

# CALIFORNIA ARTS & ARCHITECTURE



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(See Page 20)

AUGUST, 1936

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TWENTY-FIFTH ANNIVERSARY NUMBER



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The interiors follow the French period. There is a library paneled entirely of wood, a stair of wrought iron and brass, and a high ceiling living room finished in soft pastel shades of pale gray-green and putty. A children's social hall is in one wing and is much more informal in design, with a high cathedral ceiling of wood. It opens into a play yard with a small pool of filtered water.

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SAN FRANCISCO



## Editorial

### ANNIVERSARY

FOR the past four years we have been old enough to vote and we are proud to come out with our twenty-fifth anniversary number. Of course, this is no great length of time as compared with some of the old institutions of the State, yet what boy was not boastful of his first pair of long pants? Twenty-five years are enough to span the history of San Francisco from exposition to exposition and to see the population of Los Angeles grow from three hundred and twenty thousand to nearly a million and a half. Shrewd men are predicting a growth of CALIFORNIA ARTS & ARCHITECTURE in popularity and circulation in about the same ratio.

### GRAY HAIRS ON THE BUSINESS HEAD

THE accomplishment of growing old gracefully is not restricted to individuals. Many firms throughout the State have set an example. Before me lies a historical program in which appears such advertisements as the following:

"Nathan Dohrman Company established 1850," "D. Ghirardelli Company established 1852," "Goldberg Bowen and Company established 1850," "City of Paris established 1850," and here is one from the first of the gold rush days, "de Fremery and Company since 1849."

CALIFORNIA ARTS & ARCHITECTURE does not presume to be considered in the classification of these old firms, but we do lay claim to the right of consideration in the reputation for integrity and quality that they have established.

### DEBTS OF GRATITUDE

MOST of us are all too familiar with the phrase "please remit", but cash is not all we owe to some of the grand old firms in California. A few banks and a larger number of business houses carry on their operations with a dignity, courtesy, and sometimes charity, that have contributed materially to placing California on the road to fame.

During the depression many aged ladies were forced into widowhood and poverty after years of opulence. One of these I knew. She was a lovely lady in her late seventies. Her husband, crushed with the loss of his entire fortune, dropped dead of heart failure. "The San Francisco Bank" had a mortgage on her home for a sum greater than the sum for which the home could be sold. There was nothing she could do but take a trip "over the hill".

But "The San Francisco Bank" would not permit this. She was allowed to live on in her home and, until she died a short while ago, from some mysterious source she received enough money to satisfy her small wants. That, dear reader, is one form of banking.

"S & G Gump Company" opened their doors under that name in 1865 as successors to Solomon Gump who had been carrying on for several years before that time. Since 1865 "S & G Gump Company" have opened stores in Honolulu, and Colorado, and are today about as well known throughout the civilized world as any store carrying objects of art. People come to their establishments in San Francisco from many corners of the world to see their collections of furniture, glassware, antiques, and above all, one of the greatest collections of jade in existence. To "S & G Gump Company" the citizens of the State of California owe a debt of gratitude for their three score years and ten, of ceaseless effort and determination to carry on a line of business that the world has come to know and that Californians are proud of.

There are many institutions in this State that fall in the same category, too many to go into detailed comment. Some of these are W. P. Fuller and Company, N. Clark & Sons, Shreve & Company, Gladding, McBean & Company, Bullock and Jones Company tailors, Sherman Clay and Company, Tay-Holbrook Incorporated, and the St. Francis Hotel.

Is it presumptuous on the part of CALIFORNIA ARTS & ARCHITECTURE that we should hope also to

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President and General Manager: George Oyer. Secretary: J. B. Johnson.  
Advertising Staff: Edgar H. Snow, Duncan A. Scott, R. W. Walker.

PUBLISHER: GEORGE OYER

EDITOR: MARK DANIELS, A.I.A.

Editorial Staff: Ben Davis, William I. Garren, A.I.A., H. Roy Kelley, A.I.A., Lorna Ladd, Ellen Leech, Nelson H. Partridge, Jr., Alice R. Rollins, Edwin Turnblad.

Editorial Advisory Board: David C. Allison, F.A.I.A., Merle Armitage, Arthur Brown, F.A.I.A., Harold C. Chambers, A.I.A., Reginald D. Johnson, F.A.I.A., Gordon B. Kaufmann, A.I.A., Irving F. Morrow, Lee F. Randolph, Sumner M. Spaulding, A.I.A., Edgar Walter.

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be included in the list of institutions whose struggle to maintain quality for the past twenty-five years entitles them to be listed amongst those who have earned the gratitude of the residents of California?

### NOT WITHOUT HONOR

TESTIMONIALS to the truth of accepted adages are legion and perhaps this one is superfluous, but that "A prophet is not without honor save in his own country", is again shown by the action of the New York Fair Commission.

The American Institute of Decorators has received no recognition from the Exposition officials of this state. On the other hand Mr. Grover Whalen, head of the New York Fair Commission, through the Board of Design of the New York World Fair of 1939, has asked for the cooperation of the California members in the American Institute of Decorators in the preparation of plans for New York's Fair.

It is quite probable that our own Exposition officials have assumed that similar cooperation might be expected from California decorators, but it is significant that the New York Board of Design has specifically requested it.

### HAPPINESS

THE lamp of philosophy can burn brightly enough to blind one to happiness. Someone of the forgotten past said "Happiness rides over the hills." If that is true California should be the land of happiness, which it truly is.

One way to miss happiness is to seek it with a microscope. A sure way to find it is through constructive and creative work. Never mind if you are working to improve conditions with which you are discontented. If you were never discontented with some condition you would not work to improve it. The work's the thing. When that work is constructive, happiness goes hand in hand with it, be that work over the hills or under them.



# 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

**CENTINELA DAYS** at Inglewood open August 3 with an indoor bridge tournament, featuring hundreds of enthusiasts playing bridge along the tree-bordered streets. A dramatic pageant will mark the close of this community celebration.

**BALBOA TOURNAMENT OF LIGHTS** is presented Saturday evening, August 15, on Newport Bay, under the direction of Commodore Joseph A. Beek. Major trophies are offered in this illuminated water parade, as well as special prizes for all classes of entries. Special stress is placed on originality of design and striking color combinations.

**OLD SPANISH DAYS** live again in Santa Barbara, August 6-7-8, and the community recaptures the joy and gaiety of its glamorous past. The Historic Parade, presenting picturesque marchers, floral floats depicting episodes of other days, superb horses, ox-drawn carretas, wine carts, pirates, Indians and troubadours, opens the fiesta, Thursday afternoon, August 6. The historical drama, *Memorias de Santa Barbara*, is given each evening of the celebration at the recently completed Santa Barbara County Bowl. The Ruiz-Botello entertainment marks the afternoon, August 7, in the sunken gardens of the County Court House. Each evening the talented Poole-Verhelle players sing fascinating old-world songs and portray the dances of Mexico and Spain in the gardens of the Court House. And each evening there is a fiesta play at the Lobero Theater at 8:30. August 8, two garden tours are offered, morning and afternoon at ten and at two.

**SAN MATEO COUNTY NATIONAL HORSE SHOW** is held August 8 to 15 at the Menlo Circus Club at Atherton. At this tenth annual show entries include prize winning horses from "Why Worry Farm," many other California stables, the Middle West and the East. Mrs. William P. Roth is president of the Show; Alex Young, Jr., vice-president; A. M. McCarthy, treasurer, and A. Mouel-Fenton, secretary. The judges are Mr. Henry G. Vaughan of Boston, Mr. Robert Jones of North Middleton, Kentucky, and Mr. Henry Potter Russell of the Carmel Valley.

**CONTRA COSTA COUNTY HORSEMEN'S ASSOCIATION** is supporting the rodeo and horse show scheduled for September 6-7. The seating capacity has been increased, and early entries promise an unusual event.

**ANCIENT ORDER OF HIBERNIANS** celebrate the one hundredth anniversary of the founding of the Order in the United States, August 21-22-23 at San Francisco. Civic, religious, educational, patriotic and social functions mark the three day observance.

**CALIFORNIA REAL ESTATE INSTITUTE** opens September 1 at the University of California at Los Angeles and continues throughout the month with evening sessions, under the auspices of the educational committee of the Real Estate Association.

**PLEIADES CLUB**, of Los Angeles, Mrs. Freeman Gregory, president, sponsors a garden party, August 14, for the benefit of the Braille Bible Society.

**STATE AMERICAN LEGION CONVENTION** is held, August 8-11, at Los Angeles. A street pageant is presented by the 40 at 8, an honorary organization, the night of August 11. The Legion parade is seen the afternoon of August 10.

**BIXBY PARK**, Long Beach, is the scene of the State's largest annual summer picnic, that of former residents of Iowa, August 8.

**CALIFORNIA FESTIVAL ASSOCIATION** presents "Everyman" at the Hollywood Bowl, September 8, under the direction of Johannes Paulsen, director of the Royal Theater of Denmark. The play is symbolic of life and death, portraying the birth of man and his end. Heaven and hell are represented as well as man's life on earth. Einar Nilson has written the musical accompaniment and will direct the orchestra. Dr. A. H. Giannini, general chairman, states players from all communities, Santa Barbara to San Diego, are included in the cast and will support stage and screen artists in the production.

## FINANCIAL COMMENT

By CARLETON A. CURTIS

**T**HE recent action of the Board of Governors of the Federal Reserve System in announcing an increase in the reserve requirements of the Member Banks may well mark the ceiling of the high grade bond market.

The present yield on these securities is the lowest on record, and if the price enhancement is gone, there is no incentive for the individual to continue commitments in this field, as the future holds nothing but an ultimate decline of the present premiums.

The field remaining for the bond investor is that of the medium grade obligations, of which there are a multitude, and the problem becomes a difficult one, for in this field it is most important to keep in touch with the current situation regarding earnings and working capital situations. Unfortunately, this information is not readily available at frequent periods; at best quarterly, sometimes semi-annually, and quite often only annually.

In the writer's opinion the most attractive opportunities of this category are presented in the medium grade railroad obligations. With the increased carloadings and gross revenues that have been in evidence since 1932, and the rate of gain continuing during the first half of this year, those carriers who have weathered any financial difficulties, should not have serious problems in maintaining their credit in the near future.

Each individual railroad reports their car handlings weekly, their earnings and current balance sheets are reported monthly, and there is no occasion for one not to be informed of the current situations at all times.

The senior obligations of the stronger carriers are, of course, in the field of the high grades, but there are many other railroad securities that are attractive from a standpoint of yield, and with the further improvement in earnings that seem definitely in prospect, should better in quality and give a fair appreciation over a period of time.

**PACIFIC INTERNATIONAL EXHIBITION**, Balboa Park, San Diego, excels in beauty of architecture, while the location offers vistas of planting of unsurpassed beauty. Much entertainment is provided in the various buildings and along the lagoons with no additional charge beyond the entrance fee.

**SUMMER GARDEN TOURS** are arranged by the Plans and Planting Branch of the Community Arts Association, Santa Barbara, on each Friday in August, and also including September 4.

**THREE COUNTIES**, Los Angeles, Riverside and Orange, again join in the presentation of a huge agricultural and industrial exposition, at Pomona, September 18 to October 4. The fair grounds cover 200 acres, all beautifully landscaped and well planted in flowers, shrubs and trees. Twelve major divisions will include the 30,000 different exhibits. The foremost stables will be represented at the brilliant night horse show, a feature attraction for the first ten nights. A notable 17-day horse racing program has been arranged with night racing to be revived.

**ARTS AND CRAFTS IN INDUSTRY** is exhibited at the Los Angeles County Fair, at Pomona, September 18 to October 4. Miss Leta Horlocker has consented to act as director again this season. The show will offer only the original works of professional craftsmen or such work as is selected by the jury. Major divisions will include metal work, jewelry, glazed pottery, clay tiles, bound books, leather, woodcarving, printing and textiles, hand stitching, graphic arts, pictorial photography, and weaving. Pictorial photography is divided into two classes, heads, and landscapes and miscellaneous subjects. The closing date for entries is September 9, and exhibits must be delivered to the office of Miss Horlocker, 1621 1/2 West Seventh Street, Los Angeles, to Sept. 12.

**BULLOCK'S**, Los Angeles, announces: Throughout August, California Outdoor Exhibit, Fifth floor, featuring complete outfits for all recreational activities; a 15 foot airstream trailer "Silver Cloud" shown for first time downtown.

**J. W. ROBINSON COMPANY** in Los Angeles announces: Mondays at 2 p.m. until August 24, Hollywood Bowl Concert Season "Prelude" reviews to the week's bowl programs given by Gertrude Ross. Wednesdays at 10:45 a.m., contract bridge for beginners by Frances Flintom, author and Culbertson master teacher. Friday, August 14, flower arrangement lecture and demonstration by Clare Cronenwett; subject: Hostess Ideas; Admission 50 cents. Thursday, August 20 at 2 p.m., children's matinee featuring "Pipes of Pan".



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*Southern California Representative: Glen Fawcett, 510 W. 6th St., Los Angeles.*



Gertrude Ross, composer, pianist and lecturer, gives Hollywood Bowl Concert Season Reviews known as "Preludes" at J. W. Robinson Company in Los Angeles every Monday afternoon at 2 p.m. for the duration of the bowl season under the sponsorship of the Southern California Symphony Association. These programs are open to the public without charge.



**SAN MATEO COUNTY** holds the second annual Products and Floral Fiesta at the Bay Meadows Racing Course, San Mateo, opening October 8 and continuing four days. The Fiesta formally opens with a pageant and floral parade but the industrial side of the event is a highly important one. Home appliances, building materials and industrial products exhibits make up an interesting and attractive section of the show.

**AMYMAY STUDIO**, 660 North El Molino Avenue, Pasadena, is showing for a short time the work of Buk and Nura Ulreich of New York. Nura is well known for her paintings and lithographs of charming children. She has published three delightful books, "The Buttermilk Tree," "Betty and Booth" and "Stories." Edward Buk Ulreich is best known for his murals both in this country and in Europe. These artists visited California late in July.

**SAN DIEGO FAIR**, housed in new buildings, replica of the California Missions, opens October 8 to continue for ten days, at the fair grounds on the Coast Highway near Del Mar. The ten buildings and the wall encircling the grounds are constructed of adobe bricks, made impervious to water by a new process. James E. Franks is the president of the Fair.

**SAN GABRIEL ARTIST GUILD**, in the gallery on the Plaza, holds an exhibition of paintings each month; black and white sketches, prints and etchings, as well as a showing of examples of art craft. Mrs. Helen Candler Miller is the director.

**THE VACATION PERIOD** means more time for golf: The California State Amateur championship dates are August 24 to 30 at Pebble Beach. The state handicap tournament, for less proficient amateurs, is held at Del Monte at the same time.

**SAILING ENTHUSIASTS** anticipate August and September dates. Annual Southern California Yachting Association Regatta at Newport is held August 3 to 8; Annual San Clemente Island Race, under California Yacht Club auspices; Commodore's Labor Day Cruise to Catalina Island Isthmus, September 5-6-7, and the annual Championship series, Pacific Coast Yachting Association, September 5-6-7-8-9.

**ADVERTISING CLUB** of San Francisco holds a regular Wednesday luncheon meeting at the Palace Hotel at which well known speakers are heard.

**DORATHI BOCK PIERRE**, dance lecturer, discusses the motifs and arrangements of the ballets given in Hollywood Bowl this season, on the Tuesdays preceding the production, at the auditorium of Barker Brothers, Los Angeles.

**THE APARTMENT HOUSE** and Home Institute and Exhibit conducted under the auspices of the Emergency Education Program, Los Angeles City Schools is to be held in the Building Material Exhibit, Architects Building, Fifth and Figueroa Streets, Los Angeles, August 3rd to 29th inclusive. Lectures by specialists will be given Monday, Tuesday, Wednesday and Thursday of each week from 2:00 to 4:00 p. m.

## MUSIC

**THE HOLLYWOOD BOWL** and the Symphonies Under the Stars contributes to the beauty of the world and the world returns praise. Eminent composers, conductors and artists continue to aid in making the concerts supremely satisfying. The concerts, sponsored by the Southern California Symphony Association, are presented Tuesday, Thursday and Friday nights. Ballets and operas are on the Thursday programs, while the soloists are heard Friday evening. Conductors for the remainder of the season are Eugene Goossens, Sir Edward MacMillan, and Otto Klemperer. Conductors for the operas and special events are Pietro Cimini, Richard Lert, Gaetano Merola, Andre Kostelanetz, Nathaniel Finston and Irvin Talbot. The ballets are under the direction of Albertina Rasch, Adolph Bolm and Serge Oukrainsky. The soloists include Harold Bauer, pianist, Albert Spalding, violinist, Lily Pons, coloratura, Richard Bonelli, baritone. The operas are "The Bartered Bride," August 6; "Carmen," August 20, with ballets by Adolph Bolm; and the perennial favorite, "Pagliacci."

**LEOPOLD STOKOWSKI** is announced for a "Night of Stars" at the Hollywood Bowl, August 17, under the management of Boris Morros of the Paramount Studios. Gladys Swarthout and Frank Forrest are among the list of stars to appear.

**COMPOSERS** of the southwest plan to organize with Homer Grunn as chairman. The idea originated with Homer Grunn, Charles Cadman, Mary Carr Moore and Richard Drake Saunders. The object is to promote various performances and to strive through concerted effort to add to the music life of the community.



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**FEDERAL MUSIC PROJECT** in San Francisco includes a Symphony Orchestra, a Chorus and a Concert Band, equally featured in the summer musical activities. Instrumentalists and singers vie in the various series which have been planned under the auspices of the San Francisco Museum of Art, California Palace of the Legion of Honor, and California School of Fine Arts. Concerts are presented on alternate Friday evenings, under the direction of guest conductors during the absence of Ernest Bacon.

**HALF HOURS OF MUSIC** at the Greek Theatre, University of California, Berkeley, may be enjoyed on Sunday afternoons at 4 o'clock.

**SAN FRANCISCO SYMPHONY ORCHESTRA**, Alfred Hertz, conducting, plays a two weeks' engagement, August 11 to 23, in the Ford Bowl at the California Pacific International Exposition at San Diego. The concerts are broadcast once weekly.

**PORTLAND SYMPHONY ORCHESTRA** closes the season of summer symphonies, August 4. The directors were Hans Lange of the Philharmonic Orchestra of New York, Basil Cameron of the Seattle Symphony Orchestra and Nikolai Sokoloff of the W.P.A. The concerts were presented at the Multnomah Civic Stadium, Portland.

**HAENSEL AND JONES**, a division of the Columbia Concerts Corporation, announces bookings for the winter musical season in San Francisco, includes Dorothy Crawford, diseuse and monologist, well known on this Coast for her unique and artistic dramatic recitals. Also Robert Turner, pianist and scholarship prize winner of the Juillard Foundation in New York.

**GASTONE USIGLI**, director of the Oakland Federal Music Project and conductor of the W.P.A. Symphony Orchestra, is rehearsing his men for the fall series of concerts.

**SAN FRANCISCO OPERA ASSOCIATION**, Gaetano Merola, director, announces that during the coming season of opera there will be a few performances at reduced prices but with no difference as to artistic proficiency. Operas included in the reduced series will be: The Barber of Seville with Charles Kullman, Josephine Tumminia, Carlo Marelli, Ezio Pinza, Louis d'Angelo. Il Trovatore with Elisabeth Reithberg, Giovanni Martinelli, Bruna Castagna, Carlo Marelli, Louis d'Angelo: Das Rheingold, with Friedrich Schorr, Alfredo Gandolfi, Hans Clemens, Arnold Gabor, Ludovico Oliviero, Emanuel List, Robert Gordon, Kathryn Meisle, Dorothea Manski and Doris Doe

**SAN DIEGO SYMPHONY ORCHESTRA**, conducted by Nino Marcelli, closes a series of thirty-two symphony concerts at the Ford Bowl, California Pacific International Exposition, San Diego, August 10.

**COMMUNITY MUSIC ASSOCIATION** of Redlands continues the season of concerts at the Procellis, offering two programs a week, Tuesday and Friday nights, with no admission charge. Mrs. G. E. Mullen is the managing director and has booked well known artists for the events.

**THE MUSIC** for the Pilgrimage Play, now being presented at the Theater, Caluenga at Highland, has been augmented with a string quintet, four vocal soloists and an ensemble. Gertrude Ross has arranged the Gregorian and Hebrew chants and composed music especially for the play.

**FEDERAL MUSIC PROJECT** of Los Angeles presents the Symphony Orchestra in a series of Wednesday concerts at the Trinity Auditorium, Ninth Street and Grand Avenue. The auditorium accommodates 2000 people and has improved acoustic facilities. Nominal admission charges make possible program enrichment.

**SPANISH SERENADERS**, reorganized under the direction of Jose Cantu, includes a choral group as well as the Tipica orchestra, and is one of the popular features of the concert series presented at San Gabriel on Sunday afternoons in the patio of the old Mission.

**TORRANCE SYMPHONY** and Grand Opera Association plans to take over the Torrance Symphonic Orchestra to promote a series of winter concerts. This is a non-profit organization and will not limit the productions to symphonic music alone but will sponsor other musical events.

**ANDRE KOSTELANETZ** conducts the concert in the Hollywood Bowl August 7, when Lily Pons is the soloist. It is interesting to note the acclaim accorded a conductor noted primarily as an interpreter of jazz.

**MASTER CLASSES** are held in Carmel this summer by E. Robert Schmitz. This eminent French pianist offers a scholarship to a California student for five weeks' study. The tryouts are held at the Community Piyahouse in the Green room.



**THE PHILHARMONIC SOCIETY** of San Mateo County closes the season of open air summer symphony concerts in the Woodland Theatre, Hillsborough, Sunday afternoon, August 9. These concerts are given by the San Francisco Symphony Orchestra under guest conductors. Eugene Goossens directs the final concerts. Mrs. Leonard Wood Armsby is the managing director of the Society and due to her interest the San Francisco Bay district has enjoyed a season of summer symphonies.

**THEATER NOTES**

**COMMUNITY PLAYHOUSE**, Pasadena, closed the Midsummer Drama Festival Plays August 1 with "Cymbeline", the last of the Greco-Roman Cycle by William Shakespeare. The Playhouse will be closed for two months, reopening October 5. Completion of the Playhouse Annex makes this closing necessary. During the closed period three plays will be produced, alternate Saturdays, matinee and evening, for members of the Playhouse Association. The play scheduled for the reopening is "Hay Fever" by Noel Coward with Constance Collier in the leading role.

**WESTWOOD THEATER GUILD**, Westwood Village, offers "Papa Is All" by Patterson Greene, under the direction of Leon Connell. Mae Clarke, Bodil Rosing and Tim Holt portray the principal characters.

**SHOWCASE THEATER**, Hollywood, announces "The Critic on the Hearth," a new play by Mildred Katherine Smith, opens August 3. Irving Willet is the director.

**MEXICAN PLAYERS** of the Padua Hills Theater, in the hills north of Claremont, have arranged a particularly attractive program for August. The play, "Que Bonito Mexico," offers three unusual dances. The "Jayacates" features masked dancers; "Los Moros," the dance of the Moors, and "El Gallito." The last act of the production is given in the patio of the theatre where the players stage a Mexican street carnival or "Jamaica," complete with its Mariache orchestra, puppet show, card game and puestas. "Que Bonito Mexico" continues to August 29, Wednesday, Thursday, Friday and Saturday at 8:30 p.m. Wednesday and Saturday matinees at 2:30 p.m.

**PILGRIMAGE PLAY**, the life of Christ, is presented in the open-air theater in the Hollywood Hills, near the foot of Cahuenga Pass, each night except Sunday, at eight.

**LITTLE THEATER** of Beverly Hills for Professionals, headed by Mrs. Elizabeth Fraser Lloyd and Golda Madden Craig, announce a gigantic tent show, August 21-30, at the Harold Lloyd Studio. An old time country fair is the motif with theatrical performances, flavored by melodrama, among the innovations.

**THE WAYFARERS** of San Francisco after five years of handicaps in their small loft theater on Commercial street move on to real success in their new home, 1749 Clay street. With the production of "Jonah" these drama devotees, under the direction of Jack Thomas, take their place as one of the leading non-commercial drama groups of the city.

**THE EXPERIMENTAL THEATER**, a Federal Theaters project, at 7512 Santa Monica Boulevard, opened with "The Miracle of Verdun" and under the direction of Edward Gering will introduce many innovations in modern theatrical staging.

**MARIONETTE THEATER**, 3834 Wilshire Boulevard, is also a Federal project; "Patchy and His Circus" is the attraction at this puppet theater for the Wednesday and Saturday matinee, while from Wednesday to Saturday evening "Don Quixote" is offered.

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City Hall of Copenhagen, designed and built by Martin Nyrop in the beginning of the 20th Century, represents a decidedly new Danish architecture and is considered one of the finest buildings in Europe. The towered building to the left is the Palace Hotel and in the center background one might notice the crowned tower on the House of Parliament.

**BRIEF GLIMPSES AT DENMARK**

ON the 4th of July many readers may have listened in on an NBC program sponsored by various Danish-American groups and broadcast from Washington, D. C., New York, Chicago and Los Angeles. This was relayed to Denmark, where the Day of Independence is celebrated every year by about 50,000 visiting Danish-Americans and friends. The setting is in the beautiful heather hills near Aalborg, Denmark, where we find the only National Park outside the American continent, called Rebild National Park, purchased by Danish-American capital as a true monument to their adopted country, the United States.

Perhaps it would be interesting to look a little closer on this little country which shows such great friendship towards us and about whom two U. S. Senators during the broadcasting mentioned that Denmark's sons were some of the finest pioneers in aiding to conquer the West. California, for instance, named its only volcano, Mount Lassen, after one of its greatest empire builders, a native of Denmark, who set up his own country in California with himself as President.

Denmark, one of the oldest countries in Europe, is only about twice the size of Massachusetts, and has a population of less than four millions. Its flag, "Dannebrog", being a red field divided into four squares by a white cross, dates back to 1219.

Although Denmark is mainly a farming country, where the cooperative movement originated and where it is found at its best, it has a capital, Copenhagen, with a population of over 800,000 inhabitants. The city is situated on the east coast of Zealand and is the gateway to the Baltic Sea. It is easily reached from the Pacific Coast direct by the Danish East Asiatic Line and from New York by the Gdynia America Line. The city has one of the oldest free harbors in the world, where goods may be brought in from overseas and transhipped to other Scandinavian or Baltic states without the necessity of paying duty or posting bond. Within the premises of the free harbor one also finds factories and, for instance, American automobile assembling plants for reexportation purposes.

The city is visited every year by over 100,000 foreigners, of which this year the American influx indicates a record year of more than 10,000 alone. Copenhagen is therefore a decidedly cosmopolitan city and for no little reason often referred to as "The Paris of the North". The general spirit is light and extremely friendly towards foreign visitors and the English language is universally understood as the public schools teach English and German from the fourth grade and French from the sixth.

Denmark, consisting of about 500 islands of various size, has a shore line of nearly 2000 miles and therefore affords an ideal vacation land with its many beach resorts scattered along the coast. In the four summer months the weather is pleasantly warm both during the day and the unusual short night where the twilight lasts till nearly midnight, due to its northerly position.

As far back as Denmark has existed, it has been a seafaring country and although the Danes have changed their modes of exploring since their Viking ancestors, who did it in a rather unpleasant way, we still find them on the Seven Seas, and can nearly always find a ship in the harbor flying the Danish colors. The Diesel engine was developed for marine use by the Danish shipbuilding firm, Burmeister & Wain, whose patent we understand is utilized in about 80% of the Diesel-motored vessels. And we find the East Asiatic Line with its 30 motorships calling on the Pacific Coast from Copenhagen and London regularly, featuring fast fruit and passenger service through the Canal and the West Indies.



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Calla Lilies, a block print by Glen Stirling.

## ART CALENDAR

## CARMEL

CARMEL ART ASSOCIATION: An exhibition of large oils, 40 by 50; etchings; water colors; woodcarvings.

## GLENDALE

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

HESSE GALLERIES, 513 No. Brand Blvd.: Closed during August.

## HOLLYWOOD

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: A unique exhibit by Tanasko Milovich, batik artist.

## LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Opening August 6, August-September anniversary exhibit.

SILVER BELL, 492 Coast Blvd. So.: Water colors by Dick Shaw; photographs by P. W. Macfarlane; oils by Mrs. Macfarlane; architectural drawings by Manfred De Ahna.

## LOS ANGELES

ART COMMISSION, Room 351, City Hall: An exhibit of California landscapes in oil by Evylena Nunn Miller.

BOTHWELL & COOKE, 1300 Wilshire Blvd.: Exhibition of decorative water colors and lithographs including the work of Maxine Albro, Anders Aldrin, Eula Long and Dorr Bothwell.

FOUNDATION OF WESTERN ART, 627 South Carondelet St.: Closed during August, opening Sept. 7 with Fourth Annual Exhibition of California Prints and Etchings.

LOS ANGELES MUSEUM, Exposition Park: Throughout August, an exhibit of water colors and drawings from the Museum's permanent collection; Japanese prints from the Museum's permanent collection; prints by Henry Fukuhara; exhibition of sculpture by Ella Buchanan, Roger Noble Burnham, Eugenia Everett, Merrell Gage, Claribel Gaffney, Jason Heron, Henry Lion and Ada May Sharpless.

SOUTHWEST MUSEUM, Highland Park: Closed during August.

STATE EXPOSITION BUILDING, Exposition Park: Throughout August and September, water color exhibit by Jesse N. Watson.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Summer exhibition of younger California painters.

## OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: Throughout August, the Sketch Club; scenic drawings by Julian Dove.

## ONTARIO

NEWTON'S: Opening August first for two weeks, prints by Glen Stirling.

## PALOS VERDES

PALOS VERDES ART GALLERY, Public Library: To August 16, an exhibition by the Southern Associates.

## 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.: Bird paintings by Jessie Arms Botke; collection of Oriental fan paintings; display of Japanese stencils and netsukes.

## SACRAMENTO

CALIFORNIA STATE LIBRARY: Throughout August in the Prints Room, an exhibition of water colors by Yoshida Sekido of San Francisco.

## SAN DIEGO

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

## SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post St.: An exhibit of modern accessories created by California artist-craftsmen and augmented by a limited group of Eastern craftwork.

COURVOISIER, 480 Post St.: To August 15, miscellaneous water colors by California artists; opening August 17 to 29, water colors and drawings by Thomas Benton and John Steuart Curry.

PAUL ELDER, 239 Post Street: To August 8, colored wood blocks by Carl Rotky of Austria.

PALACE OF THE LEGION OF HONOR, Lincoln Park: An exhibition of Contemporary Painting from the collection of Oscar F. Mayer.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: To August 23, international water color exhibition; to August 27, an exhibit of cubism and abstract art; opening August 19, paintings by Lyonel Feininger.

## SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Throughout August, an exhibit commemorating the three hundredth anniversary of the founding of Harvard University at Cambridge, Massachusetts, in September, 1636. A few mementos of the university will be shown, including Paul Revere's rare engraving, "A Westerly View of the Colleges in Cambridge New England" and a royal presentation copy of a collection of poems addressed by the students of Harvard College in 1762 to George III in honor of his accession to the Crown; an exhibit commemorating the one hundredth anniversary of the birth of Bret Harte on August 25, 1836. Several of his manuscripts and first editions, together with proof sheets, photographs and cartoons, will be shown; an exhibit showing the work of William Blake, the English poet, mystic and artist, including manuscripts, books, sketches, engravings and specimens of his unique method of "illuminated printing," as seen in the first edition (1787) of "Songs of Innocence"; a selected exhibit of thirty manuscripts and printed books distinguished by beauty of design and excellence of craftsmanship and materials; an exhibition of 13 water color drawings by William Blake in illustration of Milton's "Paradise Lost".

## 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: Santa Barbara artists' summer exhibition.

## SANTA MONICA

SANTA MONICA PUBLIC LIBRARY: First annual all marine exhibit.

## STANFORD UNIVERSITY

STANFORD ART GALLERY: Closed until October.

## STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Closed during August.

## SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: Opening August 12, work by contemporary sculptors circled by Weyhe Galleries of New York; Clarence A. Black memorial collection of American paintings; facsimiles from the Museum collection of French painters of the 16th, 17th and 18th century; Manson F. Backus memorial collection of etchings by masters; Museum collection of American paintings; exhibition by the women painters of Washington; group showing of Seattle artists.

## MISCELLANY

ATTENDANCE at the Henry E. Huntington Library and Art Gallery for the year ending June 30 was greater than at any time in the nine years the institution has been open to the public. Tourists made up a large percentage of the 154,334 visitors. However, every one of the eleven months showed an increase among California residents. The grand total of visitors is now 1,079,132. There were over 700 organized groups, including classes from educational institutions, delegates from conventions and members of clubs and organizations. Students, attracted by the Botanical Gardens, art collections and the historic and literary special exhibitions in the Library came from points as far apart as Berkeley and San Diego. Since July 1 over 900 visitors have passed the institution's famed portals. As is the yearly custom, the exhibitions will be closed during October.

ARTISTS are invited to submit their work for a competitive exhibition of contemporary art and poetry to be held at the Hollywood Riviera Galleries, September 20 to December 6. The exhibition will include work in practically every branch of art with substantial cash prizes to the winners. For information on entries, write Hollywood Riviera Galleries, Hollywood Riviera, California.

AFTER a year of interesting travel and painting in India, China and Japan, Eliza Buffington, artist, has returned to California. She is planning to rejoin the Friday Morning Club and the Woman Painters of the West and continue with her lectures and exhibitions at both places.

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GLEN STIRLING is not only an artist but has just been appointed art editor for "Vers Libre," a magazine of verse published in Waco, Texas. He is also art editor for "Aerial," a magazine of verse conducted by Byron Dunham who announces for "The Poet's Club of the Air" over KFVD.

DR. GRACE MORLEY, director of the San Francisco Museum of Art was the speaker of the evening at the July meeting of the Northern California chapter of the American Institute of Decorators. Dr. Morley emphasized the fact that the old distinctions between the Fine Arts and the Decorative Arts are rapidly disappearing and the decorator of today needs to be informed upon all branches of art endeavor. She stressed the importance of current exhibits of arts and crafts to acquaint the general public in a tangible form with what is taking place in the field of applied art.

The De Young Museum with its great textile collection and period rooms and the San Francisco Museum of Art with its emphasis upon Modern Art should offer to the decorator and his client sources of inspiration, was another thought she brought to the meeting. The libraries in both places should be of valuable assistance.

Dr. Morley defined the work of the San Francisco Museum of Art and told how the museum is endeavoring to create a source of information upon the Contemporary arts. In accordance with this policy an exhibition of Abstract Art from the Museum of Modern Art in New York would be shown late in the month of July. She expressed the feeling that this exhibition would do much to educate the public upon the accomplishment of Abstract Art to date.

The museum is planning an exhibition of historic furniture, which will depict the history of furniture from its origin to the present day and the Chapter pledged its support to the exhibit.

The Northern California Chapter of the American Institute of Decorators was invited by Dr. Morley to exhibit at the San Francisco Museum of Art photographs, textiles and materials of schemes in an exhibition planned for October.

The balance of the meeting was spent in discussing the invitation from Mr. Grover Whalen to the individual members of the American Institute of Decorators. California decorators are invited to submit photographs of their work to the New York Fair committee as inspiration for source material for design for the New York 1939 Exposition. It was determined that several bay district firms will take advantage of this opportunity of suggesting what a world's fair should include.

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Bullock's Bureau of Interior Decoration is responsible for the decorative scheme in this den as well as the other eight rooms in the Casa de Vistas, a model home built in Viewpark, Los Angeles.

## BRIEF BIOGRAPHIES

Arthur Brown, Jr.

ARTHUR BROWN, JR., was born in Oakland, California, May 21, 1874. That is another thing that Oakland can boast of during those few moments when she can get Lake Merritt out of her mind. Perhaps the primary reason why Mr. Brown does buildings in a manner that makes them belong to their settings is the fact that his first degree was Bachelor of Science, taken at the University of California in the College of Civil Engineering in 1896. Just to show that no big man ever quits studying, Mr. Brown took the degree of LL.D. in 1931, thirty years after he graduated from the Ecole des Beaux Arts in Paris, France. Such other honors as *Architecte Diplômé par le Gouvernement Francaise* and *Officier Legion d'Honneur* hardly seem worth mentioning when one considers the legion of great buildings and enterprises he has designed and directed.

Some of these buildings are the Horticultural Building at the 1915 Exposition in San Francisco, Library at the Stanford University, Department of Labor Building, the Interstate Commerce Building, both in Washington, D.C., and now the Federal Building in San Francisco. Oh well, we could fill this page with Mr. Brown's record but let's call it a day by saying that he is a Fellow of the American Institute of Architects.

Erle Webster

ERLE WEBSTER, whose drawing forms the cover design this month, is a young architect with a thorough knowledge of design and a fine comprehension of the modern interpretation. All his work, modern or not, has great originality and imagination. His designs grow out of the problem at hand and always have a certain fresh quality.

Mr. Webster was born in Paris—not in France, but in Texas. He studied architecture at the University of Texas, under Prof. Samuel E. Gideon, and then came to Los Angeles where he quietly worked from office boy to designer in the office of Dodd &

Richards, later changed to William Richards. During that time he designed the State Mutual Building & Loan on Fifth Street, opposite Pershing Square, the National Cash Register Co. on South Hope Street, the Beauty Salon at Robinson's Store, and others. As a natural result of their work together on these and other projects in Mr. Richards' office, Erle Webster and Adrian Wilson formed a partnership when they started on their own practice several years ago. Their work has been largely residential but also includes commercial buildings and schools.

Mr. Webster's ability as a delineator, is a result of his study of outdoor sketching in pencil, water color and etching under Millard Sheets and later Arthur Millier. His association with these artists has resulted in several collaborative designs in which Mr. Sheets' mural paintings form the principal feature of the architectural design as in the Robinson Beauty Salon, the Directors' Room at the State Mutual Building, and in the WGN Broadcasting Studio Competition, in which he received an award.

The readers of CALIFORNIA ARTS & ARCHITECTURE have no doubt learned to recognize a Webster cover design by its decorative quality, and at the same time its true architectural value. As some one has said, "When Erle Webster makes a sketch you can tell exactly what the building will look like." Perhaps this infinite attention to detail is a result of his study of etching with Arthur Millier—or perhaps conversely his success as an etcher was because of this same characteristic. Mr. Millier called it "Technical Integrity."

Gary Cooper

GEOGRAPHICALLY and dramatically, Gary Cooper strides with ease from one film role to a totally different one, exhibiting what studio people call a "change of pace," an adaptability which means change in the studio's pocket.

After a prize performance in "Mr. Deeds Goes to Town," Cooper switched to the Chinese "good earth" in "The General Died at Dawn," and from that to the historic American frontier in Cecil B.

## CALIFORNIA POET'S CORNER

LIGHT IN LIMASOL

By EDNA HOLROYD YELLAND

Blue flowered branches overlaid  
The garden walls of white,  
And over streets and houses played  
The lovely Grecian light.

We walked in light upon the sand  
By the Levantine water,  
Where golden England took the hand  
Of France's sullen daughter.

We wondered when the two were wed  
How there was room for hating,  
Knowing this lovely light was shed  
On even a loveless mating.

And this I do not know at all  
And this I never knew:  
Was the fair light in Limasol  
Of Limasol or you?

DeMille's "The Plainsman," currently shooting. The actor now writes a very considerable share of the black ink on Paramount's account books.

The characteristic free style of Gary Cooper was originally discovered when he was Abe Lee with Ronald Colman and Vilma Banky in "The Winning of Barbara Worth." But that wasn't Cooper's first Western. He emerged from the milling mob of extras, after a year more obscure than the King of Italy, as a "gimme my boots and saddle" man in a two-gun two reeler—date, 1925.

Before that, he'd been an ambitious newspaper cartoonist who'd trekked to Los Angeles from Helena, Montana. But, unable to draw more than an editor's "noes," he turned to selling advertising, then to be a movie extra.

Born Frank Cooper, son of Judge Cooper, at Helena, Montana, he went to grammar school in England, high school in Helena, and two years at Iowa's Grinnell College. From two years on a ranch he learned to be an adept horseman.

"The Covered Wagon" started a cycle of Westerns, on which Gary Cooper suddenly and surprisingly saw he was riding into the spotlight. He went into "Fighting Caravans" and "Arizona Bound."

Finding that he was thoroughly at home on the range, the studio decided to see if their long and likely young actor was just as much at home in "civilization." He was featured with Sylvia Sidney in "City Streets," a gangster film.

After "Design for Living," "Lives of a Bengal Lancer," "Peter Ibbetson," "Mr. Deeds Goes to Town" and other diverse pictures, Paramount now vows there's nothing Gary Cooper couldn't do, except perhaps Napoleon.

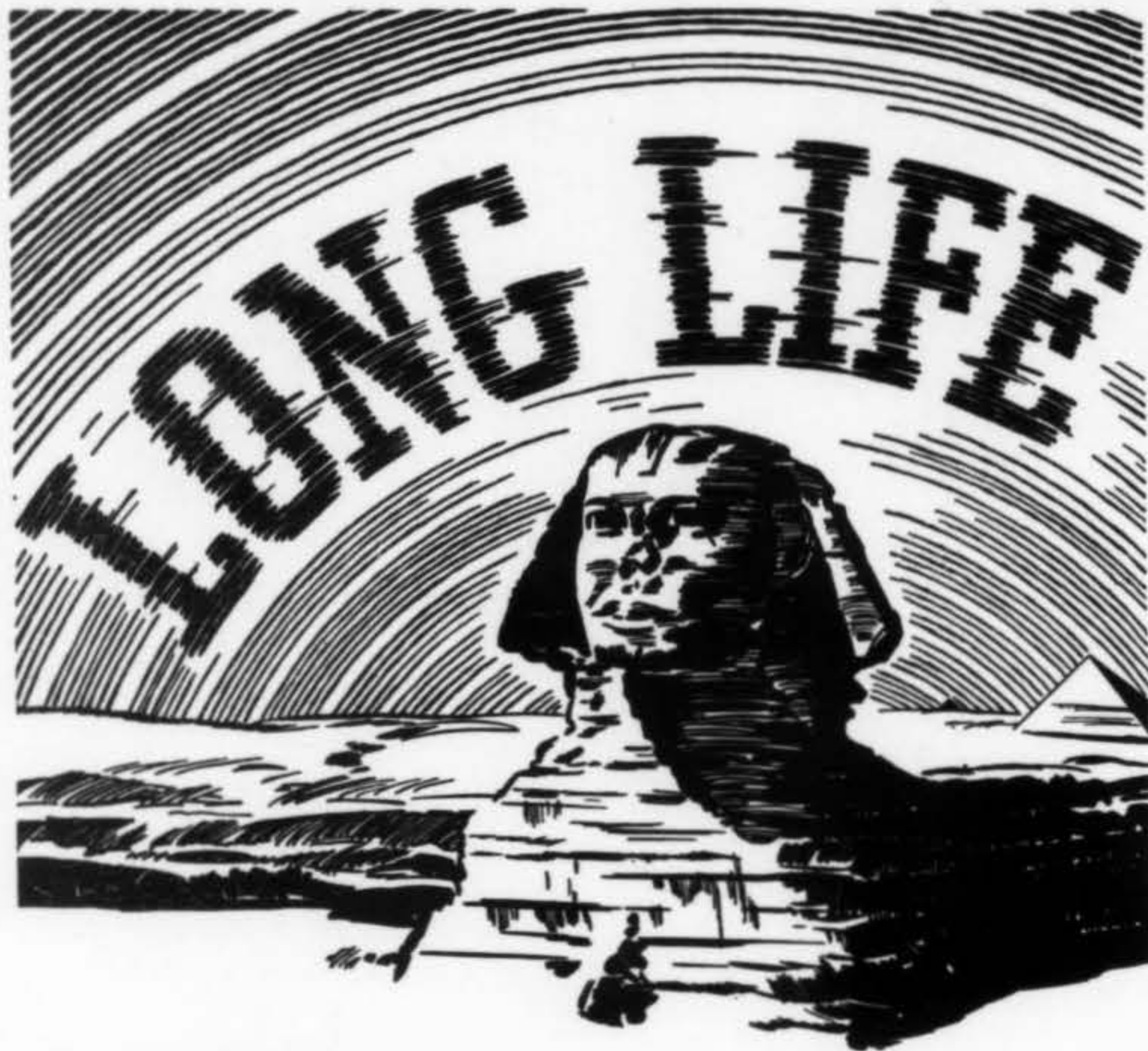
California Arts & Architecture

THIS issue marks the Twenty-fifth Anniversary of the magazine. First published in 1911 as the *Pacific Coast Architect*, under changing ownership the name was changed to *The Architect*, then to *The Building Review* and in 1922 back to the *Pacific Coast Architect*.

In February, 1929, the present publisher purchased the magazines *California Home Owner*, established in 1924, and *California Southland*, established in 1918, and these two magazines were combined with the *Pacific Coast Architect*. With this move a new editorial policy was established and the scope and influence of the magazine considerably widened. The title of the magazine was changed to CALIFORNIA ARTS & ARCHITECTURE to more clearly define the purpose of this new policy and new departments, new editorial features have constantly been added.

With the strong conviction that the present policy is beneficial to all those whom the magazine serves, it begins another quarter of a century of progress.





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## THE EDUCATION OF A DECORATOR

**U**NIVERSITIES, colleges and schools of interior decoration throughout the United States have received the following communication over the signature of Mrs. F. H. Lenygon, chairman of the Committee on Education of the American Institute of Decorators:

"In anticipation of the preparation of courses to be scheduled for the next academic year, the Committee on Education of the American Institute of Decorators considers it appropriate to bring to your attention the outline of a basic course of instruction in the field represented by this Institute in the hope that the suggestions it contains may be found of interest and may possibly offer some constructive contribution toward the development of comprehensive courses in this important profession.

"The American Institute of Decorators is deeply interested in maintaining standards in the field of decoration and toward that end seeks to be of assistance to institutions which undertake to prepare students who enter this profession. The assignments of time have been indicated in the basic course, in terms of percentage of total instruction offered, for the reason that the detailed working out of any subdivision of the curriculum, and the indication of hours per week per term, must depend upon the facilities of any given institution and the approval of its course by the Commissioner of Education or other constituted authority in the state in which the institution offering the course is located.

"If the Committee on Education of the Institute can be of service to you in the development of such a course, or in any other way toward the improvement of training in this field, it will be a pleasure to cooperate in any way possible."

Copy of the following basic course was enclosed with the above letter:

### BASIC COURSE IN DECORATION

*General plan for four-year course approved by the American Institute of Decorators*

"The American Institute of Decorators has in preparation a course of instruction which it is hoped may become typical for the leading schools and colleges preparing students for this field. The course has not yet been worked out in detail, but the Institute has in mind a four-year professional course of collegiate value, equivalent in scope to the comprehensive courses in architecture now offered at leading universities.

*(Continued on Page 44)*



Photograph by Preston Duncan

A backyard full of thrills . . . a sand box with its own striped awning, a swimming pool four and a half feet square, a five-ring circus with its swing, rings, horizontal bar, swinging bar and climbing rope, a merry-go-round built for two, and finally a teepee and all the paraphernalia for playing Heap Big Indian and Little Laughing Water. Playground equipment and all the exciting accessories from J. W. Robinson Company in Los Angeles.



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# ANTIQUES

By ALICE R. ROLLINS



## Antiques in California Twenty-five Years Ago

THIS column devoted to chats on antiques was not a feature of the magazine twenty-five years ago, but it has occurred to the writer that perhaps a brief review of things antique as we found them on the west coast at that time might be of interest to our readers.

At the close of the first decade of the present century, most of us living in California were so busy buying real estate, we had little time or money to spend on antiques. The writer had a small collection of old prints and etchings which had been collected with some care while living in New York city. Becoming inoculated with the real estate "bug" soon after our arrival, we called on Paul de Longpre in Hollywood, for his advice as to how and where to dispose of the collection. He was rather discouraging, saying in effect the west coast had not yet reached the black and white stage. It still wanted lots of color for its money. Nevertheless for once we were going to be practical! We would sell these prints that had given us so much pleasure and buy real estate! In the light of recent experiences we wish we had kept the prints, we would have been money ahead.

In Los Angeles at that time there were very few shops that could be classed as antique shops. Thos. B. Clark comes to mind. Raymond C. Gould, H. B. Crouch and T. B. Whalen carried a few antiques with other house furnishings. Henry E. Huntington at San Marino was just finishing his beautiful residence which later was to be a part of his magnificent gift to southern California as an art museum and library. Frank A. Miller at the Mission Inn in Riverside, had begun his famous collection of bells and was receiving additions from admiring friends in many parts of the world. San Diego had partly restored the old adobe known as Ramona's home in Oldtown. Santa Barbara was just beginning to build its exclusive Montecito district and the only antique shops were those which carried a few old Spanish things. Monterey had begun the work of restoring and refurnishing its historic old buildings around which centers so much of our state history. The buildings had been patiently waiting there for someone to understand what they represented. In Berkeley, Elizabeth Rankin. In San Francisco, Albert Falvy, Mrs. L. B. Stedman and Gump's, of course. A review of this firm's part in the early art activities of that city is delightfully told in a recent issue of the *Saturday Evening Post*.

The west coast a quarter of a century ago had not become "antiques

conscious" to the extent of considering antiques very seriously as furnishings for the home. The situation is so aptly described in a recent issue of this magazine by President Ben Davis, of the American Institute of Decorators of California, that we take the liberty of quoting:—"It had its beginnings at the turn of the century when wealthy Americans in search of culture made the 'grand tour' to Europe . . . they found their continental neighbors living in surroundings of charm and tradition inherited from their Renaissance and Baroque ancestors." And they began—"Purchasing all the antiques in sight without thought of appropriateness—" Today all that is changed, and we find our people have awakened to the fact that we have traditions and antiques of our own. And there is just as much care taken to bring out that charm and tradition in appropriate surroundings with our own antiques, as was found in the ancestral homes of Europe in another day. If that tradition leads us to cross the ocean to the mother country, occasionally, in our zeal for heirlooms, we believe we can say our people, today, have a different understanding and appreciation of the beauty and art of craftsmanship to be found in antiques. They are now collecting from a cultural standpoint and not following a fad. And above all else we believe they have captured the spirit of sentiment bound up in our traditions, and that their lives are richer and better for it.

Today one street in Los Angeles boasts of nearly fifty antique shops and if they do not all come strictly under that classification most of them carry a few. In addition there are many shops devoted to interior decoration which carry antiques. These shops are found scattered up and down the coast and the antiques well merit the collector's interest. Much of the credit for the interest in them must go to our California architects, who have designed houses that called for antiques that properly belonged to special styles of architecture.

In the field of books and magazines, Walter A. Dyer, an eastern collector and writer, was publishing his "Lure of the Antique" and later other books so helpful to the new collector. N. Hudson Moore had already published several books on the same subject and in 1911 brought out "The Old Clock Book." Luke Vincent Lockwood had published his "Colonial Furniture in America" which was to be a standard work on that subject for years to come. Wallace Nutting was making his collection of Windsor chairs, and a few years later issued that instructive

## DISTINCTIVE FIREPLACE FIXTURES

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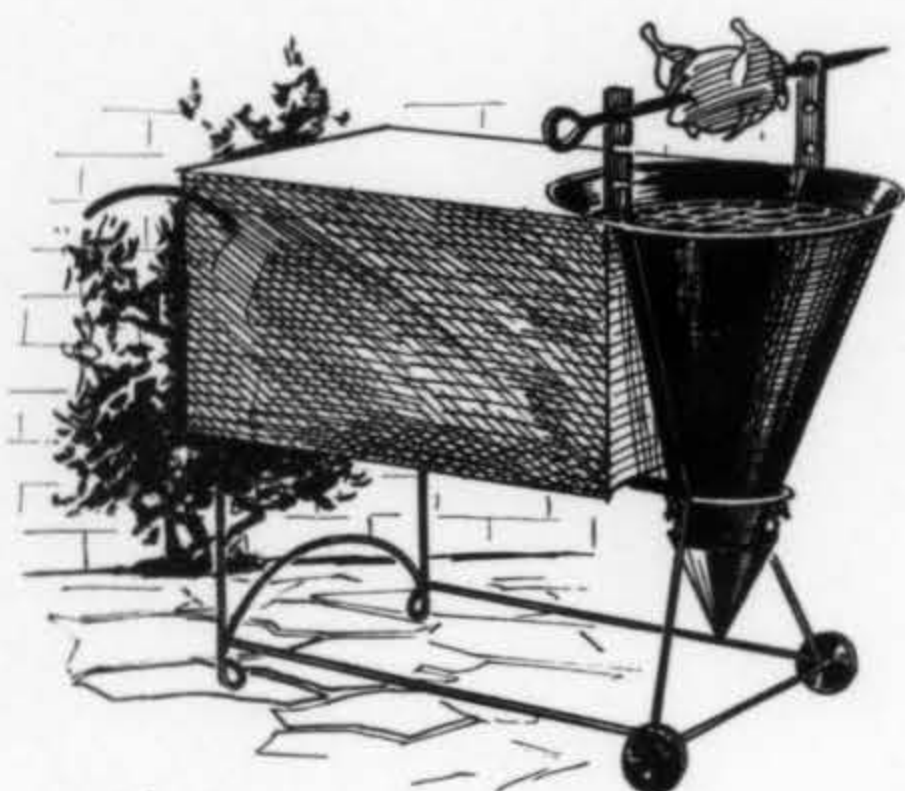
book on "American Windsors." Robert and Elizabeth Shackleton were intriguing us with their book "In Quest of the Colonial" in which they described the restoring and refurnishing of an old Colonial house, surely one of the first of such accounts. A decade or so later we were to read Joseph Hergersheimer's delightful description of another such house being restored and furnished with antiques which he titles "From an Old House." Lady Charlotte Schreiber's *Journals* had just been published in London. These journals, so interesting, so delightfully frank in describing rare art objects picked up in European countries at what seems unbelievably low prices, were engaging the spare reading moments of many an enthusiastic collector of antiques. Chaffer's "Marks & Monograms on Pottery & Porcelaine" served as dictionary for all china lovers.

The *Connoisseur* and *Burlington* magazines of London found their way to the west coast and a few of our leading eastern magazines carried occasional articles on antiques. *Old China*, a small magazine published at Syracuse, New York, is the only one we recall devoted exclusively to the subject of chinaware.



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## ON THE RADIO

By LORNA LADD

CALIFORNIA ARTS & ARCHITECTURE celebrates its 25th anniversary this month. A quarter of a century—twenty-five years of anything, whether it be publication, wedded life or just plain business, is a long, long time and I, as a newer addition to the magazine, congratulate the publisher and older members of the staff, because to me, celebrating a silver anniversary means that static has not been allowed to creep in—instead one looks for and finds intelligence, far-sightedness and perseverance, all of which, to my way of thinking, is the one and only way of spelling SUCCESS.

Naturally, in 1911 my column was an unthought possibility. Radio as we know it today was still an undreamed invention. True, there was a chap named Marconi spending a lot of time trying to perfect something very foolish called wireless, but radio of today was still something that the human mind had not yet materialized out of the Great Mind. Perhaps Marconi and some of his brilliant contemporaries had an inkling but they kept it secret. Not until 1921 did the invention become radio instead of wireless. It wasn't until approximately 1926 that it really became commercial and 1930 was on deck before people found they had a gold mine at their finger tips. During this last year it has not only become a very rich gold mine but there seem to be a few Kimberly diamonds thrown in for good measure.

What will it be in 1961? Well, those of us who perhaps take a little deeper side than just its economic wealth realize one thing! We have absolutely no conception of the tremendous possibilities radio holds for everyone in its general bearing on the world not so much economically as socially. Certain it is that I'm not going to be the one to predict its events or trends. My only hope is that I may write a column for CALIFORNIA ARTS & ARCHITECTURE's 50th anniversary—August, 1961, for the comparison of radio then and radio today should be far beyond even an H. G. Wells' "Things to Come." The surface of this great medium has not even been brushed, and whether you believe it or not, it is the greatest invention the world has yet uncovered.

Now, perhaps, you would like to have me come down to earth and bring you some August programs.

As a small example of the world enveloping power of radio—the Olympic games are to be broadcast by NBC and CBS. The present schedules are tentative but both networks are planning daily résumés as well as spot broadcasts of events. The daily radio columns will have the exact time but it might be well for you to be on the lookout for the pole vault finals on August 8 at 6:00 in the morning; August 9 at 8:45 a.m. the arrival and award of prizes to the marathon runners; Saturday, August 15 at 5:30 in the morning the rowing finals, and last, Sunday morning, August 16 at 9:30 the closing ceremonies with addresses by officials, the lowering of the flag and the extinguishing of the torch (oh, for television) and finally a blast of trumpets and the mass singing of the Olympic hymn.

From the sublime to the ridiculous, permit me to mention the spills and thrills of one of the world's most unusual races—the 1936 All-American Soap Box Derby for boys held at Akron, Ohio, and broadcast over NBC, August 16 at 10:00 in the morning. This silly derby is really a lot of fun although seemingly like any other race someone always gets hurt. Last year, if you remember, announcers Tom Manning and Graham McNamee were injured when one of the speedsters broke from the youthful driver's control.

And this next—you men may skip—for it is something of interest to women only. It is the broadcast of women's fall and winter fashions from the heretofore closely guarded Paris showings. On August 12 Robert Piguet will be heard; Gabrielle Chanel will broadcast on the 17th and Lelong on the 26th. All programs will be at noon sharp over NBC-KFI-KPO.

You men can return to the fold here for undoubtedly you too will be interested in the Salzburg Music Festival program from Austria, NBC-KFI-KPO. The list is as follows:

Arturo Toscanini, conducting Beethoven's "Fidelio" with Lotte Lehmann, Anton Baumann, Alfred Jerger and Emanuel List, on August 16 from 10:30 to 11:00 in the morning; Verdi's "Falstaff" also conducted by Toscanini will be relayed August 20 from 10:05 to 10:30. Felix Weingartner's performance of Mozart's "Cosi Fan Tutte" with the young Metropolitan tenor, Charles Kullmann, in a leading role, will be the last broadcast Tuesday, August 25, from 10:05 to 10:30.

And—everyone seems to be having a lot of fun out of the new CBS song fests entitled "Your Song Jubilee" with Jack Arthur as master-of-ceremonies and musical director. A theater audience of over a thousand song enthusiasts are the star performers in an impromptu program of old songs and familiar ballads. You, listening at home, are supposed to join in. It's really fun. Try it some Wednesday evening from 5:30 to 6:00, CBS-KHJ-KFRC.

September should be chuck full of grand new programs. Fred Astaire is said to be joining broadcasting ranks for an hour with Packard, Jack Oakie is auditioning for a program and after all these years Rudy Vallee is planning to change sponsors. Whether or not this all takes place next month depends—but September definitely is the get-back-from-vacation-we-have-to-get-a-program-quick time of the year.

Time to sign off.



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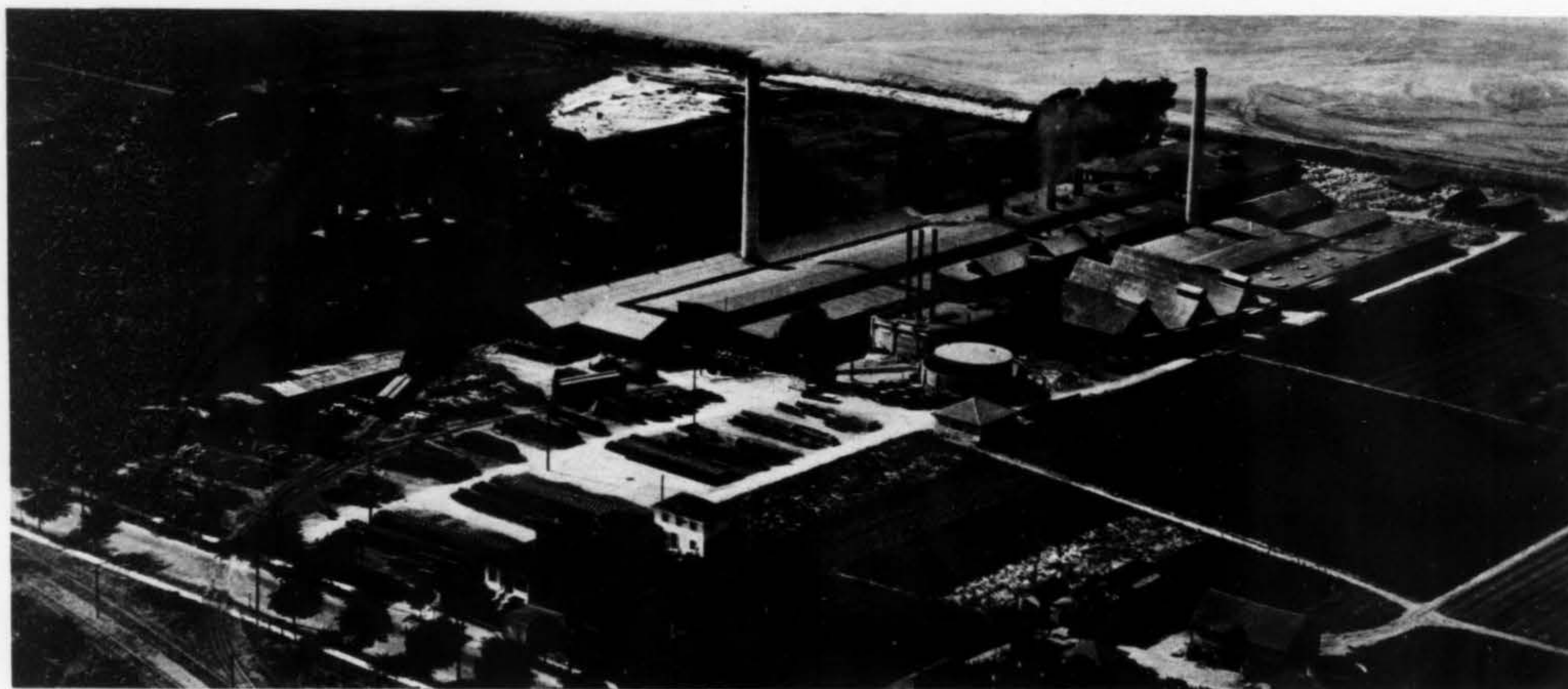
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Photograph by Aerograph Company of Oakland.

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An old photograph of N. Clark & Sons' plant at Sacramento, established in 1864.

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# R U N N I N G F I R E

By MARK DANIELS, A. I. A.

## BIG GAME HUNTING IN GOLDEN GATE PARK

FROM a San Francisco "daily": "Three Shots Kill Rogue Elephant. Beast pays penalty for slaying keeper."

The giant pachyderm swayed ominously on motionless feet. Bright sunlight filtered through the overhanging leaves to glint from the deadly tusks. From eyes half closed, shot gleams of hatred and murderous intent. Ceaselessly the mighty trunk that could uproot a tree or hurl a man over it, groped the ground in endless search for a peanut.

"Sh—," hissed Inspector Milliken. "You'll wake him. Load your guns quietly."

"Suppose you miss him," whispered Inspector O'Connor.

"We'll both shoot," breathed Inspector Milliken.

"Suppose you both miss him," murmured Inspector Ahearn.

"We'd better all shoot," gasped Inspector Milliken.

"Suppose he breaks his chains," muttered Inspector O'Connor.

"Sh—," hissed Inspector Milliken. "Damn that telephone."

But these nimrods were marksmen three. Like one, three shots rang out loud and clear, momentarily halting, a nearby game of hop-sotch.

No words could better describe the speed of retribution than these of the "daily" quoted.

"Three steel-nosed bullets, unerringly burrowed into the thick skull of Wally, Killer of Fleishacker Zoo, and abruptly changed a threat of death into a harmless, inert mountain of flesh."

And Big Game Hunting in Golden Gate Park was over for the day.

## WHAT PRICE LETHE

THE other day I had to walk two blocks to my office to get some papers because I couldn't remember my telephone number. Well, what of that? I have heard of the man who boiled his watch while he held an egg in his hand. Besides, I had had the new number only a month or two and, anyhow, it was a beautiful day. But when people come into my office to ask me if I have read the most entertaining book of the month and then say they can't remember the author's name, it is time to do something about this memory business.

The other day a lady fluttered into a drawing room where I was practicing gauging, and prattled, "Oh, Mr. Daniels, have you read that new book they're all talking about? But of course you have."

"Which one?" I asked.

"Oh, I've forgotten the title, but I'm sure you've read it. Everyone's talking about it," she cooed.

"Who wrote it?" I was foolish enough to ask.

"I don't remember his name," she burred, "but it's just too clever for words. You simply must have read it."

"Perhaps you can tell me what it's about," I ventured.

"I don't recall what it was about," she rippled, "but it was too lovely. You must have read it."

And all I did was forget my telephone number.

## THOUGHTS WHILE THINKING

A VIOLIN has an accent as unmistakable as a cockney's.

Do traffic laws for the control of drunk driving apply to the junk man?

Charlie Norris is writing a new play, or is he?

Wonder if in the years to come, the three inspectors who shot Wally, the elephant at the Zoo, will say to their children, "I'll never forget my first elephant."

Mounted traffic officer should put out his hand when he makes a left turn.

Nature is getting to be awfully fixed in her habits.

This last Spanish revolution is the bloodiest since Tuesday.

Probably the "Rise and Shine" program is sponsored by the bootblacks.

After 900 years of bull fighting the red flag comes naturally to the Spaniards.

## MY BOOTBLACK

BOOT blacking is an honorable profession. It calls for a cheerful disposition, energy, and self-possession, to carry it on profitably. In these later days the ability to discriminate between delicate shades of brown has become an added test to qualify as an A-1 journeyman bootblack. To fill a position in a high class, two-chair stand, one must also be a born conversationalist.

But the profession has its drawbacks. Like the glass blower who cannot go to sleep until he has held his breath for half an hour, the bootblack takes little pleasure in gazing at any part of a passing pedestrian except his feet. To be able to hold one's breath for a long time comes in handy at such times as emerging from a cocktail bar just as one's wife is passing. But always looking at feet and shoes, relieving the monotony only with an occasional "shine 'em up, shine 'em up," leads to stooped shoulders and a crick in the neck.

I am very fond of my bootblack. His cheery "Gooda morn, boss. Shine 'em up?" upon his instant recognition of my shod feet helps me to start the day with a song in my heart, and justifies a small extravagance in the habit of polished boots.

A few weeks ago, as I passed his stand, my bootblack gazed stonily at my feet, without raising his head or voice. I was crushed. I slowed my pace, hoping to hear the familiar "Gooda morn, boss. Shine 'em up?" before I turned the corner, but no word came. I could not work that day. I was puzzled and hurt.

As I undressed that night it all came to me in a flash. It was the middle of spring and I was wearing a brand new pair of tan shoes.

## FIRST EDITIONS

FIRST editions are often rare and sometimes very valuable. The particular bacillus of first edition collecting mercifully passed me by. Perhaps the one that bit me, fine printing and binding, is even worse. The knowledge that one book printed by John Henry Nash is not on my shelves causes sleepless nights. But the first edition does not worry me, although I respect those who collect them.

Lately there was an announcement that the magazine *Esquire* was offering a comparatively large sum to anyone who would send in a copy of the first edition of that hefty magazine. It is not often that publishers in this country, strictly as publishers, become collectors of first editions. But that is not the real reason why I am skeptical over this offer from *Esquire*. If they sincerely want some one to send in a copy of the first edition of their magazine, why not send in any one of the subsequent issues?

## HEADS

HEADS are not all they're cracked up to be. It is a common mistake to think that a head always incases brains, as we like to think of them. And yet we speak of a man as having a good head on his shoulders, or of a wise man as having a long head. So I suppose we will continue to say "I wish I could find a man with a good head."

One of the most important things to learn is where are sources of information and supply. If you are looking for good heads there are certain sources that come to mind readily enough. Uni-

versities and colleges is one. Roosevelt thought of that but the results faintly suggest the possibility of there being other sources. A source that one might be deluded into trying is the Congress of the United States, but I fear the results would be discouraging. With all the straw votes that come from Congress, seeking a good head there would be very much like looking for a needle in a hay stack.

## FALLING, FALLING, GONE!

FROM a schooner of beer and a dill pickle we have degenerated to a beaker of bathtub gin and varnished hors-d'oeuvre. From the silent hiccup we have sunk to the blatant "Hya, Sugar". From the faint odor of honest sweat we have come down to the nostalgic odors of honky-tonk perfume. From the good old corner saloon we have fallen to the cocktail bar.

All of this is because we thought that by enforcing all saloons to admit girls to where they could learn how to drink too much was better than giving licenses only to those who knew when men had had enough. Now, instead of the honest corner saloon where a man could enter without fear of interrupting an assignation, we have the dimly lit cocktail bar with dark cubby holes and lipstick-spotted bartenders.

Truly the iniquities of the fathers shall be visited upon the children to the second and third degeneration.

## JARGON

IN A. T. Quiller-Couch's book on "The Art of Writing" is a chapter on jargon. He berates the indirect approach and gives as an example such phrases as "the answer was in the negative", so commonly used when the rotund orator means that the answer is no. A. P. Herbert, in his "What a Word", adds to Quiller-Couch's example such expressions as "entertainment value" meaning fun, "casualty-producing weapons" instead of swords and guns. He says "We do not hunger or starve; we exhibit evidences of malnutrition, or our diet is characterized by protein deficiency."

Along this line our newspaper men have developed a jargon that has become all but incomprehensible. A few days ago, when the situation in Spain began to get hot, I read three columns about it. At the end of the reading I had no idea whatever what the fighting was about or who the different factions were. Having been advised frequently of my innate stupidity I read it to others. No one could fathom it. It was all about leftists, rightists, centerists, and reactionaries. All that could be definitely concluded from the three columns of jargon was that there was a devil of a lot of fighting going on in Spain.

When any sort of a fight starts what one wants to know is who is fighting, what they are fighting for, who has the best chance to win and what is the prize. But it is pretty hard to learn any of these facts reading the jargon in the modern American newspaper.

## THE AMERICAN "MILLION"

"IF I could answer that question I could make a million dollars." This startling but well known expression is from the pen of Carl N. Taylor in a recent issue of a national publication.

When will we Americans ever dream of a reward that is not "a million dollars"? Perhaps it would seem silly to say "If I could answer that question I would be very happy," or "If I could answer that question I would endow a chair at the University."

But no. It is "I will bet you a million dollars", "I wouldn't do it for a million dollars", "the million dollar kid". Have we Americans no eyes for anything but dollars? Well, I'll bet you a million dollars we haven't.



# SINCE 1911

## As We Think

**T**O those of us who have spanned the bridge of life of such length that we can reflect upon the happenings of the last twenty-five leaves and reminisce thoughtfully and pleasantly of the milestones as they flitted swiftly by, can with deep pleasure hold forth the hand of welcome and cheer to CALIFORNIA ARTS & ARCHITECTURE, to its publisher, and its loyal staff.

Twenty-five years is a long time to look ahead; it seems a life-time to some, half a life-time to others, and a third to those who have gone beyond the Biblical three-score and ten. "Time is a great fellow," it proves up many things with men and facts. It tells who's who, and what's what; it tests the metal and fibre of love and friendship; it discloses right and wrong, truth and falsity, courage and cowardice, worth and sham, and repeatedly proves that, "The mills of the gods grind slowly but exceedingly fine." Perhaps no other element of the universe is so exacting and yet so kind; exacting to those who disregard it and kind to those who keep faith with it. Nature and Time have a strange semblance in their unity and perpetuity.

Twenty-five years ago! Twenty-five years of what? Twenty-five years of struggle to achieve, to attain, to arrive. Thorns and thistles, barbs and prongs, and then joys and exultations, are the mixed florals that strew the path and line the way of nearly all worthwhile enterprises and eventful undertakings. CALIFORNIA ARTS & ARCHITECTURE is no exception to the rule. We who have followed its course applaud its courage, its faith in its own destiny, its ideals to serve for the cultural development of all our people as well as to maintain and elevate the traditions of the men of Architecture and its allied arts. Its pages have been devoted to the better, finer and higher aims and things of life, that from them inspiration might have birth and growth, that comfort to both mind and body may be had, and in so doing it has played its part well.

CALIFORNIA ARTS & ARCHITECTURE, now that you have weathered the storms of the last twenty-five years and have breasted the breakers of the late Depression with sails full and flags at top mast, and since you have tasted some of the sweets of victory, may your next twenty-five years be as fruitful of good as those of the past.

On this occasion,—your Silver Jubilee—your friends wish you continued success and bid you Godspeed. We know of your ideals, we sense your ambitions, and we glory in them. Whatever you may have accomplished—and you have accomplished much—may your Golden Jubilee be celebrated in the warmth of reflected rich achievements making for the betterment of mankind.

By JOHN J. DONOVAN, A. I. A.

Past President of the State Association of California Architects and Past President of the Northern California Chapter of the American Institute of Architects

## From a Former Editor

**W**HATEVER may be your attitude toward the doctrine of transmigration of the soul, I can testify myself to having seen CALIFORNIA ARTS & ARCHITECTURE undergo several reincarnations. During one of these I was editor—possibly during two; for I recall that the format of the magazine, if not its name, changed during my incumbency. Somewhere in a closet reposes a complete file of this period. I have not hunted them up, as I doubtless should have done; partly because I lack the time at the present moment, and partly because I find the handling of dusty papers disagreeable.

If I were carefully to turn the pages of these old copies I suppose I should encounter things which would give me more than a few

uneasy hours. But going back in mind, I can recall a few things which I still think were somewhat worth while. But the most striking consideration to emerge from this retrospect is a realization of the change which has come over architectural journalism in the United States during the subsequent years.

In those days, some seventeen years ago, the contents of an architectural magazine were selected largely in deference to a genteel but moribund tradition. I refer in particular to the reading matter—the illustrations, as must always be the case, showed the work being currently executed. I felt at the time the futility of the kinds of articles which were prevalent, and protested against them, even if I probably did little enough to counteract them.

Few will regret that no architectural journal perpetuates those ideals today. Most of the eastern journals have abandoned this mealy subjectivity for a denser objectivity, not always necessarily sound itself, but which in many cases will ring clear under fairly severe knocks. Opinion or pseudo-opinion has been supplanted by technical information, presented in tables and charts often themselves devised with considerable typographical ingenuity and art.

Alone, as far as I know, among the older architectural magazines, CALIFORNIA ARTS & ARCHITECTURE has followed a divergent course. Instead of becoming a still more narrowly technical journal for professional men and technicians, it has aimed at the double goal of interesting architects and the general public. It has become practically the only architectural magazine seeking newsstand sale—and, I presume, getting it; for our clients, when we have them, adduce copies of CALIFORNIA ARTS & ARCHITECTURE to enforce what they want.

And this, I submit, is no small service. After all, by and large, the architect is at the mercy of his public. He cannot force it much beyond its depth. He may be a genius, but if the public is unwilling to accept his services, they will be doomed to frustration. I have long maintained that the education of an intelligent public is as important as, and must proceed along with, the education of architects. CALIFORNIA ARTS & ARCHITECTURE has been applying itself to the former task, in which I offer it my heartiest commendation and wishes for continued success.

By IRVING F. MORROW

## The Profession Will Continue to Receive Our Cooperation

**A**FTER twenty-five years of close association and cooperation, "Let's look at the record" and pay tribute where tribute is due. Architects and architecture cannot flourish without a full measure of appreciation. In the development of building from the bare essentials of shelter to those finer and more complex considerations which govern planning and design today, progress is only made possible by the grace and intelligent appreciation of that great body of potential clients generally known as the "Public".

Appreciation is fostered by education, and widespread education in its broader sense is nourished by continuous illustrative example and comment by technically informed and discriminating editors, writers and critics, who know their subject and are able to express their thoughts.

The art and the profession of architecture owe a debt of gratitude, therefore, to those agencies who act in an educational capacity to the public, who strive to make evident the lasting values of truly good design and building, who give articulate expression to trends and developments and in so doing foster that appreciation which is necessary to the life and vitality of architecture.

CALIFORNIA ARTS & ARCHITECTURE since 1911 has continuously placed upon its pages carefully selected illustration and comment for



the benefit of its readers, to lead them into real appreciation of the merit and high quality of architecture as practiced and produced on our Western Coast.

Today, covering a larger field of appeal, it reaches a wider range of interested persons than ever before; it speaks to a Public, not only within, but far beyond the building industry, thus providing the foundation for a better understanding and appreciation of architectural matters, both in general and in particular.

Best wishes for continued success are due to the magazine, not only as an essential link between architects and its readers, but also for its splendid cooperation with the profession, its effort to promote the best in design and its general high standard in material and make-up. May the next twenty-five years be mutually and increasingly productive, to the magazine, to the architects and to the public.

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

Regional Director of the American Institute of Architects. Past President Northern California Chapter, American Institute of Architects and Past President of the State Association of California Architects

### In Tune With the Times

FOR some twenty-five years, the magazine now known as CALIFORNIA ARTS & ARCHITECTURE has served the architectural profession and the building public in California.

During that time changes have occurred both in the character of the publication and in the public it serves. We have seen a definite improvement in the public taste, which has become most noticeable during the last seven years; and CALIFORNIA ARTS & ARCHITECTURE has not only kept pace with this improvement, but through a careful discrimination in the choice of materials, it has done much to direct lay thought toward sound architectural expression.

Rapid improvements in methods of manufacture and fabrication of building materials, as well as new conceptions in the study of land use, indicate even greater changes in the immediate future. Society itself is undergoing changes the extent of which can only be realized years hence, and these changes in society are bound to affect and be reflected in contemporary architecture. Especially will this be true in the field of domestic architecture.

Those publications which endeavor to reflect the best of the art life of this time, together with the maintenance of a progressive, analytical attitude, do much to improve the public taste. While you therefore have much to your credit, you also have a responsibility to the future which becomes a real challenge to your editorial staff. Judging from past performances, I believe that your publication will continue to play an ever increasing part in the life of the community.

By RALPH C. FLEWELLING, A. I. A.

President of the Southern California Chapter of the American Institute of Architects

### Always the Best in Art and Architecture

IT IS somewhat surprising and certainly gratifying to realize that CALIFORNIA ARTS & ARCHITECTURE has reached the twenty-fifth anniversary of its first publication.

May I convey to the Publisher, Editor and personnel of the magazine the felicitations, commendations and appreciation of the Northern California Chapter of the American Institute of Architects. I feel that I can do this with enthusiasm and sincerity as spokesman for our Chapter as well as an individual.

The carrying on of the work of publishing this magazine—with constant striving and achievement in the maintenance of high standards of editing and publishing,—through varying conditions, difficulties and discouragements has been a noteworthy service to the Architectural Profession in furthering the best ideals of design and practice.

More than just this it has become of broad cultural interest, reflecting the spirit and progress of art, landscaping, decoration and kindred things, and interesting, influencing and encouraging all in the preservation and development of good taste.

There is fortunately, inborn in all humanity, a desire to have natural surroundings, habitations, implements, clothing and the like pleasing, attractive and distinctive. This urge or instinct varies in its force or development. Always it must grow and progress or else it dies. Often where it exists naturally it lies dormant due to the intrusion of other interests or to the interference of stern economic necessity. Often it may be misguided through unfortunate influences and require adjustment. Always it is affected by environment, favorably or unfavorably. Often it has not developed through sheer lack of opportunity.

If it were not so that humanity has these instincts there would be no Artists or Architects, no creative Art or Architecture, nor a need for such. If the Artist or Architect did not believe that this is so he could accomplish nothing.

Confidently believing that the progress of a real civilization is not just material; that there is no progress without advancement in knowledge, education, artistry; that without beauty, art, and taste and appreciation there can be no true living and happiness,—the Architect must serve his fellow-men and serve his profession for the good of all. He has a duty beyond mere service to an individual—he must be a "missionary" to the many for his profession.

Perhaps his greatest aid, in fulfilling his duty and obligation as a member of such a profession, is the periodical publication of properly edited and selected material to disseminate widely proper knowledge, judicious illustration and worthy achievements of his profession.

Certainly he owes his support, materially and morally, to magazines conscientiously conducted as tasteful, cultural and ethical expressions of the best in Art and Architecture. In such support he is furthering the interests of his profession, the public, and himself.

One can take justifiable pride in a magazine that arouses widespread interest by an attractive and high class presentation of good Architecture, Art and Decoration in a way that brings credit to the State, the creators of the subject matter, and the Editors and Publishers of the magazine.

May CALIFORNIA ARTS & ARCHITECTURE continue to prosper and progress constantly with its aims and ideals zealously guarded as in the past. It may well be proud of its age and maturity measured in years and experience, and yet be still more proud of its youth and virility as measured in its constant growth, ambitions and aspirations. Surely all Architects wish you great success in your continuing efforts and greater recognition of your excellent magazine.

WILL G. CORLETT, A. I. A.

President of Northern California Chapter of the American Institute of Architects.

### Silver Dollars for a Silver Anniversary

THIS is to congratulate you on the twenty-fifth anniversary of the publication of your delightful magazine.

I sincerely hope that you will continue to enjoy success, and that you will maintain the high quality and standard of architecture in your magazine.

If you consider this your silver anniversary, I shall send you San Francisco silver dollars to continue my subscription.

LEWIS P. HOBART, A. I. A.

### We Shall Continue to Show Only the Best

CALIFORNIA ARTS & ARCHITECTURE historically dates back to 1911.

Buildings and structures remain over a period of time, historical evidence of our achievements. A magazine of literary and pictorial value remains, a parallel historical document in our offices, and offers a progressive picture of architectural accomplishment.

To the building public, CALIFORNIA ARTS & ARCHITECTURE has always been available as documentary evidence of what was best in any particular field of architecture on the Pacific Coast. The layman has found it possible over these many years to refer to issues of this

(Continued on Page 39)



# AN ARCHITECTURAL CALIFORNIAC LOOKS AT HIS CASE

The Architecture of California Has as Much Appeal to the Easterner as Our More Publicized Climate

By GEORGE SANDERSON

I WOULDN'T go every Thursday noon to Times Square to get a Sunday *Los Angeles Times*, nor rob all the travel agencies in New York of their California literature, nor talk volubly to all who will listen about "way out thar beyond the Sierras" unless I were—and I freely admit it—a Californiac.

It's a well-known type; the disease is prevalent; but so far as I know, no sufferer has yet analyzed his case in detail. So I propose to segregate the germs, describe the symptoms, and show how virulent the disease may become, as a warning to future addicts—or shall I say aspirants?

It all started with architecture, which I was studying in Boston. For some reason my conception of a house—a home—ran from our endless rows of Pseudo-Tudo-Gothic suburban elegants to our acres of badly proportioned squeezed-between-its-brothers town houses to our square-built, chunky, and charming wooden houses. But it definitely excluded "Spanish" in any form.

Perhaps this was because very few "Spanish" houses exist around Boston, and those that do, look hopelessly out of place. Another factor: I never could appreciate—can't yet—Florida's colloquial Spanish translations, with their warriors' pikes holding gawdy awnings at a giddy angle, their arty-textured wall surfaces, and confusing arrays of fake stone jointing, niches, and arches.

Anyway, browsing (a Boston custom) in the school library one day, I came across a volume full of the late George Washington Smith's singularly sensitive and beautiful houses in Santa Barbara. To that book I owe a long and exciting train of events, of which this confession is but the most recent.

My first reaction was that Smith was a *rara avis*. But no! I discovered Elmer Grey, then Roland Coate, and Reginald Johnson. One after the other I found men whose work bore the mark of exceptional distinction, in designs ranging from the simplest ranch house to the most elaborate Pasadena aristocrat. There was H. Roy Kelley and Gordon Kaufmann; Palmer Sabin and Winchton Risley. To enumerate all my finds would read like the members list of the Southern California Chapter of the American Institute of Architects.

Well, a whole new world dawned. Was it possible that people like you and me lived in such smiling beautiful homes, flooded with sunshine and surrounded with exotic trees, shrubs, and flowers? One question led to the next, and with each came a new discovery—the climate, the mountains, the desert, the sea, all massed conveniently around a place called Los Angeles. What in the world were Beverly Hills, Pasadena, and the rest really like?

To make matters quite insane, I bought my first *Los Angeles Times*. And as luck—or fate—would have it, it was the Tournament

of Roses edition! The hours I pored over that mammoth paper (the East knows not such prodigality), with its half-dozen bulging rotogravure inserts!

In those exhaustive résumés of the year's progress I read for the first time Los Angeles' Horatio Alger story: of the skyrocket population growth; of the way the city spread out and out; of the inspiring and rather humbling tale of the creation of a seaport; of the endless persistence, doing, and daring that brought the life-giving water to the district; of the "you ain't seen nothing yet" plans for the future.

Then I did a very unwise thing for one in my condition: I wrote to the Los Angeles Chamber of Commerce. Not, mind you, that that august organization failed to answer my letter. Quite, quite the contrary. They deluged me with pictures, maps, and literature. And I drank it all in as fast as it came.

I painted things in colors that would make a rose blush: Los Angeles was perfection—glistening new buildings, fields bursting with flowers, everyone happy, well fed, carefree, rich. It sure was a nutty idea. But that's what I thought.

So I had to go out and look for myself.

\* \* \* \* \*

One rare June day in 1931 I boarded a bus in Boston. Seven days later we were crossing the Sierra Madres. Another few hours and we coursed down Los Angeles Street.

The bottom dropped out completely. Here were no shining buildings; here were no fields bursting with flowers; here was no broad boulevard, but a street as drab as any city in the land has to offer. It was even clouded over that day—believe it or not. Had the books all lied? Where had all those sparkling pictures come from? Had the Chamber of Commerce's outbursts been simply figments of the imagination?

I was certainly low in mind, but just around the corner from being lower still. For I wandered first up to Main Street!—The Main street, as I supposed, the finest street in town. The late Harry Carr in his recent book on Our Pueblo used a humorously apt term for downtown Los Angeles when he called it a Mulligan stew. Main Street is surely the most stewed part of that stew.

Perhaps it was as well to have seen the worst first. The castles in Spain had crashed with an awful roar, granted. But it got me into a rational state of mind. Henceforth I was prepared for the worst, with the result that the high spots were that much more rewarding—even came pretty well up to what I had first imagined.

For I did stay on—for a month or more, living at Los Angeles, Hollywood, Pasadena,

and Long Beach. I exhausted all the usual bus tours and wore to tattered pulp those admirable all-day Sunday passes on the Pacific Electric.

When I found Spring, Broadway, Hill and Wilshire Boulevard with their fine new buildings, Los Angeles Street seemed relatively unimportant. As for Main Street, once I found it wasn't supposed to be Los Angeles at its best, I got to have—and still have—considerable affection for it, with its General Grant buildings, its two-for-a-nickel-and-what-the-hell shops, and its cross sectional crowds of humanity that in all truth would be hard to duplicate elsewhere east of Singapore.

Star gazers; rajahs, burlesque houses; old barefoot men with long white beards; young cowboys in ten-gallon hats; fortune-tellers; beer dives; Indians; Mexicans; miners; businessmen; cut-rate clothing stores; penny arcades; fine hotels; 10-cent lodging houses; what a beautiful mess to be sure!

And of course I saw the mountains silhouetted against the sky and became slightly heady with them. And I did visit and admire the harbor with its vast industrial development. And I did see the lush flowers and streets and the healthy young people. My second come-uppance, though not as lurid and impossible as my first, was more genuine, more intelligent, and far more lasting. While I saw much that was as ugly as the ugliest in the East, I saw more that was lovelier than the loveliest. And I did find whole streets—whole neighborhoods—of beguiling California-Spanish houses.

About the houses: Los Angeles has its full quota of Mary Ann bungalows and Iowa gingersnap bide-a-wees. But the well designed homes, with their long, low lines, their colorful tile roofs, their freedom to roam over the terrain, their conscious yet charming patios and loggias, have a warmth and livability seldom found in upright Eastern homes, slaves to central heating.

And far from being literal translations of Spanish houses, they have a unique California quality. The blending of Colonial elements and the adaptation of the Monterey type to present-day needs achieve a quiet, classic beauty that fits their setting to a T.

As to the climate: there's no sense in arguing. True, it isn't quite as flawless as native sons would have you believe, but it is so infinitely superior to most climates that it is a joy to experience it. And at its best, it really deserves the epics it has inspired.

No, the Chamber of Commerce had not been telling tall tales. It had only been human enough to forget to mention the less fortunate elements. What they said of the best was true.

But I had to come back East to my job. As a matter of fact I thought I might now be





Photograph by Stuart O'Brien

satisfied, once having experienced Los Angeles. But it isn't that sort of place. You think about it; then you buy newspapers, and you read how even in the depression it is planning big things, actually doing some. Then you live through a few Eastern winters; ice chips blow in your face, and you remember the mountains, the desert, the sea, oleanders, palms, lantana, luxuriant in vivid sunshine.

Then you get a two-weeks vacation, and though you know it means only eight days there, you beg or steal the money to go back again. That's what I did.

\* \* \* \* \*

After four of the hardest years our country has ever been through, it would be absurd to say that Los Angeles had not had its due share of setbacks. All the more reason to marvel at what the Pueblo has accomplished. Evidently L. A.'s future is so inevitable, nothing can restrain her.

Progress—on every side. From the moun-

tains to the sea. How Pasadena has marched forward with the addition of the great Memorial Auditorium to its classically dignified Civic Center. Where else in the world is there a handsomer race track than the one at Santa Anita on the Lucky Baldwin ranch? How thrilling in its dramatic location on a mountain spur is the noble new Griffith Planetarium!

Nor has downtown Los Angeles lagged behind: the new Fruit Growers Exchange Building on Fifth Street, across from the library; the new building at Sixth and Olive; the pushing ahead of plans for a great central railway terminal. And I almost forgot—but surely it's the most scintillating of them all: the new Times Building, shining new with its huge window areas, its planted roof terraces, and its commanding position in the Civic Center development—an example, by the way, of what forethought and planning on the grand scale can accomplish.

(Continued on Page 42)

## GARDEN

On the Estate of  
MR. AND MRS. GARY COOPER  
Brentwood, Los Angeles  
California

Looking from the terrace into the garden where most of the flowers were planned by Mrs. Cooper herself. A broad expanse of cool green grass and in the background a swimming pool full of cool green water.





Frank A. Hellenthal, General Contractor

Photograph by George Haight



A pure white house of a very distinctive type of architecture found only in Bermuda. But not so pure for the shutters and doors are red. The roof which is also white is made of special cement tile to resemble coral stone characteristic of roofs in Bermuda. Harvey Stevenson and Eastman Studs, architects of New York, drew the preliminary sketches which were executed by Roland E. Coate, A. I. A., associate.

## THE NEW BRENTWOOD HEIGHTS HOME





Photographs by Stuart O'Brien

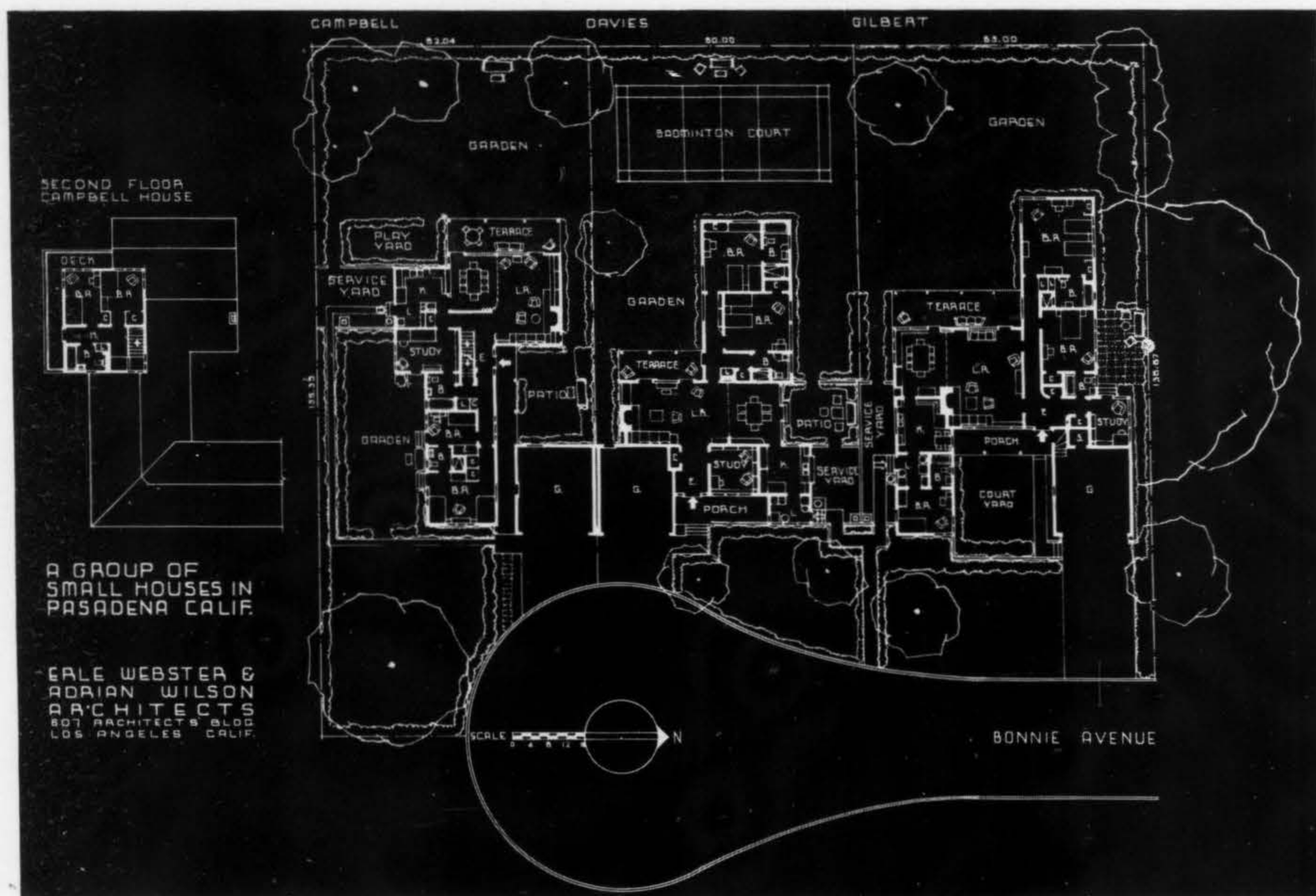
Above is a view of the dining room in which the furniture is natural bamboo and the bamboo fireplace is faced with mirror. In the living room the glass fireplace is the keynote of the room, which is done in a monotone . . . white walls, a white rug, depending upon the rough texture of materials for contrast.



The hardwood floors in the main rooms are almost black in color. In the entrance hall the walls are white, the floor of ornamental rubber, and standing out with great effectiveness is a Victorian settee of rosewood upholstered in red. The interiors of this Bermuda house were designed by Elsie de Wolfe of New York, and carried out by P. J. Sullivan of Santa Monica.

O F M R. A N D M R S. G A R Y C O O P E R





## HOUSING FOR THE SMALL GROUP

The Houses on the Cover

By ERLE WEBSTER

WE'VE been hearing a lot of late about Group Housing and Mass Housing and this and that kind of housing, and we've all wondered more or less just what it had to do with us personally. Usually the projects discussed have had very little to do with individuals, being planned in mass for the masses; but in the case of this small development in Pasadena the principles of group housing proved not only to have a very interesting and personal application but also demonstrated a number of distinct advantages of this method over the usual unrelated individual procedure.

A single block in an older developed section of Pasadena near the California Institute of Technology had just been subdivided when this group of forward-looking people wisely decided to co-operate in their building programs by buying and building together. The subdivision consisted of only ten lots, five on either side of a dead-end street which provided freedom from the disturbance of heavy traffic. Three adjoining lots were well chosen so that the old established planting on two sides and a splendid old oak on the third side gave a maximum of privacy from adjacent

properties. With this favorable seclusion provided, the first consideration of the plan became that of harmoniously relating the indoor and outdoor living areas of each one to the others.

In order to gain the greatest possible space at the rear for a joint badminton court, the garages were moved forward and made a part of the houses. Service yards were also brought forward and directly connected with the rooms they serve, and by joining two of these areas as well as two of the garages a barrier was provided on the street side which served to create delightful private outdoor living or dining spaces at the sides of the houses. This placement of service and garage facilities produced a more spacious separation between the main rooms of the different houses and insured that the view from these rooms would not be spoiled. The opportunity to thus co-ordinate the planning and control of the outlook affords a degree of permanent privacy and livability not otherwise attainable.

We have just passed through an age of self-expression, and rugged individualism, and nowhere is it more apparent than in our residential districts where Spanish, English and

Cape Cod sit snugly side by side, with the bay window featured in one frequently gazing into the service yard of the next. Individuality is very desirable in a home and was maintained in this group of houses by designing each to express the needs and requirements of its owner, without sacrificing the unity of the group.

The relative placement of the different elements having been determined, the individual houses were planned, without the constraint of any period or style. The use of the rooms and their relation to the outdoors and to one another was given first consideration and a sense of openness between the rooms and to the outside was sought rather than a separation. This adds a spacious quality to moderate sized rooms which is further increased by the use of built-in furniture and through the elastic arrangement of living and dining rooms which can be used as one room or separated as desired by folding partitions or curtains. The placing of all furniture, whether fixed or movable, was considered as a part of the design of the rooms rather than merely a matter of the decoration. The treatment of the exteriors was simply and naturally developed from the plan with a resulting harmonious character that is not without pleasing variety in form and detail.

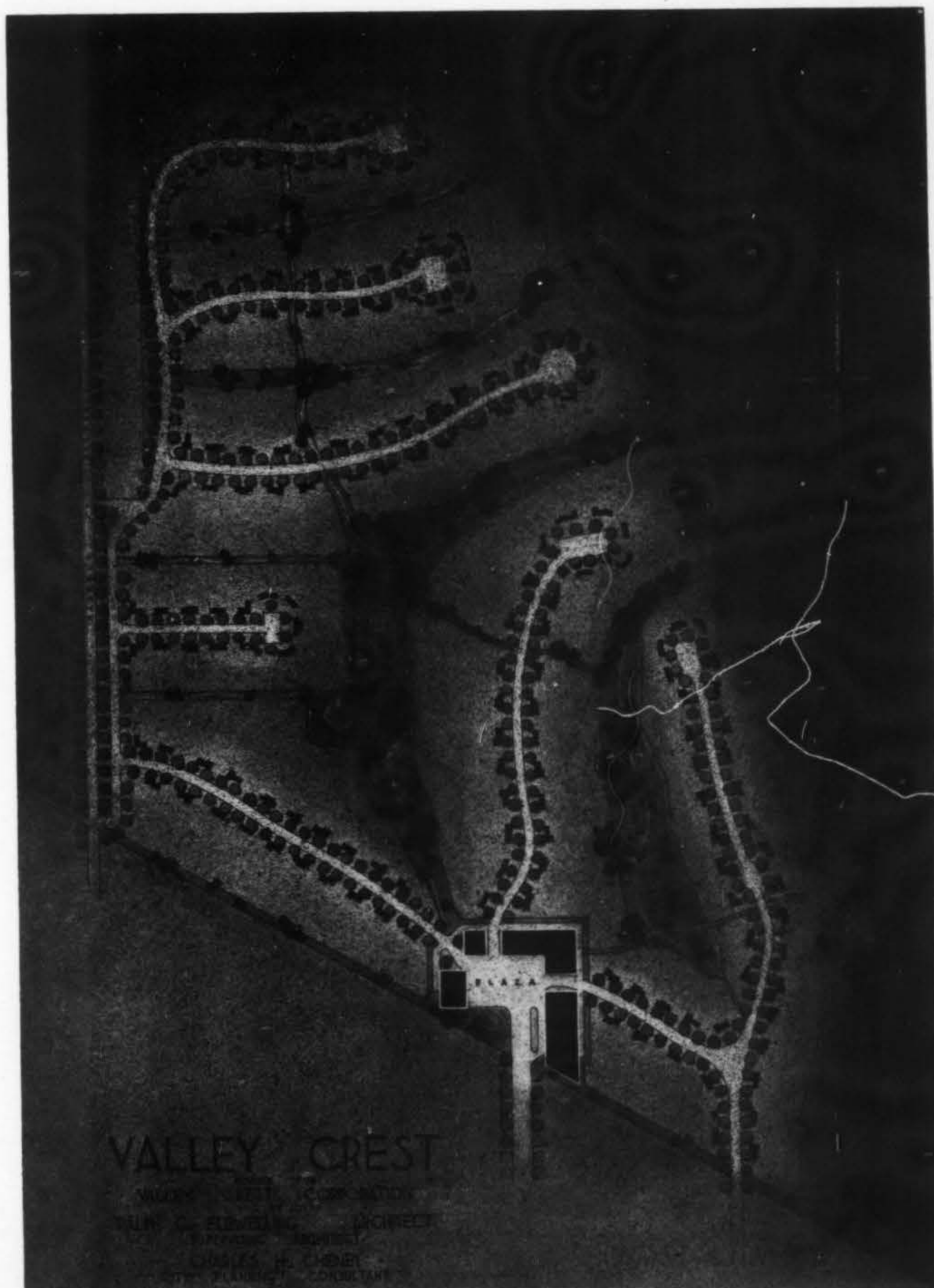
In addition to the obvious advantages of coordinated planning to be derived from group housing, there is also a definite economy of construction resulting from the multiple project which makes such a scheme worth careful consideration.



# A COMMUNITY PLANNED FOR THE WELFARE OF THE INHABITANTS

By RALPH C. FLEWELLING, A.I.A.

An ideal residential development where the fees and margin of profit of the landowner, realtor and builder are assured yet minimized and there is a guarantee of real architectural control.



THOMAS ADAMS has said that community planning "is a science, an art, and a movement of policy concerned with the shaping and guiding of the physical growth and arrangement of towns in harmony with their social and economic needs."

It is generally conceded in our modern age that the art of building can no longer be dissociated from the science of land usage if our present day civilization is to profit by modern technological developments. While the rapid developments made in communication and transportation have contributed much to what we are pleased to term "progress", unless we are able to so order these instruments of progress as to bring harmony rather than discord into our mode of living, these instruments may in many ways prove a debit rather than an asset.

A well conceived and well ordered "plan" for any community can have only a few simple and direct objectives, all of which tend to secure the physical and spiritual welfare of the inhabitants. Valley Crest is a community which has been planned with these objectives in view. It represents two years of study into the plans of the better residential community developments, both in this country and in Europe, and an examination into the factors which have caused most of them to fall short of the complete accomplishment of their objectives. The study has been approached from the standpoint of a future inhabitant of a community in which ample opportunity might be given to the art of living.

Any development that would obtain a well ordered and pleasing relationship between the land and buildings and its purely physical and technical improvements, such as the provisions for traffic lanes, sidewalks and paths, means of intercirculation and recreational facilities, must strive for the maintenance of all the natural beauty available. Many an otherwise desirable residential development has been ruined for all time because of a failure to envision the use of natural beauty.

From the standpoint of physical properties, the site of the development is unusu-





Typical of the types of homes to be built at Valley Crest is this California farmhouse designed by Architect Edgar F. Bissantz, a member of the architectural board.



ally blessed by nature. Valley Crest overlooks beautiful La Canada Valley and provides an unbroken vista of the city of Pasadena to the east and southeast and the north slope of the San Rafael hills to the south. To the southwest and extending to the western horizon, lie the Verdugo Mountains, and the Sierra Madre Mountains form the background for the site. The property is high, with a dry, health-giving climate. The elevation of the northerly boundary of the site is approximately seventeen hundred feet. The soil is of the most fertile in southern California. The natural arroyos present on the site have lent themselves perfectly to a system of private parks and playgrounds. As for the matter of accessibility to the City, Valley Crest is located at thirty minutes by automobile from the center of downtown Los Angeles.

In Valley Crest the traffic hazard has been practically eliminated, inasmuch as there are no through streets. All paved streets are dead-ended and form simply the automobile approach to the homesites. The houses will actually face on the parks, which are held jointly as the property of the community homes association, membership in which is held with each piece of property. The community association is known as the Valley Crest Association and is incorporated as a non-profit, mutual benefit association under the laws of the State of California. The parks will provide the sites for tennis courts, badminton

courts, and bowling greens, together with small children's playground units at desirable locations. All pedestrian traffic follows walks through the parks and provision has also been made for bridle paths through the parks and connecting on the easterly side with the trails that now exist through the Flintridge and Arroyo Seco section to the Angeles National Forest. All utilities are underground, and the base tree planting along the streets and the parks is to be put in with the development of each unit.

These matters have to do largely with the physical aspects of Valley Crest. The matter of restrictions and architectural development is one to which much time in study and research has been devoted by the developers. Not only should the land be skilfully planned to produce an orderly and convenient community, but careful and scientific safeguards should be established to insure the high artistic character of the improvements. The Protective Restrictions are the result of over twenty-five years' experience in city planning, together with a progressive conviction in the minds of the developers that the character of the improvements must be controlled at its source by the Valley Crest Association, through an architectural board which will be responsible for the architecture within the development. Together with this feature is provided the program of "unit construction". The fact that houses will be constructed in units of ten or more, pro-

FOUR DISTINCTIVE CALIFORNIA HOMES OF THE

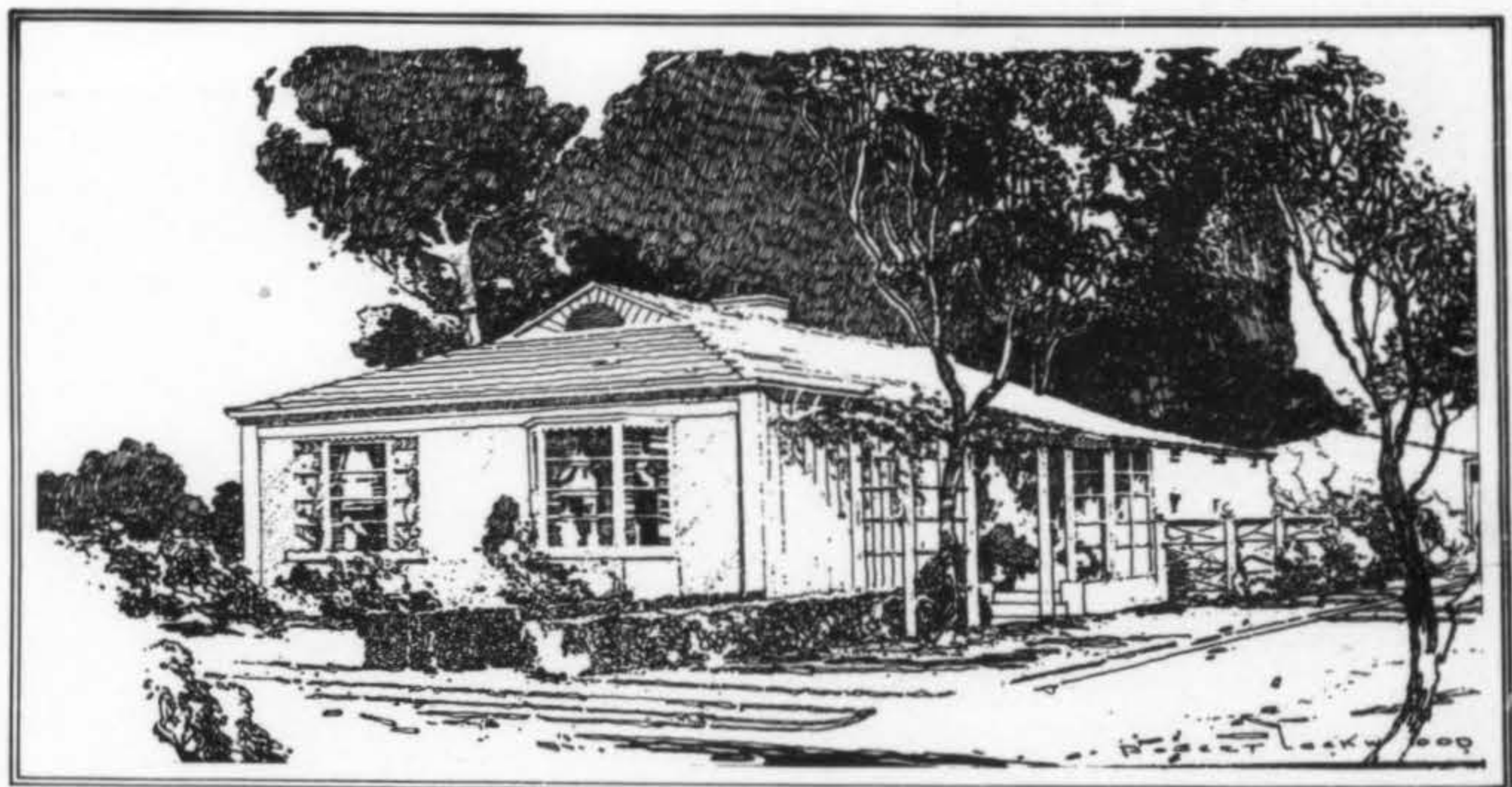
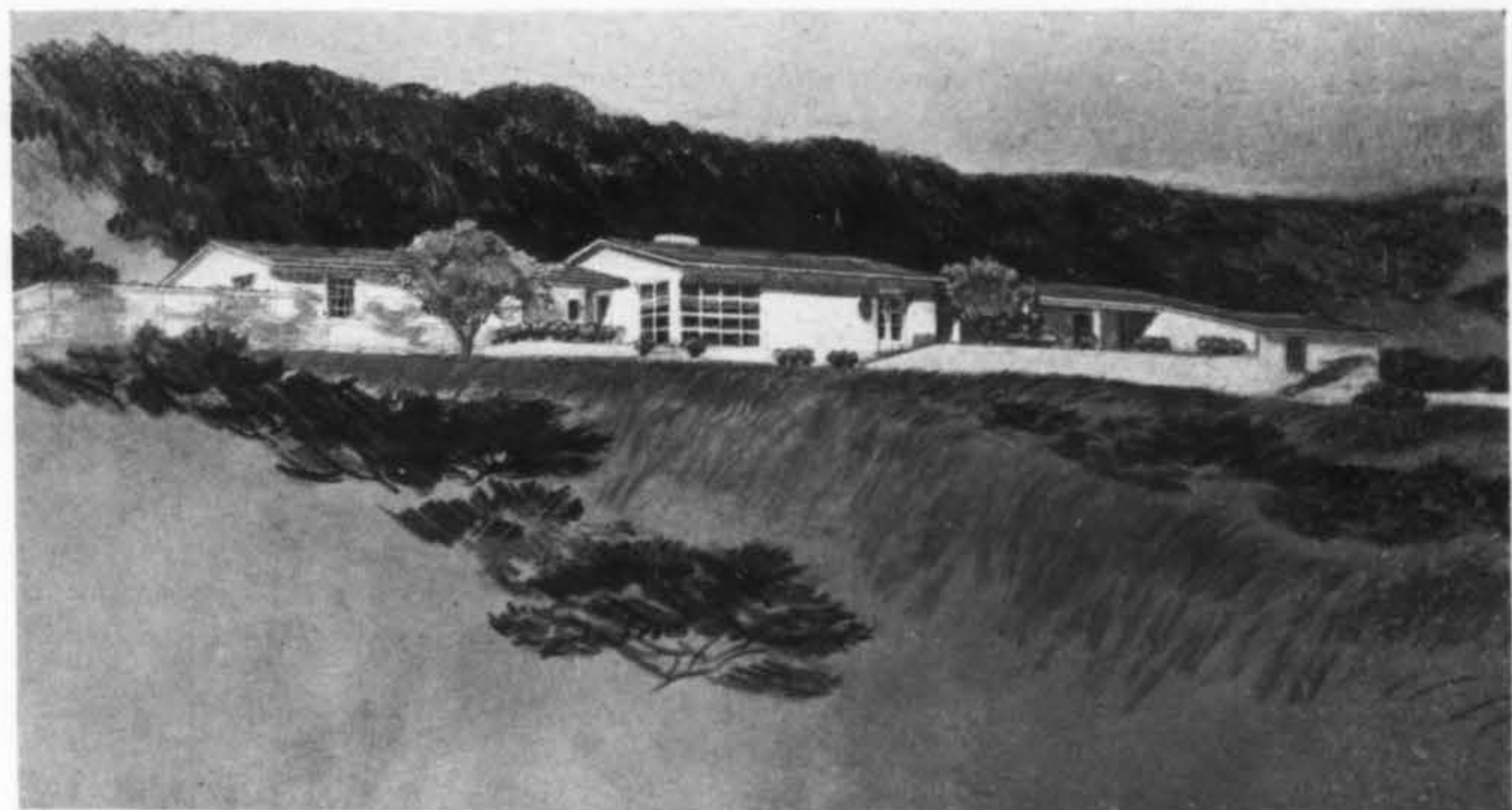
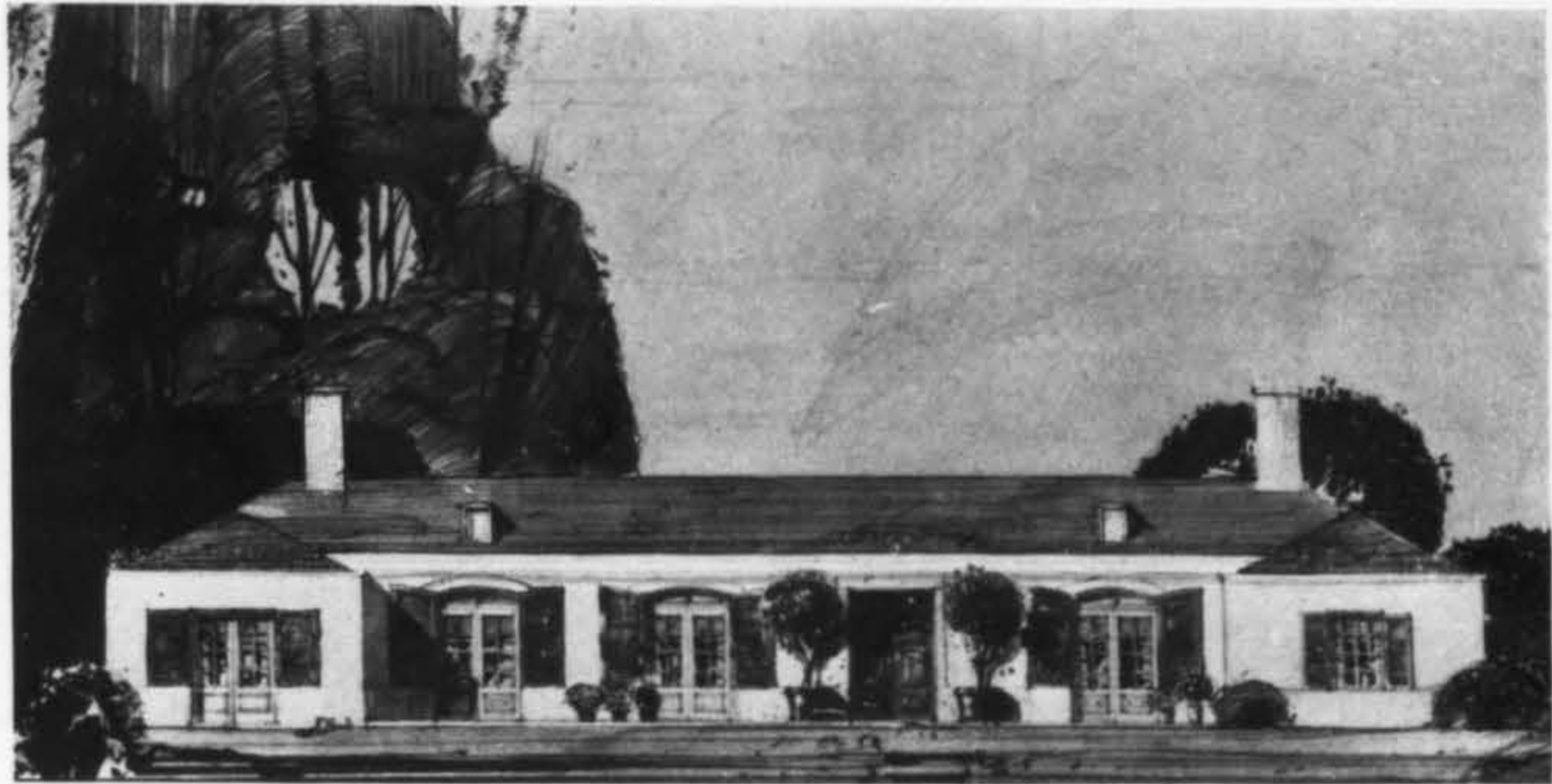


gressively, to suit the requirements of the individual owners, opens a new opportunity to the home owner in substantial savings in construction costs.

The economies offered through neighborhood planning and group buying power, together with qualified architectural service, provide the ultimate to the home owner in sustained property values over a long period of years. Provisions made in the development program for the ownership of the Plaza sites by the Association provide a sustaining income for the perpetual upkeep and improvement of the park and playground areas.

The Valley Crest plan today represents the collaborative efforts of many men versed in the diverse fields of architecture, city planning, land development, landscape architecture, utility engineering, and building construction. Throughout the past period of intensive work, there has been grasped and maintained a vision which at no time has been dimmed. The amenities of life, as provided for at Valley Crest, will go far as a palliative for the hurly-burly of the great city, and recapture for its inhabitants the well rounded quietude which at one time was the rightful inheritance of every Californian.

Above is a modern French house designed by Architect Ralph C. Flewelling; to the right a California ranch house designed by Architect Winchton L. Risley and below a sketch of a wood frame and stucco residence by Architect Eugene Weston, Jr. Mr. Bissantz, Mr. Flewelling, Mr. Risley and Mr. Weston are the four members of the architectural board.



The parcels of land in the Valley Crest development vary in size from one-third to two acres and the cost ranges from \$1200 to \$3500. These lots will allow plenty of room for recreational areas, gardens and fruit trees. It is expected that the average cost of the dwellings in the first unit will be between \$6,000 and \$10,000.

T Y P E T O B E B U I L T A T V A L L E Y C R E S T



# CULTURES OF THE PACIFIC

By BEN DAVIS, A.I.D.

ARCHITECTS at present are designing a great "Pageant of the Pacific" to take place in San Francisco in 1939. It is a serious venture with many grave problems confronting them. We do not live on past glories in San Francisco. Twenty-four years will have elapsed since we received the plaudits of the world for our Panama-Pacific Exposition. Twenty-four years of progress!

Twenty-four years ago it required at least eighteen days to span the Pacific; today, a week! Today our port harbors planes, ships, fast trains and motors that bring us treasure and romance from the farthest corners of the Pacific in a few days. Fast transportation has truly brought our neighbors close to us and now, seeing them in the light of what they mean to us, we truly want to express for them our "Pageant of the Pacific."

California has out-grown the rehashed classicism of Europe. Bejewelled towers and Spanish domes no longer express its mood. Europe is too outworn, too outmoded further to serve as inspiration. It is toward the Pacific that we must now look for freshness, vitality and inspiration for our "Pageant," and we must look through modern eyes, for we communicate with it by modern transportation.

Each great exposition of history has brought a lesson to the world. London in 1853 displayed to the world the glory of her colonial empire, with far-reaching effects. In 1893 the exposition in Chicago directed the attention of the world to the "grandeur that was Rome and the glory that was Greece." In 1915 San Francisco created a jewelled fairyland and Spanish Renaissance that has long been remembered. Paris in 1925 focussed the attention of the world upon contemporary art and architecture, and the fair in Chicago of 1934 brought this new art

incentive to Main Street. Now, San Francisco architects must add another to this group of epoch-making expositions.

Pacific Ocean cultures have streamed through our Golden Gate in a steady succession for generations and we have taken to our bosom the thousands of contributions, inspirations and object lessons of our neighbors. But their arts are varied and the world knows little of the beauty of the Pacific. For years our homes have been built around rugs, lacquers, porcelains and silk treasures from the Orient, and yet we have let slip by the opportunity to use the yellow glazed tile roofs, the garden walls with the beautifully grilled openings, the lacquered columns and doors. Sculpture, painted carvings, jewels and printed cloth from the islands of the Pacific have adorned our homes, but we have not caught the spirit of the gay, carefree life of these people. Let our Fair express it in music, dance and the colorful foliage of the islands. Winding up the Eastern shore of the Pacific, caravans have brought from Peru and Mexico the lore of the Incas, the Mayas, the Toltecs and the Aztecs. We have adopted the textiles, the potteries, the color, but we have overlooked the aromatic woods with which they lined their houses. The low relief polychromed sculpture of these peoples we have seen incorporated in our own buildings, but the sincere and vital masonry structures have been left to archaeologists to pore over.

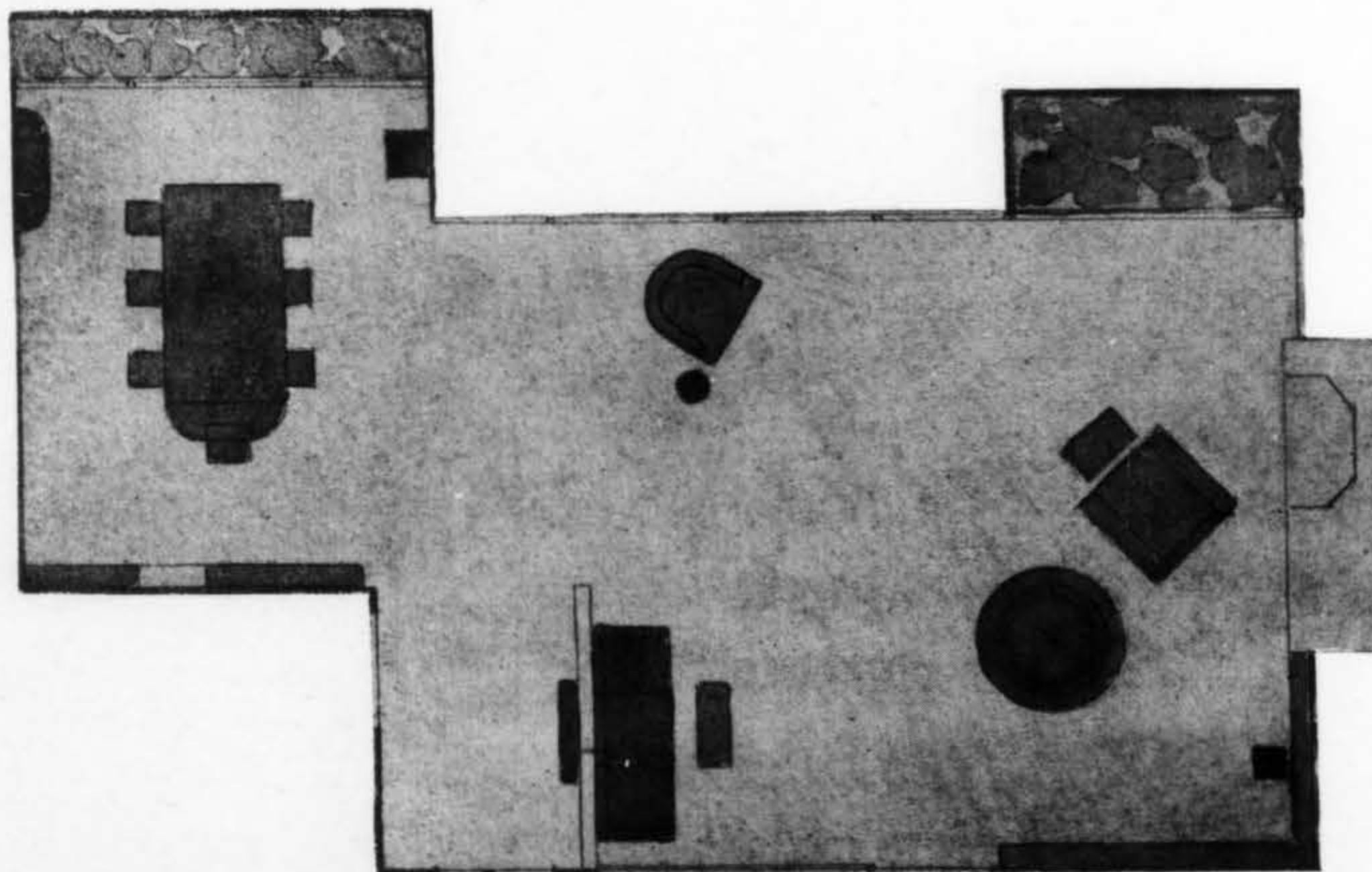
The site for our Pageant has been chosen well, guarded by our two great bridges, surrounded by the same waters which touch China, Easter Island and Mexico. But now a style of architecture is called for that expresses the name, "Pageant of the Pacific"—a style which encompasses the scale of Angkor, the richness of the Mayans, the happiness of the Polynesians, and the intimacy and color

of the Orient. These moods must be translated to meet our modern needs—they cannot be mere reconstructions.

Our Today is more in step with these cultures of the Pacific than with the tawdry sentimentality of the Victorian era or the illusions of grandeur typical of the 17th and 18th centuries. We stand with these men of the Pacific before the same simple altars to enduring beauty and feel the same vibrant pulse of life-giving forces. With this, our "Pageant of the Pacific," San Francisco can make her contribution to the world. No estimate can be adequately made to determine the inspiration to the world of art and industry that would be derived from such an exposition. Those familiar with the ancient native arts of South America, Southwest American Indians, early China, Alaska and the Pacific Islands recognize the resemblance of the design employed by all. To trace this influence and make it articulate to the public would be an inspiring task. Our artists and students could produce designs for a multitude of textiles, pottery, glass, metal, furniture and architecture that would supply the art and commercial world with inspiration for decades to come. At last our interior decorators would be recognized for the use they have made of these arts for years. Our museums should collaborate with exhibits of Oriental Art, Island Cultures and the ancient civilizations of the Western Americas.

We want no Arabian Villages; we want a translation of the cultures that have become native to us, a part of our heritage and understood by us. These are unexploited by the rest of the world and practically unknown. They are fresh and full of inspiration.

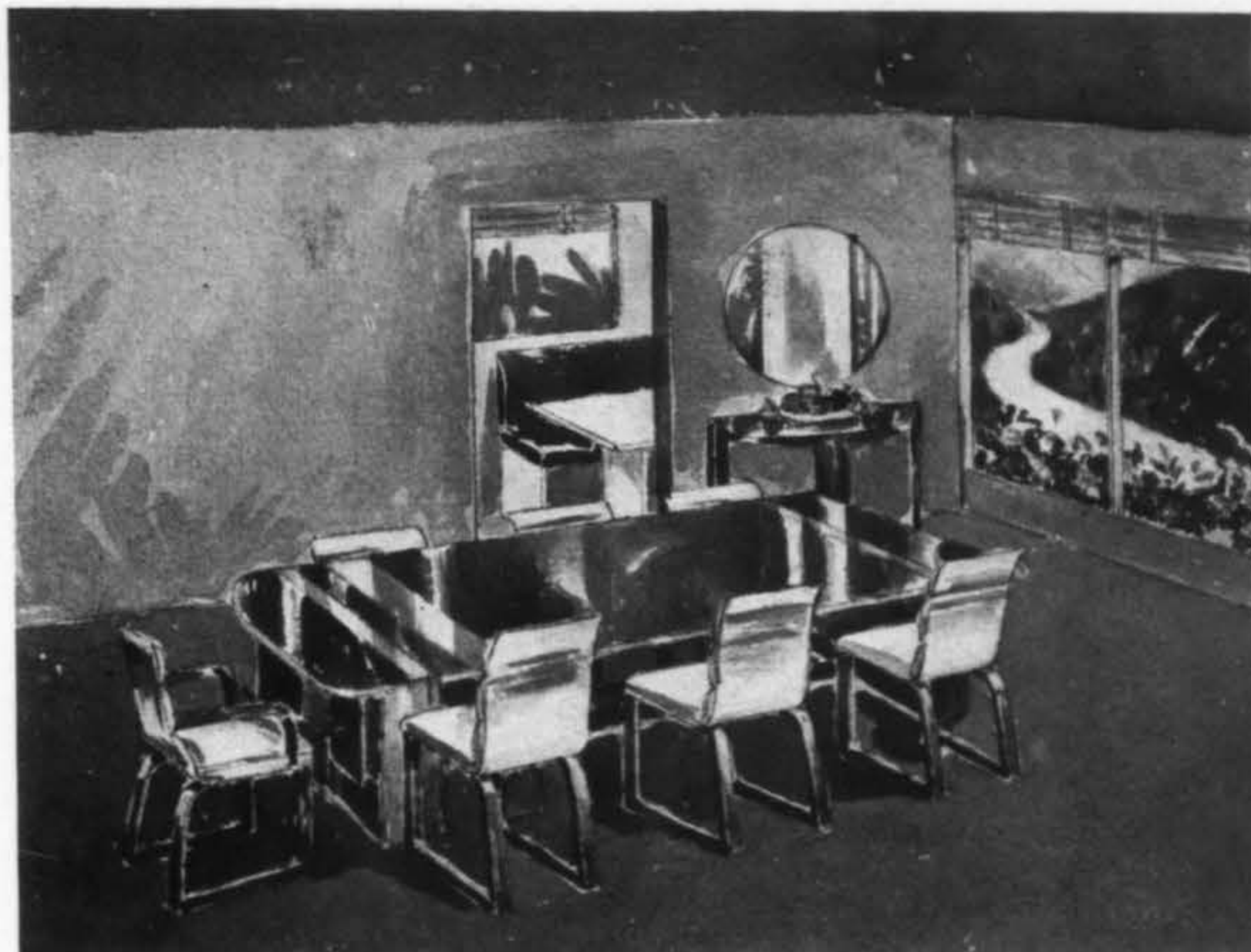
We have architects with a knowledge of this spirit and sympathy in the beauty of the Pacific Ocean Cultures. We have students who have spent their lives in storing material for just such an opportunity. We have only to hold out our hand for experts and artists to join us from the entire borders of the Pacific. Let us make this truly a "Pageant of the Pacific."



PLAN OF FURNISHING  
TWO ROOMS OF A  
MODERN HOUSE

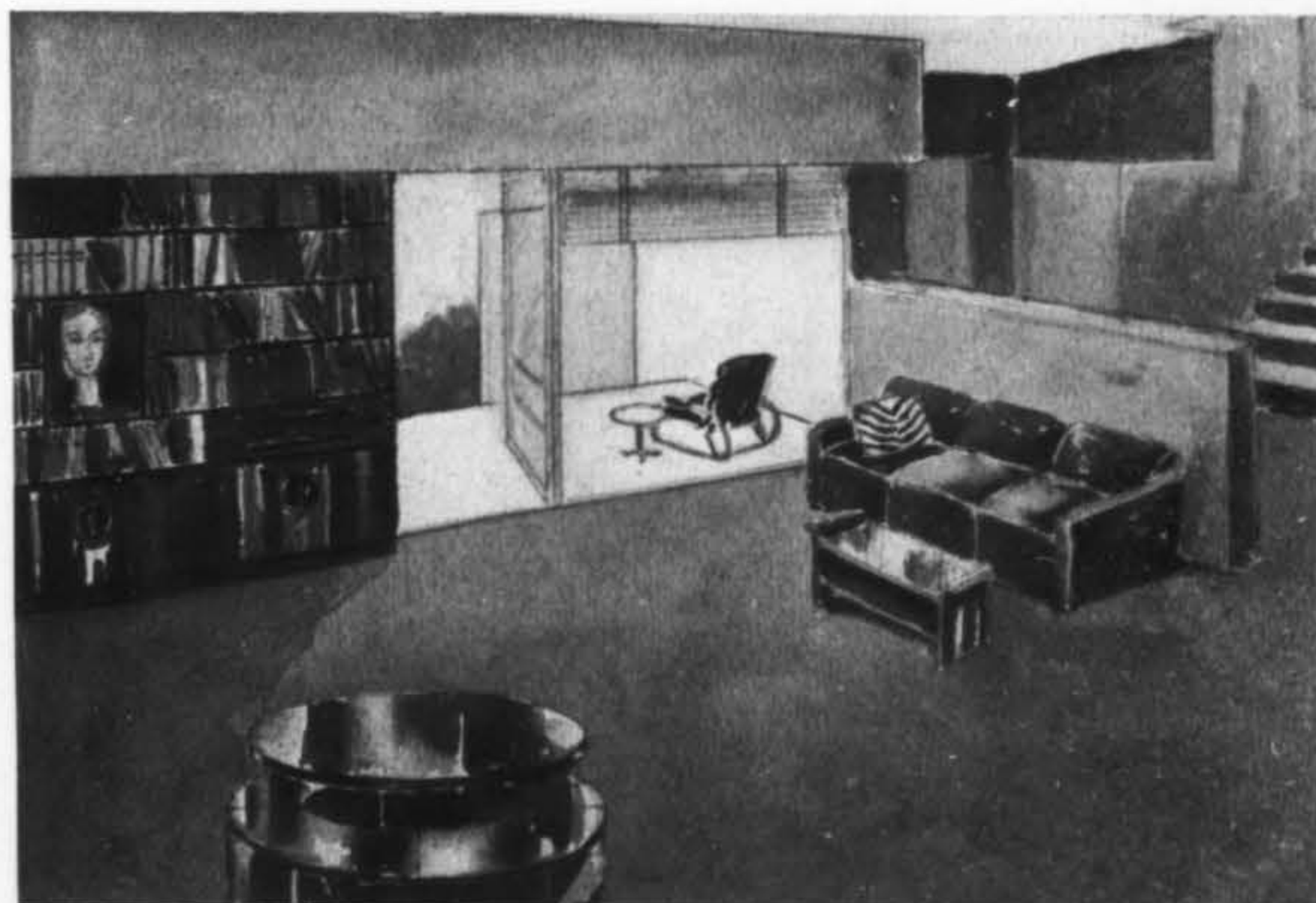
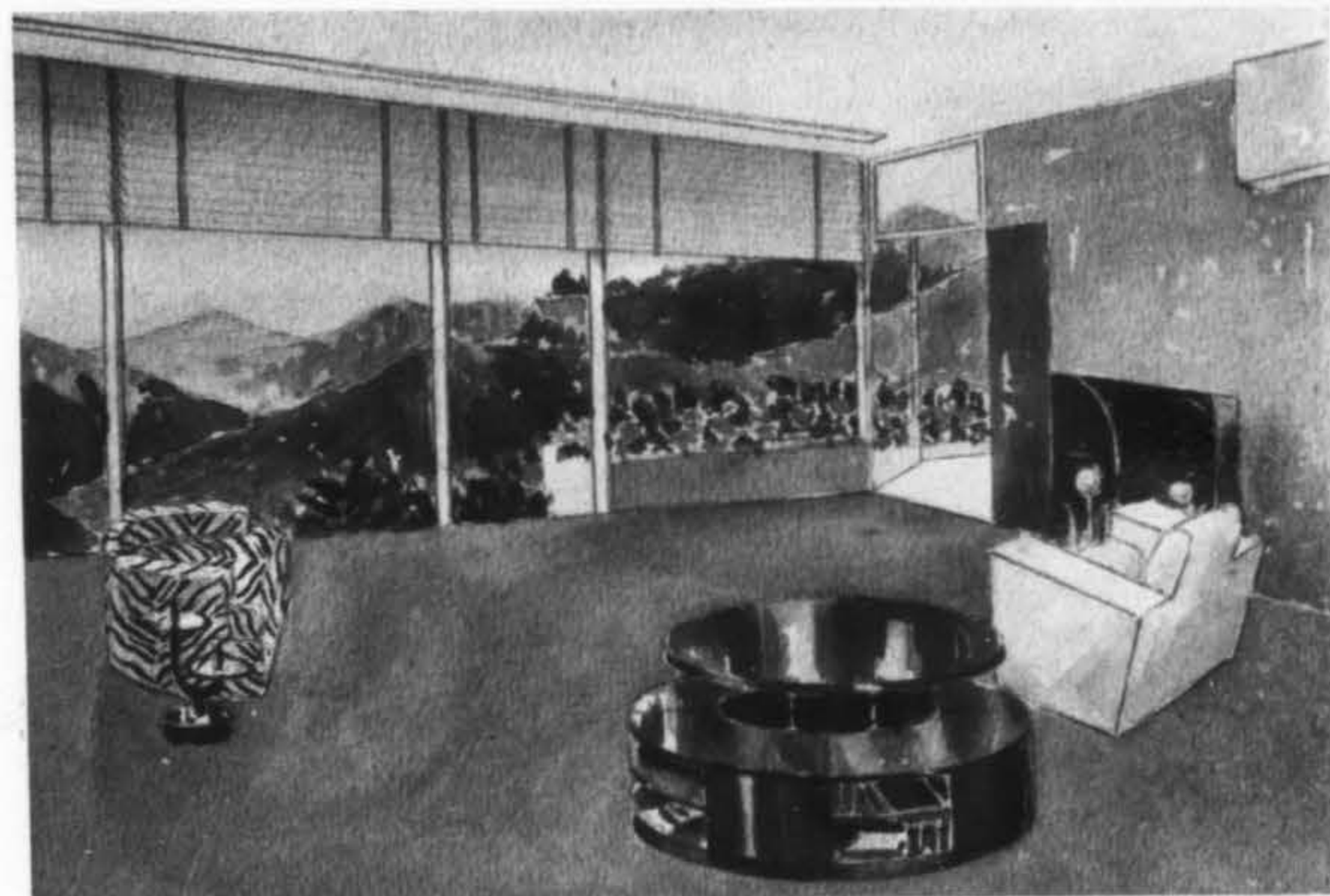
Ruth M. Johnson, designer and decorator, has used here the popular new conception of combined dining and living rooms in the modern home. A check of the room arrangements in the concrete homes illustrated last month will disclose that this arrangement is in popular favor. This particular plan with detail sketches on the opposite page was proposed for a client in Los Angeles.





The house is situated on the top of a mountain with the view as unrestricted as possible. The walls are light lemon yellow, the floors, carpeted throughout, a light rust color. Built-in bookcases and cabinets are made of gum-wood, all the furniture is of walnut. The Venetian blinds are lemon yellow with blue tapes. The large upholstered chair near the fireplace is covered with blue Kinkimo, with bone white leather on the top of the seven inch arms. The couch on the other side of the room is covered in soft vermillion fabric of the same texture, and is made in three sections so that it may be used as a love seat with an additional chair or as three separate chairs. The upholstered circular chair near the windows has a very low back so as not to interfere with the view and is covered in brown and cream colored linen with a zebra stripe pattern. A loose cushion on the couch matches the circular chair. The long coffee table in front of the couch has a mirror top, while the small table, inspired by a cactus plant, has two circular glass shelves. The circular library table is four feet in diameter and the sectional pieces around it may be used as benches or end tables, each section having two convenient shelves for books and magazines. The edges of these pieces of furniture and also the built-in book shelves, are banded in black, creating a dark accent in the room.

The dining room looks out over the mountains, and a horse shoe arrangement of seating takes advantage of the view. The table is oblong with a separate semi-circular table at one end. This may be placed against the wall and used as a serving table. The circular mirror is royal blue and white glass decorated with chromium balls. The blue is repeated in the lacquered diagonal bands on the top and legs of the table. The chairs are covered in bone white leather. Built-in shelves for china and linen complete this room. Ruth M. Johnson, designer and decorator.







Courtesy S. & G. Gump Company of San Francisco and Honolulu

## TWENTIETH CENTURY CHINESE

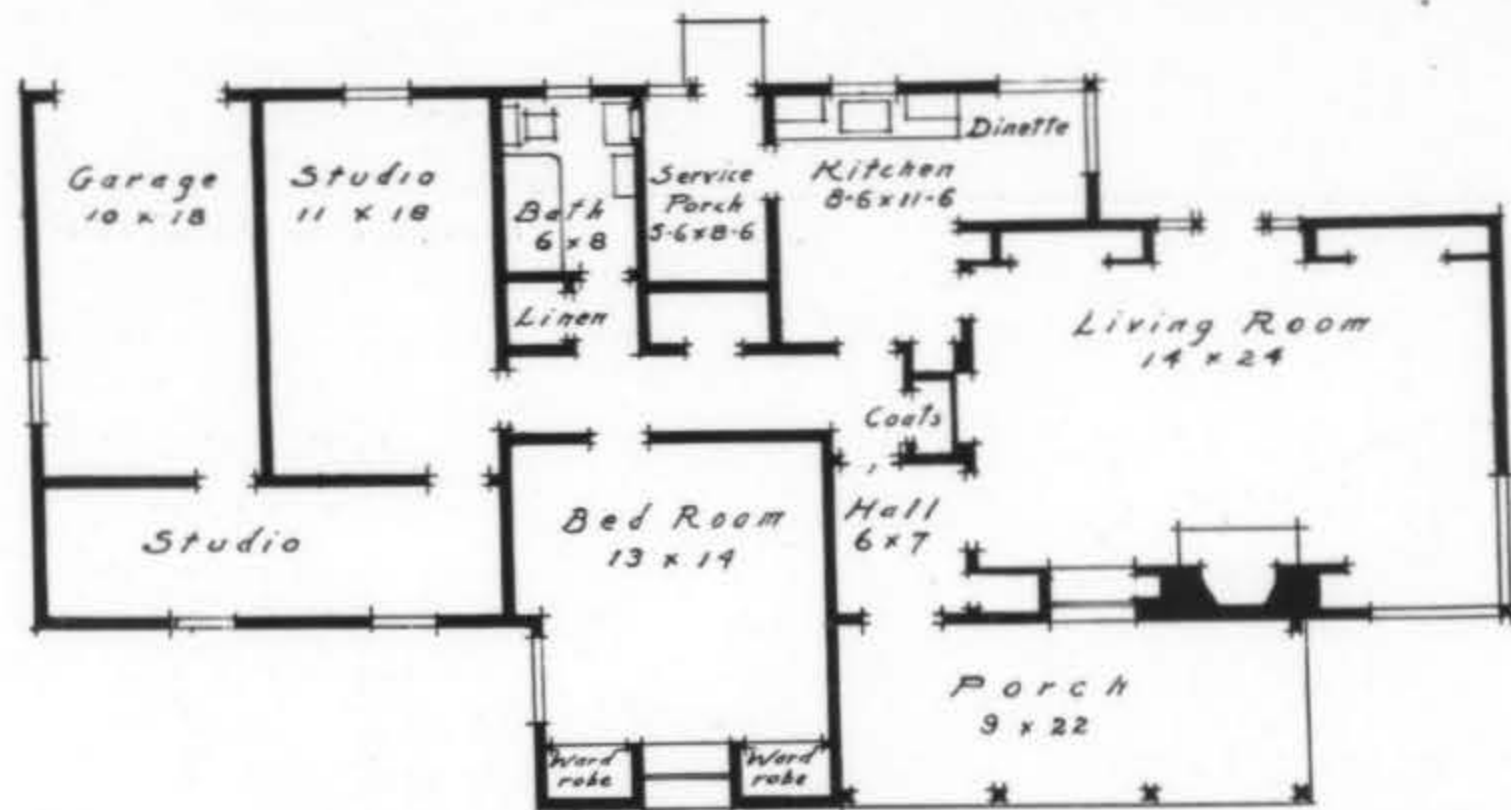
Since the days of Marco Polo, China has been an increasing source of inspiration. The Medicis treasured rare porcelains and 18th century France took as its inspiration the art of Ch'ien Lung. The result was Chinoiserie, with all the frivolity typical of the gilded age of rococo decoration.

The modern designer feels more in sympathy with the Chinese artists of the more archaic dynasties. The daily life of these periods was expressed in their art and through it, sets a worthy precedent for our designers today.

This dining room arranged in the twentieth century manner adapts the structural forms of the early Chinese with our modern ideas of decoration. The beautiful veneered surfaces of natural colored burl maple with cross bandings of rosewood create a reflecting surface for the crystal and china decorated with bandings of platinum. The structural members interpret the reeded motif of China in rare macuba wood and the white leather upholstery supplies just the right value of color to accent the lighter note of the maple. The chest is a translation into our modern scheme of an old Chinese lacquer chest.

The accessories of this dining room are those of a collector of rare jades and porcelains. The Eight Immortals in celadon jade lend their dignity to the center of the table. Rare sea-green jade jars on the chest continue the Chinese tradition. Tang pottery figures of horses prance in curtained recesses.





RESIDENCE OF MR. AND MRS. LOUIS B. ZIEGLER  
Sierra Madre, California

KENNETH A. GORDON, ARCHITECT

Nestled up in the foothills below the Sierra Madre mountains this Early California style small house is oriented to take advantage of the magnificent views. The owner of this house is a photographer and in place of extra bedrooms has provided two large studios. There is also a large studio window at the north side of the living room. Walls of wood and plaster are light cream, blinds are painted light yellow and the roof is brown shingles. The walls in the living room and hall are stained and waxed redwood and the ceiling with exposed rafters painted white is ivory plank Celotex.

Under the Federal Housing Plan, assuming that the lot has an actual value of \$1150 and is fully paid for, this house can be built with a loan of \$4500 and paid for 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
<b>Total .....</b>	<b>\$61.72</b>	<b>\$49.60</b>	<b>\$43.73</b>







Photograph by Gabriel Moulin

## SAN FRANCISCO'S FEDERAL BUILDING

By MARK DANIELS, A.I.A.

Another empty socket in San Francisco's Civic Center smile has been filled. The exquisite Federal Building, just completed, was designed by Arthur Brown, Jr., who, formerly in association with John Bakewell, designed the City Hall. This view of both of these beautiful buildings presents an excellent example of the value of architectural unity.

DANIEL H. Burnham's "Plan for San Francisco" was started in 1905, was completed in the early part of 1906 and had not been distributed, except for a comparatively few copies, when the disaster of April of that year overtook the city.

In his plan, Burnham had located the Civic Center at the junction of Van Ness Avenue and Market Street, but after the great catastrophe his plans were modified. His heroic and broad visioned conception, however, became the source of inspiration for subsequent development, particularly in the matter of buildings to be grouped around a Civic Center.

But inspiration is only one of the essential factors in great work. There must be men whose mental horizons are commensurate with great inspiration, who can carry their work to completion. San Francisco, always fortunate in having men to meet crises, was blessed with a group of architects capable of keeping stride with Mr. Burnham's slogan, "Make no little plans." To the late Willis Polk belongs great credit for the fight he put up to see that no little plans were made. To Arthur Brown, Jr., belongs the credit for carrying out most of the work that has been accomplished to date.

Mr. Brown has been connected with the development, planning and construction of

four of the major buildings in San Francisco's Civic Center group. Primary, of course, is the City Hall which was done by Mr. Brown in association with John Bakewell. Then came the War Memorial group comprising the Opera House which he did in collaboration with Mr. Lansburgh and the Veteran's Building for which he was solely responsible. Last to be completed is the Federal Building.

About this building there is an air of grace, dignity, and restrained beauty that defies description. It takes its place in the group of buildings that is rapidly becoming world famous without fanfare or blowing of trumpets. The scale of every detail, the openings, the columns of the colonaded facade and the exquisite taste in the varied reveals of the pilastered facade are mute testimonials to the earned fame of a scholarly architect.

But what other could we expect from Arthur Brown Jr., Officier Legion d'Honneur, lecturer on Architecture at Harvard University, Architect of Department of Labor Building in Washington D.C. and member of the Board of Architectural Consultants for the United States Treasury Department?

As to details there is not much that can be said that cannot be said about almost any large office building devoted to government uses.

(Continued on Page 42)





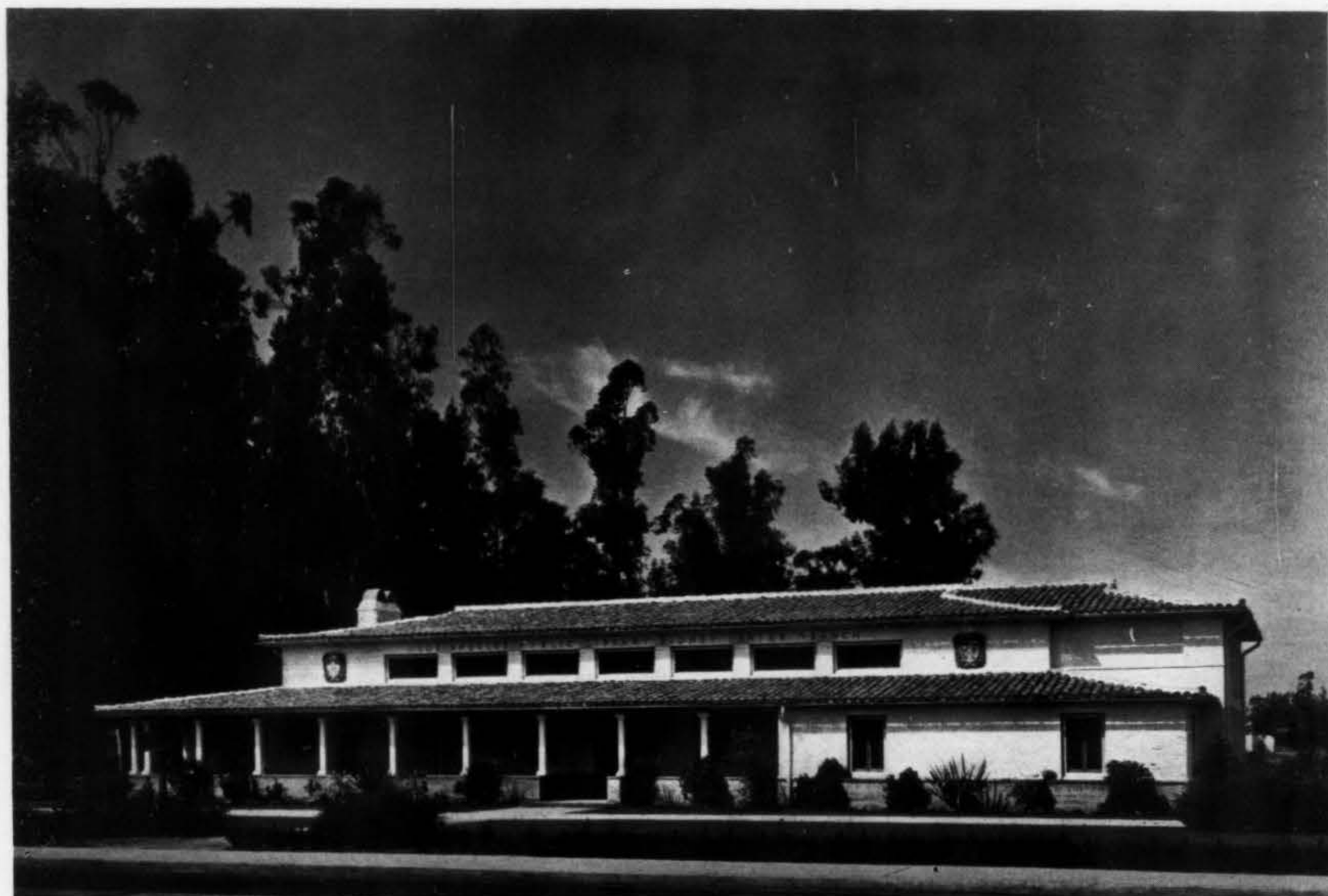
Photographs by the Bruner Studio

A sense of scale and the power of restraint are only two of the characteristics of the work of Architect Arthur Brown, Jr. Nothing in this view of the corner entrance to the Federal Building in San Francisco is overpowering. Every detail takes its place with the grace of a Baconian phrase. How the very stones themselves must have enjoyed being set in this design by a great artist!

There is a feeling of substance and dignity, a quality of enduring peace and beauty, about the Government architecture of Arthur Brown, Jr. that is a welcome note in these times. Built in granite, marble and bronze it is difficult to imagine a red flag floating above its cornice. At least three of San Francisco's Civic Center buildings bear the everlasting stamp of this style of architecture.







Photograph by George Haight

## ARCHITECTURAL POLYCHROMY

### PART II

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

**I**N the Gothic period color came to a full and complete use and most of the sculptural stories or cathedral fronts show many traces of the color and gold with which they were once illuminated. The best preserved of these painted statues in place are probably those in the South porch of Lausanne Cathedral. These have their garments diapered and bordered with patterns. At Reims, one or more of the figures show a similar treatment and the shafts between them have traces of chevron patterns. A visitor to Paris in the time of Charles VIII noted that the West front of Notre Dame was ornamented with gold and painted with divers colors. The Christ of the central door and the Virgin above in the middle of the front were especially splendid, but all the sculptures were decorated.

Piecing together the fragmentary evidence makes it clear that all exterior sculpture was intended to be painted as part of the traditional finish and to protect the stone from decay. It is to this skin of paint that we owe the preservation of so many of these works, which in most cases have suffered little or nothing from the weather, but only from violence. The method of treating a great Gothic building in color was to wash the whole with

The Sidney Lanier branch of the Los Angeles Public Library in North Hollywood was designed by Eugene Weston, Jr., to carry out a limited use of color. The roof is red tile; the body color of the building is white with white tile hips and ridges. The concrete base which is carried up to the window sill line is terra cotta color as well as certain door and window architraves. Sash and door frames and the entrance wrought-iron grill gate are emerald green with yellow ochre sash, doors and screens. A decorative tile wainscot is used in the entrance vestibule and a decorative tile panel above the drinking fountain with tile window grills set with green antique glass at each side of the entrance produce a dominant polychrome quality. Two modeled terra cotta coats-of-arms are in full color.

ochre; to paint certain niches and hollows red, green, and blue; to decorate fully the images and write inscriptions on the scrolls they bore; and then to touch certain details with gold.

The finished front was fair and sparkling exactly like a colossal painted ivory triptych. From the front the color and gold spread to the lead roof; the crest was gilt and at times the slopes were laid with a big pattern. The

flèche would be fully decorated and at Chalons the west spires had the lead work covered with figures and canopies painted much in the style of colossal enamel work. Throughout all the daily life of the Gothic period, bright color was used in the costumes, the tombs, the windows, paintings, embroideries, gold and silver enamel work, the varied and assorted accoutrements of war, the vestments of the clergy, in the beautiful illuminated manuscripts, etc.

Gothic color can be followed here and there through its many ramifications and varying uses but for brevity I will turn to the ancient Assyrian and Babylonian style. The buildings of that period, erected in the region of the Tigris and Euphrates, usually were built of unbaked brick and surfaced with some type of fired brick. The peculiar type of stepped and terraced buildings, similar to blocks piled one on top of the other in decreasing areas, developed a peculiar polychromy. These stepped surfaces were treated by using alternations of color, which may have had religious or symbolical meaning, and carried so far in some cases that the whole of a stage or horizontal stripe or story height of the building would be of a different general hue from the one next below and the one next above. Herodotus says of a particular build-



ing "that the battlements of the seven walls, one within another were raised higher and still higher, so as to show from without the city; were first white, then black, then scarlet, blue, orange, while the inner walls were topped with silver and gold." This color was obtained by the use of enameled bricks or tile and there are many fine examples of modeled ornament and sculpture in glazed color on brick existing today in museums, and which adorned many of the walls of those ancient buildings.

Egyptian architecture was developed principally with the use of fine building stone and granite and, as a result, their polychromy differs from the Assyrian, although some brick buildings and glazed materials were occasionally used. The Egyptians throughout their many dynasties developed various methods of polychromy. One favorite way was to cover a wall with scenes and hieroglyphs, which were carved into the stones and then filled level with colored mastics so that the detail appears as in a painting. Practically every type of color decoration used in other styles was at one time or another beautifully done in the same form in Egyptian architecture. Due to their dry climate and the wonderful tombs that have been excavated we have a clear idea of the color used in the various periods, in their implements, vases, costumes and painted surfaces. I think the exhibit of King Tutankhamen's relics in Cairo has some of the finest works of art to be seen anywhere. The color schemes of these articles are mostly gold, vermillion, turquoise blue and lapis lazuli blue, a most noble combination in its simplicity.

Many other combinations of colors were used in Egyptian work, and there is much more variety of color than in the Greek or Assyrian styles. Sculptured and painted ornament of surfaces on the exterior of buildings was universal throughout, and particularly well done during the Middle Empire, and this decoration included an unusually large amount of significant painting and carving or a combination of the two. Studies of landscape, plant form, animal form, out-of-door life with agriculture, the care of cattle, hunting and fishing, war and the kingly triumphs, indoor life with the picturing of splendid objects and rich costumes, all enter into this great scheme of color decoration, flat or in low relief. There was also an extraordinary display of purely conventional patterns, scrolls, rosettes, frets, meanders, zigzags and checkers, in bright and pure colors which have been

The Seventh and Hoover branch of the Bank of America in Los Angeles is another interesting example of a polychrome design. The building was built of brick with decorative tile inserts and areas. The tile was made of red clay; two blues and an off-white were the only colors used. The brush coated brick matches the white. The blues are a rich turquoise and a dark blue-black. The metal sash is set flush with the tile spandrels and the metal is painted to match the darker blue. The cornice is built of brick with tile inserts. The general polychrome conception is a combination of the Italian, Romanesque and Persian theories of polychrome decoration, but adapted to a distinctly modern problem of design.

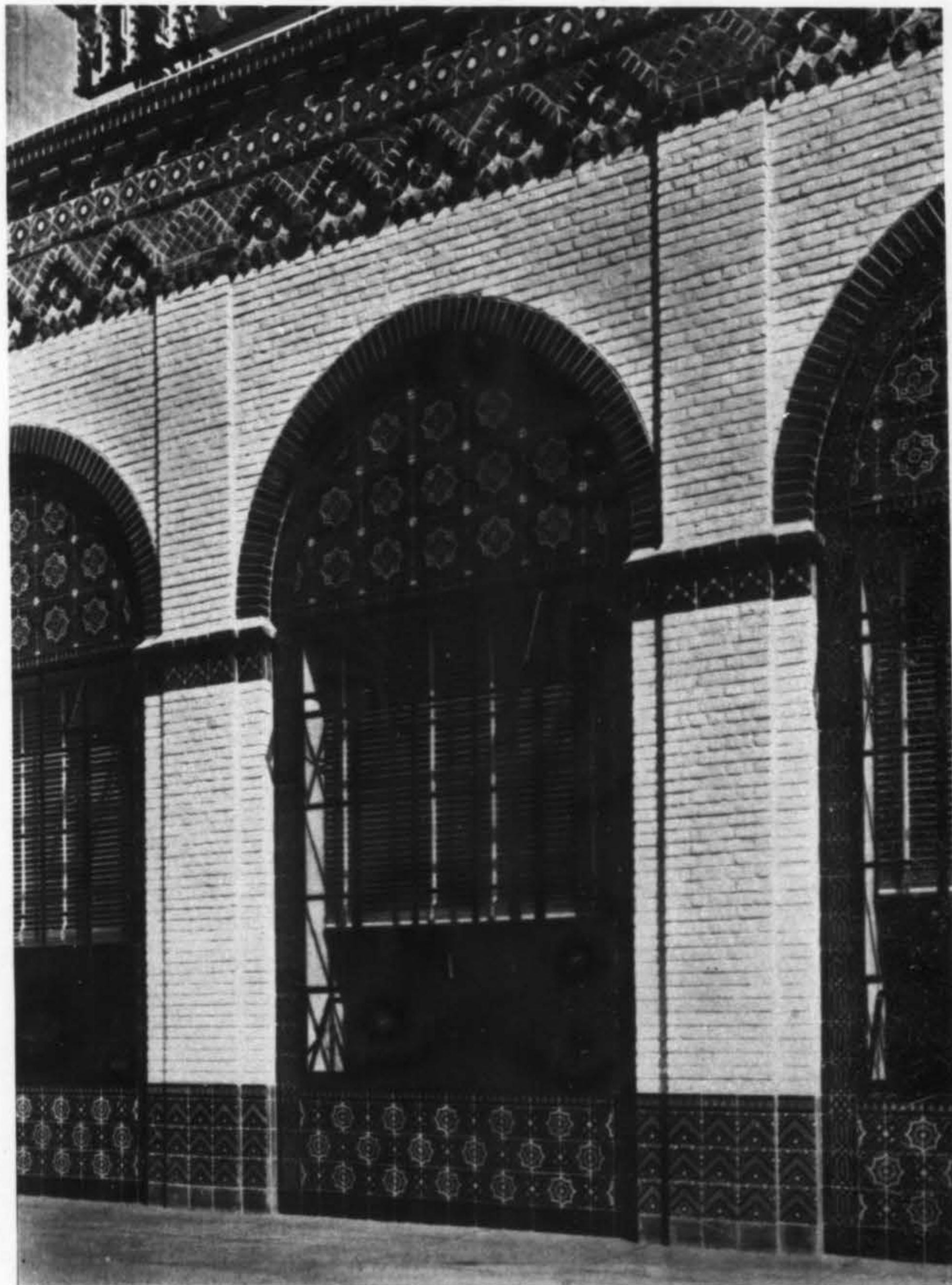
preserved to us in a very surprising way.

It is practically impossible to review intelligently the tremendous field covered under the headings of Hindu, Chinese and Mohammedan polychromy. There are, however, more buildings existing at present (where color was used fully and a complete polychrome theory evidenced) and available for study than in the styles I have briefly reviewed. Throughout Japan, China, the Malay Peninsula, India, Persia, North Africa, and close to home—in Mexico—there are many types and varieties of architectural polychromy. For instance, in far away Samarkand there exist today many fine glazed brick and tile—encased structures that were built during the reign of Tamerlane, and exhibiting a skill and color sense as fine as that displayed in the exquisite Persian rugs we are able to buy today. These buildings were essentially Persian and were principally colored in two shades of blue, white and sometimes

black and iridescent gold.

Throughout Persia we can find mosques, minarets, palaces, courts and homes exhibiting this same kind of decorative design. In India many buildings were colored by the use of marble and inlay of precious and semi-precious stones in floral and conventional patterns; also brilliant and permanent combinations were obtained by the use of mosaics of colored stones. In Japan and China exquisite, colored temples, pagodas, etc., exist for study. (It is interesting to know that the temple columns are often red, which is obtained by winding the original wood posts with cloth which has been dipped in ox blood and lime.) This material is smoothed and rubbed until almost an indestructible mirror-like surface is obtained, and of a most permanent nature from the color standpoint.

Bangkok in Siam is a city of color and temples, and glazed tile and terra cotta, gold  
(Continued on Page 48)







Plain or mottled colors of linoleum with strips or borders make it possible to secure original patterns and designs that are appropriate for most rooms of the house. This pattern in the sun room of a Hollywood residence is quite effective. Photograph courtesy of Armstrong Cork Products Company.

## FLOORS

Number 5 of

### THE SMALL HOUSE SERIES

IF THE sole function of a floor were merely to give a surface upon which to group furniture, construction would present but a small problem to the architect. But it must withstand the attrition of thousands of footsteps, the weight of an occasional grand piano, provide an area for dancing, and present and furnish a surface that will be kind to the pink parts of youngsters that can't be stopped from sliding on them.

On discussing any subject connected with architecture one's first instinct is to begin with primitive developments. While this series is purposely pointed away from any such pedagogical discussions, a few of the early forms of floors should be mentioned.

In most Latin countries and in others such as Ireland and Wales, clay floors are common in peasant houses. These floors are worn smooth and polished by the bare feet of generations until they present a surface that looks like our modern waxed tile. Nearly all of the floors in small houses in medieval times were either clay bricks or stone or some combinations of these. Naturally they were on solid earth. Wood floors came with the development of carpentry and framing. In the small houses these floors persisted until present days. With them have been combined other materials for floor surfaces, such as tile, cement, asphalt compositions, and linoleum. It is the purpose of this number to discuss some of these.

Many authorities segregate floors into the following classifications:

1. Rigid floors—embracing tile, marble, terrazzo, and concrete.
2. Resilient floors—embracing linoleum, cork compositions, rubber tile, and mastic floors.
3. Wood floors.

#### Tile Floors

Quite likely the manufacture of tile of a weight and thickness that could be installed upon wood joists was inspired by the memory of some of the peasant clay floors. Contrary to the belief of many laymen, the use of tile as a floor surface in a wood frame house is quite within the bounds of good practice. Throughout Mexico and southern California there are innumerable examples of good firm tile floors in both first and second stories of frame houses. The principal features are ease of maintenance, durability, and charm. The question of proper base mold is of considerable importance both esthetically and practically. In larger houses precast stone molds are used.

Marble cannot be properly considered as a flooring for a small house. Perhaps terrazzo should also be eliminated, but there are in-

stances of terrazzo floors in small houses in southern California that would justify its inclusion. The great advances made in terrazzo working machinery have greatly reduced the costs and where a terrazzo finish can be applied to a concrete slab poured directly upon the ground the costs of such floors do not get out of bounds.

Quite obviously the rigid floors are the more enduring; also it may surprise some readers to learn that tile costs are being reduced by ever advancing methods of manufacture.

#### Resilient Floors

Linoleum, cork, and rubber tile seem to be coming into their own as a finished floor in domestic architecture. We are departing rapidly from early prejudice in the adoption of new materials for construction and finish. New methods of manufacture, extremely wide range of color and improved methods of laying and cutting have come in recent months and made it possible to create startling and beautiful effects with medium weight linoleum. The linoleum is pasted to the lining felt and also rolled smooth. Cove and other moldings in linoleum finish can be purchased in the open market to give the room nearly any effective trim that is desired.

#### Wood Floors

One of the functions of the first story floor overlooked in the opening remarks of this column is to prevent cold and dampness from reaching the room above. For this reason 1" x 6" boards are nailed over the floor joists and over this is laid a sheet of building felt which is usually a fifteen pound asphalt saturated felt. Resin treated paper should never be used between a finished wood floor and a sub floor.

In each case of tile, linoleum, cork, or wood as a finished floor material it is necessary that the surface of the floor receive a finished treatment with either shellac, wax, oil, or coloring materials or some combination of them. One should be careful to see the color of tile, linoleum, or wood after the finishing treatment has been applied before they come to a decision as to esthetic merit.

In many of the houses of today are to be found combinations that would have been considered wildly radical twenty years ago. Some of the combinations that are growing in popularity are terra cotta tile in the hall, linoleum on the dining room and kitchen floor, oak planking in the living room, ceramic tile in the bathroom and carpeted pine floors in the bedrooms. This selection is varied by substituting linoleum, or cork, or rubber tile in the bathroom and sometimes in the living room, and changing the linoleum in the dining room to oak. There is a marked tendency to return to the full carpeted floor in the bedrooms.



Especially appropriate for the small breakfast or dining room is this mottled rubber tile cut and laid in any desired pattern. Photograph by W. P. Woodcock through the courtesy of B. F. Goodrich Company.



## BOOKS

By EDWIN TURNBLADH

## New Books—25 Years Ago

THE year 1911, from a literary standpoint, was unique, if not great, in a bright variety of ways. From the files of the *Literary Digest* of that year I discovered much that you may care to know or recall.

Starting with California writings, I noted one by S. D. Woods, titled "Lights and Shadows of Life on the Pacific Coast." Mr. Woods made a voyage to California in 1849, and the *Digest* reviewer observes that "the present volume contains a record of his boyhood, manhood and mature life in that genial section of the United States on the Pacific Coast . . ." Now there's a phrase for California advertising—"genial section"!

Other books by Californians, published during 1911, were a novel by Mrs. Fremont Older, "Esther Damon," and "The Japanese Letters of Lafcadio Hearn." The *Digest* comments that Hearn "sometimes reminds us of Walter Savage Landor, though his mind was more agile and susceptible, his diction more highly colored and more intense."

Among the new popular reading of the year was "Mother Carey's Chickens," by Kate Douglas Wiggin; "The Harvester," by Gene Stratton Porter; "The Dweller on the Threshold" and "The Fruitful Vine," by Robert Hichens; "The Ne'er Do Well," by Rex Beach; "The Iron Woman," by Margaret Deland; and Joseph C. Lincoln's, "Cap'n Warren's Wards."

Among other popular reading was a charming, helpful guide by Charles H. Olin, "Phrenology—How to Tell Your Own and Your Friends' Character from the Shape of the Head." It was apparently presumed that you could judge your enemies' character, and gladly, without feeling of the cornices on their penthouse architecture.

For egos out of "pep," Orison Swett Marden perpetrated two tomes, each of which were scaled in price to the round, easy sum of one dollar—"Getting On" and "Be Good to Yourself." Mr. Marden, who was the editor of "Success," if perhaps not the personification of it, advised his reader to "make the best of yourself, mentally, physically, and spiritually." Which of the three developments one ought to work on first was not specified, but surely no man can try all three at once and have any time left for necessary backsliding.

The year was marked by a flurry of excitement over African big game hunting, possibly stirred up by ex-President Theodore Roosevelt's adventures, as spread a trifle thickly on the pages of "African Game Trails." Indeed, two new Roosevelt books were foisted on the public in 1911—"African and European Addresses" and "The New Nationalism."

Roosevelt, you may recall, happened, in 1911, to be a magazine writer, fuming and snorting on the pages of the *Outlook*. He was ambitious to bag more big game in America—specifically the presidency again, in 1916 if not 1912. To promote that ambition he now started punching William Howard Taft in the paunch—Taft, whom he practically elected president in 1908. Roosevelt was now utilizing the *Outlook* to undermine the Taft administration. The *New York Sun* observed in November, 1911, that "the relations between him and President Taft have already become distant."

Antidotal to the Roosevelt African tales was an outdoor book by the beloved naturalist, John Muir, "My First Summer in the Sierra." And for anyone desiring more cool adventure than Africa offered, Charles Sheldon wrote "The Wilderness of the Upper Yukon," a story of Alaskan hunting. One lone travel book on Mexico, by a William Gillpatrick, was titled "The Man Who Likes Mexico." Who didn't?

The year was uniquely memorable in children's reading. The twenty-four volumes of the Books of Knowledge which were soon a feature of American household education were published during 1911. The *Digest* noted that they contained "a vast collection of articles bringing down to the comprehension of children information on almost every conceivable topic." Ah, could we ever forget the Books of Knowledge! Or Frances Hodgson Burnett's, "The Secret Garden" which the *Digest* predicted "will charm everyone from the children to the grownups." Or David S. Muzzey's school text of texts on American history, the original edition of which was distributed in 1911.

Although the current era of biography was not yet at hand, a surprising Napoleonic vogue characterized 1911. August Fournier's biography, first published in 1885, and even today the most scholarly of all works on Napoleon, was translated into English twenty-five years ago by Annie Elizabeth Adams. Professor Fournier regarded Napoleon as "the slave of ambition and personal conquest."

The year saw a biography of Disraeli by William Flavelle Money Penny, which referred especially to the literary works of the statesman who, in his own language, had "a devil of a tongue." Incidentally, George Arliss first portrayed Disraeli on the stage in 1911.

G. K. Chesterton's essays on Dickens were gathered under the title, "Appreciation and Criticisms of the Works of Dickens." Chesterton remarked that the great English author "has never been equaled in the art of conveying what a man looked like at first sight."

William Dean Howells' "Imaginary Interviews" was a book of 1911. The *Digest*

thought that "William Dean Howells has never been in a happier vein than in these thirty sparkling lucubrations." *Lucubro, lucubrare*—"to work by lamplight."

"The Patrician," by John Galsworthy appeared in 1911, as did Henri Bergson's "Creative Evolution" and Havelock Ellis' "The World of Dreams," if I may sit this diverse company at one table. Guglielmo Ferrero, the greatest modern student of Roman history, published a book in 1911 about "The Women of the Caesars." The monumental Schaff-Herzog "Encyclopedia of Religious Knowledge" was first issued the same year.

Returning again to American literature of 1911, it is a pleasure to note Ambrose Bierce's "Collected Works," an edition of "The Letters of Robert Louis Stevenson," and Archibald Henderson's fine study of Mark Twain. "Country Town Sayings," by E. W. Howe is a book of the year. The *Digest* quotes one—"Put cream and sugar on a fly and it tastes very much like a black raspberry."

Brander Matthews' permanently standard text, "A Study of Versification," appeared in 1911. Some of the poets of the year were Louis Untermeyer, Edwin Markham, Ezra Pound, Lizette Woodworth Reese, John G. Neihardt, James Oppenheim, Edwin Arlington Robinson and George Sterling. "The House of Orchids," by Sterling, was published by A. M. Robertson of San Francisco. The *Digest* reviewer said "we could find fault with the overserious tone of George Sterling's fourth volume of verse."

Poems by Edwin Arlington Robinson were gathered into "The Town Down by the River," and "The River and I" was the title of a collection of verse by John G. Neihardt.

If, now, we compare American reading of 1911 with that of 1936, what do we find—any qualitative differences? Certainly there is a difference in quantity. Peculiarly enough, as we seem to have—or take—less and less time to read, the output of books increases.

One notes, particularly, the comparative absence of the introspective novel in 1911. What books there were of that nature lacked the unhealthy self-pity and egocentricism of the current kind. There is a noticeable scarcity, too, of biographical reading—compared with today, at least—and a welcome dearth of windy, half-baked economic and sociological discourses.

Aside from the inevitable and ever present moronic literature of the phrenological species, American reading, in general, seems to have been on a somewhat higher level of plain intelligence 25 years ago than today. Life and letters were gauged to a slower, more balanced and controlled tempo, which gave to both minds and books a substance and stability.



# MONTHLY CALENDAR OF GARDEN BLOOM

Compiled by the Garden Club of South Pasadena

**T**HIS "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:

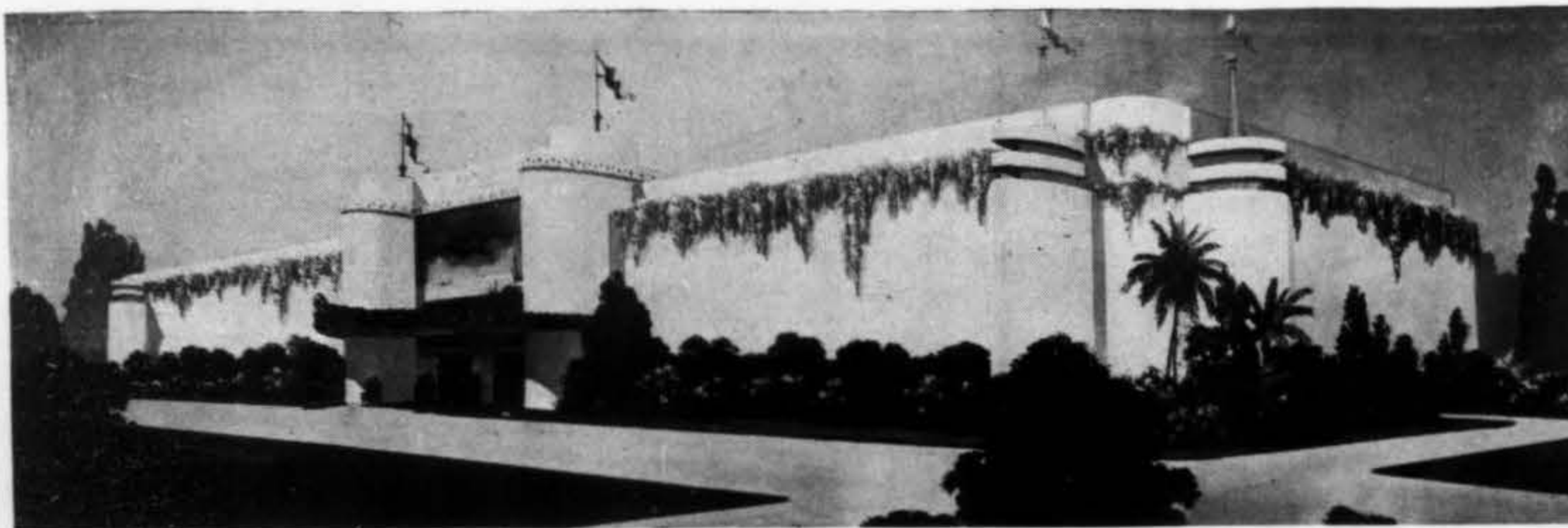
H—Hardy      H-H—Half-hardy      T—Tender  
 E—Evergreen      D—Deciduous      A—Annual  
 P—Perennial      B—Blooming second season from seed

## FLOWERS—August

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Aster (Michaelmas Daisy) Named varieties	H. P.	3'	lavender, violet-purple	sun or part shade	deep garden with fair amount of water	Divide clumps in late fall or early spring.	Cut back for second bloom- ing.
Alstroemeria aurantiaca	H.-H.P.	3'	golden yellow, orange red, brown spotted	shade	deep, moist heavy	Clump divisions in fall; corms or small tuber-like roots.	Does better if not disturbed often.
Dahlia Mignon— Dwarf bedding dahlia	Tuber	2'	yellow, salmon, red	sun	light loam well fertilized	Seed in March or April.	Water well when in bud and bloom.
Fuchsia— Named varieties	H.-H.E.	to 6'	reds, coral, violets, pink, white	shade	slightly acid	Cuttings, soft or hard, kept well moistened.	Needs plenty of water. Blooms all the warm months.
Impatiens	T. P.	2'	white, pale pink, coral, lavender	shade	garden, some- what acid and moist	Cuttings any time.	Protect from frost.
Physostegia virginiana— Vivid is improved type with good color	H. P.	3'	pink, deep lavender	sun	garden well drained	Divide clumps late fall or early spring; seed.	Easily grown.
Salvia azurea Salvia Pitcheri (Sage)	H. P.	3'-5'	sky blue, white	sun	light garden well drained	Seed in early fall; divisions in spring.	Stake for tall plants, or pinch back in early stages for bushy plants.
Trachelium caeruleum (Blue Baby's Breath)	H. P.	2'	lavender blue	shade	moist and slightly acid	Seed in late spring for bloom the second summer; cuttings.	

## SHRUBS—August

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Azara microphylla (Aromo)	H. E.	4'-12'		sun or part shade	garden	Cuttings of mature wood or heels of younger wood.	Of drooping habit. Listed for foliage only, flowers are inconspicuous.
Cuphea ignea (Cigar Plant)	H.-H.E.	2'	bright red	part shade	garden with moisture	Cuttings of new growth, heels best.	A dainty spreading plant. Prune to keep in bounds.
Hibiscus syriacus (Rose of Sharon)	H. D.	6'-12'	lavender, pink, white	sun	garden	Cuttings of ripe wood fall and winter.	Prune in winter.
Fuchsia magellanica in variety	H.-H.E.	3'-20'	scarlet and purple, etc.	part shade or shade	moist garden with mulch of leaf mold	Cuttings of green wood in early spring.	Give support to weak- stemmed varieties. Var. gracilis is a hardy shrub covered with tiny red flowers. F. cordifolia blooms every day in the year near sea coast.
Sutera grandiflora (Chaenostoma grandiflora)	H. E.	2'	bluish lavender	sun best	garden	Seeds; cuttings.	Of upright habit.
Ceratostigma Willmottiana	H. E.	3'	deep blue	sun	garden	Cuttings.	Very floriferous over a long blooming season.



The California Pacific International Exposition at San Diego, boasts of an unrivalled beauty—the beauty of its flowers, shrubs and trees. Always a delight to the visitor, this year Balboa Park is resplendent with its beautiful gardens.



VINES—August

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Antigonon leptopus (Rosa de Montana) (Coral-Vine)	H. D.	15'	rose pink	part shade	not too rich	Grows easily from seeds; divisions.	Grow under shelter of another vine or shrub.
Solandra guttata (Copa de Oro)	H.-H.E.	40'	creamy yellow	sun or part shade	garden	Easily from cuttings.	Control size by pruning, and remove ends of long branches to produce side flowering branches. Continuous bloomer.
Trachelospermum jasminoides (Rhynchospermum jasminoides) (Star-Jasmine)	H. E.	25'	white	shade	loamy	Cuttings in spring.	East exposure is good for this very fragrant vine.
Beaumontia grandiflora (Easter Lily Vine) (Herald's Trumpet)	H.-H.E.	25'	creamy white	warm sheltered	garden loam	Cuttings (slow).	Good in warm courts and patios.
Jasminum grandiflorum (Catalon Jasmine)	H. P.	30'	white	sun	garden	Cuttings; layers.	Prune severely in fall. This is very fragrant and a long season bloomer.
Lonicera Hildebrandiana (Giant Honeysuckle)	H.-H.P.	50'	yellow changing to orange red	sun	good loam	With difficulty from cuttings.	Blooms all summer, especially on the sea coast and sheltered from wind.

TREES—August

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Albizia Julibrissin (Silk Tree)	H. D.	25'	pink	full sun	not particular	Seed soaked in hot water.	Drought resistant. Short deciduous period. Will grow large.
Lagerstroemia indica (Crepe Myrtle)	H. D.	20'	white, pink, rose, lavender	sun	garden	Cuttings of dormant wood, or wood after flowering.	Withstands heat but not drafts.
Vitex Agnus-castus	H. D.	20'	blue	sun	sandy is best	Grows quickly from seed in spring; cuttings; layers.	Drought resistant. Young plants are attractive bushes.



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the hemlocks”

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## THE AMATEUR BOTANIST

WE might as well forget any early determination to avoid technical names in the discussion of amateur botany if we want to get anywhere in the work of trying to determine varieties of plants. So let us open the door long enough to let in a few Latin and Greek words that must be known if we ever expect a scientific botanist to speak to us on the street.

The purpose of delving into systematic botany is to enable us to determine varieties of plants that we cannot recognize at a glance. When you get a real tough one the final analysis comes through a minute inspection of the construction of the flower.

First the floral construction is divided into three general classifications: epigynous, perigynous and hypogynous. As applied to petals and sepals, epigynous means borne above the ovary, perigynous means borne around the ovary and hypogynous means below the ovary. When you become familiar with this construction it is easy to start the process of elimination by first determining whether the flower is one or the other, thus eliminating all but the group in which it belongs. Roses and Dogwood are a good example of epigynous types. The Cherry is perigynous and the Solomon's seal and potato are in the hypogynous group. Now all you have to do is learn about a hundred thousand names of plants in each of these groups and you have got a fair start.



But we cannot always have a flower in our hands to determine just what variety the plant is. Sometimes we want to know the variety of a plant that is out of bloom. As a help in this perplexity the shape of the leaf is of vital importance.

Here again we have to let in the terminology of the scientific botanist. First to be considered is the general leaf form, whether it is long and slender, pointed, oval, round, heart-shaped, like the fingers on a hand, and so forth.

Next to be considered is the leaf margin. There are eleven marginal classifications of the leaf. (1) Entire, which means smooth edged. (2) Serrulate which is fine toothed. (3) Serrate which is a little deeper toothed. (4) Double Serrate which is deep toothed combined with fine toothed. (5) Dentate which is more or less finely notched. There is no use trying to describe them. Cut out of some book a picture of the eleven edges and paste it in your hat. Anyhow the remaining kinds are spinous-dentate, crenate, crenulate, undulate, scalloped, and sinuate. One thing for which I am grateful to the scientific botanist is that he did not put the prefix "in" before the last named type.

The two general classifications of leaves are "simple" and "compound". Compound leaves are sometimes compounded two or three times and compounded most of the time.

Another item of experience in distinguishing leaves is the apex or tip of the leaf. This frequently leads to a quick determination of trees that are only slightly confusing to the amateur. There are nine general types of species. Each having a name to indicate whether the leaf is sharp, pointed, half pointed, round, flat or indented at the end.

Compound leaves are the form in which are included the Pepper Tree, the Karob, and the Horse Chestnut. Other and more complicated leaves are such as the Jacaranda, and the Carot.

Another word that must be learned and understood is "sessile". When a leaf is attached directly to the node in the branch and the petiole is entirely absent it is said to be sessile. A petiole is a leaf-stock. Sometimes the petiole is not only absent but the leaf seems to embrace the stem upon which it is attached. Such leaves are said to be sessile clasping. The Aster has a sessile leaf, while the leaf of Brassica is said to be sessile clasping.

About the only way any comprehensive grip on systematic botany can be secured is by a thorough study of the taxonomy of flowering plants. All that this column can hope to do is to point out how to eliminate errors and to help to clear up an occasional point amongst our large group of amateurs.

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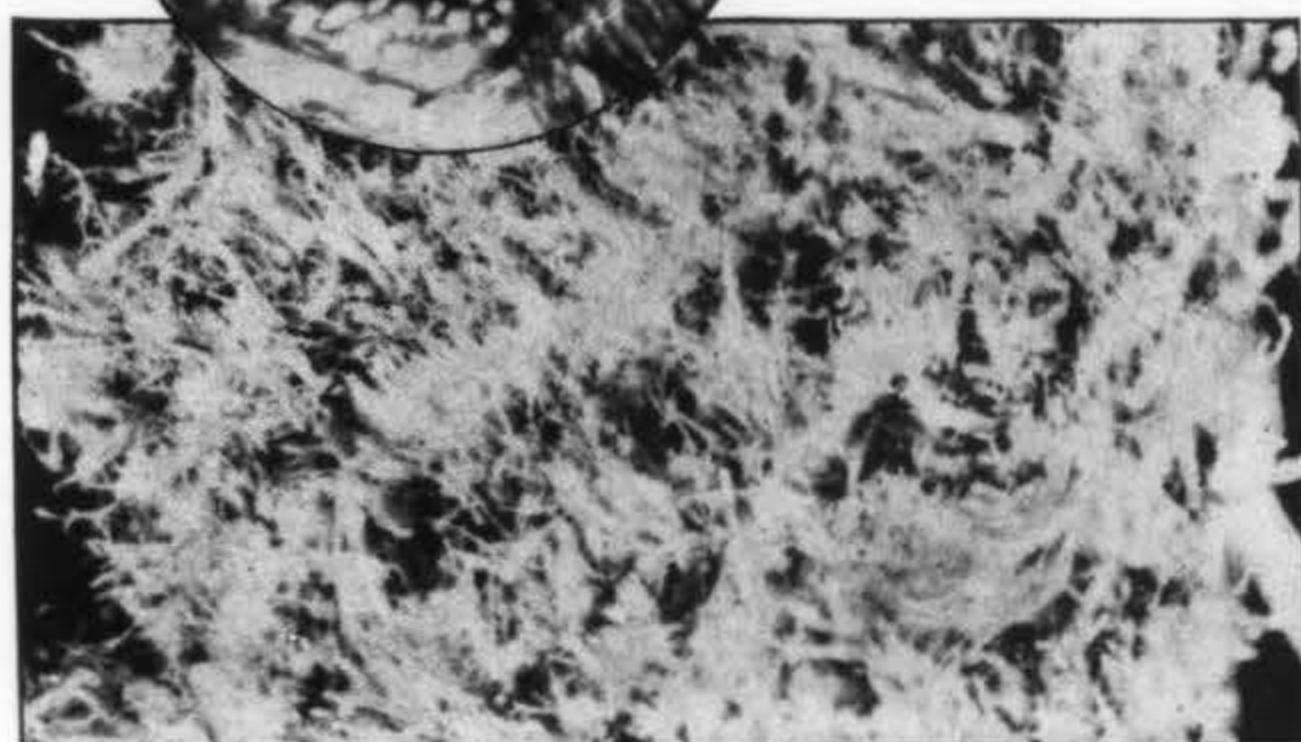
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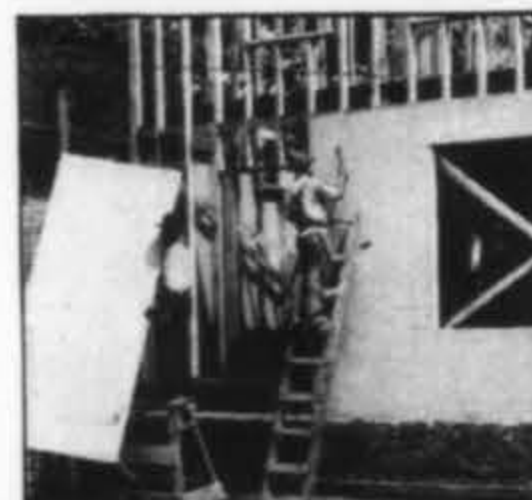


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## SINCE 1911

*(Continued from Page 15)*

magazine and obtain from its articles and from its plates evidence of the work of the best architects in this region.

To display any structure which may be erected and to fill its pages with information irrespective of esthetic or technical value has never been the policy of the editors and publishers of this magazine. In this respect the reading public has always found it possible to find on its pages good examples of architecture. The architectural profession and the public profit by such a policy.

The Architects of California congratulate CALIFORNIA ARTS & ARCHITECTURE on its anniversary, for its past achievements and for its untiring efforts to advance the cause of good architecture, and buildings erected with high class materials, workmanship and good construction.

By WILLIAM I. GARREN, A. I. A.  
President of the State Association  
of California Architects

## Congratulations from a Prize Winner

FIFTEEN years ago when I arrived in California and became established in the practice of architecture, the *Pacific Coast Architect*, first published in 1911, served the architects of the West Coast with a well balanced, conservatively edited, architectural journal. Its policy of critical comment and illustrations of the best work of our California architects made it an outstanding journal in this region. Recognizing the need of a greater coordination of the efforts of artists and craftsmen in the development of the arts and crafts and the necessity of educating the public to a greater appreciation of good architectural design, in the early part of 1929 you radically changed the policy, widened the scope and influence and changed the name of the magazine to CALIFORNIA ARTS & ARCHITECTURE.

Now, upon the twenty-fifth anniversary of the publication I wish to express my appreciation, my sincere admiration for your steadfast adherence to a policy that has had far-reaching benefits not only to the architectural profession but to the entire State of California.

While your position as the leading architectural journal in this region remains secure, the undoubted value to interior decorators, landscape architects, artists, realtors, contractors, etc., makes CALIFORNIA ARTS & ARCHITECTURE of increasing widespread influence. And the general public, especially those who plan to build, find in it authoritative information and illustrations of only the best in domestic architecture.

My congratulations and best wishes for another successful twenty-five years of service.

By H. ROY KELLEY, A.I.A.

## Thank You, Mr. Shippey

NOW that some of the household magazines are so largely made up of camouflaged advertising and propaganda, it is a pleasure to pick up CALIFORNIA ARTS & ARCHITECTURE, published here. Charles Gibbs Adams recently compared this magazine to several of the better-known national house and garden magazines and found it to contain more truth of value to Californians, and far less hokum, than any of them.

From Lee Shippey's Column—Editorial Page  
of Los Angeles Times—June 3, 1936

## Praise from the Governor

I HAVE just learned that the silver anniversary issue of your magazine will be published in August. Please accept my most hearty congratulations and best wishes on this anniversary of the publishing of CALIFORNIA ARTS & ARCHITECTURE.

Your magazine, dedicated to a most beneficial purpose, has continued to progress through the years until now it is a fine contribution and exercises considerable influence on the development of the arts and architectures among the homes of this state and nation. Moreover, you present the cultural life of the state—music, drama, and other arts—in a manner that is bringing further worldwide acknowledgment of the high ideals of the citizens of California.

Please accept my best wishes for continued success in the publication of this outstanding magazine.

By FRANK F. MERRIAM  
Governor of California



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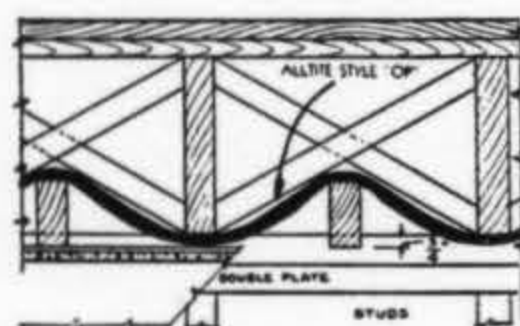
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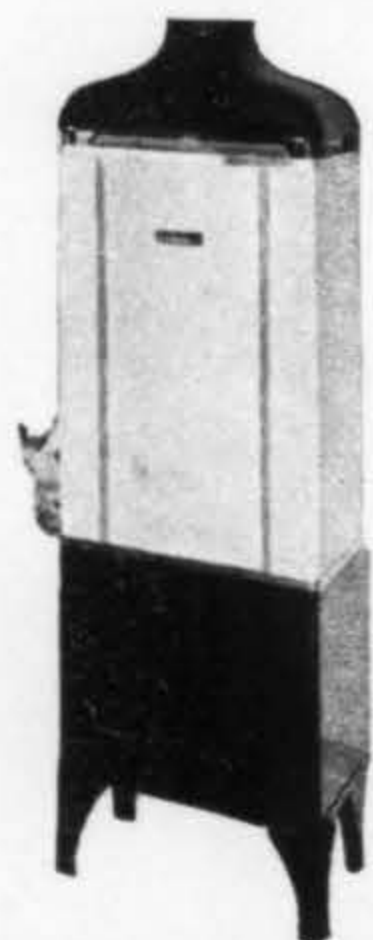
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## LETTER FORUM

*Of late, we have received a great number of letters from our readers. Naturally this closer contact with our subscribers is appreciated. It is not always possible to develop many of the ideas given us in these letters into articles or editorials and yet the thought-provoking comments, the studied opinions of these men and women interested in the cultural advancement of our State are of such interest that we feel this Letter Forum will prove a popular addition to the monthly issues of California Arts & Architecture.*

*This then, is your opportunity to express your views not only to the publisher and the editor but to our readers. We are particularly anxious to have your critical comment, whether it be criticism or commendation of policies or practices influencing the opportunity of securing a full measure of life in California.*

THE PUBLISHER.

### When a Luxury Becomes a Necessity

Dear Sirs:

The jerry builder is back on the job, in spite of everything that has been done since the last building boom to eliminate him from the picture. There is good reason why the attack on the jerry builder could not be successful. They are keen, wide-awake business men who give home buyers what they think they want for what they can afford to pay.

The majority of builders would much sooner use good materials, workmanship and design in the structural parts of the houses they build, but the buyers won't let them. The home buyer wants \$4,000 worth of equipment in a \$5,000 house. And why not? Hasn't he been led to believe that housing costs are down—that by some legerdemain he can get the walls, floors and roof of a house for little or nothing? Hasn't prefabrication been dinned into his ears with wild claims for low cost?

The demonstration houses he has seen are supposed to sell for three, four or five thousand dollars. When he inspects them he finds a \$2,000 heating and ventilating plant, \$1,000 worth of plumbing equipment, complete electrical equipment, possibly \$2,000 worth, fine recreation room in the basement and in a few cases complete air conditioning in one or more rooms. It is only logical for the prospective buyer to assume that he can have all this equipment and the building to house it at the price of the house alone.

When the beautiful bathroom, strictly modern kitchen and ample heating and electrical equipment are purchased, the budget is nearly exhausted. Only a small amount remains to provide the structural or basic parts of the house. And that's where the skimping is done. Yet it is the quality of the structure that determines more than anything else whether the home is a good investment.

The buyer has little or no knowledge of construction and any doubts he may have are easily set at rest. Foundations, walls, floors, roof, heating, plumbing and electrical conduit built into the walls where it is not seen are taken for granted. No thought of a wet basement and cracked walls and plaster, sagging floors, jammed doors and windows, rusted out rough plumbing, excessive maintenance and depreciation. All too soon when he has to face these unexpected bills his earnest advice to friends is "Don't build or buy—rent!"

A coat of paint, some built-in cabinets, a cedar-lined closet, all of which can be obtained for \$100 or so, will temporarily cover up many hundreds of dollars of defects in construction. But this is not the fault of the jerry-builder—he is furnishing what his buyers want at a price they can pay.

It is nothing unusual, as anyone in the housing field knows, for folks to want a \$7,500 house and equipment for \$5,000; but when they expect a \$10,000 or \$12,000 house and equipment for \$4,000, certainly they have been misled.

A very intelligent couple just left my desk. They had tentative plans and specifications for a house of 26,000 cubic feet. The heating and air circulating plant was estimated at \$2,500; the plumbing equipment at \$1,800; electrical equipment at \$1,000.

The house was to be completely insulated, walls and roof. It was to be of fireproof construction throughout with strictly modern stainless steel kitchen equipment. It had a 20 x 40 foot wading pool in the yard and a complete recreation room in the basement. It had been built up from plans and articles published in current periodicals. The house could not possibly be built for less than \$12,000 exclusive of the lot, which would doubtless bring it to \$13,500 or more.

These were intelligent people who had been studying current information about house construction and equipment for several years and they were fully convinced that all of these things were possible because of "great improvements" that had been made in reducing the cost of house building. The figure that they had in mind was \$7,000, complete. I was a "highway man" of the first order when I estimated the job at \$13,500 and tried to show them how it couldn't be done for less.

If the majority of prospective home buyers were rich people who could afford to build another house in the event their present one did not prove satisfactory, it would not be a very serious matter. However, for a large majority of folks the buying of a home is their largest single investment in a lifetime. When they get homes where the foundations crack and settle, the floors warp, the doors jam, the windows won't open, the roof leaks, their maintenance expense is so high that it can't be covered in the family budget. The home is lost—the equity wiped out by depreciation.

It would be a fine thing if leading magazines would make a study of this problem and prepare a series of articles to try to teach prospective home buyers a few of the fundamentals of good home construction and the folly of cheating on the foundations, walls, floors and roof in order to get some additional equipment which cannot make a satisfactory home if the building itself is of poor construction.

If home building is to live up to its potential market, builders and buyers must be made to understand that honest construction is essential; that the walls, floors and roof are only a third of the total cost of a home; that skimping here can save but little, but can cause untold grief.

New styles of furnishings and equipment are appearing on the market continually. These can be added from time to time if the house itself is well built and low in upkeep cost. What is saved in maintenance will buy much of this desired equipment. But if the house is poorly built, what has been gained by putting a large part of the building budget into furnishings and equipment?

Yours very truly,

W. D. M. ALLAN,  
Director of Promotion,  
Portland Cement Association,  
Chicago, Illinois.

*Ed. Note: We believe that Mr. Allan has uncovered and brought into the open one of the truths that the building industry has preferred to keep buried. Certain it is that each of the individuals or firms with a product or service to sell is selfish. They want as big a percentage of the building dollar as they can possibly obtain. This is but natural and we cannot expect it to be otherwise. Nine times out of ten the architect is faced with the disagreeable and unprofitable task of telling the client that his ideas are all wrong and then trying to adjust the demands with the pocketbook. It is the policy of this magazine to emphasize the importance of the various elements of the home building operation. The purchase of the land, the financing of the home, the design and construction of the house, its furnishing and equipping, proper landscaping; all are important. It is our purpose to present an unprejudiced, informative picture of the whole problem. To give the home buyer or builder accurate, valuable information, to temper the enthusiasm of the manufacturer and at the same time assist in building for him a bigger outlet for his products and to coordinate the work of the architect, interior decorator, landscape architect, contractor. Any suggestions that our readers may have to offer in the pursuance of this policy will be welcome.*

## "DATED" HOUSES

A house is old when it fails to provide convenience and comfort to those living in it. A house with a score or more useful years behind it may yet be young, and one built yesterday may not be modern.

The electrical age is here, and electrical convenience is becoming increasingly important in the home. Antiquated lighting or insufficient number of convenience outlets definitely place a house in the "pre-electrical" age.

The house which provides for the convenient use of appliances will remain modern indefinitely. The house in which few outlets are available, requiring unsightly and dangerous extension cords run under rugs, or festooned around the room is unnecessarily out of date.

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## The Next Quarter of a Century

will bring even greater changes in our fast moving world than we have witnessed during the past twenty-five years of existence of this magazine.

The changes that affect our living conditions—our home life—our arts and crafts—will be recorded in the articles and illustrations to appear in the monthly issues of California Arts & Architecture.

This editorial policy—alive to the needs and trends of Today and Tomorrow—is your guarantee of a magazine of continuing interest and value.

So, for another quarter of a century we invite you to be a part of the audience that will view the parade passing in review on the pages of California's Quality Monthly Magazine.

### CALIFORNIA ARTS & ARCHITECTURE

2404 West Seventh St., Los Angeles

101 Post St., San Francisco

## AN ARCHITECTURAL CALIFORNIAC LOOKS AT HIS CASE

(Continued from Page 17)

New to me also was the Natatorium at Exposition Park, the Federal Building at Long Beach; the excitingly modern face-lifting and reconstruction of Hollywood Boulevard; Hollywood's impressive new post office and chic NBC studio; the series of fashionable shops and restaurants on Sunset; the elaborate and lofty new Beverly Hills City Hall; and the incredible growth of Westwood Village.

Apartments along Wilshire Boulevard! new homes in Beverly Hills! a blossoming of houses along Los Feliz Boulevard; new construction in the Arroyo Seco in Pasadena! It's impossible to enumerate all I did see and a little overwhelming to realize there is much I didn't have time to reach.

Perhaps most significant of all are the great columns of power lines marching across the desert, the men at work boring tunnels and pipe lines to the Colorado River. What untold future events are implied in these engineering marvels that will pump power and indispensable water to this whole unbelievable district.

But certain things make me pause and wonder if things are going too fast, if mere human beings can keep pace with such lavish physical developments. For instance: Wilshire Boulevard, with its new bridge across Westlake Park, a new shop here, another there, the hectic traffic at the Western Avenue intersection, and the obvious fact that it is on its way to becoming one of the world's greatest thoroughfares.

Can't control exert its power to see that trees, shrubs, and flowers are not forgotten in the rush? Who would argue that Westlake Park was seriously injured by that necessary bridge? Would it not be an ironic end if uncontrolled enthusiasm should lead Wilshire to become just an endless city street rather than a boulevard of great distinction and beauty which it could be—and in spots is?

And now I'm back in New York and the whole place seems slightly impossible. But

I know it's there. I've seen it, and I stand in envy of those whose opportunity it is to help guide the way to the future, to see to it that the Pueblo becomes something greater than merely the eighth wonder of the world.

## SAN FRANCISCO'S FEDERAL BUILDING

(Continued from Page 28)

There is, however, a predominant feeling of the fitness of materials used. The huge lamps are of aluminum and bronze, a combination that is both beautiful and dignified. The floors of the entrance halls are terrazzo marked off with brass strips. The wainscote is of Tennessee marble. The floors of other halls in the building are in Gladding McBean Quarry tile. One item of great interest is the combination of facing terra cotta with granite on the facade. The fifth or top floor above the set back is all faced with Gladding McBean terra cotta so skilfully done that it is impossible to detect any difference without the closest scrutiny. The entire front on McAllister Street above the water table is of the same material.

All of the building is occupied by government offices. The entire third floor is taken over by the Navy Department for the use of the twelfth Naval District. On the fifth floor is the Weather Bureau. Consideration for the comfort of Government officials is evidenced by the Venetian blinds at every window of the building.

I do not know by what alchemy Mr. Brown accomplishes his perfection of mass and detail. I wish I did.

I do not know in what mysterious alembic Mr. Brown dips his pen, but I wish it were large enough to admit mine.

### HAVE YOU MOVED?

Send us your new address promptly to assure your receipt of next month's issue without delay.

California Arts & Architecture  
2404 WEST 7TH STREET, LOS ANGELES

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Small homes, as well as large homes, can now have modern heating and air conditioning. The new Pacific Forced Air Unit (right) supplies fresh, pure, filtered air—WARM in Winter—COOL in Summer! Easily installed in kitchen, closet or screened porch. NO BASEMENT REQUIRED. Can be placed anywhere.



Ask for  
MODEL A-11

## Summer COOLING! Winter HEATING!

In summer it fills your rooms with a gentle, circulating breeze, that drives out the heat. In winter it maintains constant, uniform warmth everywhere—fresh, pure everchanging atmosphere without drafts. It's fully automatic and noiseless. Get all the facts . . . NOW! Don't wait!

Ask for Catalog No. CA-8



# PACIFIC Forced Air Unit

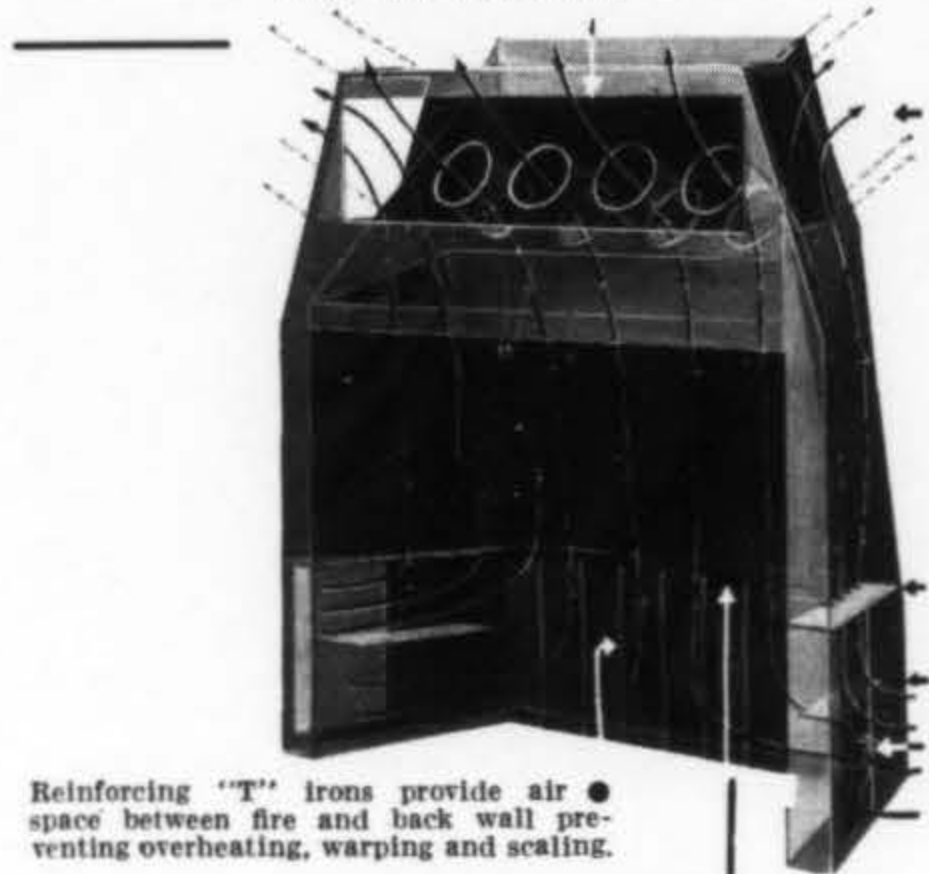
PACIFIC GAS RADIATOR COMPANY  
Huntington Park, Calif., U.S.A.



# SUPERIOR FIREPLACE

## Heat Circulator UNIT

Front warm air outlet, also showing air flues connecting lower back wall with upper heating chamber.



● Side outlets may open into living room or other rooms adjacent to the fireplace or be carried to second floor.

● Reinforcing and Baffle Plate welded to inner lining.

● Reinforcing plate welded to inner lining.

● Air intake at floor level.

Reinforcing "T" irons provide air space between fire and back wall preventing overheating, warping and scaling.

Double thickness of iron prevents expansion and contraction from breaking at bended part.

### X-RAY VIEW OF SUPERIOR UNIT

Arrows show air equally distributed over back and side walls of lower heating chamber before passing through flues and side passages to upper chamber and into the home through front or side grilles.

For information and literature write  
**SUPERIOR FIREPLACE COMPANY**  
MANUFACTURERS  
1046 S. OLIVE STREET, LOS ANGELES, CALIF.

# LACKAWANNA

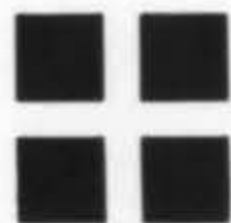
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Lackawanna Leathers

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*The system being essentially designed for Calif. conditions, gives me the practically instantaneous heat obtainable from no other type of system.*

*My heating bill for March (a cold windy month this year) was about \$8.00 and as you know the house is not weather stripped nor is it any other construction as to insulation than the standard used out here. I consider this remarkable.*

*And I mean every room in the house kept at 70° or more all during the day.*

*I want to thank you for the excellent service given in connection with the final adjustments.*

*J. Comstock*

★ Home makers are interested in the convenience, economy and comfort provided by Payne Furnaces. Mr. Comstock's statement regarding the Payneheat System in his twelve room home is typical of those reaching us almost daily and confirming our contention that Payne Furnaces and Payne Service are superior.

Architects and Contractors . . . for the future satisfaction of your clients consider PAYNEHEAT.

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**COPPER  
LAWN SPRINKLER  
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dence, Brentwood Heights.

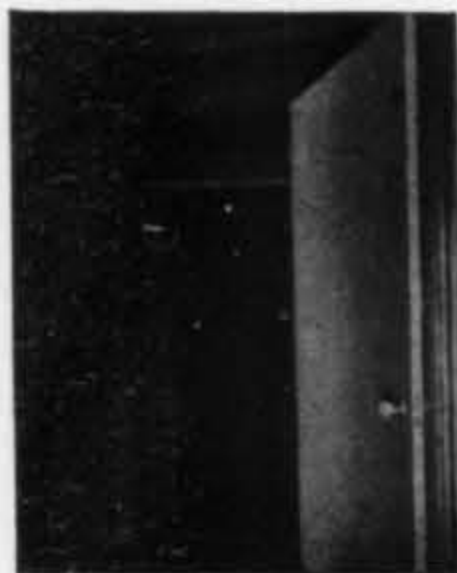
Roland E. Coate, A.I.A.  
Associate Architect

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ation—Easily installed in your home—  
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Also manufacturers of hand power  
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Los Angeles—3644 Revere Ave.

**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.

**112. New Lighting Equipment**

"40 Years of Kliegl Lighting" is the title of an anniversary catalog from the Kliegl Bros. Universal Electric Stage Lighting Co., Inc. of 321 West 50th Street, New York City. This firm deals especially in theatrical, decorative, and spectacular lighting. Interesting are some of the diverse uses of Kliegl lights described in the catalog. The Roxy theatre at New York is one of numerous showhouses equipped with Kliegl stage lighting. The Metropolitan Opera House, Holy Trinity Church, the John Wanamaker stores, the Waldorf-Astoria ballroom, and the Radio City Music Hall are other customers photographically depicted. Kliegl floodlights and under-water lights for swimming pools are shown, besides enhancing lights over exhibits in the American Museum of Natural History. And their extensive use in Hollywood film studios is already universally known. The first 36 pages in this free catalog list equipment of especial interest to architects.

**113. New Home for Wire Cloth**

The California Wire Cloth Company proudly announces a handsome new location for their San Francisco warehouse and branch offices. This company, widely known by its unique Grizzly Bear and "Calwico" trade mark is a real pioneer in Pacific Coast industry, having been in existence since 1859. The firm operates a complete wire cloth plant, handling every phase of production from the actual drawing of the wires through the final weaving. All standard or special screens are available, any type or size being designed and developed to meet a particular construction problem.

**114. Manufactured Weather**

By adding a new residential line, comprising an oil burner, boiler-burner units, oil and gas, and winter and year 'round air conditioning, the Carrier Engineering Corporation of Newark, New Jersey, writes that it is now enabled to serve homes with "Manufactured Weather," as it has been hitherto providing in industry and business.

General Manager Boulware says that "for eight years Carrier has been making extremely fine and efficient, but rather high priced gas fired air conditioners for elaborate residences. Now Carrier seeks its proper place in the immense field for air conditioning in moderately priced residences." This is another acknowledgement of the current popularity of the small house.

\* \* \*

**New Publications**

In response to many requests, the Portland Cement Association has prepared an attractive binder in which may be preserved the Architectural Concrete Information Sheets circulated by the Association. This makes the data convenient for ready reference in the office and on the job. Two new information sheets—"Concrete Grilles" and "Ornament"—have just been issued, numbers 13 and 14 of the Architectural Concrete Series. If you do not have a complete file, write to us for the missing numbers.

A handy wiring data book is being offered by the Anaconda Wire and Cable Company, 25 Broadway, New York. The guide contains a general description of insulation characteristics, a tabulation of all products with key to approved or recommended specific applications, and tables showing wire and cable requirements for major types of buildings. The recommendations conform to requirements of the National Electrical Code.

Four booklets are announced by the Emerson Electric Manufacturing Company of St. Louis, Missouri—a ceiling fan catalog, an air circulator catalog, an exhaust fan folder, and a ventilating fan booklet. Diagrams and installation suggestions are features of the literature.

A four-page folder, issued by the Flexrock Company, 800 North Delaware Avenue, Philadelphia, describes "Ruggedwear Resurfacer," a material for repairing rough, worn and broken surfaces—especially concrete.

**THE EDUCATION OF A DECORATOR***(Continued from Page 8)*

"The Committee on Education has established certain minimum percentages of time for the subjects which would necessarily be included in any rounded course in the field of decoration. These minimum percentages stand as follows:

	Percent of entire course
Design .....	35.00
Materials of decoration.....	15.00
Form and color (drawing and other practical work).....	10.00
Construction (including practical work).....	8.75
Professional Practice (business methods, ethics, law, etc.).....	5.00
History of Architecture and Decorative Arts.....	7.50
Theory of Architecture and Decorative Arts.....	8.75
Economics, Languages, etc. ....	10.00
Total .....	100.00%

"Since in the opinion of the Committee these percentages report an adequate proportionate assignment of time for the various subjects, it is recommended that they be considered applicable in all organized courses of instruction in this field regardless of the duration of such course.

"The ideal maximum course which the Institute has in preparation presupposes at least two years of academic college work before the four-year professional course is undertaken, the two years of academic work including English, Mathematics, Science, Foreign Language, and a stipulated number of points in one of the following: Philosophy, Economics, additional English.

"The Committee on Education will not advise approval by the American Institute of Decorators of any course of less than four years and then only if given by an accredited institution with whose standards and results the Committee is familiar."



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"Planning Your Future,"  
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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.

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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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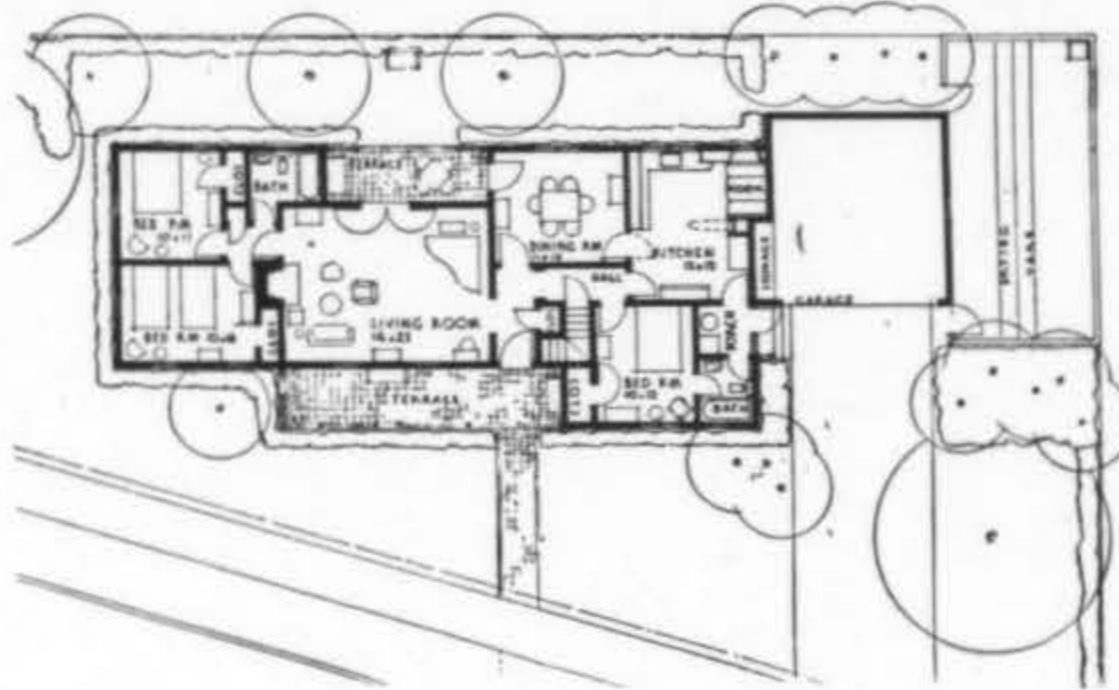




# Home Building Service Directory

**FREE**

Most of the manufacturers listed here have descriptive literature, specifications, illustrated booklets and construction data about the various new materials and equipment items on the market and if you have a home building problem or desire information on any of these subjects simply telephone or write and they will be glad to serve you. If you wish, you may address your inquiry to this magazine and we will arrange to have complete information and data furnished you without obligation.



For a corner lot architects Erle Webster and Adrian Wilson have designed this six-room house to cost \$5,700. Of substantial wood frame, vertical board siding and stucco with shake roof, it contains 1900 square feet.

**HOME BUILDERS  
CONTRACTORS  
ARCHITECTS**

will find this Directory of exceptional value as it gives the addresses of Pacific Coast branches, distributors and agents of eastern manufacturers—the names of important Pacific Coast manufacturers of building materials and equipment—and those who by experience and training are equipped to render efficient service, advice and counsel in the field of residence designing, financing and construction.

## BUILDING MATERIALS

For further information also refer to advertisements on page number

### Acoustical Materials

- (Acoustite) Coast Insulating Corp., 634 South Western Ave., Los Angeles; 537 Brannan St., San Francisco; Asbestos Supply Co., Portland, Seattle and Tacoma 40
- (Acousti-Celotex) The Celotex Co., Architects Bldg., Los Angeles; 557 Market St., San Francisco 37

### Brick (Common)

- (Steel-Tyd) Davidson Brick Co., 4701 Floral Drive, Los Angeles

### Brick (Face)

- N. Clark & Sons, 116 Natoma St., San Francisco; 412 West 6th St., Los Angeles 12
- Gladding, McBean & Co., 660 Market St., San Francisco; 2901 Los Feliz Blvd., Los Angeles

### Cedar Closet Lining

- E. K. Wood Lumber Co., 4701 S. Santa Fe, Los Angeles; 1 Drumm St., San Francisco; Frederick and King Sts., Oakland

### Cement

- Pacific Portland Cement Co., 111 Sutter St., San Francisco; 633 E. Gage Ave., Los Angeles Cover
- Portland Cement Association, Architects Bldg., Los Angeles; 564 Market St., San Francisco Back Cover

### Concrete (Mixed)

- Transit Mixed Concrete Co., 3492 E. Foothill Blvd., Pasadena; 1000 N. La Brea Ave., Los Angeles; Ramona and San Bernardino Ave., Pomona

### Cut Cast Stone

- Hamlin & Hood, 3110 E. Foothill Blvd., Pasadena

### Flooring (Hardwood)

- Fisk & Mason, 855 El Centro St., South Pasadena

### Glass (Structural)

- (Vitrolite, Sani-Rox, Insulux Glass Blocks) McClarin and Taylor, 1438 East 18th St., Los Angeles

### Insulation and Sound Deadening

- (Celotex) The Celotex Co., Architects Bldg., Los Angeles; 557 Market St., San Francisco 37

- (Pak-Felt) Coast Insulating Corp., 634 S. Western Ave., Los Angeles; 537 Brannan St., San Francisco; Asbestos Supply Co., Portland, Seattle and Tacoma 40
- (Grip-Lath) Schumacher Wall Board Corp., 5721 S. San Pedro St., Los Angeles

### Lath (Metal)

- Truscon Steel Co., 5480 E. Slauson Ave., Los Angeles; 604 Mission St., San Francisco; Portland; Seattle; Phoenix

### Lath (Plaster)

- (Grip-Lath) Schumacher Wall Board Corp., 5721 S. San Pedro St., Los Angeles

### Lumber and Millwork

- E. K. Wood Lumber Co., 4701 S. Santa Fe, Los Angeles; 1 Drumm St., San Francisco; Frederick and King Sts., Oakland

### Lumber Preservatives

- J. H. Baxter & Co., 601 West 5th St., Los Angeles; 333 Montgomery St., San Francisco 40
- American Lumber & Treating Co., 1031 S. Broadway, Los Angeles; 116 N. Montgomery St., San Francisco

### Marble

- D & D Marble Co., 1651 East 92nd St., Los Angeles

### Paints (Wood, Cement, Stucco)

- W. P. Fuller & Co., 301 Mission Street, San Francisco; 135 N. Los Angeles Street, Los Angeles 38
- Mathews Paint Company, 600 San Fernando Road, Los Angeles
- The Sherwin-Williams Co., 4170 East Pico St., Los Angeles; 610 Folsom St., San Francisco

### Paneling

- E. K. Wood Lumber Co., 4701 S. Santa Fe., Los Angeles; 1 Drumm St., San Francisco; Frederick & King Sts., Oakland

### Roofing (Slate)

- Brandt & Riedel, 1046 S. Olive St., Los Angeles

### Roofing (Tile)

- N. Clark & Sons, 116 Natoma St., San Francisco; 412 West 6th St., Los Angeles 12
- Brandt & Riedel, 1046 S. Olive St., Los Angeles
- Gladding, McBean & Co., 660 Market St., San Francisco; 2901 Los Feliz Blvd., Los Angeles

### Roofing (Wood Shingles, Shakes)

- Fisk & Mason, 855 El Centro St., South Pasadena
- E. K. Wood Lumber Co., 4701 S. Santa Fe., Los Angeles; 1 Drumm St., San Francisco; Frederick and King Sts., Oakland



**Sash and Doors**

E. K. Wood Lumber Co., 4701 S. Santa Fe, Los Angeles; I Drumm St., San Francisco; Frederick and King Sts., Oakland

**Steel Building Frames and Products**

Latisteel Corp. of California, 3110 E. Foothill Blvd., Pasadena

**Steel Joists**

Truscon Steel Co., 5480 E. Slauson Ave., Los Angeles; 604 Mission St., San Francisco; Portland; Seattle; Phoenix

**Stucco**

California Stucco Co., 1840 East 25th St., Los Angeles; 64 South Park, San Francisco

**Wall Board**

The Celotex Co., Architects Bldg., Los Angeles; 557 Market St., San Francisco 37

(Schumite Plenty Plus) Schumacher Wall Board Corp., 5721 S. San Pedro St., Los Angeles

(Masonite) E. K. Wood Lumber Co., 4701 S. Santa Fe, Los Angeles; I Drumm St., San Francisco; Frederick and King Sts., Oakland

**Waterproofing and Decorating (Concrete, Brick, Stucco, Plaster)**

Lithide Products Co., 3109 Venice Blvd., Los Angeles 44

**Wrought Iron (Gates, Grilles, Rails, Lamps)**

Frank Weingartner Wrought Iron Studios, 420 Bernard St., Los Angeles

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**HOME BUILDING EQUIPMENT**


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**Air Conditioning**

Payne Furnace & Supply Co., 338 N. Foothill Rd., Beverly Hills; 432 Bryant St., San Francisco 43

Pacific Gas Radiator Co., 7615 Roseberry Ave., Huntington Park; P. E. O'Hare, distr., 945 Bryant St., San Francisco 42

**Bathroom Cabinets (Steel and Porcelain)**

Dura Steel Products Co., 2421 East 8th St., Los Angeles; Bates-Carpenter & Co., 606 Mission St., San Francisco

**Bathroom Fixtures**

Washington-Eljer Co., 4100 S. Alameda St., Los Angeles

**Casement Windows (Metal)**

Truscon Steel Co., 5480 E. Slauson Ave., Los Angeles; 604 Mission St., San Francisco; Portland; Seattle; Phoenix

**Door Chimes, Kitchen Ventilating Fans**

Dura Steel Products Co., 2421 East 8th St., Los Angeles; Bates-Carpenter & Co., 606 Mission St., San Francisco

**Dumbwaiters**

Vincent Whitney Co., 130 Tenth St., San Francisco; 3644 Revere Ave., Los Angeles 44

**Electric Door Chimes**

Pryne & Co., Inc., 1245 East 33rd St., Los Angeles; 557 Market St., San Francisco; Cress & Co., distrs., 2145 N. W. Pettygrove St., Portland; Arthur R. Dally, distr., 332 Pioneer Bldg., Seattle

**Electric Elevators**

Vincent Whitney Co., 130 Tenth St., San Francisco; 3644 Revere Ave., Los Angeles 44

**Fireplace Equipment**

Superior Fireplace Co., 1046 S. Olive St., Los Angeles 43

Colonial Shops, 3350 W. 1st St., Los Angeles 9

**Hardware (Finish)**

Daniel C. Hay, 249 Beverly Drive, Beverly Hills

West & Company, 1037 E. Green St., Pasadena

**Heating (Gas)**

Payne Furnace & Supply Co., 338 N. Foothill Rd., Beverly Hills; 432 Bryant St., San Francisco 43

Pacific Gas Radiator Co., 7615 Roseberry Ave., Huntington Park; P. E. O'Hare, distr., 945 Bryant St., San Francisco 42

Andrews Heater Co., 1752 W. Jefferson Blvd., Los Angeles

**Heating (Electric)**

Thermador Electrical Mfg. Co., 2821 East Pico St., Los Angeles; 557 Market St., San Francisco; 1837 Merced St., Fresno

**Incinerators**

Safety Incinerator Co., Inc., 3328 Sunset Blvd., Los Angeles 44

**Kitchen Fan Ventilators**

Pryne & Co., Inc., 1245 East 33rd St., Los Angeles; 557 Market St., San Francisco; Cress & Co., distrs., 2145 N. W. Pettygrove St., Portland; Arthur A. Dally, distr., 332 Pioneer Bldg., Seattle

**Lighting Fixtures**

Arthur Clough, 828 Longwood Ave., Los Angeles 9

**Ranges**

Westinghouse Electric & Mfg. Co., 420 S. San Pedro St., Los Angeles; I Montgomery St., San Francisco; 309 S. W. Sixth Ave., Portland; 606 Stewart St., Seattle

**Refrigerators**

Westinghouse Electric & Mfg. Co., 420 S. San Pedro St., Los Angeles; I Montgomery St., San Francisco; 309 S. W. Sixth Ave., Portland; 606 Stewart St., Seattle

**Shower Bath Doors**

Windsor Shower Door Co., 2307 Riverside Dr., Los Angeles; 5701 Telegraph Ave., Oakland

**Sinks and Drainboards**

(Monel and Stainless Steel, Custom Work) Steelweld Engrg. Co., 1328 Channing St., Los Angeles

**Steel Medicine Cabinets, Ironing Boards, Mail Boxes**

Pryne & Co., Inc., 1245 East 33rd St., Los Angeles; 557 Market St., San Francisco; Cress & Co., distrs., 2145 N. W. Pettygrove St., Portland; Arthur A. Dally, distr., 332 Pioneer Bldg., Seattle

**Tiling (Bath, Sinks, Floor, Walls)**

Gladding, McBean & Co., 660 Market St., San Francisco; 2901 Los Feliz Blvd., Los Angeles

Pomona Tile Mfg. Co., 629 N. La Brea Ave., Los Angeles; 135 Tenth St., San Francisco; 6106 Roosevelt Way, Seattle 11

**Wallpaper**

C. W. Stockwell Co., 3262 Wilshire Blvd., Los Angeles; 442 Post St., San Francisco

W. H. S. Lloyd Co., 1051 S. Alvarado St., Los Angeles; 10872 Weyburn Ave., Westwood

**Wall Safes and Fur Safes**

Murphy Wall Safe Co., 8207 West 3rd St., Los Angeles 10

**Water Heaters (Gas)**

Superbo Mfg. Co., 5555 Magnolia Ave., Los Angeles; R. J. Mullen, distr., 557 Market St., San Francisco

Watrola Corp., Ltd., 1170 Howard St., San Francisco; 316 S. San Pedro St., Los Angeles 40

**Water Heaters (Electric)**

Thermador Electrical Mfg. Co., 2821 E. Pico St., Los Angeles; 557 Market St., San Francisco

**Water Softeners**

The Permutit Co., 330 West 42nd St., New York City; 405 S. Hill St., Los Angeles; 74 N. Montgomery St., San Francisco

Duro Products, 7267 Beverly Blvd., Los Angeles

**Water Systems (Pressure)**

Duro Products, 7267 Beverly Blvd., Los Angeles

**Weatherstrips (Metal)**

Chamberlin Metal Weather Strip Co., Inc., 155 S. La Brea Ave., Los Angeles; 895 Post St., San Francisco; 921 S. W. Oak St., Portland; 1817 Olive Way, Seattle

Monarch Weather Proofing Corp., 6914 Melrose Ave., Los Angeles; 2323 East 4th St., Long Beach; 1414 1/2 N. Main St., Santa Ana; Gordon Donald, 50 E. Vine St., Redlands

**Steel Ironing Boards, Coolers, Shoe Racks**

Dura Steel Products Co., 2421 East 8th St., Los Angeles; Bates-Carpenter & Co., 606 Mission St., San Francisco

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**INTERIOR FURNISHINGS**


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**Furniture**

Bothwell & Cooke, 1300 Wilshire Blvd., Los Angeles 9

Bullock's, Broadway, Hill and Seventh St., Los Angeles 4

S. & G. Gump, 250 Post St., San Francisco 1

J. W. Robinson Co., Seventh St. and Grand Ave., Los Angeles 10

**Linens, Bedding, Tableware**

Bullock's, Broadway, Hill and Seventh Sts., Los Angeles 4

J. W. Robinson Co., Seventh St. and Grand Ave., Los Angeles 10

**Interior Decorators**

Bothwell & Cooke, 1300 Wilshire Blvd., Los Angeles 9

Charles Ray Glass, 56 S. Lake Ave., Pasadena 9

S. & G. Gump, 250 Post St., San Francisco 1

George C. Sagar, 3274 W. Olympic Blvd., Los Angeles 9

**Rugs, Carpets, Drapes**

Bullock's, Broadway, Seventh and Hill Sts., Los Angeles 4

J. W. Robinson Co., Seventh St. and Grand Ave., Los Angeles 10

**Leather (Dyeing and Finishing)**

Stergis M. Stergis, 1219 N. La Brea Ave., Los Angeles

**Leather (Walls and Upholstering)**

Pacific Hide & Leather Co., 718 East Washington Blvd., Los Angeles; 193 Second St., San Francisco 43

**Venetian Blinds**

Ry-Lock Co., San Leandro; 420 Market St., San Francisco 36

National Venetian Blind Co., 1770 Sichel St., Los Angeles; 1123-24th St., Oakland



**REALTY AND BUILDING**

ON THE BASIS that the building industry is the key to real recovery in this country, it is interesting to note in what locations in California building activities are in effect in one or all of the following categories: Residential, non-residential, that is, office buildings, factories, schools, hospitals, etc.; public works or public utility undertakings.

LOS ANGELES COUNTY holds the lead and shows the greatest increase in realty activity among the counties in central and southern California, San Diego county is second in point of filings; Fresno county is third and San Bernardino county fourth. Among the counties showing decided gains over last year are Imperial, Kings, Merced, Riverside, Sacramento, San Joaquin, San Luis Obispo, Santa Barbara, Stanislaus and Tulare.

IN RESIDENTIAL BUILDING California is most active among the states of the Union, showing sixteen cities each with totals in excess of \$100,000.

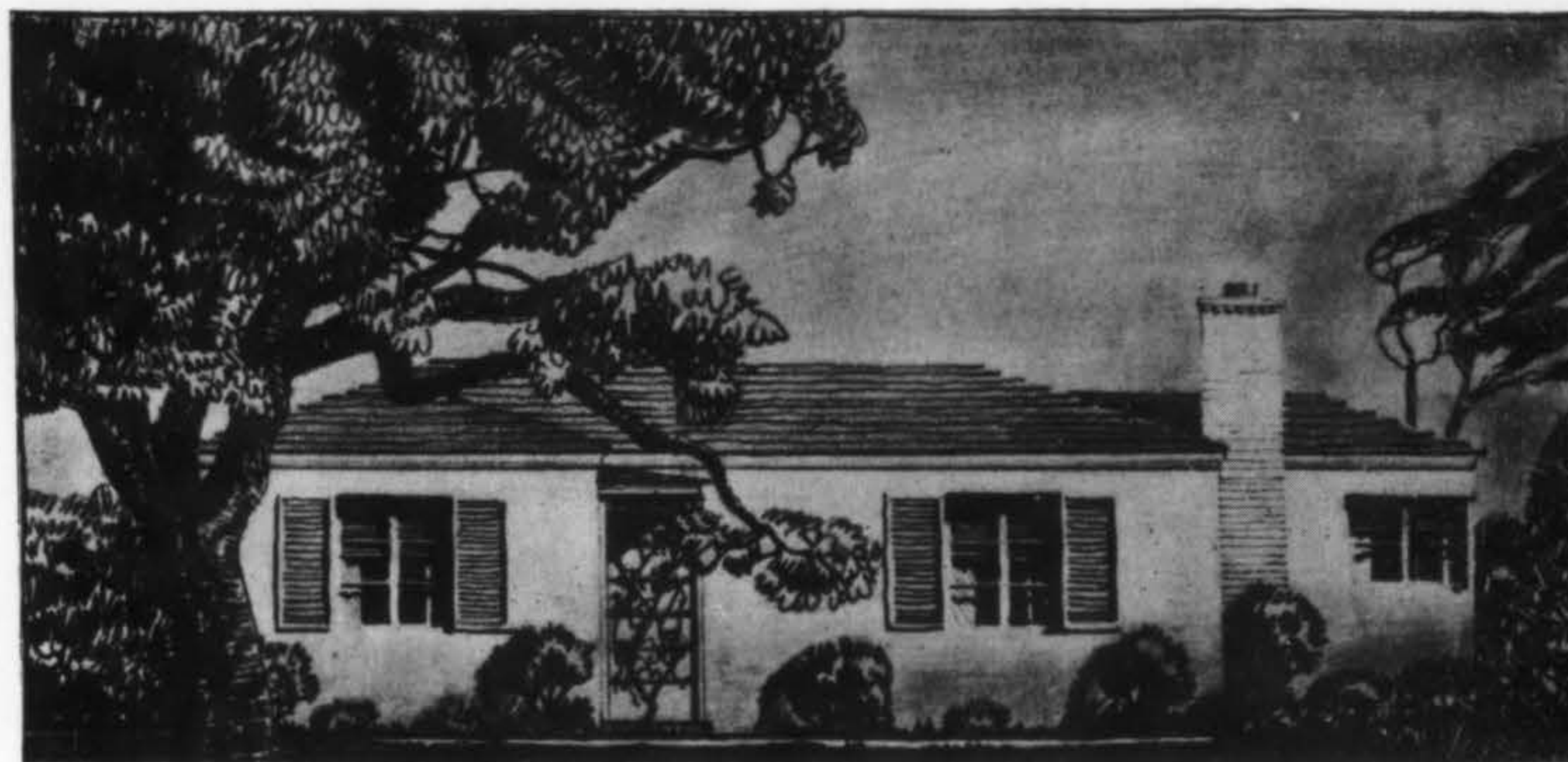
IN THIS STATE no potential home owner need proceed without good counsel, first as to the land to be purchased and, equally important, the house to be built. As to the first there are reputable realty organizations to be consulted and the California Real Estate Association headquarters in Los Angeles offers a fount of information.

THE BUILDING MATERIAL EXHIBIT in the Architects' Building, Fifth and Figueroa, Los Angeles, has a new architectural department to function with the permanent display of sketches and floor plans by well known California architects. This department not only acts in an advisory capacity as to building sites, but has a complete list of architects interested in small houses, which facilitates the selection of the architect best suited to the needs of the client.

CALIFORNIA ARTS AND ARCHITECTURE conducts a Home Building Service supplying information on building materials, home building equipment, lawn and garden equipment, interior furnishing and home financing.

AMONG the most interesting of the new available home sites is the oak forested section of historic Rancho Santa Anita, a park-like area lying along the northside of Foothill Boulevard between Sierra Madre Avenue and Baldwin Avenue. Winding drives among the oaks lead to residential plots of from one to five acres. Aurele Vermuelen, landscape architect of Los Angeles, has directed the plotting of the tract and the general planting. The house plans are passed upon by an architectural committee composed of Gordon Kaufmann, Roland E. Coate and Harold Chambers.

ROSSMOYNE VILLAGE is a new residential community located at the entrance of the Verdugo Canyon, on the slopes of the Verdugo Hills north of Glendale and between that community and Pasadena. It is a part of the old Rancho San Rafael, granted by Spain to the Verdugo family in 1784, and was later the property of Judge Erskine M. Ross, who planted it extensively with citrus and olive groves. Architectural restrictions, landscaping, and the careful arrangement of streets, all tend to make the section attractive to professional men and executives.



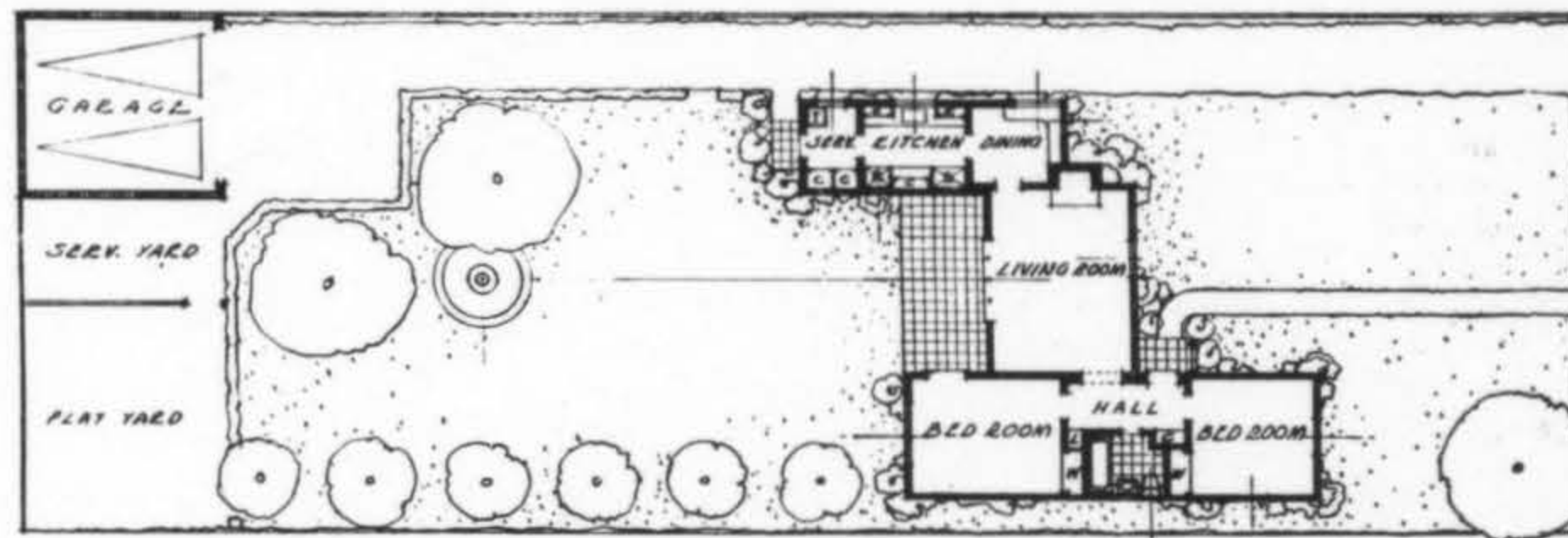
**A Small House for a Fifty Foot Lot**

DAVID J. WITMER AND LOYALL F. WATSON, ARCHITECTS

With the rise in building costs the well-planned small house is more than ever in demand. While it is possible to build a small house shaped like a box for a very low cost it is certainly not desirable. A house should be a home, not just a shelter, and should be arranged for living comfort and possess real charm. All of this is possible with study and taste based on experience at a reasonably low cost. The small house shown in the adjoining sketch is intended as a home for a family of from two to four members. It is suitable for a fifty foot lot and should cost between \$3500 and \$4000, and be of good construction.

The combined entrance and service hall gives privacy and circulation rarely found in so small a house. This hall is small and is not an undue expense for the house. The living room commands both street and garden. One bedroom has the privacy of the garden. A double door for the bath will afford privacy in its location. The small dining or breakfast room is intended solely for family use and as a serving room during parties which will overflow into the living room and onto the terrace in good weather. Kitchen and service porch are modern and all bedrooms have efficient wardrobe closets.

The exterior design is of a simple free style, modern but not modernistic. Umber white cement plaster with sash and trim slightly darker, and a green or natural shingle roof will afford a soft neutral background for shrubs, trees and flowers.



- A HOUSE ON A FIFTY FOOT LOT -  
DAVID J. WITMER & LOYALL F. WATSON  
ARCHITECTS  
705 ARCHITECTS BUILDING - LOS ANGELES

**LAWN AND GARDEN EQUIPMENT**

**Flagstones, Wall Rock**

Old Mission Quarries, 8181 Beverly Blvd., Los Angeles

**Garden Furniture**

Bullocks, 7th and Hill Sts., Los Angeles 4  
J. W. Robinson Co., 7th St. and Grand Ave., Los Angeles 10

**Garden Furniture (Terra Cotta)**

Gladding, McBean & Co., 660 Market St., San Francisco; 2901 Los Feliz Blvd., Los Angeles  
Italian Terra Cotta Co., 1149 Mission Road, Los Angeles

**Lawn Sprinklers**

Brooks Redcut Copper Sprinkler Co., 142 S. La Brea Ave., Los Angeles; 414 Vance Bldg., Seattle 44  
Hadden Company, Ltd., 1101 Meridian Ave., Alhambra

**Nursery Stock**

Roy F. Wilcox & Co., Beverly Blvd., Montebello (wholesale only) 35  
Del Amo Nurseries, Alameda Blvd. at Del Amo St., Compton 36  
Edward H. Rust Nurseries, Glenarm at Euclid, Pasadena

**Swimming Pools**

Paddock Engineering Co., 1027 N. Sycamore Ave., Los Angeles 39

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State Mutual Building & Loan Association, 415 West Fifth St., Los Angeles



# TOMORROW

## THE EXPOSITION

"PAGEANT OF THE PACIFIC," that's what they've decided to call it, and with such architects as George Kelham, Arthur Brown, Jr., Tim Pflueger, Lewis Hobart and Bill Merchant it is going to be *some* Pageant.

The eternal question of what style of architecture the buildings will be is flying around on every side. There seems to be no possible answer to the question other than that given by Mr. Kelham, merely "Yerba Buena Renaissance." That may sound a bit fantastic but it is as near as one can come to it.

Perhaps it would be easier to say what style of architecture it will not be. Assuredly it will not be ultra-modern as exemplified in the Chicago Fair. Although Mr. Pflueger's court shows a very marked modern influence, it cannot be described as what is commonly called modern. That it is beautiful goes without question. The style will not be Gothic, Saracenic, Spanish, Chinese or Cambodian, but may have a touch of several of these.

We have studied the models and the drawings for several weeks and each repeated examination deepens the conviction that this Exposition will be one of the most beautiful ever to be held in this country.

George Kelham, the chairman of the Architectural Commission, has repeatedly emphasized his conviction that the landscape treatment is of vital importance. Following along the lines of his guidance it was finally decided that the architect for each of the five courts should choose the landscape architect who he thought would best interpret his designs. When the final choices were made, Arthur Brown, Jr., had chosen Thomas D. Church, Mr. Kelham chose Miss Worn; Mr. Merchant, in collaboration with Dr. Maybeck, chose Butler S. Sturtevant; both Mr. Pflueger and Mr. Hobart chose Mark Daniels to do the landscape work in their courts.

The policy of selecting several landscape architects was based largely on the belief that getting cooperation between each architect and his landscape architect should result in a treatment of restraint, variety and beauty.

It goes without saying that the work of these landscape architects will be subject to the discriminating eye of our grand old John McLaren, whose knowledge of conditions and experience with plant life in the San Francisco Bay region and whose guiding hand will help these landscape architects of the younger generation to carry out their conceptions.

## ROMANCE AND TOMORROW

THAT modern architecture is definitely with us and growing in popularity cannot be disputed. If you think it is not, go on a house hunting expedition and make note of your reactions to the exterior and interior treatment of nearly all the houses and apartments you visit. You will find that nearly all the vacancies and low rental apartments are done in stained pine, Mission type mantels, beveled mirrors, stained glass cupboards and the myriad other gewgaws so popular from 1890 to 1910. The apartments that are simple, open and ornamented with restraint, are double in price per square foot if they are available at all.

While this simplification and restraint in the modern trend is desirable, there is danger that it will be carried too far. Exterior walls are becoming flush and mostly glass. Many of them look as if you could see right through the house, and in some instances you can, noticing the occupants *en passant*. If this is carried much farther there will be no mystery or romance left, so we might as well do away with curtains entirely. As in a certain period of ladies' dress, there will be nothing left to the imagination.

## THE PASSING OF THE DINING ROOM

SOME years back, not so long ago that we have forgotten it, there was a time when many men drove a limousine because there might come a time when they would want to take a passenger with them. It was much like delivering a bag of peanuts by freight.

But these times have changed. Most business men now use a roadster or coupe, and along with this change architects are eliminating the huge dining room, which was only used on state occasions, and are substituting a dining alcove off the living room. Of course this is only being done in moderate sized houses, but the time when an eight thousand dollar house had a dining room, whose curtains were drawn three hundred and fifty days out of the year, is past and we are beginning to design houses with dining alcoves that are used every day of the year.

## THE ONE-MAN CAR

IF the one-man car is the car of TOMORROW there is going to be a great enlargement of the vocabulary of street car patrons. Also we may expect to see a noticeable increase in the number of casket makers' shops, which, after all is one way of combating unemployment.

Not that the one-man car is impractical under certain circumstances. On lines where the traffic is light they have performed quite satisfactorily but to expect to handle all the passengers that get off suburban trains and boats during the rush hours seems to be tempting providence. To ask a conductor to accept transfers, answer questions as to the right direction, make change, count pennies, register fares, obey signals and twirl a motor handle without running over the tail of some itinerant dog really is too much. Harp playing, with all the complications of pedal work to be synchronized with digital activity, or patting the head while rubbing the stomach is ABC to what the conductor of a one-man car is called upon to do. Oh, well, as we said in the last issue, our cities are becoming over-populated.

## TOMORROW AND REAL ESTATE

PROPERTIES that were going begging in San Francisco and Los Angeles a few years ago again are beginning their sky rides. Residence property in Marin county, Alameda county and San Mateo county is getting scarcer. You can hear on every side that there has been no material increase in prices, but try to buy some. We did that very thing and found that a certain site near Atherton, said to be for sale for \$800.00, the price that had obtained for four years, was still on the market at that price. We enquired. The price was \$800.00 up to the hour of closing. At that time it became \$2,500.00. We have had similar experiences in the vicinity of Los Angeles, and this is only the beginning.

## ARCHITECTURAL POLYCHROMY

(Continued from Page 31)

and precious stones are lavishly used. This is true of many cities in that peninsula. North Africa is replete with fine buildings, ancient Fez and Marrakech have remained practically undisturbed for centuries and demonstrate to one how completely color can take control in a people's life. South-east of Mexico City, in Puebla and the surrounding country, there are some very elegant examples of complete polychrome church fronts, towers and domes; in fact there is no place in the world where color has been used as successfully on domes as in Mexico.

Admitting that color did exist in other days on buildings of every type, it is easy to imagine the gradual return of color to our architecture. However, to make a correct start I think it is up to the trained architect and not to the artist, and I think it is up to all of us who are intellectual in the subject to think of it from the architectural viewpoint.

Color is utilized in the arts for the stimulation of definite impressions of varied character. Those impressions may be grouped into two main classes, one exciting certain forms of imaginative response, and the other exercising a direct sense appeal. The first group in a general sense produces "pictorial value," and the latter produces decorative value. The mental and technical methods of handling color in these two groups are totally different. Architectural polychromy belongs to the decorative group as it merely contributes to the architectural interest of a building. Paintings belong to the first group as they produce "pictorial value."

Many architects believe the lead in the development of a polychrome building should be under the influence of an artist, and I am of the opinion that failures of some colored buildings is due to the tendency toward a solution by that route rather than by the decorative one under the architect's guidance. In painting, color is the sole medium an artist has for realizing of the main esthetic objectives of his art, while in architectural polychromy color should be subordinate to the major architectural design, and in architecture should not be competitive but should serve only to further the development of the completed building.

I have avoided the reference to color phenomenon and effect of certain color combinations, of the intensity of color, of color alternation, and fillet outline, but it can be shown, I believe, quite conclusively, that the most intense color should cover the least area of any given design, and the least intense should cover the greater area. It is almost axiomatic to me that, after a color scheme has been chosen for any certain structure, and if followed further, the structural portion of a building should be the least intense in color and the most ornamental and least structural should be the most intense in color. By following these two rules a certain balance is automatically obtained in the solution of a given problem.

Color phenomena in decorative effect are parallel to that of sound in its musical relations. Musical inspiration finds expression through observance of the rules of musical harmony which in turn are founded on scientific knowledge of phenomena operating in the musical combination of sound, and this sound condition can be stated by means of a numeral or sign. Natural laws govern the basis of harmonious color relations and it is necessary to discover the reactions of color phenomena upon architectonic properties to solve properly a given polychrome problem, and a gradual development of a modern technique by architects is inevitable. It is difficult to forecast the course this technique will follow, due to the startling changes that are being evolved in the use of materials and structural design. New metals of all kinds and colors, structural glass of unlimited possibilities, new methods of manufacture of glazed clay products in color, new methods of concrete construction permitting surface patterns and color, and in addition all the old methods of polychromy available for use with our new forms.

## TOMORROW

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