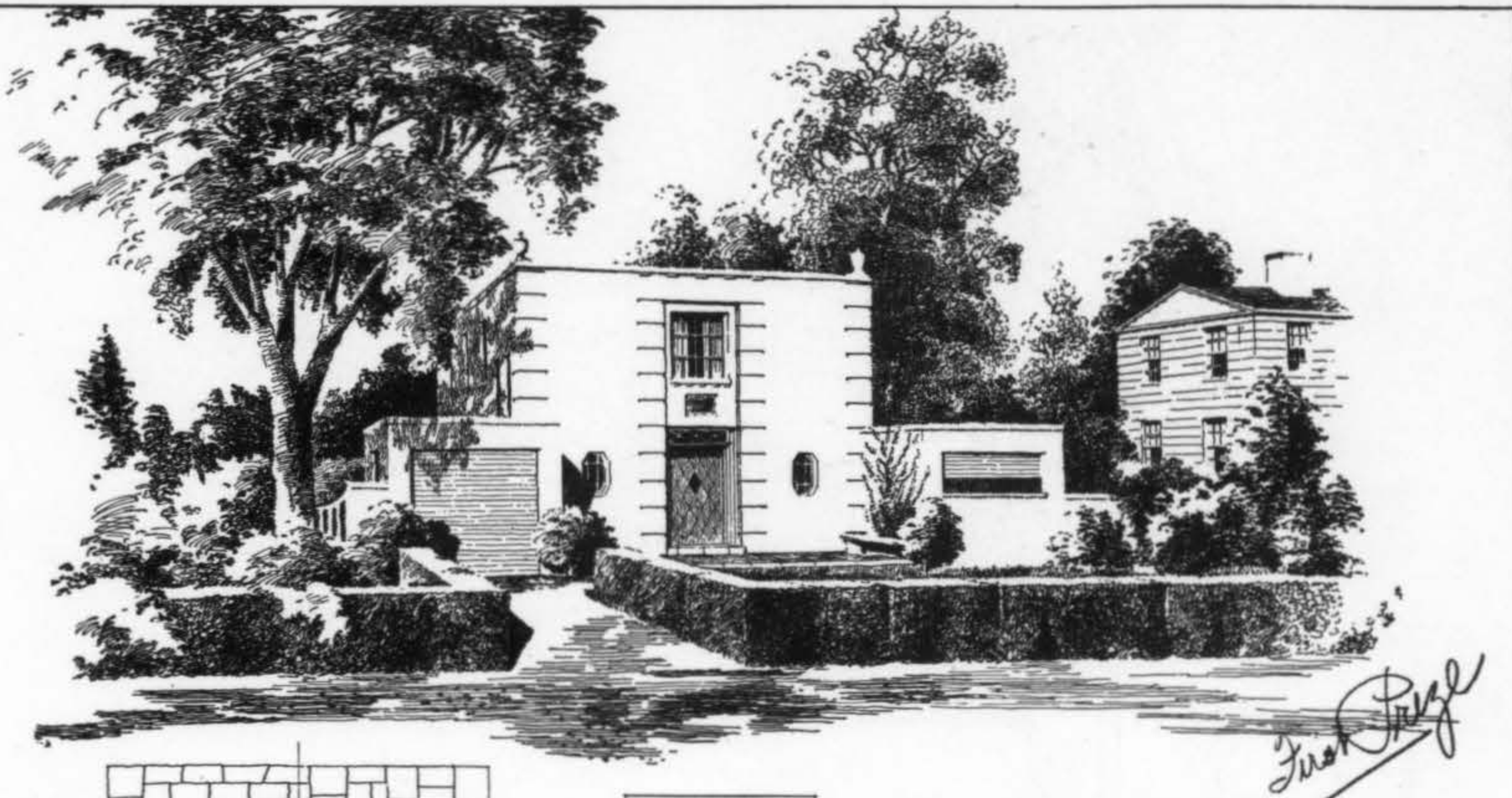
SECTION
SCALE 1/16" = 1'-0"

CUBAGE:

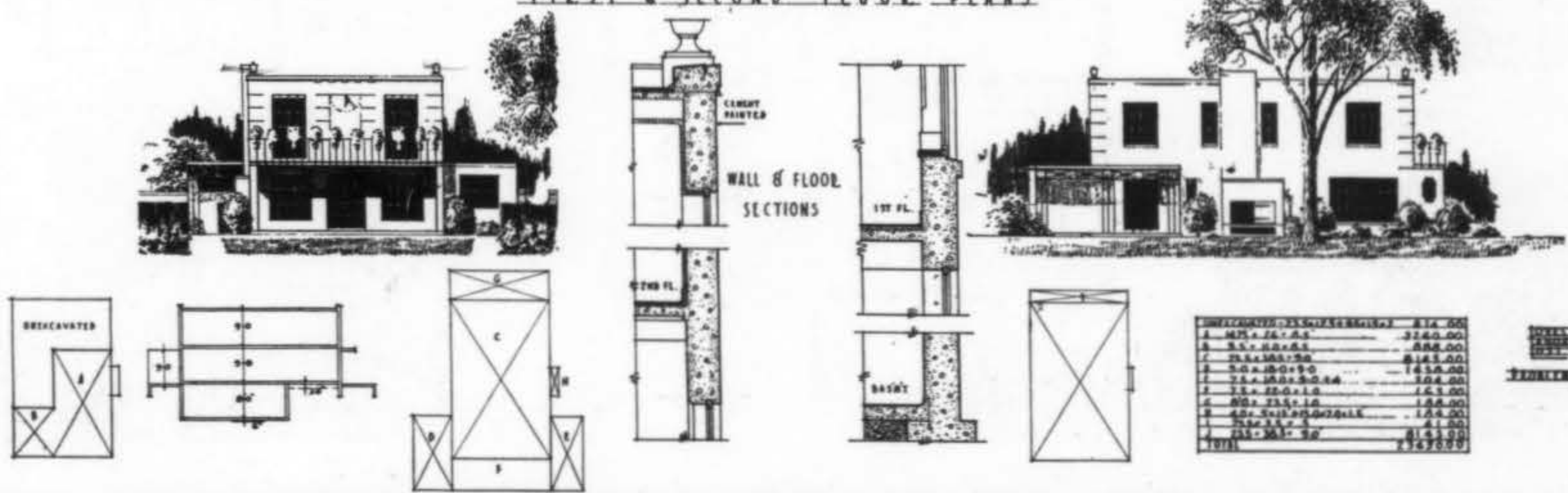
(A)	16-15 1/2	4600
(B)	20-40-10	8000
(C)	15-20-10	3000
(D)	20-25-12	1250
(E)	2-7 1/2-10	150
(F)	6-16 1/2-10	6700
(G)	10-8 1/2-4	100
TOTAL		23500

DESIGN FOR A FIRESAFE CONCRETE HOUSE
PENCIL POINTS - PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

George D. Conner and Robert S. Loney
429 Peabody Street
Washington, D. C.



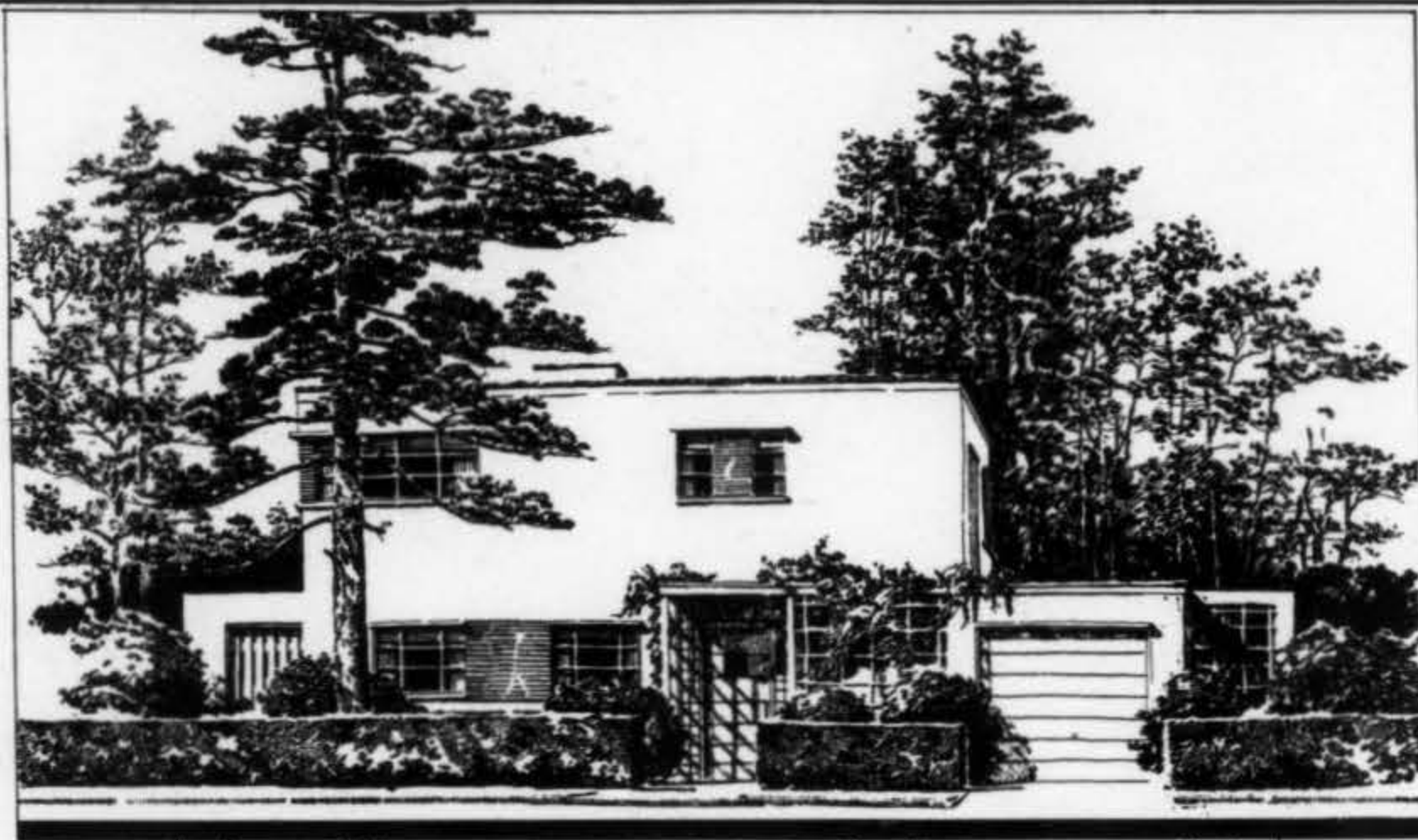
FIRST & SECOND FLOOR PLANS



DESIGN FOR A FIRESAFE CONCRETE HOUSE

PENCIL POINTS PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

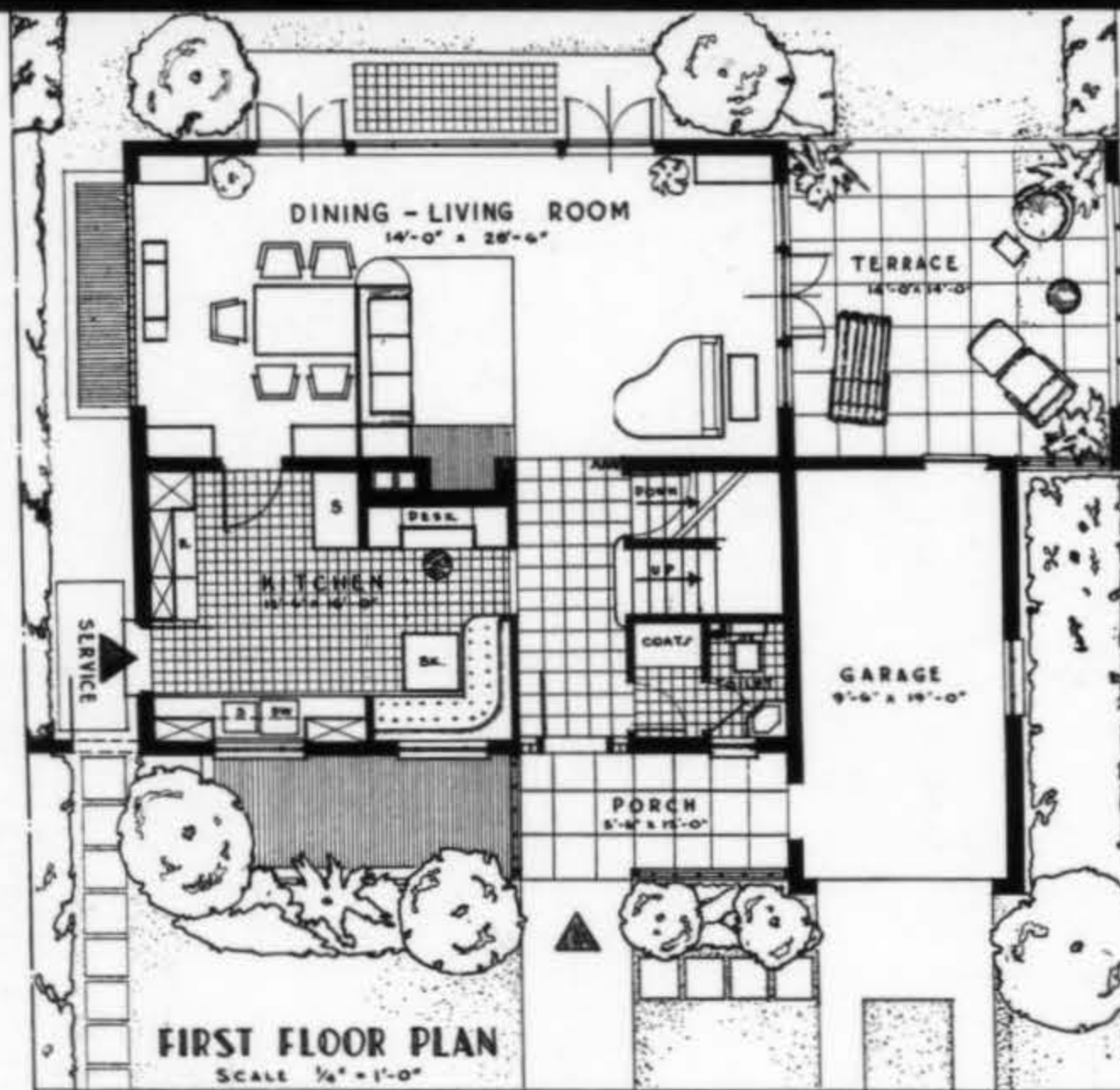
Walter J. Thies
3135 North Main Street
Dayton, Ohio



Second Prize



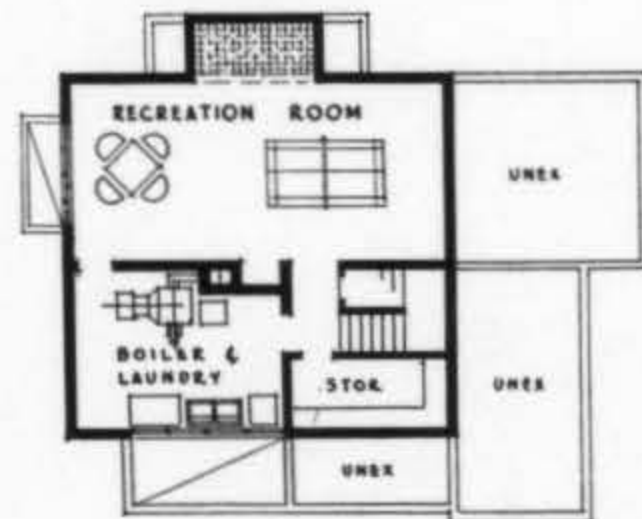
PLOT PLAN
SCALE 1/16" = 1'-0"



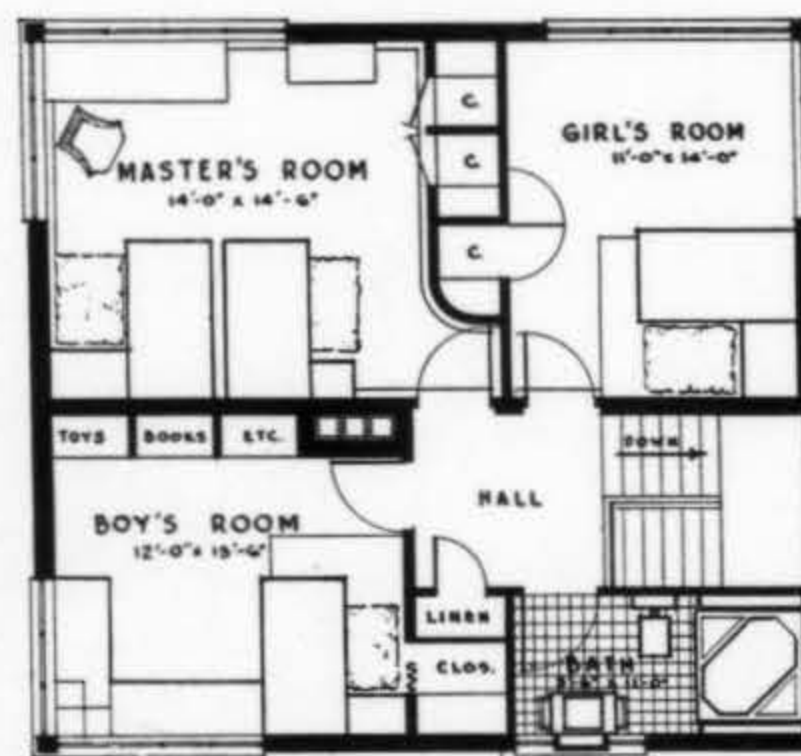
FIRST FLOOR PLAN
SCALE 1/8" = 1'-0"



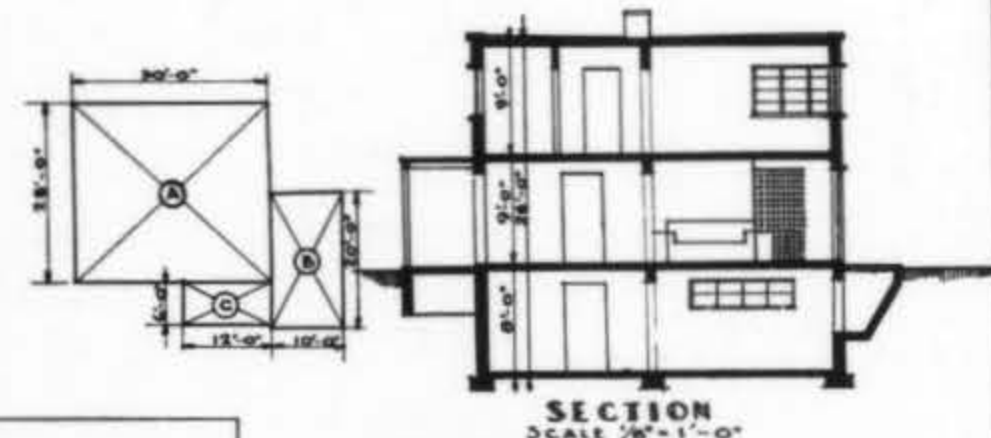
TYPICAL SECTION
AN INSULATED WATERPROOFED
DOUBLE WALL MONOLITHIC CONCRETE
CONSTRUCTION
SCALE 3/4" = 1'-0"



BASEMENT PLAN
SCALE 1/8" = 1'-0"



SECOND FLOOR PLAN
SCALE 1/8" = 1'-0"

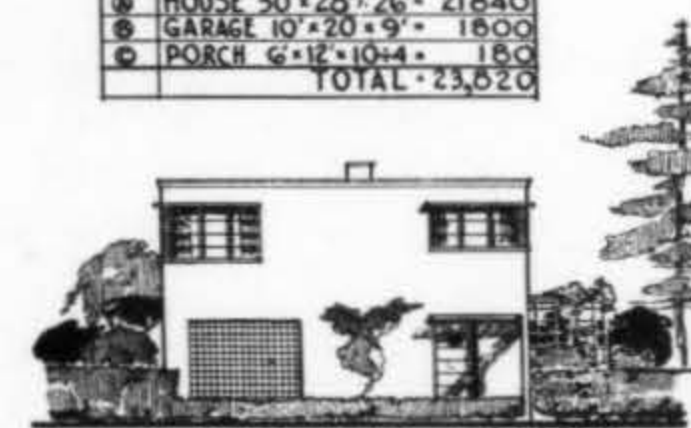


SECTION
SCALE 1/8" = 1'-0"

CUBAGE	
HOUSE	30'-2 1/2" x 26'-2 1/2" = 21640
GARAGE	10'-2 1/2" x 9'-0" = 1800
PORCH	6'-12" x 10'-4" = 180
TOTAL	23,620



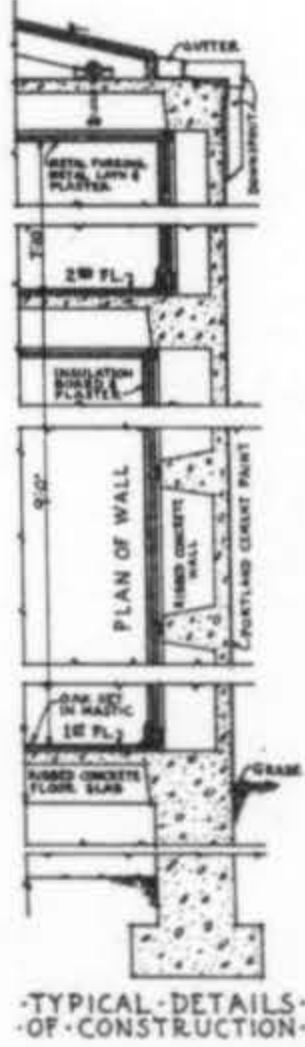
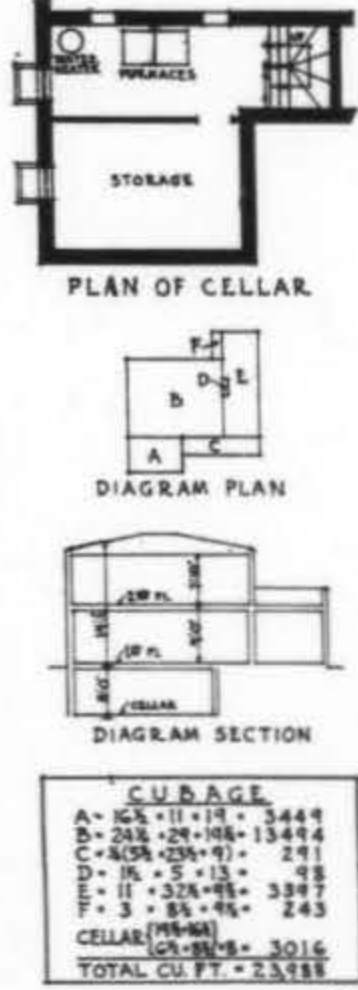
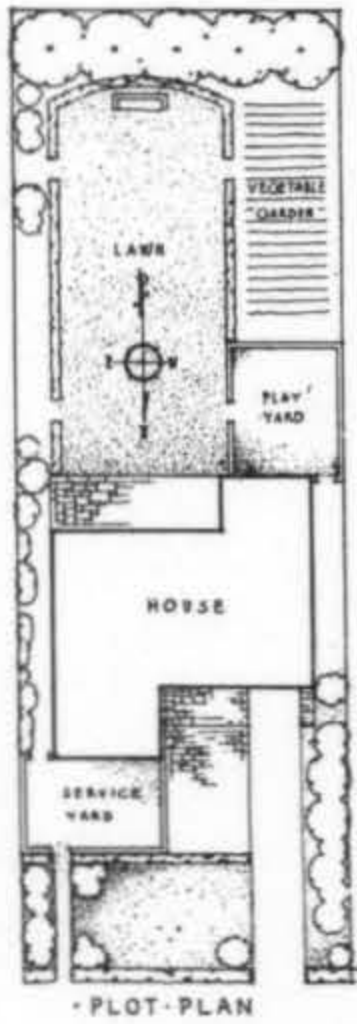
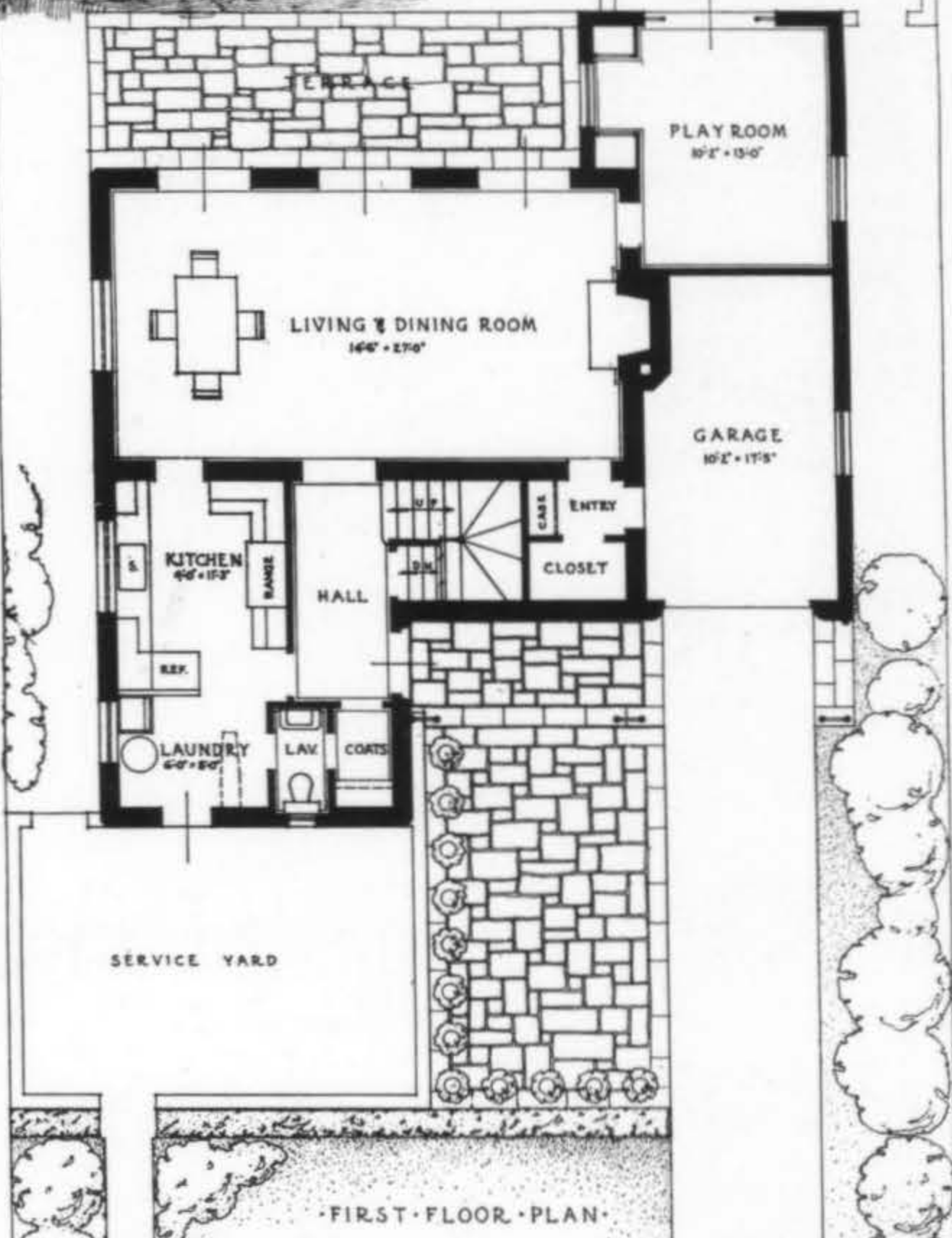
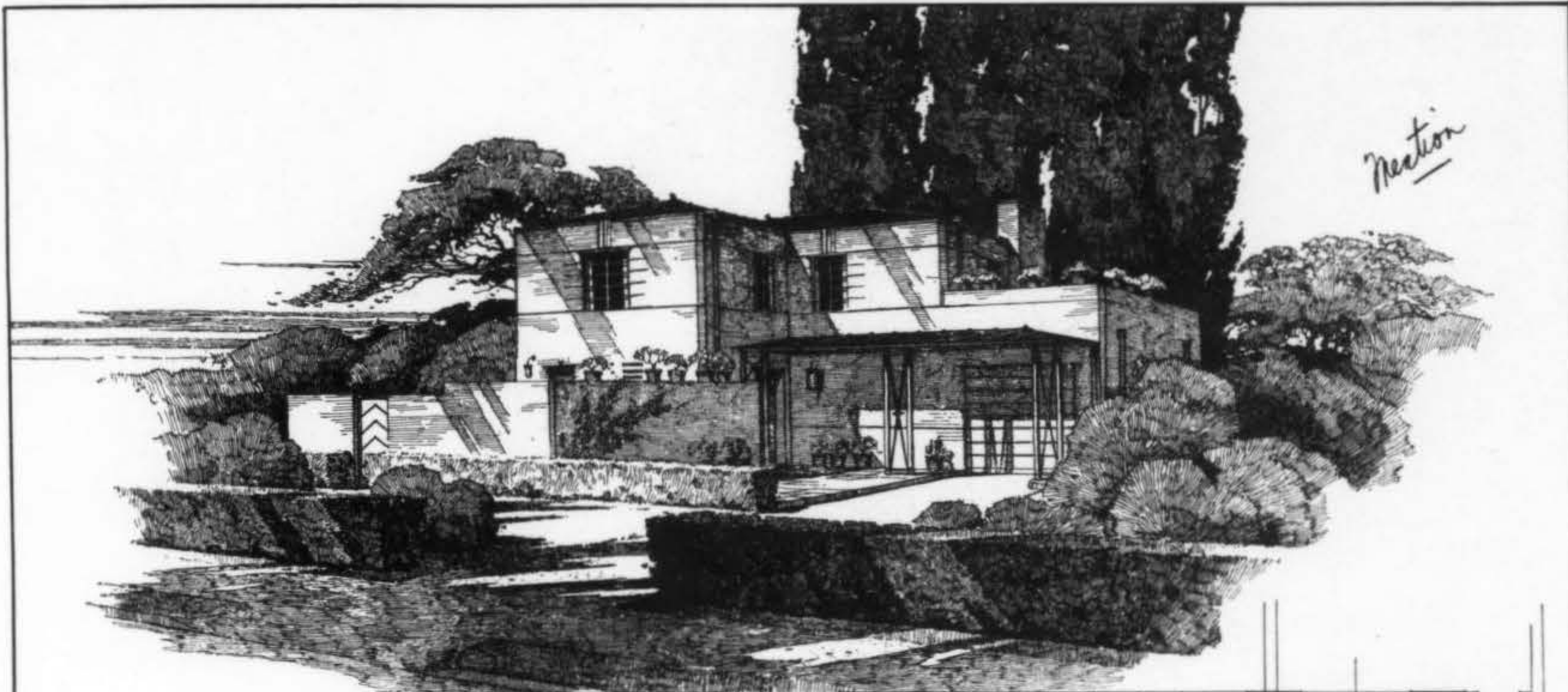
GARDEN ELEVATION (SOUTH)



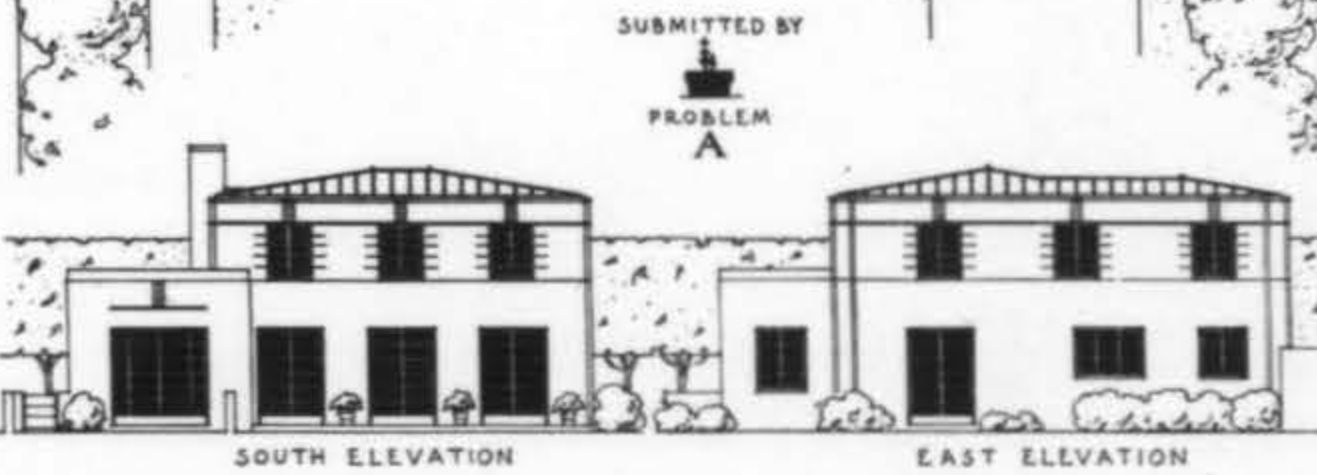
EAST ELEVATION

DESIGN FOR A FIRESAFE CONCRETE HOUSE ^{"FLAT SLAB"}
PENCIL POINTS - PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION ^{"MON-DE-PLUME"}

George D. Conner and Robert S. Loney
429 Peabody Street
Washington, D. C.

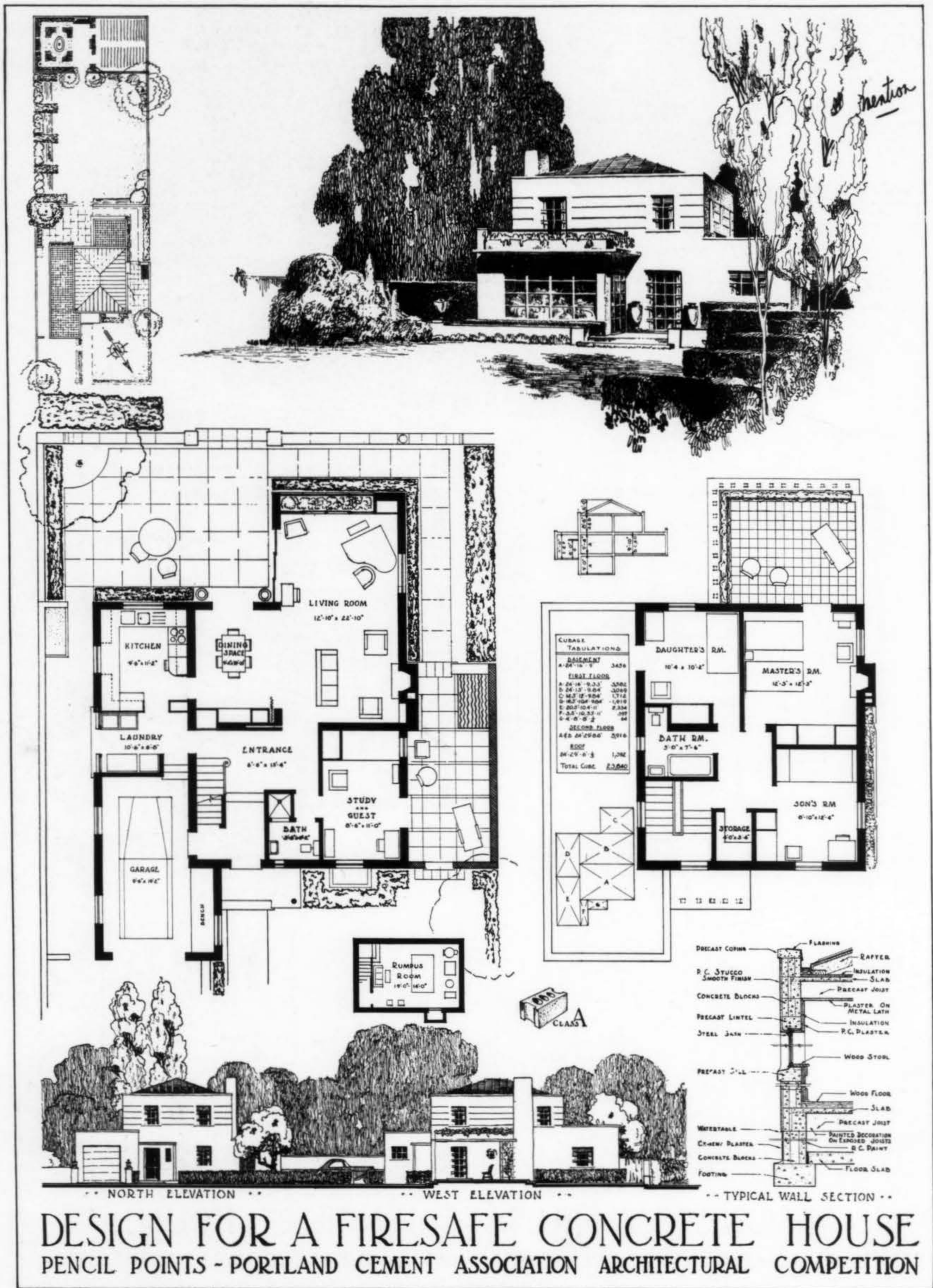


GARAGE	
A	12 1/2 x 11 x 7 1/2 = 3444
D	24 1/2 x 26 x 10 1/2 = 13444
C	8 1/2 x 23 1/2 x 9 1/2 = 211
D	16 x 5 x 13 = 88
E	11 x 3 1/2 x 4 1/2 = 33 1/2
F	3 x 8 1/2 x 4 1/2 = 24 3/4
CELLAR (10' x 40')	3016
TOTAL CU. FT.	23,938



DESIGN FOR A FIRE SAFE CONCRETE HOUSE
PENCIL POINTS-PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

Malcolm P. Cameron and Howard A. Topp
Architects Building
Los Angeles, California



DESIGN FOR A FIRESAFE CONCRETE HOUSE
 PENCIL POINTS - PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

Elmer Manson and Charles V. Northrup
 34 McClusky Avenue
 Massena, New York

THE INTERIOR DECORATOR

A DEFINITION

By BEN DAVIS, A.I.D.

A house designed with an eye to the furnishing, makes for proportions that are pleasing and right. A view of the living room showing the fresco as a center of interest over the fireplace. Texture interest is provided by hand woven draperies in tones of natural linen blended with ochre and tete de negre. Chrome and aluminum create accents in this room that speaks of comfort and good living.



“A DECORATOR is one who by training and experience is qualified to plan, design, and execute interiors and their furnishings, and to supervise the various arts and crafts essential to their completion.” Issued by the American Institute of Decorators.

Interior Decoration is a popular theme song today. Beautiful books and periodicals are published on the subject. Every magazine catering to the home conducts a section devoted to it. There is not a department or furniture store in the country without space purporting to be “The Interior Decorating Department”. Little shops and studios display alluring signs: “Interior Decoration. Estimates Cheerfully Given”. The country seems well overrun with these people acting as glorified salesmen of good taste in merchandise. A bewildered public surveys the scene and wonders if Interior Decoration has not become a racket.

And well they might wonder! And well the business might be so judged if looked at from these evidences only. But the A. I. D.

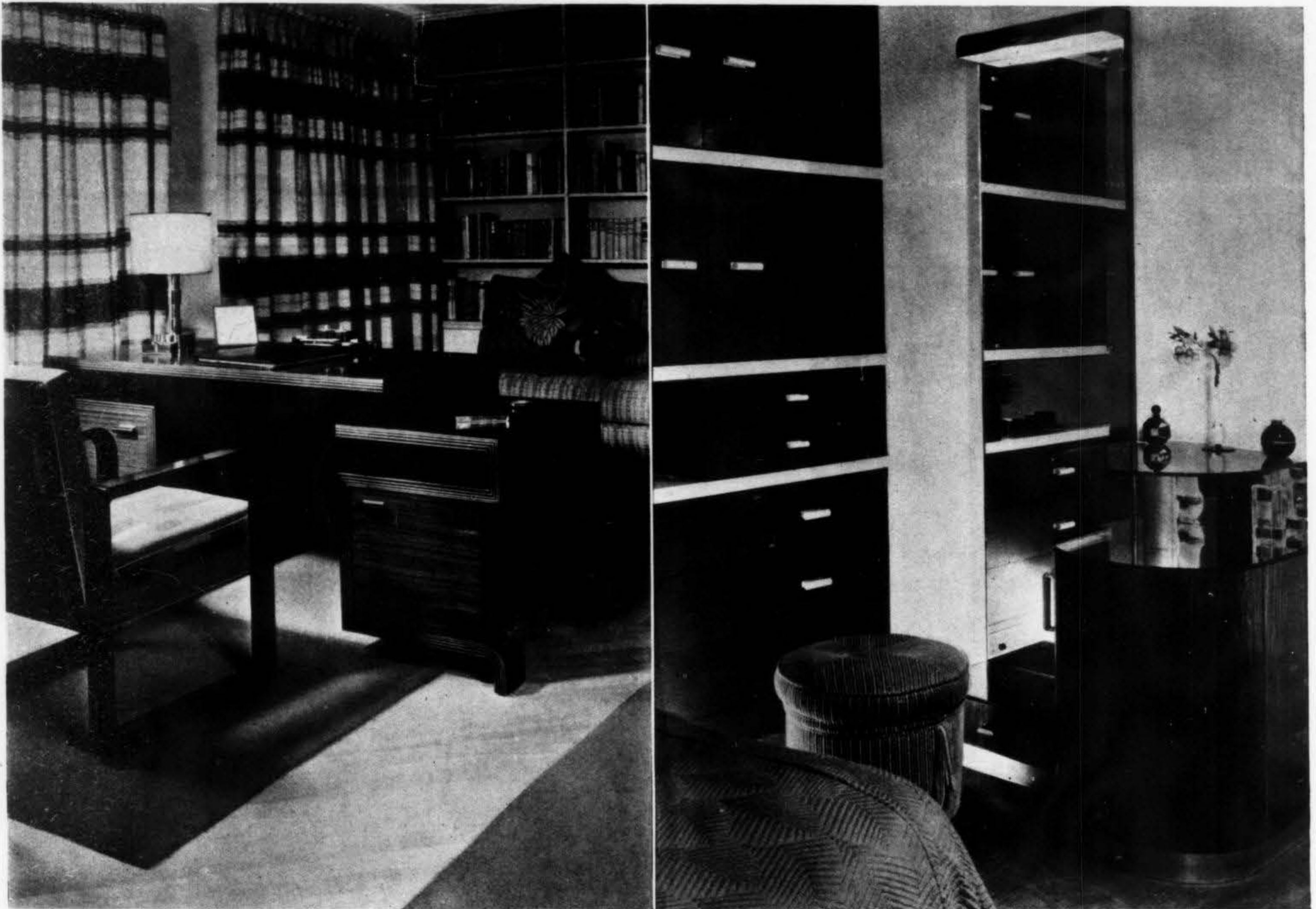
with its 479 members throughout the country, 69 in California alone, has in the above definition set a standard and a code of ethics which is the only guarantee for competency today. This competency demands “training and experience”, ability to “plan, design and execute interiors and their furnishings”, and to supervise the “various arts and crafts essential to their completion”.

Training indicates the gathering of knowledge in the history and analysis of the arts and crafts now incorporated in the one title: “Interior Decoration”, rugs, furniture, wall treatment, fabrics, painting, sculpture, glass, porcelain, and architecture as a whole.

Experience can only be interpreted as graduation from amateur experimentation. According to the by-laws of the A. I. D. a person must have at least five years of apprenticeship, to acquaint himself thoroughly with the nature of materials and methods of construction, to know how a chair should be built, and to know how a fabric should be

woven to serve properly its purpose.

Plan implies to the decorator the analysis of the needs of his client, and coordination of these needs with the artistic impulses that will make for a pleasant home. To plan intelligently he must know the size of the family, whether it includes lively youngsters, or only mature residents. Is the house to be gay or dignified? Will there be formal entertaining, or will the guests be made up of small intimate groups, or both? Does the client have a hobby for collecting rare objets d' art, or does he prefer the out of doors and trophies of the field and stream? Are the bedrooms to have double beds or twin size, wall to wall floor covering or rugs? Will the house be taken care of by one or two servants, or will there be any help at all? Do the windows look out into a beautiful view or a city street? Will the client be able to spend a large sum of money, or must the budget be spread thinly over a great surface? All of these things and many more are considered by the decorator



Hobbies come into the open today and are made part of the decoration of a room. This library corner of the living room provides space for the book collector with a desk especially designed for the purpose, made of macassar ebony and striped elm with aluminum inlay. The floor of polished light maple is covered in places with rugs of persimmon. The furniture carries the rug color with touches of red, grey and tan. Bedrooms forsake their beribboned past and take on an air of smart

sophistication. From this glimpse of the dressing table in a master bedroom we are reminded of the compactness of a ship's cabin. Cabinets reach from floor to ceiling, specially designed for each item of wardrobe. The blue of the carpet walks up one wall and adds to the effect of spaciousness. Elsewhere in the room shades of rust complete the scheme. The dressing table, a vision of beauty itself is rare indian vermilion wood, combined with plate glass and chrome.

when "planning" with his client.

Design ability is the most important requisite to the decorator. To his client it most certainly is! Before decorators were known as such, rooms were assembled, not designed. They were made up of many units; the medallioned and bordered rug was one; the windows equipped with several pairs of curtains, over-drapes fringed, tasseled, tied back, and valanced was another; each side chair, arm chair, sofa or settee with its medallioned seat and back, guimped and framed was another; each door paneled, framed and pedimented was another—in fact each spot upon which the eye comes to rest must be one more unit of design. It took the terrible experiences of Nouveau Art, Moderne, and Modernistic with all its isms to teach us that no longer could we live happily in those assemblages of units of design. Today a room must be designed as one unit, the component parts of which de-

pend one upon the other. The color and texture of floor, wall, ceiling, fabric, and wood must express the life, character, and functions of the people for whom it is designed.

Execute is the next word we find in this definition. In order to execute a "design" properly it is necessary to have had "experience" certainly, and in the "training" which is so vitally important to discrimination. How else could be recognized the difference between fine craftsmanship, design and mediocre work? The real decorator has facilities and skilled workmen to carry out the work at hand. Painters, plasterers, carpet layers, drapery sewers, furniture builders, finishers and upholsterers are at his beck and call to perform carefully and with pride the tasks at hand.

To *supervise* the various arts and crafts "incorporated" in Interior Decoration, requires one person trained and experienced in planning a complete unit of design. This one

person must of necessity be sufficiently conversant with all the arts to guide the craftsmen competently to one professionally executed whole. This person can logically only be the professional decorator.

Interior Decoration as a distinct profession is a typically American institution. It had its beginnings at the turn of the century when wealthy Americans in search of culture made the "grand tour" to Europe. To their amazement they found their continental neighbors living in surroundings of charm and tradition inherited from their Renaissance and Baroque ancestors. Purchasing all the antiques in sight without thought of appropriateness they returned home to seek an architect that would assemble an archeological reconstruction of their dream house and give them a background that they felt their position in society demanded. Out of these crude beginnings the

(Continued on Page 52)

BOOKS

By EDWIN TURNBLADH

My ABC's

AT THE end of six months of 1936 I like to look back and recall some of the books I have especially enjoyed and which seemed to me to have honest worth. My list may likely tally with one you'd yourself compile—I flatter myself on my tastes.

I find that by omitting the letters Q, U, V, X, Y and Z I can, with difficulty, narrow my alphabetical list to a round 20 books. Not even a writer's name could begin with X, and I refuse to get into "Questions and Answers About Raising Goldfish." But read Arnold Zweig's, "Education Before Verdun," even though I don't include it in the list—or, rather, as I suppose you ought and will, just because I don't include it.

A—"The American Language," by H. L. Mencken. I've praised this book so profusely before that if I did so again I'd probably be suspected of being one of Mencken's relatives.

B—Beach, Joseph Warren, "The Concept of Nature in 19th Century English Poetry." Some years ago, at the University of Minnesota, I "took" a course in 19th century English poetry from Professor Beach. As I remember, my assigned parking place in a popular, crowded class was near the back row—the A's sat in front, the Z's in the remote rear somewhere. The consequence was that the A's got "A's," and the Z's, far from the center of things, fell inevitably into the custom of a midafternoon siesta. The benefits in general health compensated, it was felt among we T's to Z's, for the devastating injury to our scholastic records. I am glad, however, of the chance now to acquire some of the stimulating knowledge which I missed in that class. No one in America is a greater student in the field of English poetry than Beach.

C—Clendening, Logan, "A Handbook to the Pickwick Papers." The brilliant literary physician who wrote, "The Human Body," now divides with you the pleasure of a delightful hobby. The same lively intellect makes this book vividly engrossing and historically authoritative. If some stodgy business men adopted a hobby like Clendening's, instead of golf, they could more successfully reduce the fat both on their tummies and under their baldpates.

D—Davis, Robert H., "The More I Admire Dogs." I'm a fall guy for books on dogs. I'm apt to buy one with the slightest coaxing, even from a salesman working his way through college. Davis' book is quite sentimental, but I can "take it."

E—"Economic History of Europe," by Herbert Heaton. Referring to Professor Beach's book, I could assuredly not fail to

list this one by another of my former teachers at the University of Minnesota. Dr. Heaton, I shall never forget, charged economic history with a warmth and intellectual zest which made it thrillingly human, filled with human meaning. If you want one good book on the economic history of Europe, get this one. By the way, I sat in the middle in Dr. Heaton's class—on a technicality. I said my second initial was Z. I'd learned from experience.

F—"Finland," by Agnes Rothery. Fame comes in strange ways. Paavo Nurmi almost ran his legs off and didn't draw to Finland more than a small share of American travel trade. But now, since Finland is paying her war debt, Americans are becoming breathlessly curious to see so amazing a nation. And they're finding Finland pushing further forward in civilization than the rest of the world—and without horn tooting. Agnes Rothery's book is composed out of affection and understanding.

G—"Glimpses of Old Japan," by C. G. Holme. A beautiful book and, in ways, a sad one. Industrialized, Westernized Japan is forfeiting to making a living a grace she once held in the art of living. No one can note today the glory and loveliness of old Japan without some question about what the changes of the times are giving in its place.

H—"Humor of the Old Deep South," by Arthur P. Hudson. A fine work which could have been even more so. The humor which Hudson explores and quotes was some of the most genuine known, at any time, in American life. One regrets that Hudson's samples seem to have been selected without enough scope to give the deep and abiding impression. The end is reached with a feeling that something of the spirit is missing.

I—"Interpretations, 1933-35," by Walter Lippmann. A collection of Lippmann's editorial essays upon current history. Generally distinguished by lucid thinking and writing, they comprise valuable analyses, particularly, of the present apparent directions of American civilization. The essays have been chosen and edited by Allan Nevins, authority in American history, of Columbia University. Lippmann lost the faith of some readers in 1933 by a sudden reversal of judgment upon Franklin D. Roosevelt. But, at least, he gained others by a willingness to alter a previous opinion.

J—Jackson, Joseph Henry, "Mexican Interlude." Refuting the thesis that a book critic can't write a book, "Mexican Interlude" draws within itself, for keeps, the charm of travel days in Mexico, a country which, if you give half consent, will convert you into a poet. Jackson is literary editor of the San

Francisco *Chronicle*.

K—Kirk, Grayson, "Philippine Independence." An honest review of the subject, an unhesitant dissection of the Congressional action which promises freedom for the Islands. An enlightening book on a matter upon which I, for one, was long in a fog. Grayson thinks the present freedom measure unwise, unless revised—extensively.

L—Lorenz, Adolf, "My Life and Work." The story of gifted hands that have brought smiles back into despairing faces. When were there miracles on earth, if not now? A simple, stirring narrative of immeasurably great accomplishments.

M—Marquis, Don, "Archy Does His Part." Not the best of Archy, but Don Marquis, nevertheless. Archy gets a bit too wrought up—and, heavens, with so many knotted up souls today, we've just got to have Archy the same as of old. With all my enjoyment of the Archy books, I think that Don Marquis most completely hit his stride—in philosophy, poetry, and humor—in "Chapters for the Orthodox," published a year ago.

N—Nash, Ogden, "A Bad Parent's Garden of Verse." Nash is undoubtedly one of America's prime practitioners of the fine art of nonsense verse. And Ted Cook, the newspaper columnist, comes close to the top. More terrific destruction of nonsense can be achieved, I expect, in a four-line nonsense rhyme than in a shelf of solemn indictments.

O—"Old John," by Mairan Cregan. One of those books supposedly published for children. I'd like to list a good many more of the "juveniles" I've enjoyed, like "Buttons" and "Sajo and the Beaver People." They're healthy and real.

P—"Propaganda and the News," by Will Irwin. The time has certainly arrived for some forceful, well placed kicks by the American public on the subject with which Will Irwin vigorously deals. He pictures the brighter past of American newspapers in sorry contrast to their present editorial degeneracy under the blight of propaganda. I know some newspapers in which it is nearly impossible to read an uncolored news story.

R—Richards, Laura E., "E.A.R." An appreciation of Edwin Arlington Robinson, whose passing removed from American poetry an element of high rationality and logic which cannot soon be replaced.

S—Santayana, George, "The Last Puritan." A book rich and mellow with one of the finest philosophical minds ever expressed in English prose.

T—Thompson, Edward, "Sir Walter Raleigh, Last of the Elizabethans." A scholarly book from the Yale University Press, based

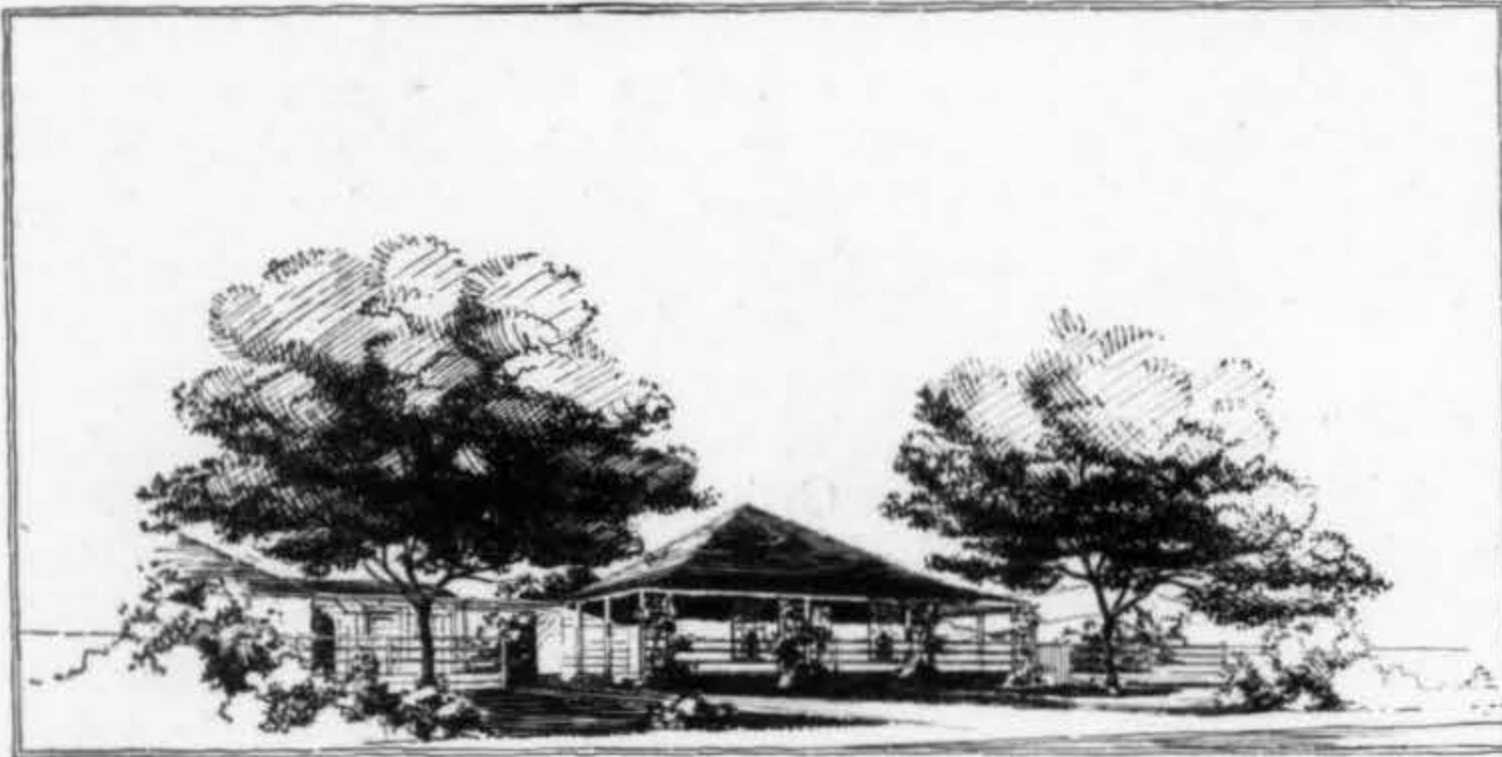
(Continued on Page 52)

ROOFS for the Small House

Number 4 of

THE SMALL HOUSE SERIES

This is the fourth of a series on SMALL HOUSES. Previous articles featured Making the Small House More Spacious, Kitchens and Windows. Forthcoming articles will feature Floors, Heating, Bathrooms, and Common Errors in Estimating the Cost of the Small House.



Here is a simple early California ranch house type of home designed by architect Eugene Weston, Jr. A pyramid type of low-pitch wood shingle roof is particularly appropriate for this style of house.



Here is a two-story English type house with steep roof. Built of wood frame and finished with cement stucco, the roof is covered with asbestos cement shingles.

IT may be taken as axiomatic that the smaller the house, the more dominant is the roof. From the standpoint of appearance the selection of pitch, material and eaves can either make or break the small house. Our prejudices for or against the steeply pitched, low pitched, or flat roof can be traced to the precedents with which we are most familiar, for most of us have not reached the point of doing our own thinking. So, it may not be out of line to survey hastily the cottage roofs of other countries.

The small house roofs of England have, in all probability, influenced us more than those of any other country. In that country the roof material is tile, slate and stone, shingles, and thatch, and they are nearly all quite steep, frequently considerably exceeding a quarter pitch. This matter of pitch is not so well understood by the layman as it might be.

Pitch

The pitch of the English small house roof is not entirely determined by the necessity of running the rainfall off quickly. The Englishman likes an attic. When he gets one it is only a short time before he converts part of it into an upstairs bedroom. This calls for dormer windows which are more or less expensive, but they do give light and air to the attic room. Most of the rooms thus created would not be considered adequate sleeping quarters by the average American, but the Englishman is not so fussy. So, if you will not put up with a sort of compromise between an attic and a sleeping room, why pitch the room more steeply than is necessary? A small house with a lot of roof over it often looks like Willie with his papa's hat on, unless you break it up with dormer windows, and those run up your costs.

Flat Roofs

On the other hand it is very difficult to make a small, one story house look well with a flat roof. Nearly always the studies wind up in a sort of Frank Lloyd Wright type of house, with an eighteen or twenty-four inch horizontal cornice running around the structure about two feet below the top of the parapet wall. Mr. Wright seems to have been the first man to work out a type of design that makes the flat-roofed small house develop any charm. In Germany the Wright motif has been employed on houses from three rooms up to twenty with considerable success, but in the United States the prejudice against the flat roof is still very strong.

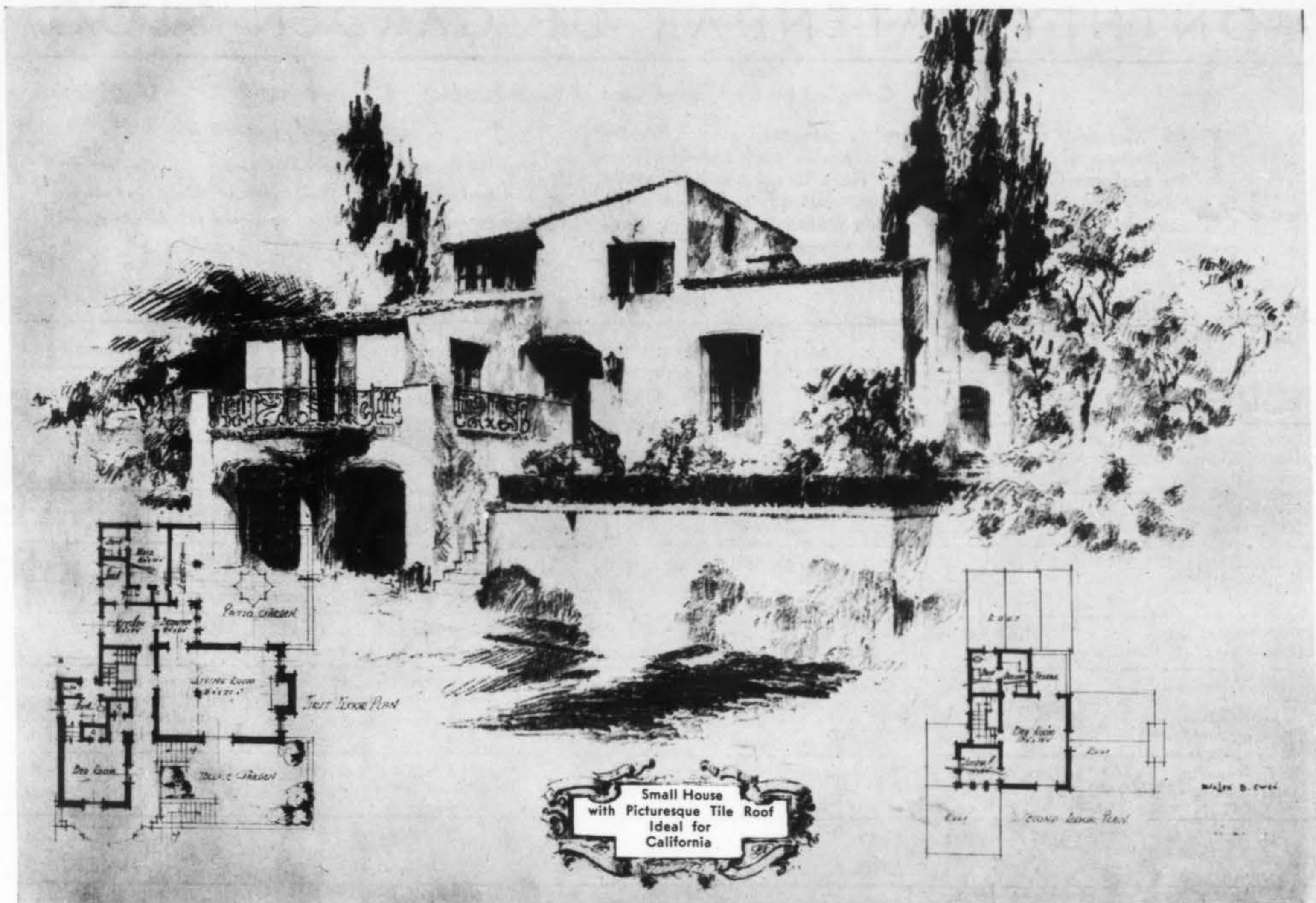
Tile and Slate Roofs

Unquestionably the tile and slate roofs are the more beautiful and enduring. In Tewkesbury, Norfolk, Essex and Kent they are extensively employed. But remember that the charm of those roofs in England is largely the result of dormers in the steep roofs.

Do not make the mistake of thinking that the tile roof must have a steep pitch because it is tile. There are curved tiles, flat tiles and interlocking tiles on our market that can be laid safely on a roof with a pitch as low as three inches in twelve. In Bermuda, where they have a great deal more rain than they have in England, there are a number of houses with pitch as low as four in twelve, although about eight in twelve is prevalent. In Spain and Italy a pitch of three and one-half in twelve is quite common for tile roofs. In Normandy and Brittany the pitch is even steeper than it is in the small English house, which might be expected of the thrifty Frenchman who does not care whether there is much air or light in a sleeping room so long as he can use it at all.

Wood Roofs

Shingles and split shakes of cedar and redwood can be used on a roof of almost any pitch but unless they are laid with only a small proportion of their length to the weather there is danger of their being ripped off here and there in a strong wind. There is also the fire hazard to be considered, but the recent method of treating roofing woods with chromated zinc chloride under pressure has removed much of the fire hazard and all of the danger from termites.



A house that is neither modern nor old. It is so designed that it can be built either of steel, concrete or wood frame. In wood frame it is estimated to cost approximately \$6,000.00. The roof is tile wired on, without strips. The exterior is three coat stucco on Steeltex. Interior plaster is hardwall, two coats. The window sash is steel. The floors are covered with linoleum with feature strips. A feature of the plan is the easy circulation, and the ease with which the breakfast room can be converted into a pass pantry at times when a large number of persons are either served in the dining room end of the living room or in the loggia and patio. Mark Daniels, A. I. A., architect.

Asbestos Shingles

On the market today are many asbestos composition shingles made in imitation wood and stone that do not run a fire or termite hazard nor do they need to be laid on such a steep pitch as wood because they are not easily torn off.

Composition Roofs

The flat roof is what is called a built-up roof. Contrary to the layman's belief, they are not all of the "tar and gravel" kind. The latest are built up with three or four layers of roofing paper mopped on to one another with hot tar and then covered with a troweled-on surface of emulsified asphaltic composition, such as bitumuls, which can be had in brown, dark red and green. All of these materials for finished roofs are applied to a roof that has been sheathed with inch lumber and covered with roofing paper of a weight varying from fifteen pounds to forty pounds per hundred square feet. Obviously, the more enduring types need less roofing paper beneath them.

Eaves

Walls that come straight up and show no overhang at the eaves have not proven very popular. Those that do not show rafter ends giving considerable overhang, develop a cornice of some sort that carries a gutter and gives the small house at least some lines of trim. The metal work is increased slightly but the results are better. All flashing, gutters and down spouts should be of copper if the cost is not prohibitive. If that runs the price out of reach, only heavily galvanized iron should be used.

Concrete Roofs

In the case of concrete roofs, discussed elsewhere in this issue, the only problem is that of a waterproof membrane to prevent moisture absorption and sweating. All flat roofs should have a pitch of one-quarter of an inch to the foot to insure quick drainage to the downspout. Copper and sheet metal roofs have not come down to the class of the small house, although it is reasonable to expect some form of metal roofing to appear on the market soon that can be used within the small house bracket.

Resumé

In resumé, let me say that the primary problem in the design of the small house is the selection of the form of the roof. A flat roof is the least expensive but it is also by far the more difficult to handle insofar as design is concerned. If your purse will allow nothing else, pay every possible attention to the balance of masses and in the detail of cornice and parapet wall trim. You may also find that a combination of a small portion of pitched roof with flat roofs on other portions may be your solution. Don't be afraid to lower the pitch of a tile roof if that is what your design seems to call for. There is a lot of waste space in a steep roof and the whole design may look top heavy if you don't introduce dormers. Here again a combination of flat and pitched roofs may be the solution. If you decide upon wood shingles be sure that they are anti-termite treated with a chemical that does not weaken the wood and that makes them fire resistant. In every case see that there is a good foundation of roofing paper under the finished roof.

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.

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

SHRUBS—July

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Abelia floribunda (Mexican Abelia)	H. E.	6'	reddish purple	sun	garden	Cuttings of half-ripe or hard wood.	Of drooping habit.
Cuphea blavea (Red, white and blue Flower)	H.-H.E.	2'	red, white and blue	part shade	moist garden	Cuttings of new growth, heels best.	Prune as needed.
Helianthemum lasianthum (Portuguese Sun Rose)	H. E.	3'	yellow with purple blotch	sun	garden	Divisions; greenwood cuttings; seeds.	Of spreading habit and needs little water.
Caesalpinia Gilliesii (Bird of Paradise)	H. E.	5'	yellow with showy red stamens	sun	any, but sandy is best	Seeds soaked in hot water.	Endures extremes of heat and cold. Drought resistant.
Malvaviscus arboreus (Turk's Cap)	H.-H.E.	to 10'	scarlet	sun or part shade	garden	Cuttings half-ripe wood; seed.	Of spreading habit. Prune to restrain.
Solanum Rantonnetii	H.-H.E. scandent	6'	violet blue	full sun	warm with good drainage	Soft-wood cuttings in spring or half-ripe wood in fall. Roots easily.	Is almost an ever bloomer and fine for banks and against warm walls. Vivid color with streptosolen.
Leonotis leonurus (Lion's Ear or Lion's Tail)	H.-H.P. upright	5'	orange-red	sun	garden	Seed in warm weather; soft wood cuttings in early spring.	Prune severely in winter. Water moderately.

FLOWERS—July

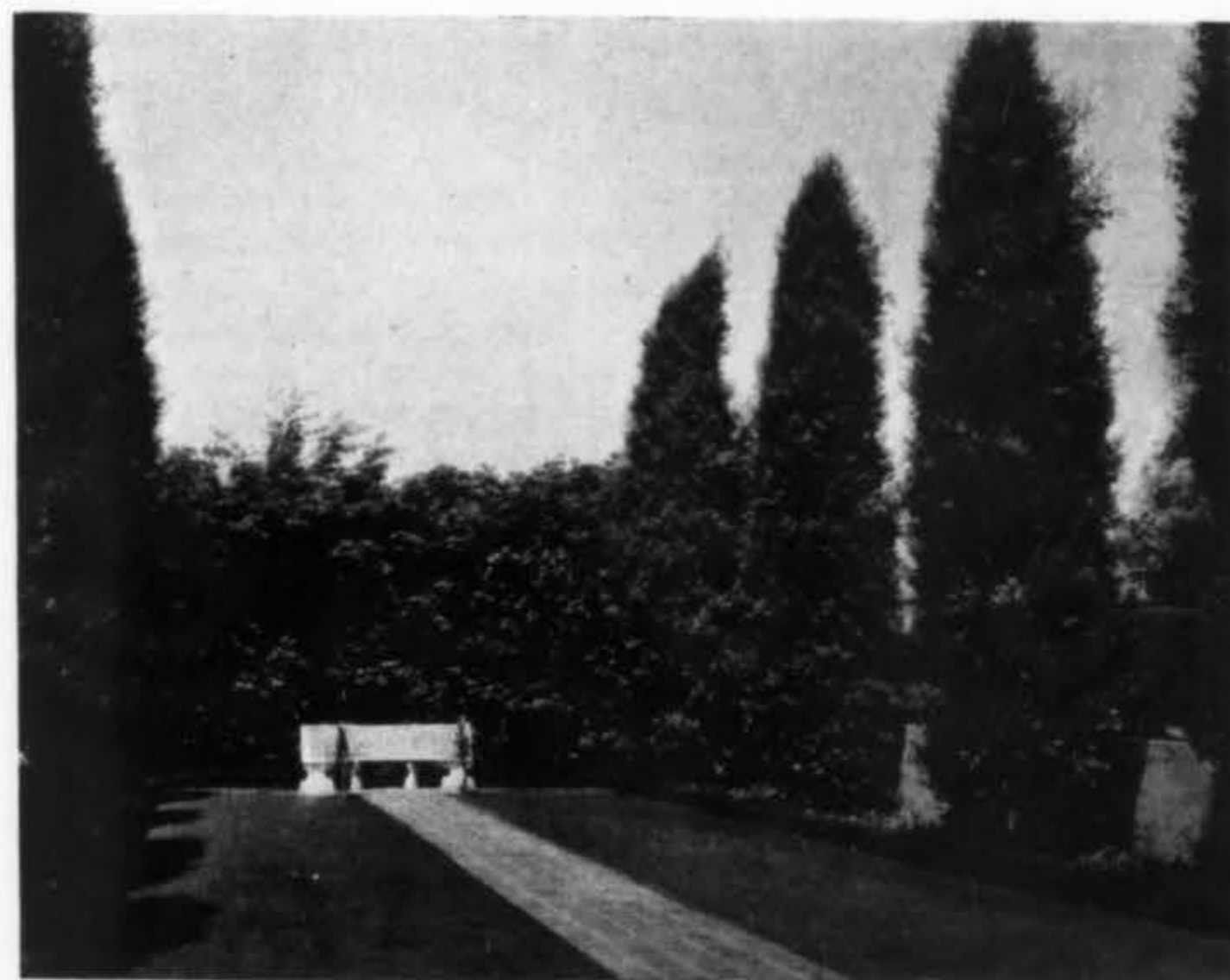
Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Echinops Ritro (Globe Thistle)	H. P.	3'	dark blue	sun or some shade	good garden	Seed in spring for bloom following summer; divisions in fall.	Interesting in the border.
Lilium tigrinum (Tiger Lily)	Bulb	6'	apricot orange red	part shade	deep rich	Division of offsets in early fall.	Remove the seed pods. Do not disturb the roots.
Penstemon hybrids	H. P.	3'	white, rose, lavender, pink, red, violet	sun	light, well drained	Strike cuttings any time.	Cut back and fertilize for successive bloom. Leave 1' stems until new growth appears.
Phlox decussata (hort.) (Hardy Garden Phlox) Named varieties	H. P.	3'	white, pink, salmon, red, lavender	light shade	rich with plenty of water	Divide clumps in late fall or early spring every 3 or 4 years; side shoots.	Do not cultivate to disturb surface roots.
Platycodon grandiflora Mariesii	H. P.	2'	white, dark blue	full shade or sun	sandy loam, well drained	Seed two years before bloom is valuable.	Likes moisture.
Rudbeckia speciosa (R. Newmani) (Coneflower)	H. P.	2'	golden yellow	sun	light garden	Divide clumps in fall or early spring; seeds.	Blooms from June to October.
Salpiglossis (Butterfly Flower)	H. A.	2½'	blues, violet, bronze, yellows	sun	light rich	Seed in April.	
Salvia farinacea— Blue Bedder, improved type	H. P.	3'	dark blue with purple stems	sun	light well-drained	Cuttings any time.	Keep on dry side.
Tagetes tenuifolia, var. pumila (Dwarf Marigold)	H. A.	10"	yellow, orange, bronze	sun	light garden	Seed in April.	Compact growth, good for front of border.
Thalictrum dipterocarpum and named varieties (Meadow-Rue)	H. P.	3'	lavender, mauve, yellow	part sun	good garden, well drained	Seed in late spring for bloom second summer; divisions in early spring.	Dormant 3 to 4 months.
Garden Verbena— Named varieties	H. P.	6"	white, pink, carmine, lavender blue	full sun	light, not too rich	Layering, or cuttings any time.	Satisfactory for sunny parkings.
Zinnia Types; as Mexicana Perfection	H. A.	1'-2½'	all but blue	sun	light rich on moist side	Seed in March, set plants in April and May.	Dwarf varieties are charming.

VINES—July

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Anemopaegma Chamberlaynii (Bignonia Chamberlaynii)	H. P.	50'	yellow	sun	loamy	Seeds; cuttings; root sprouts.	Has foliage down to the ground better than Doxantha Unguis-cati.
Campsis chinensis (Bignonia grandiflora) (Chinese Trumpet Vine)	H. D.	30'	orange-scarlet	sun	garden	Seeds; hardwood cuttings in dormant period.	Has larger flowers than ordinary trumpet vine. Plant with evergreen background.
Mandevilla suaveolens (Chilean-Jasmine)	H. D.	50'	white	sun	garden, well drained	Seeds.	Should be grown with an evergreen vine. Blooms all summer and flowers are very fragrant.
Passiflora manicata (Passion-Flower)	H.-H.P.	25'	bright scarlet with black markings	sun	warm, sandy	Seeds.	Strong grower and free bloomer.
Solanum Gayanum	H. E.	20'	deep lavender	sun	garden	Softwood cuttings.	May be trained as a shrub.
Asparagus Cooperi	H. P.	10'		shade	garden	Divisions; seeds.	One of best for bouquets and does not need heavy pruning like A. plumosus.
Pandorea jasminoides (Tecoma jasminoides) (Bower Vine)	H. P.	25'	white with pink throat	sun or part shade	good garden	Cuttings.	Blooms all summer.
Cobaea scandens	T. P.	15'	light violet	sun	garden	Seeds planted edgewise in April or later.	Better grown as an annual.

TREES—July

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Brachychiton acerifolium (Sterculia acerifolia) (Flame Tree)	H.-H.D.	60'	bright scarlet	sun	garden	Seeds.	Handsome with green background as the tree has no leaves when in bloom.
Erythrina Crista-galli (Coral Tree)	T. D.	20'	crimson	sun	garden	Seed in fall, soaked in hot water.	Needs plenty of water and heavy pruning.
Hibiscus mutabilis (Cotton Rose)	T. D.	25'	pink	sun	garden	Semi-woody cuttings in early summer.	All-summer bloomer. Comes again from roots if frozen. Double flowering variety makes larger tree than single.
Jacaranda acutifolia (Jacaranda)	H.-H. D.	50'	blue	sun	well drained	Seeds.	Famous for color of flowers, which does not fade. Good street tree where frost is not severe.
Lyonothamnus floribundus asplenifolius (Catalina Ironwood)	H. E.	20'	white	sun	well drained	Is a shy seeder; difficult from cuttings; basal sprouts easier.	A native of California and named for a Los Angeles man.
Parkinsonia aculeata (Jerusalem Thorn)	H. E.	30'	yellow	sun	dry, sandy	Seeds soaked in boiling water.	Does not like much water.



Formal Garden
W. R. Dunsmore

Landscape Architect
Ralph D. Cornell

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A well planned formal garden, a lovely contrast, is always acceptable and enjoyable in any landscape. Pleasing results can easily be obtained by the correct use of especially trimmed formal shape plants, such as:

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|-----------------------------------------------|-----------------------------------|
| Italian Cypress | Bay tree standards |
| Boxwood square hedge (from 12 to 48 in. high) | Ficus microphylla standards |
| Eugenia pyramids | Green and variegated Ivy pyramids |
| Eugenia standards | Pittosporum undulatum standards |

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THE AMATEUR BOTANIST



An interesting and colorful wall fountain in the patio on the estate of Colleen Moore in Bel Air. Landscaping by the Edward H. Rust Nurseries of Pasadena.

JUNE is no time to talk about wild flowers. Neither is it for delving into the varieties of hot-house plants. As a matter of fact it is too hot to talk or write about anything, but even a columnist has to earn his pay.

Under the caption AMATEUR BOTANIST I pulled a few things about flowers and trees, but that isn't Botany. Two letters have come in asking the date when this column will begin to discuss Botany. One of them actually implied that I couldn't, for some not exactly obscure reason readily inferred from the general tone of the letter.

Alright, let's talk Botany.

The greatest difficulty in trying to acquire sufficient knowledge of plant life to make gardening a pleasure is the problem of nomenclature. Personally I prefer the old fashioned names, the use of which enables me to cover up a scanty knowledge of Greek. But if one wants to be able to identify a flower, a certain amount of technical terminology is absolutely pre-requisite and it is just this very terminology that discourages so many plant lovers.

It will not do to think that the word Corolla is only the misspelling of a very good brand of cigar and let it go at that. In seeking to identify a flower one must know the names of the elements of that flower. Corolla is one of those and perhaps the most important to the amateur.

The Corolla is the circle of petals which surrounds the Stamens and is inside the circle of the Calyx. This sort of a definition is a good deal like telling a man that the pancreas is the organ that generates pancreatic acid. Telling a fellow that the Corolla surrounds the Stamens and is in turn surrounded by the Calyx doesn't do him a lot of good unless he knows what a Stamen is and that a Calyx is not related to Chlorox.

The Stamens are the male organs of a flower. Here again the matter of sex is of no assistance in botanical identification but Stamens are the funny little doodads in the center of many flowers. They have Pollen on them. Now I suppose I have got to tell you what Pollen is but I won't. The Calyx is the outer ring of parts that look like petals only

they are not. The petals are elements of the Corolla. Now I have got you confused and I am all balled up myself.

Let's make this simple. Take a Canterbury bell. The lower and outer elements that look like petals, but are not, are Sepals that form the Calyx. The inner or tubular portion is the Corolla. Inside the Corolla are the Stamens. The devil of it all is that this arrangement of the floral elements is not consistent throughout all flowers. So, to dodge this difficulty the scientific botanists have devised a name for any sort of a floral envelope, whether the Calyx is present or not, and they call that the Perianth. You cannot catch these scientific botanists at all. They have an answer for everything.

Anyhow the first thing to learn is how to distinguish the Corolla, the Calyx, the Stamens and the Style and the Stigma. Now you are in for it because I had to introduce two new words—Style and Stigma. The Style is the more slender portion of the Pistil (there is another new word) which connects the Stigma with the Ovary. Oh, what's the use; you can't define any one of these darn botanical terms without introducing two new ones.

If petals, Sepals, Styles and Stigmas were always present in a flower in the same form, the problem of identification would be comparatively simple. But of course they are not. In one group of flowers the petals are united and form a sort of tube or trumpet. The Petunia is one of these, so is the Harebell and the flower of the potato plant. This large family of flowers having the petals united are called sympetalous flowers. Then there is another group in which the petals that form the Corolla are not symmetrical. The Sweet pea is an example. In this flower the largest petal is called the Standard. The two petals on either side are called the Wing petals. So, when you are looking into heavy tomes on Botany for a description that will fit some flower you will have to know, not only these few names, but a great many more. The best advice that a man can give to a plant lover is that he get "Johnson's Taxonomy of the Flowering Plants". And getting the book is not all; it really is important that you read it.



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THE ABC OF CONCRETE

How to build with concrete for beauty, firesafety and long years of home enjoyment at lowest cost.

No other material for home building has seen things "happen to it" so fast lately as concrete.

Architects are exploring anew the beauty possibilities afforded by its many textures and tints. Builders, lending agencies, insurance companies and prospective owners alike are eyeing concrete as a fundamental means of getting a better home for the money, be it cottage or mansion.

The trend toward more careful home planning and higher construction standards is reflected directly by a steady increase in the use of concrete. The percentage of new homes built with concrete in 1935 was the *highest ever*. Thousands of inquiries are now flooding in as a result of our national advertising—further evidence that concrete has arrived.

What IS a concrete home?

A modern concrete home is built with concrete walls and floors and a fire-safe roof.

Why more desirable?

The concrete home possesses a charm all its own. Concrete adapts itself to any architectural style.

The concrete home offers the priceless security of *real firesafety*—firesafety to a degree obtainable only when structural walls and floors are built *clear through* of a fire-proof material.

The properly built concrete home has the important quality of *rigidity*—walls don't crack, floors don't sag, shake or squeak underfoot or become uneven. Windows and doors open and shut without jamming or sticking.

Termite-proof?

Yes! Concrete homes are safe from the attacks of these destructive insects that damage buildings to the tune of 40 million dollars annually.

Will people like concrete floors?

Again, yes! Concrete floors can now be built so economically that the ordinary small home can have these warm, dry, rigid floors—formerly used only in the finest hotels, apartments and mansions.

Concrete floors may be covered with hardwood, linoleum or carpeting, or simply marked in tile patterns, colored and waxed. A different treatment in every room if you wish.

How shall I build the walls?

CONCRETE MASONRY. Concrete ashlar masonry walls are rapidly gaining in popu-

larity because of their distinctive appearance and economy. Patterns and treatments shown below.

REINFORCED CONCRETE. Monolithic walls are molded in forms and given any desired finish—form marks frankly capitalized, or concrete smoothly formed and given bush hammering, brooming, acid washing, stucco dash coat, cement paint, or other treatment to provide the desired finish.

Pitched roofs should be fire protected. Colored concrete roofing tile or cement-asbestos shingles are recommended. Flat roofs with insulation are built according to any standard method of concrete construction.

What is the cost of concrete?

Surprisingly low! Recent developments have brought the cost of concrete well within that of any fire-proof type of construction and



FOR

Better Homes



"The Portland," model home built with concrete walls and floor and a firesafe roof. Designed and built by Homecrafters Service, Inc., at "Mayfair Acres," Greenburgh, near White Plains, N. Y. Says a Mayfair Acres executive, "I am more and more convinced that this type is far superior to other types of home construction."

very close to the price of non-firesafe construction.

Lower insurance rates, freedom from repair and maintenance bills and slower depreciation result in a saving equivalent to eliminating a "hidden mortgage" of hundreds of dollars. It costs less per month to live in a firesafe concrete house.

What concrete means to YOU

To *architects*: Concrete offers a virtually unexplored new medium of design.

To *builders*: It is the "something new" home buyers are looking for—a cue for that new demonstration home!

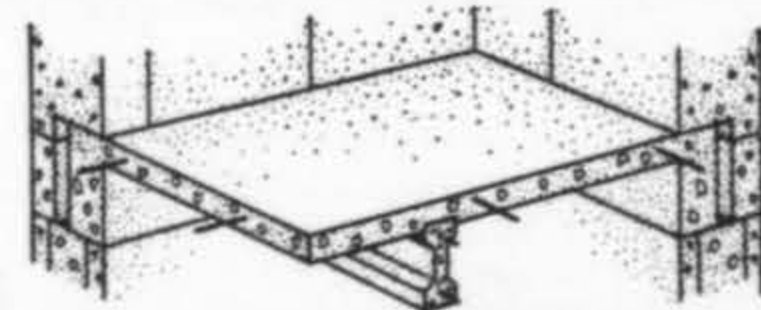
To *realtors*: Concrete exemplifies the high construction standard and sound values on which you are building new business futures today.

To *finance agencies*: Here is the answer to the challenging problems of twenty-year

mortgages—low depreciation, high resale value.

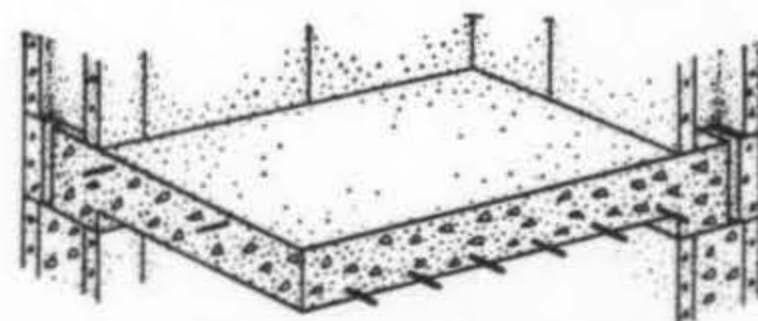
To *Mr. and Mrs. home buyer*: Concrete construction has advanced so fast that not all builders are "up" on the latest methods. But, in or near your community, are reliable builders and architects experienced in concrete. Ask any reliable local concrete man for information. By all means, before you build any type of home, have it estimated with firesafe concrete walls and floors.

TYPES OF CONCRETE FLOORS



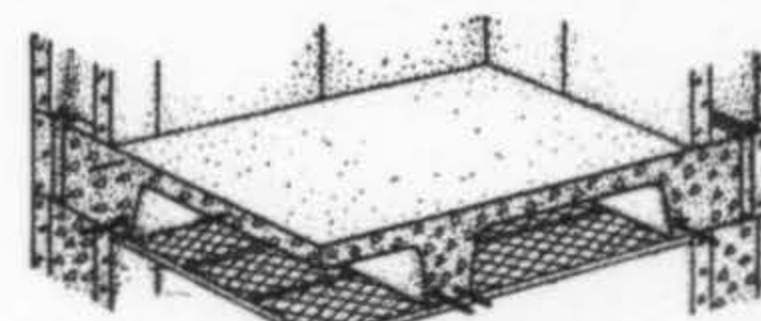
PRECAST CONCRETE JOISTS

Factory-made joists of reinforced concrete support a concrete slab in this type of fire-safe floor construction. Joists may be covered or left exposed and painted to make attractive beamed ceiling.



SOLID SLAB CONCRETE

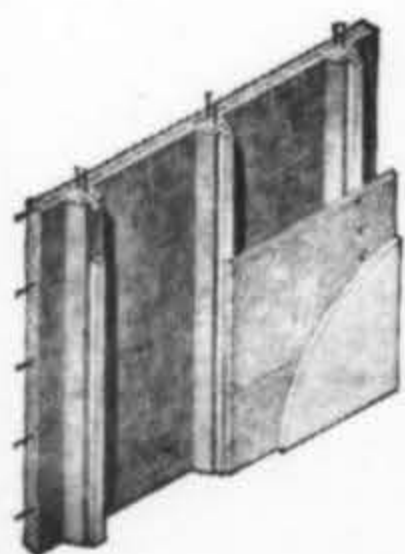
Reinforced slab of uniform thickness.



RIBBED CONCRETE

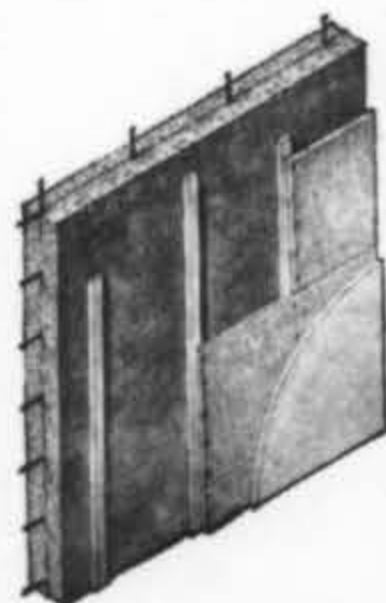
Ribs cast integrally with the slab.

REINFORCED CONCRETE WALLS



SOLID

Insulation applied to interior surface either over furring strips as illustrated, or direct. The exterior surface is the finished wall. (Walls sometimes built hollow-double with air space between.)



RIBBED

Rigid insulation is applied to the face of the ribs as a plaster base—or lath and plaster may be used with insulation placed between the ribs.

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PORTLAND CEMENT ASSOCIATION

Dept. I 7-9, 816 W. Fifth St., Los Angeles, Calif.

Please send facts on Concrete House design and construction. I am an

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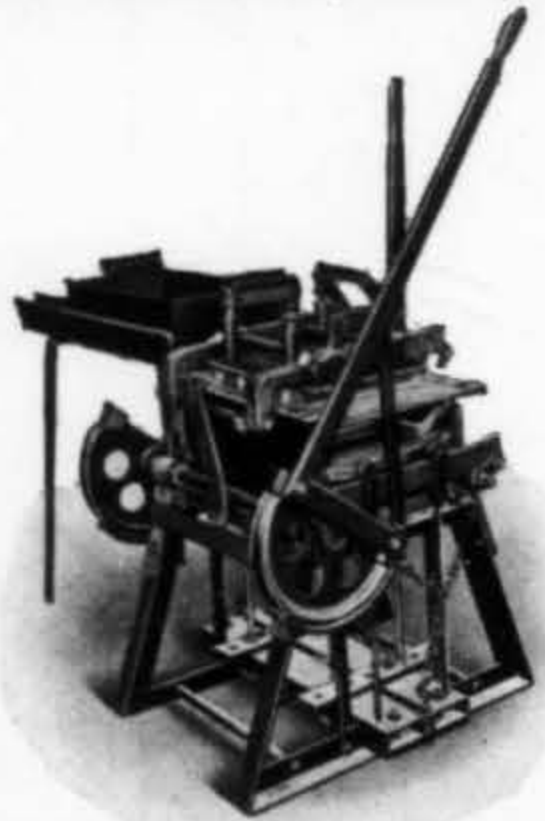
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The Popular House of TOMORROW

will cost between \$5,000 & \$8,500

The designs of fifteen CONCRETE HOUSES presented in this magazine come within this classification.

It will be found that the total cubic foot area of these houses ranges between 22,000 and 24,000 feet. Based on actual construction costs in California the houses can be built for from \$6,500 to \$8,500. The determining factor, however, will depend upon the completeness of the specifications, the quality of finishing materials and equipment.

To help prevent costly experimenting, we have prepared a list of individuals and firms experienced in concrete construction. Any of them will be glad to send you descriptive literature, answer your questions and discuss the use of their products in the construction of your home.

*Portland Cement Association, Architects Building, Los Angeles
564 Market Street, San Francisco*

*Pacific Portland Cement Co., 111 Sutter Street, San Francisco
633 E. Gage Ave., Los Angeles*

The Gravelite Co., Inc., 111 Sutter Street, San Francisco

Santa Cruz Portland Cement Co., Crocker Bldg., San Francisco

Monolith Portland Cement Co., 215 W. 7th St., Los Angeles

Consolidated Rock Products Co., 2730 S. Alameda St., Los Angeles

Lithide Products Co., 3109 Venice Blvd., Los Angeles

California Stucco Co., 1840 East 25th St., Los Angeles

Coast Insulating Corp., 634 S. Western Ave., Los Angeles

*Mortarless Tile Machine Co., Inc., 3328 San Fernando Road,
Los Angeles*

Armor Laboratories, Inc., 3350 San Fernando Road, Los Angeles

The Celotex Co., 816 W. 5th St., Los Angeles

McClarín and Taylor, 1438 East 18th Street, Los Angeles

CONCRETE CONTRACTORS

L. A. Cline, Inc., 3248 Long Beach Ave., Los Angeles

C. T. Stover, 116 Alexander St., Claremont

Smith Construction Co., 931 Catalina St., Laguna Beach

Van Evera Bailey, Box 1092, Palm Springs

George Herz & Co., P. O. Box 191, San Bernardino

Davis Company, Inc., 317 N. Avenue 21, Los Angeles



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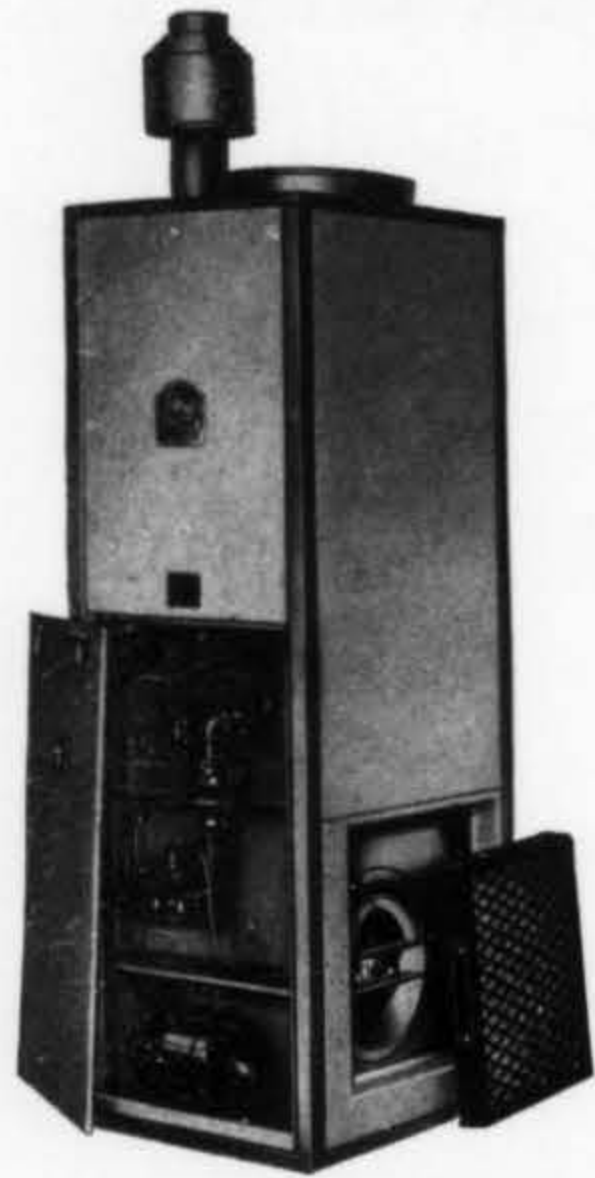
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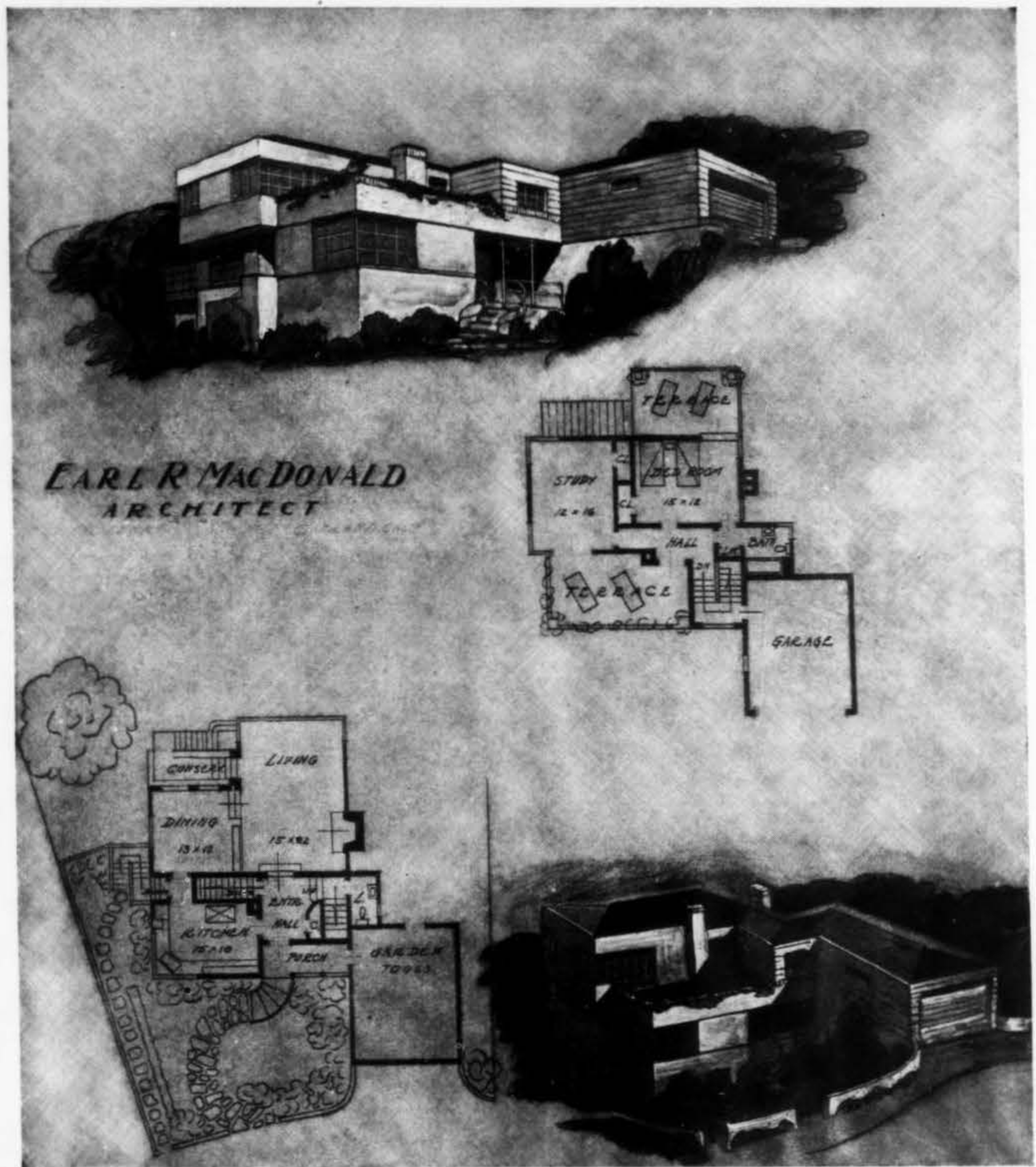
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Pacific
GAS HEATING HEADQUARTERS



A \$6,000 Modern House for a Hillside Lot

ON A hillside lot, sloping away from the street with an extended view to the rear, this house was designed to accommodate a client of simple tastes. The view and the desire for sunshine dictated the plan. Of necessity the garage has been incorporated with the house, midway between floors and opening on the stairway. It is conveniently situated in the front directly off the street, leaving the rear of the house private, secluded, free from any gasoline fumes and free for complete enjoyment of the garden.

All rooms except the dining room, open to the halls, giving the circulation necessary to modern living and allowing privacy to occupants of the various rooms. The living room has been dropped three steps, giving it additional ceiling height. The conservatory opening off the living room in turn opens into the garden.

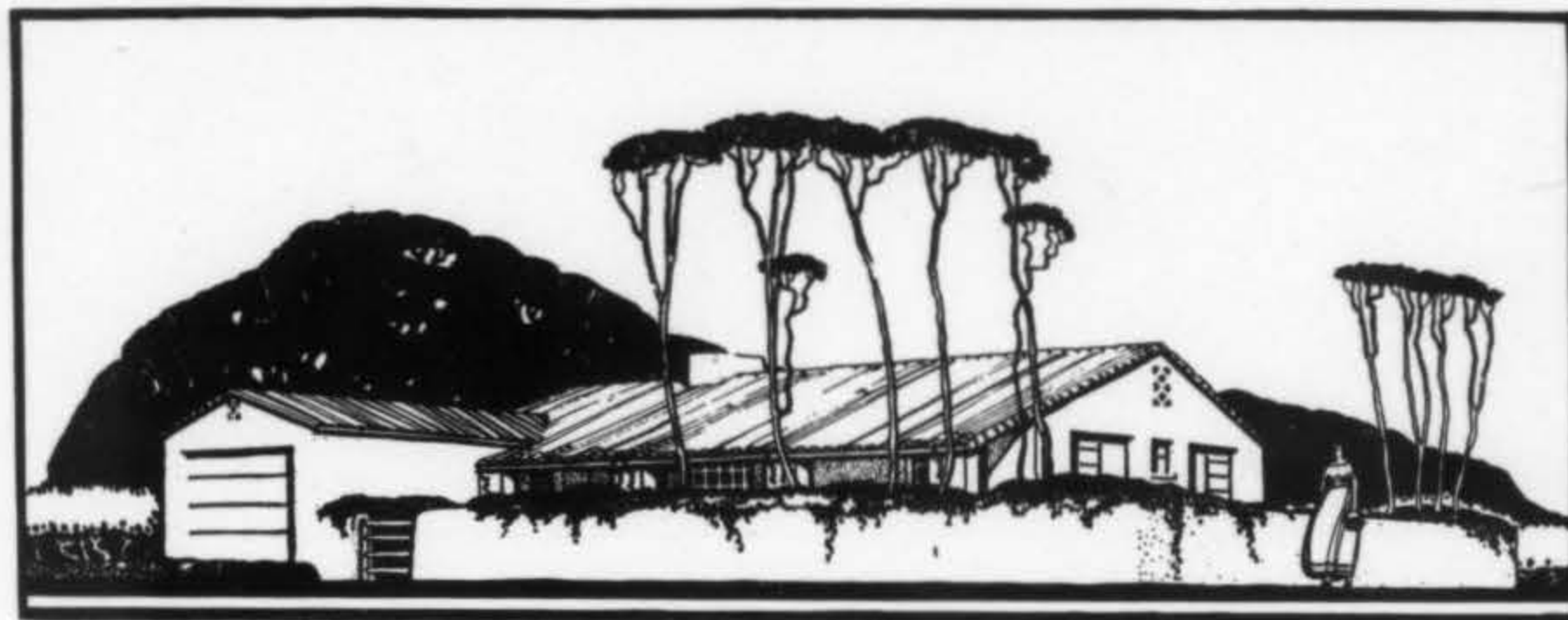
Sunshine and outdoor living are essential parts of this plan especially on the second floor where spacious terraces are provided. While it is primarily a one-bedroom house, the study can very conveniently be turned into a second bedroom and even the terraces can be pressed into service when necessary.

Of frame construction the walls are stucco, re-

lieved with wood siding, metal windows and railings. Style in the modern house which is apt to be monotonous is here dependent upon simplicity of proportion, line and color.

The Insured Mortgage Plan of the Federal Housing Administration permits building or buying homes and paying the entire construction cost in equal, small monthly amounts, just like paying rent. The estimated cost of the house shown here is \$6,000.00. Assuming that the residence plot has an actual value of \$1,500.00 and is free and clear of all encumbrances, it is possible to borrow under the F.H.A. \$6,000.00 or 80% of the total value of house and lot. The monthly payment plan, with all charges figured according to the rates established by the regulations of the F.H.A. insured mortgage procedure, is as follows:

	10 yr.	15 yr.	20 yr.
Principal and Interest.....	\$63.64	\$47.45	\$39.60
Mortgage Insurance Fee.....	2.50	2.50	2.50
Taxes and Assessments.....	12.50	12.50	12.50
Fire Insurance Premium.....	1.17	1.17	1.17
Service Charge	2.41	2.45	2.47
Total	\$82.22	\$66.07	\$58.24



A Firesafe Modern Concrete Home

HOW much will it cost me? That is the first question asked by practically every home builder who contemplates building a concrete house.

This modern concrete home was built on the Texas Centennial Exposition grounds by the Austin office of the Portland Cement Association. This design by Bubi Jessen, architect, won the first prize of \$1,000 in the competition sponsored last fall by

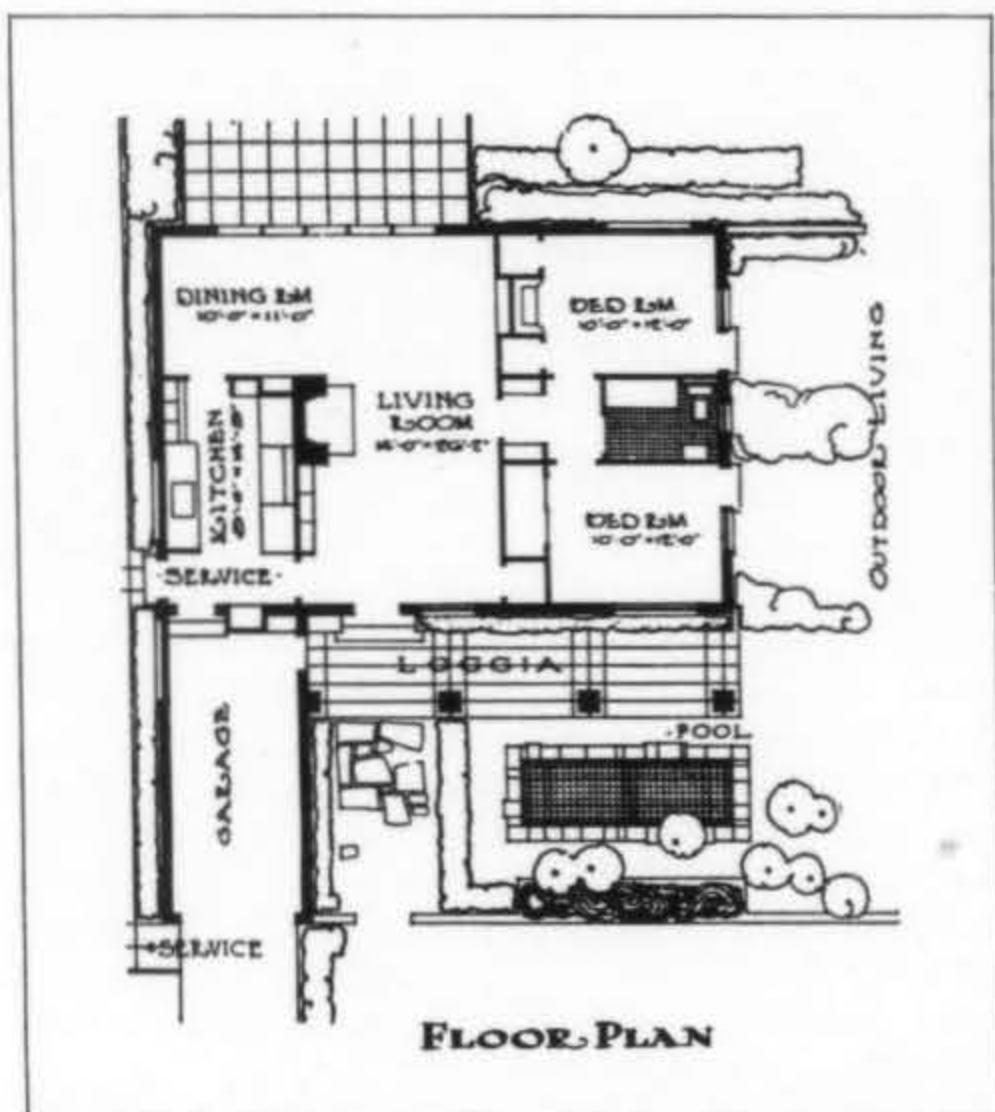
the Association for concrete house designs suitable for Texas, not exceeding \$4,500 in cost.

Under the Federal Housing Plan the cost of this house can be paid in monthly installments as follows:

	10 yr.	15 yr.	20 yr.
Principal and Interest.....	\$47.73	\$35.58	\$29.70
Mortgage Insurance Fee....	1.88	1.88	1.88
Taxes and Assessments.....	9.42	9.42	9.42
Fire Insurance Premium....	.88	.88	.88
Service Charge	1.81	1.84	1.85
Total	\$61.72	\$49.60	\$43.73

Construction Data:

- Total sq. ft. area of house—1100.
- Continuous reinforced concrete footings.
- Exterior of 8" hollow cast concrete block.
- Precast sills and lintels.
- Precast concrete floor joists supporting reinforced concrete slab.
- Wood floor on screeds.
- Tile floor in bath.
- Interior partitions 4" concrete blocks or metal lath and Portland Cement plaster.
- Metal trim, steel sash.
- Interior finish, Portland Cement plaster.
- Exterior finish, Portland Cement stucco.



Join Us In Celebrating Our 25th Anniversary

The August, 1936, issue will be the 25th Anniversary of this magazine, which was first published in 1911 as the Pacific Coast Architect.

Architects whose work has been published or who have contributed articles during the life of the magazine will review the progress and change during the past twenty-five years.

The new San Francisco Federal Building designed by Architect Arthur Brown, Jr., will be illustrated.

Ralph C. Flewelling, A. I. A., will describe "Valley Crest," a new type of subdivision home development.

Floors, Number 5 of the Small House Series, will be especially valuable to all those planning to build.

Ask your newsdealer to reserve your copy of this number—or why not send \$1.00 for the next five issues?

CALIFORNIA ARTS & ARCHITECTURE

2404 W. Seventh Street, Los Angeles
626 Mills Building, San Francisco

Building Material Exhibit Architects Building Los Angeles

has added a new architectural department which has been organized to simplify preliminary housing problems for the prospective builder. Working in cooperation with the architects, it acquaints the client with the value of an architect's services. Contrary to the impression that an architect's services make an added cost, in reality they effect a saving in several respects, namely: the architect's volume of business enables him to obtain a better construction price for the owner; also due to his knowledge of materials, equipment and construction, a large portion of his fee is saved in upkeep cost; and, most important, if the house should be placed on the market for sale, the entire architect's fee is absorbed in the resale value.

The department acts in an advisory capacity regarding the purchase and suitability of building sites and assists in securing information on loans. A complete list of architects interested in small houses is kept on file, thus facilitating the selection of the architect best suited to the particular needs of the client.

In addition to this division full information can be obtained on F. H. A. government insured loans from an F. H. A. representative who is on duty, Wednesday, Thursday, Friday and Saturday of each week.

The Exhibit is open daily from 9 a.m. to 5 p.m. and closing Saturday at 1 p.m.

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The Salisbury Building

Salt Lake City

ARCHITECTURAL POLYCHROMY

(Continued from Page 16)

error will be made in the handling of modern polychrome problems by a precise knowledge of at least one ancient style, and a familiarity with the other six. Conservatism in this matter is essential and will prevent the empirical use of color.

The Greeks solved the color problem in architecture at an early date and consistently adhered to the methods which they found most adequate. They were looking for perfection in procedure; their gift for judiciously appraising esthetic value caused them to adhere to the tested method in cases where our love for experimentation would lead us to the tentative. Each detail was considered in connection with its ultimate treatment in color and qualities, in their buildings. This we attribute to the artistic intuition of the Greeks,—although in many cases it may have resulted from the use of unknown forms of critical analysis, directly or indirectly influenced by the presence of color. Architectural features were designed with the knowledge that to be effective the motif must lend itself to subdivision in such manner that colors could be properly grouped thereon. Proportional areas and ornamental values assume an additional importance when polychromy enters into the calculation, for color emphasis has the dangerous faculty of magnifying errors in artistic judgment.

Owing to the perishable nature of all pigment, only those examples of Greek architectural polychromy have survived which have been protected from disintegration by burial. When exposed to the air these colors have rapidly faded and only with the use of a few authentic archeological books which record the excavations of certain Greek buildings upon which traces of color were found, are we able to visualize the correct brilliance of their palette.

As a rule the more structural any certain portion of a building may be the more conservative its color, and the less structural or weight-carrying the more colorful and ornate; naturally this developed a wealth of color in pure ornament and the cornices and pediments of Greek temples were rich in such colors, as on the Temple at Aegina where the structure was rich ochre; the ornament or accents were carried through in a combination of black, terra cotta red, blue and white. The Temple of Athena on the Acropolis was an ochre structure with blue-black, blue and red ornament. The Erechtheum on the Acropolis had capitols ornamented in gold, red and blue. The small palmetto types of ornament called acroteria on the Parthenon were of the same color; a small rosette of terra cotta in the museum at Olympia was colored in gold, red and white and so on; in the museum at Palermo are interesting remains of the Greek buildings built in Sicily during the Greek occupation of the Island, and all bear evidence of color.

Here and there through all the museums of Greece one is able to observe fragments of ornament and sculpture with its polychrome pigment remaining, although dimmed by the years. The sculpture of the Greek era was designed for color effect and I quote Lethaby on his description of the statue of Athena in the Parthenon. "In the in-

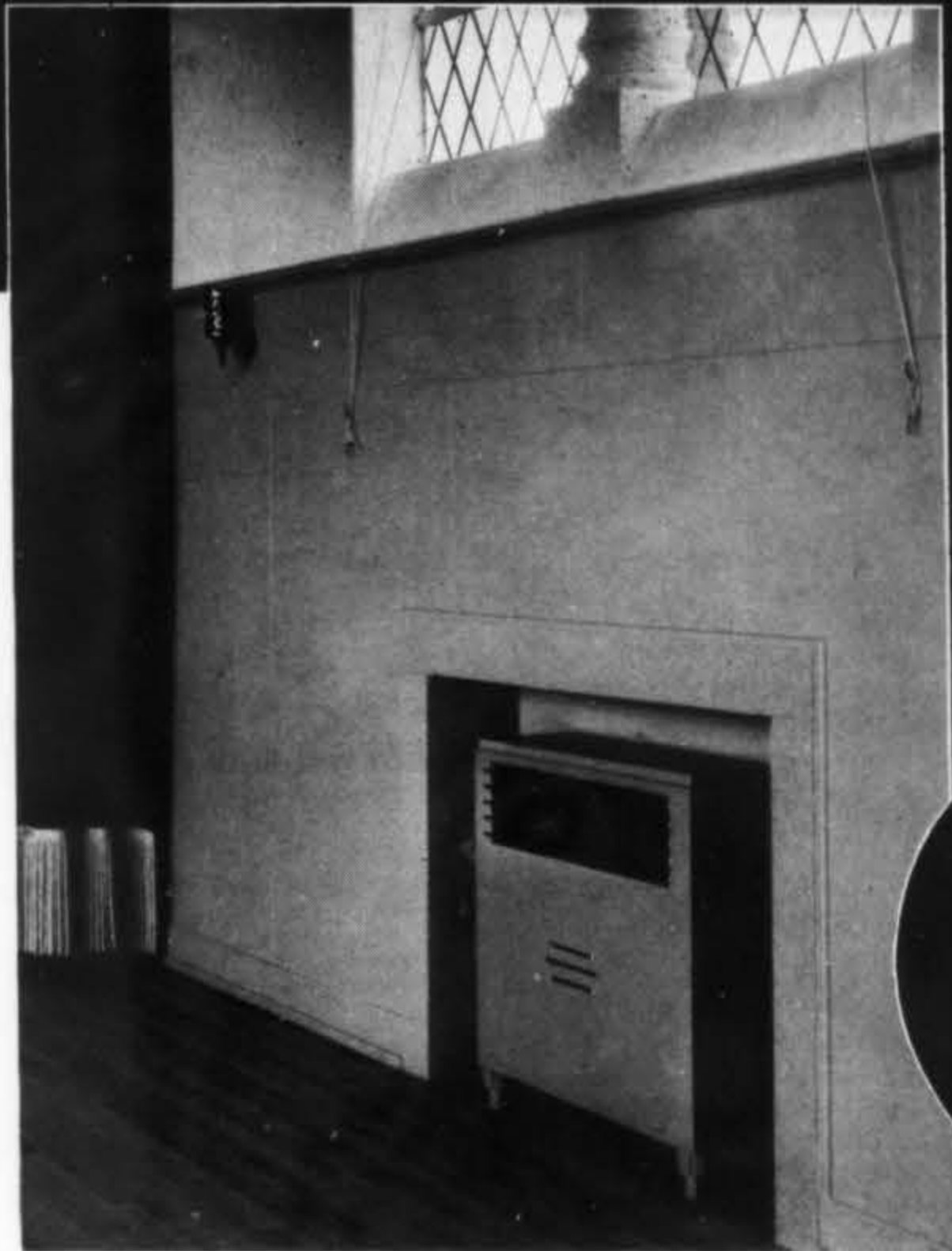
terior were rows of columns on either side, supporting the roof, and in the farther half of the central space rose a colossal figure of Athena herself. This amazing statue, the masterpiece of Phidias, was formed of casings of gold and ivory over a wooden core; sparkling precious stones were set as eyes into the ivory face and tresses of wrought gold fell on the shoulders from under a superb helmet. The goddess stood with her left hand on the edge of her round shield, carrying on her extended right a winged figure of Victory. She was the protector of the city who bestowed victory on the Athenians. No light entered the temple save from the great door opposite the figure which must have been brightly illumined by many lamps suspended above it. With its blazing eyes, delicate curls of hair, ivory flesh, shining raiment and added adornment of jewelry and painted details, it went far beyond what we conceive as sculpture; it must have seemed a 'double' of the goddess herself, really dwelling in her temple."

The masonry of temples was covered by a thin coating of very fine plaster rubbed to a smooth face to take the painting and gilding. More than a hundred years ago Goethe observed that the temple of Agrigentum had "been covered with a thin coating which would please the eye and preserve the stone." Plastered temples were fully colored with washes and ornamentation. Marble temples were colored in part and picked out with gilding or illuminated as it were. The triglyphs were usually a bright blue, also the cornice blocks above; the spaces between the latter and the bands were full red; ceiling panels were usually blue, with gold stars, etc. The margins and mouldings had delicate little frets and honeysuckle patterns, in color and the figure sculpture was brightened with gilt bronze and painting.

Leon V. Solon has written a fine book on the theory of Greek polychromy and it is unfortunate that the other styles have not been covered as well and as intelligently, and as Mr. Solon says there are two ways in which color may be used architecturally; the purely decorative in one case; as a stimulus to emotion in the other. As March Phillips so clearly shows in his "Form and Color," it was from the East that the revelation came of the powers of color as a spiritual force through the emotions it engenders. After the union of Hellenic form and Oriental color in Syria, Alexandria and Anatolia, a method was developed that affected the use of color in Byzantine, Romanesque and Gothic art. Ralph Adams Cram says, "The purely decorative was the classical idea, whether it was the pigments of the Greeks or the opulent marbles, mosaics and gold of the Romans. Limited as were their materials, the Greeks used them with their invariable skill and intelligence, working out an exact system of rules continuing over into Medieval times and serving in such arts as stained glass, enamel and tapestry. It is probably impossible for the modern mind to appreciate the effect of a Doric temple gaudily decked with vivid colors in juxtapositions alien to our own taste, because the Greek mind had certain sense perceptions we have lost."

(Continued in August)

For A Beautiful Interior



THERE MUST BE A RELATIVE PROPORTION OF COMFORT!

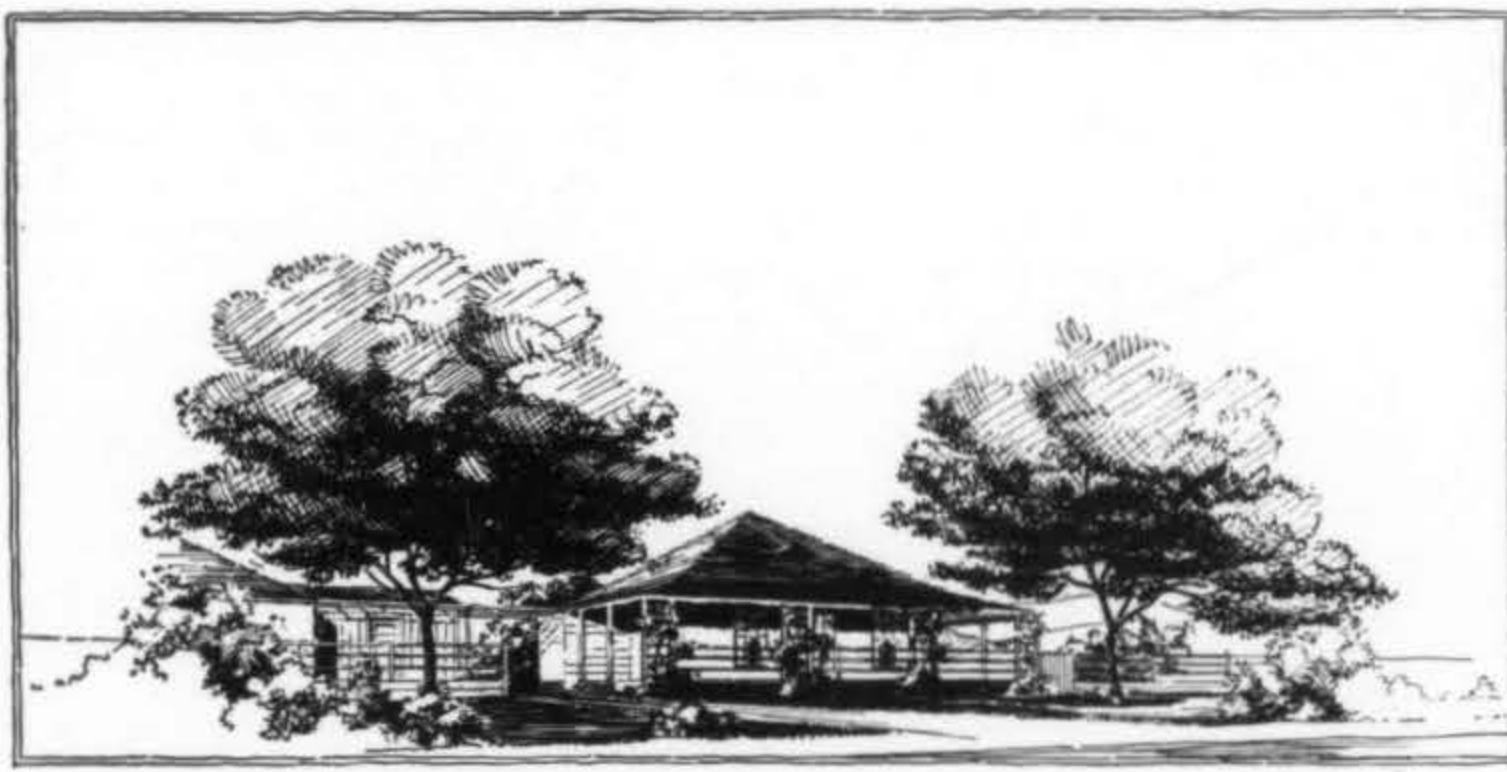
THE New Payne Modern Console Heater offers a combination of striking beauty and the source of healthful, controlled comfort. Finished to harmonize with almost any interior decorating scheme . . . unsurpassed in efficiency in the use of Gas . . . equipped with the most modern device for controlling temperature, and employing a truly scientific principle of air circulation, the Payne Modern Console is definitely a leader among appliances designed for providing controlled comfort in a home, school, church, office or club. We will be glad to give further information regarding Payne Modern Console Heaters or other appliances for heating and air conditioning that are Payne made. Write or call us now.

Enhancing beauty of Payne Console Heaters is illustrated in the NEW grained walnut finished model. Six standard finishes are available . . . others on special order.



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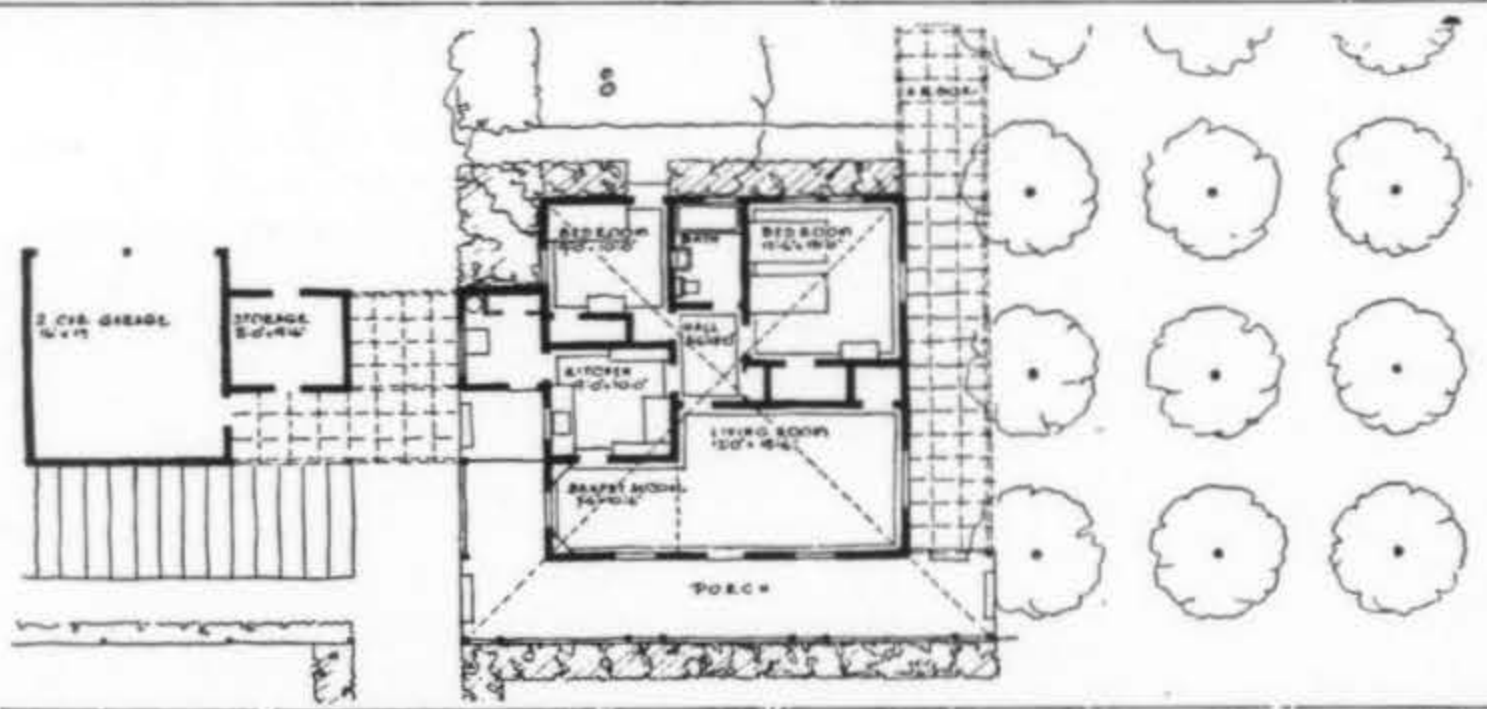
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economical
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Properly used and given ordinary care, its length of service is unquestioned, and its advantages for variations in construction and treatments unlimited.

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Here is a simple California Ranch House designed by architect Eugene Weston, Jr., A. I. A. Of wood construction, shingle roof, it can be built for approximately \$4,000.



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Traffic Managers employed by big business earn \$5,000 to \$25,000 a year. Traffic Management is one of the few uncrowded professions; it is a field which offers men and women of executive caliber outstanding opportunities for success and achievement, early in life.

Adults, men and women who have had some business experience, particularly bookkeepers and accountants, can qualify as Traffic Managers in six to twelve months at our Monday and Thursday NIGHT CLASSES. We recommend that youths who are interested in this field of commerce include accounting and secretarial training with their courses, using these subjects as a stepping-stone to employment as full-fledged Traffic Managers.

Every business involving the receiving and shipping of freight must employ a Traffic Manager, or, must have a clerk, stenographer, bookkeeper, or accountant, who is thoroughly familiar with Freight Rates, Classifications, and Interstate Commerce Laws and Regulations.

Stenographers and bookkeepers who have had the advantage of this specialized training can easily double their earning power; not only this, but they can eventually become professional traffic managers, earning according to their respective talents and abilities.

Night classes in Traffic Management are conducted for the benefit of men and women who are employed during the day. These evening classes are conducted two nights each week from six until nine o'clock.

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the present management

NEW PRODUCTS AND PRACTICES

Copies of booklets or descriptive literature describing the products mentioned on these pages can be secured by sending a request to CALIFORNIA ARTS & ARCHITECTURE. Please give index number as well as name of manufacturer or product.

108. Heaters and Heating Systems.

The Watrola heating and hot water system has met with acclaim and approval by such mediums of engineering authority as the American Gas Association, Dr. R. L. Daugherty of the California Institute of Technology, Cass L. Kennicott of Chicago and numerous others.

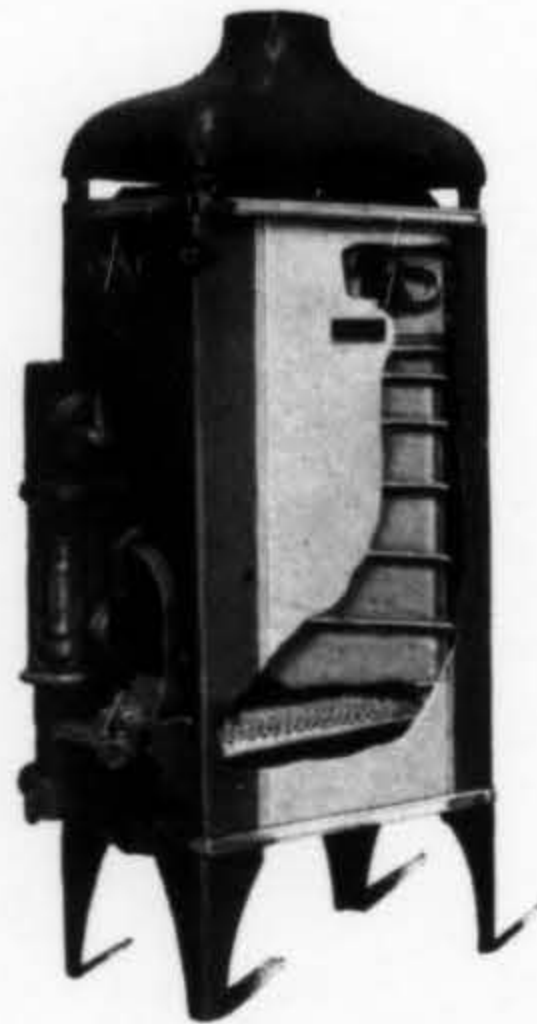
Foremost of the patented principles that make Watrola outstanding is its Dual Purpose Unit which heats the home and provides domestic hot water.

The average hot water heating system contains a minimum of thirty gallons of water requiring approximately 45,000 B.T.U.'s to raise this quantity to a temperature sufficient to heat a home. One and one half gallons of water are contained in the Watrola system requiring but 2,400 B.T.U.'s to arrive at the proper temperature for home heating, thus effecting an appreciable saving in cost of operation.

Instead of the normal steam delivery of 240 B.T.U.'s per square foot the Watrola heating system delivers up to 280 B.T.U.'s for each square foot of radiation. This factor alone reveals the efficiency in this system.

Instead of a lengthy wait to heat a large gallonage at each starting cycle Watrola performs this operation instantaneously. Instead of the usual sluggish thermal-syphon circulation Watrola's water content of one and one-half gallons speeds through a closed system of small copper tubing and delivers its heat to the rooms of a home through the medium of concealed copper convector radiation which is installed in the walls of the building.

The principles involved in the system prove to be both simple and sound



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Albany 4902

and are applicable to water heating requirements in every climate whether it be for domestic hot water or to heat the home. It lends itself admirably to air-conditioning and may be so arranged that through the centralizing of convectors warm air may be emitted into each and every room. In summer these same convectors may be employed as cooling coils and through the air-conditioning system reduce the temperature of a home to that degree desired.

Other features are the lack of necessity for a basement, the saving of one flue together with the previously enumerated points of vantage.

In these days of engineering perfection where experimentation and development is being carried to the limit it would seem that Watrola in its present state has reached the ultimate of heating requirements, for speed of circulation, reduced cost of operation, clean heat and luxuriant domestic hot water instantly at one's command.

109. How to Use Metal Lath

Written for the layman, a free booklet detailing the uses of metal lath and plaster, both for new construction and modernizing, has just been published by the Metal Lath Manufacturers Association, 208 South La Salle Street, Chicago. The booklet has been prepared for consumer distribution. Technical terms and technical subjects have been avoided. One of the many advantages of metal lath, as explained in the publication, is its vital fireproof quality.

110. Dual Ventilation and Acoustics.

To meet the problem of both air conditioning and acoustically treating a room, a system has been devised by the C. F. Burgess Laboratories, Inc., of Chicago. The Acoustic Division of the Burgess Battery Company, Madison, Wisconsin, as a licensee, is marketing this new product under the name of Burgess Acousti-Vent.

The system comprises a perforated ceiling installed slightly below the normal ceiling level of the room. Between the perforated sheet and the room ceiling is a sound absorbing material. Between that and the ceiling is a plenum chamber into which air is introduced through ducts from the ventilating fan. Air flows imperceptibly and uniformly through the perforated ceiling into every part of the room, affording accurate temperature control. Due to the large ceiling area and the low air velocity at every point, the Burgess Acousti-Vent system makes possible a rapid change of heated or cooled air without drafts, a feat not possible when air is forced into a room at concentrated points.

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The original waterproof
cement base paint for
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HOUSE

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PRospect 2990

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Marble-Glass.

The second major feature of the Burgess Acousti-Vent system is its high efficiency as a sound absorbent. Room noises, upon reaching the perforated metal ceiling, seep through the small perforations and encounter the resilient sound absorbing material placed behind the perforations. These sound waves are instantly absorbed.

Burgess Acousti-Vent is applicable to all air conditioning installations where the dual problem of ventilation and acoustic treatment must be solved.

111. Dress Up the Store Front

Putting up a good front is essential to the success of a modern store, and the Kawneer Company of Niles, Michigan, is prepared to cooperate with merchants on this subject. The new Kawneer catalog contains a wide variety of photographs showing effective rustless metal store fronts installed by the concern in cities throughout the world.

Modern metal alloys and finishes for aluminum, bronze, stainless steel, etc. are making the use of metal for store fronts more practical and desirable than ever before. The company furnishes rustless metal members for facing the entire front, or for use with other materials such as structural glass, glass brick, and stone.

The Kawneer Book of Store Fronts presents over 250 pictures illustrating attractive fronts in 17 different countries—a shoe store in Dusseldorf, a drug store in Amsterdam, an auto showroom in Paris, a confectionery store in Zurich, a department store in Stockholm, and various others. A number of photographs of American store fronts are shown.

The Kawneer Company maintains a branch at Berkeley, California.

HOME BUILDING SERVICE

Fill Out and Mail This Information Blank

BUILDING MATERIALS

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

HOME BUILDING EQUIPMENT

- | | | |
|----------------------------------------------------------|---------------------------------------------------------|------------------------------------------------------------------------|
| <input type="checkbox"/> Air Conditioning Systems | <input type="checkbox"/> Fireplace Equipment | <input type="checkbox"/> Linoleum |
| <input type="checkbox"/> Art Glass | <input type="checkbox"/> Garage Doors | <input type="checkbox"/> Mirrors |
| <input type="checkbox"/> Art Stone | <input type="checkbox"/> Hardware | <input type="checkbox"/> Oil Burners |
| <input type="checkbox"/> Awnings | <input type="checkbox"/> Heating | <input type="checkbox"/> Refuse Receptacles |
| <input type="checkbox"/> Bathroom Fixtures | <input type="checkbox"/> Electrical | <input type="checkbox"/> Shower Bath Doors |
| <input type="checkbox"/> Casement Windows (Wood) (Metal) | <input type="checkbox"/> Gas (Basement) | <input type="checkbox"/> Tiling (Bath) (Sinks) (Floor) (Wall) (Stairs) |
| <input type="checkbox"/> Cedar Closet Lining | <input type="checkbox"/> Gas (Floor) | <input type="checkbox"/> Wall Covering |
| <input type="checkbox"/> Dish Washers | <input type="checkbox"/> Gas (Radiators) | <input type="checkbox"/> Wall Safes |
| <input type="checkbox"/> Electric Fans | <input type="checkbox"/> Gas (Wall) | <input type="checkbox"/> Water Heaters |
| <input type="checkbox"/> Electrical Lighting Fixtures | <input type="checkbox"/> Insulation and Sound Deadening | <input type="checkbox"/> Water Softeners |
| <input type="checkbox"/> Electric Refrigerators | <input type="checkbox"/> Incinerators | <input type="checkbox"/> Window Shades |
| | <input type="checkbox"/> Kitchen Fan Ventilator | <input type="checkbox"/> Windows, Stained Glass |

LAWN AND GARDEN EQUIPMENT

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

INTERIOR FURNISHINGS

- | | | |
|----------------------------------------------|------------------------------------------|--------------------------------------|
| <input type="checkbox"/> Furniture | <input type="checkbox"/> Venetian Blinds | <input type="checkbox"/> Rubber Tile |
| <input type="checkbox"/> Rugs and Carpets | <input type="checkbox"/> Linoleum | <input type="checkbox"/> Radios |
| <input type="checkbox"/> Drapes and Curtains | <input type="checkbox"/> Cork Tile | |

HOME FINANCING

- | | | |
|-----------------------------------------|-----------------------------------------|---------------------------------------|
| <input type="checkbox"/> Building Loans | <input type="checkbox"/> Fire Insurance | <input type="checkbox"/> Surety Bonds |
|-----------------------------------------|-----------------------------------------|---------------------------------------|

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

Style of architecture.....

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

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

Date of building (Approximate).....

Site purchased: Yes, No.

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

I will will not require Architectural Service.

Name

Street Address.....

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

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

- | | | |
|-------------------------------------------|--------------------------------------------|---------------------------------------------|
| <input type="checkbox"/> New Home Builder | <input type="checkbox"/> Architect | <input type="checkbox"/> Contractor |
| <input type="checkbox"/> Home Owner | <input type="checkbox"/> Student Architect | <input type="checkbox"/> Building Materials |
| <input type="checkbox"/> Modernizing only | <input type="checkbox"/> Draftsman | <input type="checkbox"/> Real Estate |

Before You Build the New Home or Modernize the Old

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

Home Builders, Architects and Contractors have made use of this free information service and have learned about the various new materials and equipment items in the market, or a better way of using the old ones.

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

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626 MILLS BUILDING, SAN FRANCISCO

TOMORROW

ON EVERY hand there is wide speculation as to what will be the cost bracket of the house most in demand TOMORROW. One answer is the \$7,500.00 house that can be built for \$4,500.00. But that has been the demand of those ambitious to build a home, for the past several centuries and it does not seem that that absurd demand will ever cease.

But to get down to brass tacks, let's examine some statistics. According to government and other investigators 33% of the population of the United States, on the basis of spending 25% of their annual income for shelter, can afford to build a house costing \$4,800.00 or more. That includes about 9% in the high income class and about 8% in the \$5,000.00 house bracket. As to the other 67% of the population of our country there is little or no hope of their getting a house built for them unless they want to take the chance of being bled into the poor house through paying for shelter.

This 33% is a very wide market when viewed from the standpoint of the manufacturer. While these people are only one-third of the population, their houses, according to the government's and Perdue's own investigation and reports, will cost one and one-half times as much as all the homes of the other two-thirds, assuming that said two-thirds were able to build within their own brackets. There is also this difference. The upper brackets will undoubtedly do a lot of actual building. The result of our investigation indicates that the popular house of TOMORROW will cost between \$5,500.00 and \$8,500.00 which is also within the realm of possibility, thank heaven.

BONUS MONEY

THERE are a great many prophecies floating around as to what the ex-soldiers will do with all that bonus money. The "prohis" say they will drink it up. The bankers say they will squander it on phoney jewelry. Everyone has a different opinion, as usual. But if you will make your own investigations you will find that a great many former service men have already prepared to borrow money for building.

POLITICIANS FORGET THERE IS A TOMORROW

THIS item of TOMORROW will be TODAY when you read it. Nevertheless the irrepressible urge to join the host of procrastinators has me

by the editorial throat.

Last night I listened patiently through a half hour of Mr. Herbert Hoover's analysis of the New Deal. A subsequent half-hour of reconsideration of the burden of his song led me to more or less definite conclusions that Mr. Hoover was not exactly in favor of it.

Why must politicians, and those who deny the title while practising the art, always open their conclaves with generalities and accusations? Every now and then you will run across a person who would like to know what is going to be done. Not every man is burning with the desire to hear new phrases of derogation. Personally I like a little dirt, but from the depths of a generous and humane heart I urge the masters of pyrotechnics to give the people a little information.

THE BRIDGES

WHETHER you believe it or not there are two quite sizable bridges being built in San Francisco, or rather being built to San Francisco. Letters of inquiry have come to the editorial rooms of CALIFORNIA ARTS & ARCHITECTURE asking for definite information as to whether these much vaunted bridges are chimerical or actual. Some years ago a mid-western emigrant asked a conductor of a Southern Pacific train as it pulled out of Fresno to be sure to tell him when they came to the San Joaquin Valley because he had heard so much about it he did not want to miss it on this trip. A few days ago a relative of his, by territory, asked a bystander on the Oakland-San Francisco Ferry Boat as they passed the abutments of a main tower of the Bay bridge, "Where in hell's this bridge they are all talking about."

There are a great many persons who cannot see the forest on account of the trees but today you can, if you have permission, drive your motor car from Oakland to Yerba Buena, or Goat Island. TOMORROW, which means before the end of this year, you will be able to continue that journey to San Francisco. The question that is uppermost in the minds of a million and a quarter people is which way the majority of bridge travel will go. Some think it will be to San Francisco and others argue contrarily. This much the writer of the column can state definitely, it will either go to or from San Francisco, it positively cannot go side ways.

well directed—another instance of the value of experience. The director—W. E. Watts was, if we remember rightly, for many years with the Boston Opera House. There has been something of an outcry in some quarters (and columns) anent the fact that the subject is ill-chosen. We were never aware of the fact that the stage was a respecter of persons or politics—it would seem to us that should the Federal Theater Project turn down a really good play for fear that it might offend some hypersensitive political faction, then would be the time for adverse criticism.

In the meantime, let us give credit where it is deserved—and it is our unqualified opinion that the Federal Theater Project and those connected with it are worthy of a great deal more credit than Mr. and Mrs. Public have yet realized. However, it has been our experience that Mr. and Mrs. Public are pretty darned shrewd and will, before very long, come to the realization that the Project is, as one very able writer expressed it, "Giving the theater back to America." Actually it goes further and deeper than that. The Federal Project is giving America a new type of theater—a theater that is creating a national standard by its encouragement of young, eager American playwrights, musicians, artists and their creative kind. As Fanny Hurst said in a recent radio broadcast, "If this is 'Boondoggling', then let us go on to bigger and better 'Boondoggling' and thank God for it."

EDITORIAL

(Continued from Page 2)

sculpture or painting. Let us stop all this nonsense about "I wouldn't have an interior decorator on the place. My wife can beat all of them put together." Interior decorating is a tough job, made tougher by the amateur "with a flair."

GARDENS, TOO

AND that goes for gardens, too. How many times have you heard someone say, "I just love flowers. You should see my garden. Things grow for me that won't grow for any landscape architect and I don't have any clashing colors. Designing gardens just seems to come natural to me."

Most of this class of genius plant cedars of Lebanon three feet away from the house wall, banana plants in the windy corners and Deodars in the center of pansy beds. The pansies look so cute in the shade.

DECORATORS NEWS

(Continued from Page 7)

positive assistance in the educational program of the American Institute of Decorators."

Motoring west Mrs. Highbie observed items of interior decoration. She said: "There are splendid exhibits in New York and the larger cities, but my greatest surprise was to see the progress made in cities far removed from the great centers. We are becoming conscious of our American heritage and our artists, architects and decorators are designing and decorating houses in a manner suited to our needs. This fact alone is indicative of the higher standard of good taste apparent everywhere in America. We are reverting to the vernacular in decoration and no where is it more typical than in the West. The East is much interested in our western type of decoration."

THE INTERIOR DECORATOR

(Continued from Page 34)

first "decorators" appear.

Some day, and not too far away, this will be demanded of the Interior Decorator and the public will then and not until then, be guaranteed that he who signs his name Decorator is a trained and experienced person who can qualify to plan, design, and execute interiors and their furnishings, and to supervise the various arts and crafts essential to their completion. As public confidence has grown in the American Institute of Architects, so will this confidence grow in the American Institute of Decorators.

BOOKS

(Continued from Page 35)

on detailed research. Yet the pages move and live and show the times. If Raleigh was one of your school day heroes, you'll especially enjoy the biography, which is even more colorful, I am sure, than the famous cloak which Sir Walter laid across the mud puddle, at the feet of Elizabeth. Look for that story in Thompson's book.

W—"Who's Who: 1936." And in this category of my odd moments reading I could not forget the telephone directory, June 1936, the annual revised edition of a main text to American ethnology. The height of earthly fame, I find, is to have your name in "Who's Who" and not in the phone book. I don't care about making "Who's Who," but I wish I needed a private number. Then I'd know I'd really gotten somewhere.

THE DRAMA IN SAN FRANCISCO

(Continued from Page 11)

answers came in an unbroken flow. Titles, names, figures, dates—it made absolutely no difference. In complete charge of the Project both in San Francisco and Oakland, everything that is done passes directly under her personal supervision. Her kindly consideration is a by-word with her directors, the casts and the office staffs. Miss Elson's record is an enviable one. Connected with the stage since she was six years old, she has directed for fifteen years in Chicago, New York and New Haven. Prior to accepting her present very important assignment, she was for seven years a prominent figure at Yale University where she taught and directed in the Department of Drama. These are but a few of the highlights that answer the question as to whether or not this youngest and biggest of theatrical ventures is in capable hands. Whilst the course is being charted by that kind of experience and human understanding, there is little fear that the ship will go on the rocks.

"Chalk-Dust," a play dealing with high-school politics, is at present playing to more than satisfactory business at the Columbia. By and large, the critics have dealt kindly with it, as they should, for the presentation itself is particularly good. We saw it and liked it. It is well cast and exceptionally

