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Editorial

AS THE 1936 Community Chest campaign swings under way, some apprehension is felt by officials that the existence of Federal and State relief may be considered a legitimate reason not to contribute—a thought that a pledge to the Community Chest may merely overlap government assistance.

Actually, however, the Federal and State relief funds do not bolster any welfare agency helped by the Community Chest. Therefore, the same needs exist this year as before—even greater than before. The Social Security Act, likewise, is not a substitute for aid furnished by the Community Chest.

V. H. Rossetti, president of the Community Chest, stresses further that the payment of taxes does not suffice. "The taxpayer's real concern over growing taxes for charity and institutions maintained for such service should result in his seeking and supporting methods for striking at causes," Mr. Rossetti states. "Community Chest agencies are in the main dedicated to programs of prevention. Time and again these agencies have proved in definite areas that the proper expenditure of funds for prevention results in a tenfold saving of tax money."

Perhaps on some brighter Tomorrow, the Community Chest may not be necessary. But today it is imperative to a shaken civilization that the funds be found to salvage human life, and restore a happy incentive to work and to live. The Chest drive begins this month.

SHINNY ON YOUR OWN SIDE

ON THE roof of the Royal Insurance Building in San Francisco is an apparatus for melting snow when it may fall so heavily as to create an overload. From the same source, the editor of a prominent daily in that city, I learn that the building is equipped with machinery to melt the snow on the sidewalks. The building was designed by a firm of eastern architects.

That is frequently what happens when people are called in from great distances to do the work that should be in the hands of those who know the local conditions. We did not have to call in any eastern architects to design any of the buildings of our 1939 exposition and it promises to be one of the most beautiful pageants ever held in this country.

The same is true of most of the eastern journals, architectural, particularly. There is not much in them, other than floor plans and statistical information, that can be directly applied to our western type of housing and construction in domestic architecture. And no matter what the eastern publishers may think, their journals are not entirely filling the bill in advertising to the western market, a market that comprises about nine million people with a very high purchasing power. Let's patronize our own professional men and trade journals. The people on the Pacific Coast are beginning to turn to them for information and services that will fit Pacific Coast conditions.

THE GLUTTONS

I WAS in the office of a very talented young architect who had spent six years at college studying his profession and four years in the office of an architect whose work is nationally famous. He showed me a number of lovely designs and perspectives of two and three bedroom houses. Each had a good plan.

I asked the young architect if any of them had yet been built and he told me that three were under construction. He lived in an apartment so I asked him when he was going to build one of those houses for himself. He replied, "If I ever reach that stage of affluence where I am making as much as my head carpenter I will build one of these for myself and add a guest cottage." The unions throughout the country, here and there, including the carpenters, are striking for higher pay. The gluttons.

CALIFORNIA ARTS & ARCHITECTURE

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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 Turnbladh.

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CONTENTS

NOVEMBER, 1936

Cover—Entrance in the Residence of Mr. and Mrs. Howard Hawks.	2
Editorial	2
The Calendar—Announcements, Music, Theater, Drama	3-5
Financial Comment	3
By Carleton A. Curtis	
Art Calendar	6
California Poet's Corner—The Night Heron	7
By Alice Harlow Stetson	
Drama	7
By E. Norene Ayles	
Brief Biographies	7
Antiques	9
By Alice R. Rollins	
On the Radio	10
By Lorna Ladd	
Horses, Horses	12
Running Fire	15
By Mark Daniels, A. I. A.	
A Million Dollar Architect Designs an \$85,000 Cottage	16
Planning a House for Its Uses	17
By Mark Daniels, A. I. A.	
Residence of Mr. and Mrs. Howard Hawks, Myron Hunt and H. C. Chambers, Architects ..	18-19
Residence of Mr. and Mrs. Robert W. Walker, Mark Daniels, Architect	20
Residence of Miss A. G. Fraser, W. R. Yelland, Architect	21
Residence of Harvey L. Miller, Winchton Risley, Architect	22
Solving the Guest Problem	23
Traditional or Modern Decoration?	24-25
By Ben Davis, A. I. D.	
The Influence of Motion Pictures on Interiors	25
At Books and Windmills	27
By Edwin Turnbladh	
Common Errors in Estimating, Number 8 of the Small House Series	28
Schools	29-30
By Ellen Leech	
Hooper Avenue Auditorium, Edgar Bissantz, Architect	37
Fullerton Junior College, Ralph D. Cornell, Landscape Architect	38
California Lawns	39
By Murray Charles McNeil	
The Amateur Botanist	40
Residence of Mrs. D. M. Vandawalker, Kenneth A. Gordon, Architect	42
The Coca Cola Plant, Robert V. Derrah, Architect	43
New Products and Practices	44-45
Tomorrow	48

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THE ICONOCLAST

ONE BY ONE our pet beliefs and superstitions are taken from us. Time there was, in the North Middle-Western states, when men carried a piece of raw potato in their pockets during the winter to prevent rheumatism. Now they haven't even a raw potato to put in their pockets. A copper penny under the tongue would stop nosebleeds as would a piece of red woolen yarn tied around the neck. But these consoling superstitions have been yanked away from us by scientists. It is like taking an all day sucker from a child. Now comes another hard-hearted scientist who relieves us of the delightful superstition that the ancients knew things about construction that are over our present-day heads.

Ernest E. Howard, a world famous engineer, tells us in the autumn issue of the *American Scholar*

that our superstitions about the manner in which the pyramids and similar structures were built in Egypt are all bunk. He says, "Any of these great works could be duplicated today by resourceful construction engineers with the use of what was available to the ancients." He goes on further to say, "They used timber scaffolding, cribbing for raising and supporting heavy loads, gin poles, gallews frames, masts and probably derrick booms. They were expert wheel makers and used pulleys, gears and pinions. They knew the use of wedges and employed many and varied tools including diamond drills and saws for cutting stone. Give these to a practical contractor today and he could move any stone in Egypt."

Darn these scientists, why don't they let us alone? I suppose some day they will be telling us we can't believe everything we see in the papers.

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

LECTURE COURSE, presenting current topics, is presented at the Community Playhouse, Pasadena, Monday afternoons at 4:15 o'clock. Dr. Chester Rowell again acts as presiding officer and opened the course in October, speaking on "The Issues of the Campaign". The current dates and speakers are: Nov. 2, David Seabury, "How to Worry Successfully". Nov. 9, H. V. Kaltenborn, "Radio, the New Social Force". Nov. 16, Elmer Rice, "The Future of the Theater". Nov. 23, Max Mason, "Science and the Rational Animal". Nov. 30, Everett Dean Martin, "Planned Economy: A Reactionary Idea".

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Division, again brings a series of illustrated lectures by well known speakers to the Shrine Auditorium, Los Angeles, and to the Civic Auditorium at Pasadena. Contrasting the old Japan, of 1892, with the Japan of today, through still and motion pictures, is the subject of the internationally known speaker, Burton Holmes, who is heard at Pasadena, November 17, and at Los Angeles, November 19.

THE MODERN FORUM, Herman Lissauer, director, offers a series of eight lectures, covering diversified subjects, at the Philharmonic Auditorium, Los Angeles. Elmer Rice, eminent playwright, discusses "The Future of the Theater", November 16. All events at 8:00 p.m.

EVENTS, which include Authors' Afternoons, Lectures and Readings, may be enjoyed at the Paul Elder Gallery, 239 Post Street, San Francisco. Miss Peggy Bethers reads three of the entertaining one-act plays from "Tonight at 8:30" by Noel Coward, November 6.

GREENWOOD REVIEWS, through which Aline Barrett Greenwood, outlines current events throughout the world, mentions new books and plays entertainingly, are a part of the winter season in California. Miss Greenwood is heard at the Hotel St. Francis, San Francisco, November 9. At the Shakespeare Clubhouse, Pasadena, under the management of Teresa Cloud, Miss Greenwood speaks the third Wednesdays of the month at 11:00 a.m. The date is November 18. On Thursdays and Tuesdays respectively Miss Greenwood may be heard at Los Angeles and Long Beach.

INVESTMENT CLASSES are conducted by Miss Hazel Zimmerman on "Investment Protection for Inflation" at the Paul Elder Galleries, November 5, in the Berkeley Women's City Club, November 19, in the San Francisco Women's City Club, December 3, and in the Western Women's Club, San Francisco, December 10.

MRS. JACK VALLELY reviews world affairs and discusses new books and plays at the Huntington Hotel, Pasadena, November 10, January 12, February 9, March 9, and April 13, at 11:00 a.m.

JUNIOR LEAGUE of Los Angeles sponsors the fourth annual series of lecture teas. The speaker, November 10, is J. P. McEvoy on "Writing for a Living" and the hostess is Mrs. Roy Van Wart, 10431 Bellagio Road, Bel-Air. Dr. Garland Greener will be the guest lecturer at the third tea, his subject being "The Letters of Gamaliel Bradford," while at the final tea Adrian will discuss "Hollywood Fashion and Its Influence Upon the World and the Individual".

BRITISH UNITED SERVICE CLUBS give the annual Charity Ball the evening of Armistice Day, November 11, at the Ambassador Hotel, Los Angeles. Major Claude King is president of this group.

LAS MADRINAS, the Sixty God-Mothers, are making unusual preparations for the fourth annual Charity Ball, December 11, to benefit the Children's Hospital. The ball is held at the Biltmore Hotel, Los Angeles. Mrs. William Rose Gibbon is the general chairman.

ANTIQUES FOR BEGINNERS. Continuing the series of lessons on collecting antiques, the next will be given Monday, November 9th, at 1:30, at 1617 N. McCadden Place, Hollywood, by Alice R. Rollins. Subject: Collecting Old Silver.

FINANCIAL COMMENT

By CARLETON A. CURTIS

THE recent stabilization agreement between France, England, and the United States marks the World acceptance of managed currencies. This is a political control of the price level of all commodities in each country; in other words, the politician has accepted the full responsibility for the economic problems of his people through the control of their money.

A freer interchange of the world's goods among the different nations is indeed the solution of the economic problem of all nations, and an intelligent control of foreign exchange will accelerate this movement in a large degree. But this control must run parallel with the true economics of the situation, for in the long run no nation can operate indefinitely with an unbalanced budget and maintain a fixed parity of exchange with a nation with a balanced budget, no matter how large its secret equalization fund may be.

Let us hope that this step will prove to be the first one in the right direction; that we will finally arrive at the point where currencies are again fixed in gold value. Then changes in price levels are automatic and impersonal, and not subject to the often misguided judgment of individuals subjected to political pressure.

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FINE ARTS CLUB of Pasadena, George Darsie, president, provide a program each month of the winter season for the members and guests. In November modern plays are reviewed. A Christmas party marks December. In January a recital, and in February, a lecture and a Spanish Fiesta.

SAN FRANCISCO-OAKLAND BAY BRIDGE is opened, November 12-13-14, with appropriate celebrations. Harbor Day is held in conjunction and is marked by a marine pageant. The Fourteenth Annual Pacific Coast Championship Regatta is part of the program with yachts from the northwest and the south entered. The annual Navy Ball is given at the Fairmont Hotel the evening of November 12.

THE GREEN ROOM CLUB, Mrs. Drew Chidester, president, has opened new quarters on Washington Street, between Polk and Van Ness, San Francisco, the former home of the Sequoia Club. The Club features the stage and requests playwrights to forward their manuscripts. If acceptable they may be produced under the sponsorship of the club.

SEQUICENTENNIAL CELEBRATION of the founding of the Mission at Santa Barbara, is held December 4.

CLASSES in Art Appreciation and House Furnishing, under the direction of Miss Edith Hynes, are held at the residence of Miss Jeannette M. Drake, 3919 East California Street, East Pasadena, Monday mornings, and Monday evenings at San Gabriel Art Guild, 343 South Mission Drive, November 2-9-16-23. Under the sponsorship of the University of California, Extension Division.

TECHNICAL FORUMS for the benefit of amateur cinema operators are held monthly by the Motion Picture Forum, 716 North La Brea Avenue, Hollywood. Walter Evans is the secretary.

POULTRY SHOW of Los Angeles County is held at Pasadena, December 4. Organized in 1907 this show is held annually with increasing success.

FARM FEDERATION, the organized farmers of California, representing the forty-two organized Farm Bureau counties of the state, hold a joint convention, December 7-11, at Pasadena.

SCHOOL OF THE THEATER is housed in the new Annex of the Community Playhouse, Pasadena. The annex, six stories in height, provides large rehearsal halls, an unbelievable wardrobe room, containing types of every known costume, a large fencing space and roof garden, property rooms, a huge shop and a dye laboratory.

BOOK FAIR is held, November 16 to 21, at the Central Library, Fifth and Hope Streets, Los Angeles. Rare manuscripts, first editions and all the new books of twenty-two publishers are displayed. Many distinguished authors are in attendance. One exhibit shows the decorative value of books. Miss June Cleveland is the executive director.

HUNTINGTON LIBRARY, San Marino, beginning Sunday, November 1, is open daily except Monday. Cards of admission may be reserved by telephone as late as the morning of the visiting day. Written requests for cards will be honored as heretofore.

FLOWER AND GARDEN SHOW of Southern California is held, November 20, at Hotel Ambassador, Los Angeles, sponsored by the Social Service Auxiliary. Orchids are featured.

FOOD AND HOUSEHOLD SHOW, November 9-12, at the Ambassador Auditorium, Los Angeles, exhibits the newest discoveries in research and scientific production of foodstuffs.

EL SALON ESPANOL de LOS ANGELES holds the first meeting, November 10, at the Comstock School, 5353 West Third Street, Los Angeles, under the direction of Senor Elvira de Borja, wife of the former Consul-General of Ecuador at Seattle and San Francisco. Senora de Borja is establishing the salon for the purpose of maintaining a place where Latin Americans or Spaniards may meet with North Americans who speak Spanish.

SAN DIEGO YACHT CLUB announces a trophy dinner for November 14, when all awards for the summer series are made. The dinner dance is held at the clubhouse under the direction of Mr. and Mrs. Jack Nuttall.



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OUTBOARD ASSOCIATION of Southern California, A. L. Cline, Commodore, schedules three major races: November 8 at Mead Lake, Boulder Dam; in December at Long Beach, and in January at Salton Sea. Mead Lake or a southern California course will probably be the site of the 1937 National Outboard Championships.

DOLL FAIR, the annual benefit for the Children's Hospital, is held November 28 at the home of Mrs. Lee Allen Phillips, 4 Berkeley Square, Los Angeles. The fair presents endless delights, beginning with a Christmas tree, under which sits Santa Claus to listen to the desires of the young guests. Members of the Junior League aid in presenting a motion picture. Requisites for the doll's wardrobe may be bought, including bonnets. Toys for boys are featured, and tea as well as ice cream and cake are served.

NATIONAL PREACHING MISSION, addressed by fifteen thousand religious leaders of the world, is held, November 12 to 15, at Los Angeles. The various churches, the Shrine and Philharmonic auditoriums are the meeting places.

MUSIC

PHILHARMONIC ORCHESTRA, sponsored by the California Symphony Association, announces a season of twenty weeks of concerts, four weeks longer than originally announced. Otto Klemperer conducts, with John Pennington as concert master. The first pair of concerts is given Wednesday night, November 25, and Friday afternoon, November 27. Gregor Piatigorsky is the soloist of the opening symphonies.

SAN FRANCISCO OPERA ASSOCIATION continues the most successful season of opera through November 21 at the Memorial Opera House, San Francisco. The operas and dates are: "Carmen", November 4; "Rigoletto", November 6; "Götterdämmerung", November 7; "Marriage of Figaro", November 9; "Gianni Schicchi" and "Pagliacci", November 11; "Die Walküre", November 13; "La Forza del Destino", November 16; "La Tosca", November 18; and "Othello", November 20. Two Wagner operas are repeated, "Tristan und Isolde", November 17, and "Die Walküre", Sunday matinee, November 22. The Saturday night popular price series includes "Il Trovatore", November 14, and "Das Rheingold", November 21. Gaetano Merola is the general director.

MERLE ARMITAGE opens a course of seven events with Giovanni Martinelli at the Philharmonic Auditorium, Los Angeles, November 6. At the same place Roland Hayes sings, November 20, and Doris Kenyon is heard, December 4.

THE CONLEY ARTIST SERIES at the Memorial Opera House, San Francisco, is divided into three sections this season, the Artist Series, the Sunday Matinee Series, and the Vocal Series. Fritz Kreisler appears on two series, playing Wednesday evening, November 26, and Sunday afternoon, November 29. The Jooss European Ballet is presented December 4.

SECKELS-CROSS, "Saturday Nights at Nine" concert series, opened the season at the Community Playhouse, San Francisco, with the Pasmore-David Ensemble. Florence Locke, in "A Tale of Troy," is the second attraction.

GRAND OPERA COMPANY of Pasadena, founded and directed by Jean Caraille, and conducted by Umberto Martucci, intends to prove that municipal opera may be successfully given. "Pagliacci" is presented November 6; "Rigoletto", November 27, and "Hansel and Gretel", December 11. Among the artists are Claudio Frigerio, baritone; Georgia Starke, coloratura soprano; Ann Traverso, soprano; Ludovico Tomarchio, tenor; Alfred Pedroza, basso-cantante; Robert Sellon, basso, and Simon Russek, bass baritone. The Ernest Belcher Ballet supply the dance numbers.

COMMUNITY OPERA ASSOCIATION of Riverside, Marcella Craft, director, presents grand opera in English with ambitious young local singers. The season opened with three performances of "Mignon" at the Junior College auditorium. "Hansel and Gretel" will be presented December 17, 18 and 21. Barton Bachmann directs the orchestra, composed of musicians from several neighboring communities.

THE SINFONIETTA SOCIETY of San Francisco, sponsoring the Sinfonietta Orchestra, under the direction of Giulio Minetti, opens the fifth season in December, and gives one concert in each following month.

COLEMAN CHAMBER CONCERTS open the season at the Community Playhouse, Pasadena, with Kolisch String Quartet, Sunday evening, November 1. The Quartet takes its name from the leader, Rudolph Kolisch. The second artist in the series is Gregor Piatigorsky, 'cellist, who is heard, December 6.



FORTUNIO BONA-NOVA, baritone, is heard Tuesday evening, November 17, at the Philharmonic Auditorium, Los Angeles.

POMONA COLLEGE announces the weekly Sunday afternoon musical vespers for valley music lovers at 5:00 p.m., Bridges Hall of Music.

INTERNATIONAL CHAMBER MUSIC SERIES opened at the Community Playhouse, San Francisco, with the Kolisch Quartet in October. Succeeding concerts will feature notable artists.

OPERA READING CLUB of Hollywood, Leon Rains, musical director, and Florence Joy Rains, accompanist, with a well selected cast, present "Samson and Delilah" in November. Other operas selected for reading are "Snow Maiden", "The Barber of Seville", "Les Huguenots" and "The Snowbird" with "Secret of Suzanne".

WINTER SERIES of free concerts at Redlands, in the high school auditorium, opened in October and will present community programs each month.

CIVIC ORCHESTRA of Pasadena, under the direction of Dr. Richard Lert, presents programs of symphonic music at the Civic Auditorium.

ELMER WILSON SERIES of concerts is presented at the Civic Auditorium, Pasadena, and includes outstanding artists. The course was opened by Kirsten Flagstad, and succeeding artists are Fritz Kreisler, John Charles Thomas, Rachmaninoff, and Richard Crooks.

COUNTRY CONCERT ASSOCIATION of San Mateo County opens the popular winter season with Lotte Lehmann, soprano, in November, followed by Harold Bauer, pianist, in December.

THE BEHYMER COURSES continue, as in the past, at the Philharmonic Auditorium, Los Angeles, presenting soloists, operas and ballets. Kirsten Flagstad, soprano, sings, November 10; Fritz Kreisler, violinist, is heard November 19 and 24; and Gregor Piatigorsky, 'cellist, plays December 1. The Jooss European Ballet may be enjoyed Tuesday evening, December 8, Friday, Saturday matinee and evening, December 11 and 12.

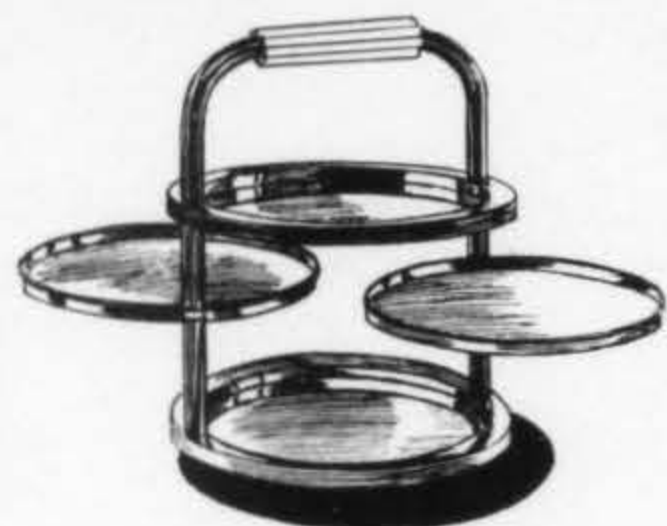
PETRIE ARTIST SERIES opened with the Pavley-Oukrainsky Ballet, and presents Maria Montana, American soprano, November 6, at the Trinity Auditorium, Los Angeles. Ervin Nyiregyhazi, Hungarian pianist, is heard, November 13. The Gilbert and Sullivan singers of Hollywood, including Ruth Holloway, soprano; Allan Watson, baritone; and Allan Lindquist, tenor, are presented, November 27.

ELLIS CLUB, well-known men's singing society, directed by Heinrich Hammer, gives the first concert of this season, November 25, at the Philharmonic Auditorium, Los Angeles.

PHILHARMONIC ORCHESTRA of Los Angeles in the out-of-town program announces three concerts at Santa Barbara, four in San Diego, and two in Claremont. Pasadena may have two children's concerts, with possibly one or two regular symphony concerts. U. C. L. A. will have concerts with nine Standard Symphony hours scheduled, beginning November 26, with Svedrofsky conducting. The orchestra will broadcast Thanksgiving, Christmas Eve and New Year's Eve.

FEDERAL MUSIC PROJECT of Los Angeles offers the ever popular Gilbert and Sullivan light opera, "The Mikado", at the Figueroa Playhouse, November 7, as the first of a series of operettas to be presented.

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The approach of Christmas turns thoughts to pictures and appropriate framing. The subjects shown here, from the Galleries of J. W. Robinson Company in Los Angeles, illustrate the use of the thin wood veneer frames on the large water color and on the two Japanese prints with bamboo frames. Flower subjects are given the shadow box treatment. Frames of varying widths and styles are shown to fit the pictures.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, with a new six-story building, is almost lost in its own immensity, but continues to present two well cast, excellently directed, plays each month. The bills change on Tuesdays and run two weeks, matinee on Saturday, no performance on Sunday. Gilmor Brown is the supervising director. Nov. 2-14, "The Empress" by Elaine Carrington and Fairfax Proudfit Walkup, and starring Irene Biller. Nov. 17-28, "Paths of Glory", by Sidney Howard. Dec. 1-12, "The Bishop Misbehaves".

RADIO PLAYHOUSE, Eighth and Beacon streets, Los Angeles, announces the opening of a new farce by Raymond Francis Lee and Gilbert Davis, "The Incredible Eve", November 17. Jane Novak, of stage and screen, has the leading role. The Rebels, a dramatic group, assist in the production. Messrs. Lee and Davis will present "Half a League Onward" and "Crown of Thorns" following the current offering.

WESTWOOD THEATER GUILD, 13020 San Vicente Boulevard, Los Angeles, gives "Sea Gold" by Robert Bachmann as the opening play. Leon Connell, the director of the Guild, states the two weeks run of "Sea Gold" will be followed by "Debutante" by Violet Roddax, and "Use Your Imagination" by Marian Kirkland.

MEXICAN PLAYERS are charmingly original and unusual at the pleasant little theater in Padua Hills, north of Claremont. The November play is "The Shield of the Palomares", a comedy centering around the historic family of Don Ygnacio Palomares, by Marie T. Walsh. The play features the music, songs, dances and costumes of 1840, given with the enthusiasm for which the Mexican Players are famed. The play is presented each Wednesday, Thursday, Friday and Saturday evenings, with a matinee on Saturday at 2:30. Mrs. Bess Garner organized and directs this group.

DEL REY PLAYERS, Loyola University, Los Angeles, give the first of their four major productions, November 13-14, staging "Is Zat So".

SAN MARINO STUDIO THEATER, 1160 Kewen Drive, San Marino, is the converted old Pony Express Building, now transformed into a delightful little theater. An intimate feeling is engendered by the big open fire and comfort is assured by steam heat. Coffee is served during the intermission. Early November play is "Crumbling Walls", written by Wilfred Pettit and directed by Frances Douglas Cooper.

THEATER AMERICANA, Altadena, presents "A Murder Has Been Arranged" by Emyln Williams, November 2-3-4 at the Altadena Recreation Building, Mt. Curve and Lake Avenue. Forrest Barnes assumes the role of "Maurice Mullins" the leading character.

CHILDREN'S THEATER ASSOCIATION will benefit by the Old English Boar's Head dinner dance, at Hotel Mark Hopkins, San Francisco, December 15. The Association's winter plays are given on Saturday afternoons, opening December 5, with "Ali Baba and the Forty Thieves" at the High School of Commerce. Mrs. William Sisson is president, and has a national reputation as a playwright.

CHILDREN'S CIVIC REPERTORY THEATER, under the direction of Miss Helen Hitchcock, functions at the Wilshire-Ebell Theater, Los Angeles, presenting six fairy tale plays in the winter season.

THE WAYFARERS are an ambitious group, presenting only approved plays at their theater, 1749 Clay Street, San Francisco. Shakespeare's "Merchant of Venice" was the October production. Jack Thomas is the director.

STUDIO VILLAGE THEATER, formerly the Harlequin Theater, Los Angeles, under the direction of Katherine Kavanaugh and J. William Ziegfeld, has been done over, made much lighter, and seems larger. Several comedies are booked, with a serious drama ahead.

"**JEALOUSY**", clever drama by Louis Verneuil, featuring Jeanne Powers at the Lobero Theater, Santa Barbara, opens December 5 to run three nights, having been postponed from November 5. This Wayne Armour Production goes to the Curran Theater, San Francisco, on closing in Santa Barbara, and comes later to Los Angeles.

SHOWCASE THEATER, 1455 North Laurel Street, Los Angeles, presents "Mist-Clouds" by Rita Thornton, opening November 9. This Chinese play is directed by Dorothy L. Spencer.

LITTLE THEATER of Beverly Hills for Professionals announces "The Shining Hour" opens November 30, with Claire Windsor and Walter Byron in the leading roles. The Workshop department of this group, under the direction of Patricia Downing, plans to present original plays of significance and uses "Rooms Like These" by Walter Armitage and Robert Pearsall for the opening program the middle of November.

CURTAIN CALL THEATER, Afton Place, Hollywood, an interesting new laboratory theater club, under the direction of Sherman Fanders, is presenting "Lovable Justice" by Gladys Ruth Bridgman.

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ART CALENDAR

LAGUNA BEACH

SILVER BELL, 492 Coast Blvd. So.: An exhibit of dog portraits and flower paintings by Baroness L. de Saint Mart.

LOS ANGELES

ART COMMISSION, Room 351, City Hall: An exhibit of the oil painting "The Last Supper", by Victoria Emerie (Coon).

EBELL SALON OF ART, 4400 Wilshire Blvd.: Paintings by Einar Hansen; sculpture by Nina Saemundsson; color woodblock prints by Franz Geritz; Mexican sketches by Bertha Coler.

THE LOS ANGELES ART ASSOCIATION is arranging a pastel and water color exhibit to be held in the Public Library Gallery during December. Pastels, crayons, and opaque and transparent watercolors having a mat opening of 9x12 inches, vertical or horizontal, are eligible. Exhibiting artists are urged to set prices in keeping with the public's ability to buy as this will aid in advancing art ownerships. The Art Association Permanent Collection Fund will retain 20 percent of each sale made. Paintings should be delivered to Duncan, Vail Company before November 21, where without cost to the artist, they will be uniformly matted and delivered to the gallery.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian arts and crafts. Open daily 1 to 5 except Monday. Nearby is the Casa de Adobe, a replica of an old California Spanish ranch house, with authentic furnishings; open Wednesdays and Sundays from 2 to 5.

STATE EXPOSITION BUILDING, Exposition Park: An exhibition of advertising art, designs and illustrations by the Artist's Guild of California.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: First salon of Associated Artists and patrons.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To Dec. 2, exhibition of Western photographers. Exhibitions are open to the public without charge every Sunday and Wednesday afternoons from 2 to 5.

PALOS VERDES

PALOS VERDES ART GALLERY, Public Library: A loan exhibition of old engravings and drawings; 16 rare old prints including such artists as Cornelius Cort (1574) and Giovanni Orlandi (1602); additional old engravings, the property of Mrs. Dorothy M. Lynes, including the works of Egidus Sadler (1600), Albert Durer (1800) and Bartolozzi.

PASADENA

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

SAN MARINO

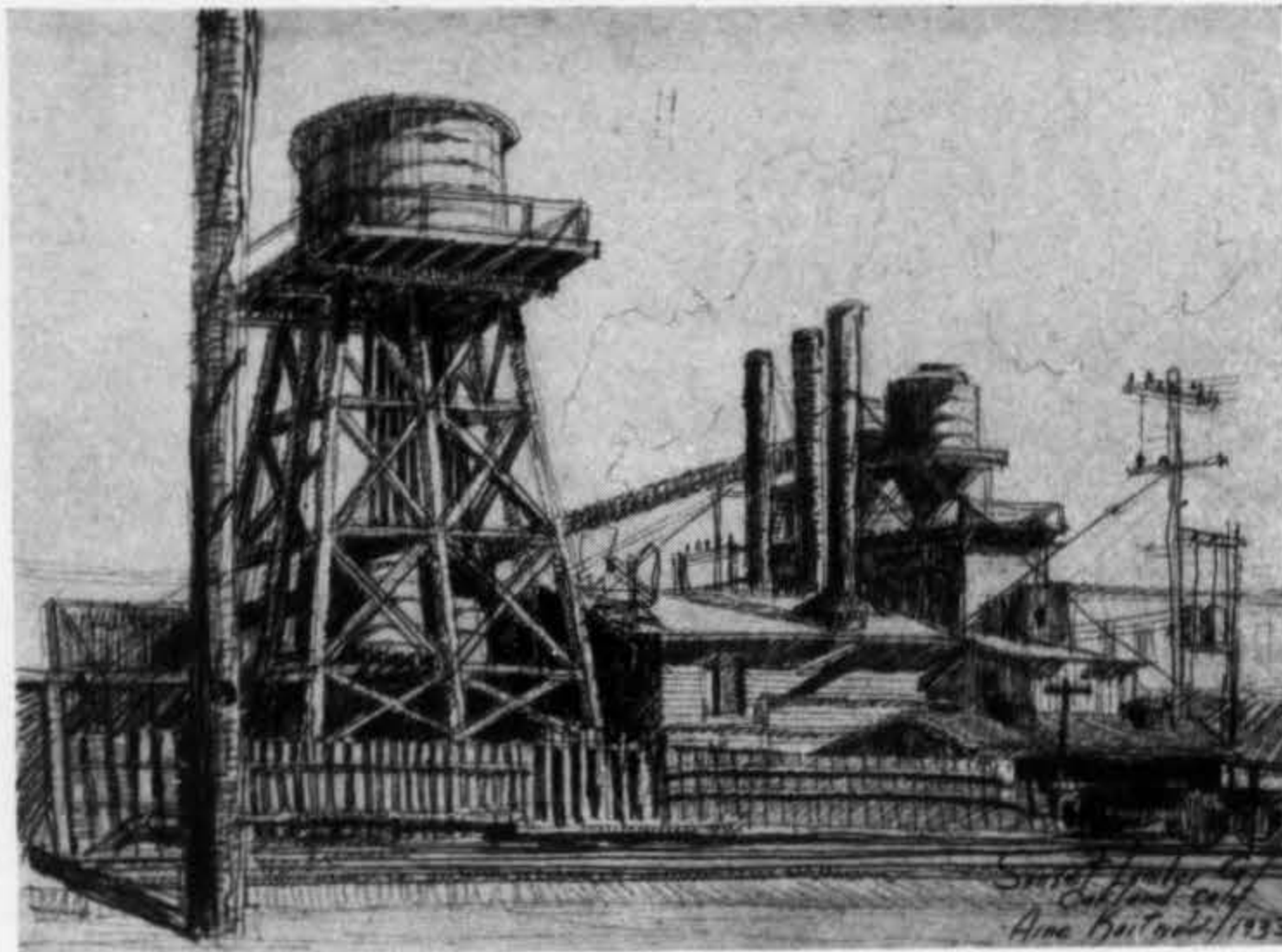
HUNTINGTON LIBRARY AND ART GALLERY: Reopens this month with attractions more numerous and varied than ever before. In the Library several new small exhibitions have been installed, ranging from a case of books commemorating the 400th anniversary of the martyrdom of William Tyndale, whose translation of the New Testament was the first to be printed in English (1525), to manuscripts and first editions of books of Jack London. Another exhibit illustrates ideas about women's education, 1508-1895. William Blake's water-color drawings illustrating Milton's "Paradise Lost" will be on view for two months longer in the Art Gallery. The visiting days have been increased with additional Sunday afternoons opened. Heretofore the exhibitions have been open on weekdays, except Mondays and on the first and third Sundays of each month. This schedule will continue, but hereafter the galleries will be open every

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Sunset Lumber Company in Oakland, California,
a pencil sketch by Arne Kartwold

Sunday from November to June. Reservations for cards of admission now may be made by telephone, as late as the morning of the visiting day. A Los Angeles number has been added, Blanchard 72324. Written applications will be filled, as in the past, when accompanied by stamped, addressed envelope.

SANTA BARBARA

FAULKNER MEMORIAL GALLERY, Public Library: Contemporary European and American paintings; 23 oils from the Phillips Memorial Gallery.

SAN FRANCISCO

M. H. DE YOUNG MEMORIAL MUSEUM, Golden Gate Park: Federal Art Project exhibition of lithographs and oils; drawings by E. H. Suydam for Charles Caldwell Dobie's new book "San Francisco's Chinatown"; early Japanese figure prints from the Carlotta Mabury collection.

PALACE OF THE LEGION OF HONOR, Lincoln Park: An exhibit of California paintings, past and present; monthly art exhibition by Californians.

SAN FRANCISCO MUSEUM OF ART announces an exhibition of Landscape Architecture, Its Contemporary Expression and Historical Sources, from February 5 to March 22, 1937, as well as an associated exhibition of the work of the Pacific Coast Chapter of the American Society of Landscape Architects. The purpose of these exhibitions is to illustrate tendencies in modern non-period garden design, with its historical sources and background as exemplified in the development of landscape architecture from the earliest period to the present. The exhibition will be composed of the following sections: competitive, invited and concurrent. The prizes are substantial and suggestions on books to be consulted, materials and hints for construction as well as entry blanks may be obtained by application at the Museum.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: To Nov. 15, 40 plates from the History of American Design (Northern California Section); Nov. 17 to 30, first annual exhibition of the Stockton Art League; prints by William S. Rice.

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FIRST PLACE in the fifth annual Robineau Memorial exhibition, national art competition, has been won by Prof. Glen Lukens of the University of Southern California College of Architecture and Fine Arts. Three glazed bowls submitted by Professor Lukens were chosen from 400 competitors as blue ribbon winners. Judges picked them for their "vibrant singing qualities," classifying them as typical examples of a new type of art expressing "southwest design," developed by the U.S.C. instructor. Firing of the glass to a high temperature and injection of pine knots into the kiln give Professor Lukens his rare smoke luster and colors. He used blues rivaling ancient Egyptian turquoise, long a mystery to ceramic artists; pearl-like grays; sunset reds, sunlight yellows; and combinations of platinum and grays in his prize-winning bowls.

THE FIRST EXHIBITION sponsored by Living American Art, Inc., 55 Fifth Avenue, New York City, took place beginning October 19 at more than 225 points in the United States. This effort exceeds in scope any previous attempt at mass distribution of works of art in that it provides a new method of distributing pictures so that most people in the country may have the opportunity of seeing the best representative paintings by living American artists. The jury selects forty-eight paintings a year with the advice and counsel of the Advisory Board. The paintings will be reproduced by the collotype process by which almost exact facsimiles in full color are made. Libraries and schools may have four exhibits a year of twelve pictures each. There is no charge other than postage and an arrangement that each exhibitor will purchase at least one reproduction from each exhibit at the price of five dollars.

DR. EDWIN FRANCIS GAY, noted Harvard professor, has joined the permanent research staff of the Huntington Library at San Marino. He plans to complete a book on the Industrial Revolution in England and continental Europe stating that "The Huntington Library's importance as a repository of source materials for the historian of economic and industrial conditions in England and America is as yet not fully known or appreciated."

ASSOCIATED ARTISTS AND PATRONS opened their first annual Salon in the Frances Webb Galleries, in Los Angeles, October thirty-first. This exhibition will be open daily throughout November from nine to five, evenings from seven to nine. The organization is based on that of the Grand Central Galleries of New York. Sustaining members agree to purchase a painting or other work of art per year at preferred prices. In return the artist members give these patrons first choice from their best works. Ralph Holmes is chairman, Mrs. Frances Webb, manager-director and Isabelle Campbell, secretary. Jurors are Fitch B. Fulton, J. Duncan Gleason, E. Roscoe Schrader, Clyde Scott, and Nell Walker Warner. Artists members are Maurice Braun, Everett Bryant, Alton L. Clark, Leland Curtis, Margaret Dobson, Galen Doss, Theodore Jackman, Emil Kosa, Jr., T. H. Mackay, Albert S. Marshall, Harley D. Nichols, Edgar Payne, John Hubbard Rich, Stewart Robertson, Charles K. Ross, F. Grayson Sayer, Carl Schmidt, Charles Schubert, Arthur G. Sprenkle, Eugene Pack Stiffler, Richard Taggart, Marion Kavanaugh Wachtel, Blanch Whelan, and Orin White.

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"The Road to the Bay," a painting by Aaron Kilpatrick.

DRAMA

By E. NORENE AYLES

Ziegfeld Follies

WE happened in on the Follies, unknowingly, on the Winter Garden's Twenty-fifth Anniversary. Happy are we that we did! It was almost our sole gratification to hear from the old Winter Garden troupers after the final curtain of the Follies proper.

In our estimation, it is criminal to associate the name of Ziegfeld with such a mediocre—or less—production. The greatest failure of a musical show, we believe, is for it to allow its audience to leave without humming a tune from it. We don't even know the name of one song from this year's Follies, much less are we able to hum one. The comedy is negligible; without Fanny Brice there'd be no show, and even Fannie isn't what she used to be.

John Murray Anderson's productions always appeal to us, of course, and there is some good dancing. But here again we feel that particularly Josephine Baker and Cherry and June Preisser are not permitted to give the best that's in them.

The entire production seemed half hearted. In every respect it was far surpassed by George White's "Scandals," which, in our humble opinion, maintained the lead in musical shows.

On Your Toes

THERE is a considerable amount of discussion as to the intent and interpretation of the ballets in "On Your Toes." Do they burlesque the Ballet Russe? Do they attempt to introduce a new type of ballet? Should one take them seriously? Or should one give way and laugh?

Having been rapt witnesses of this season's Ballet Russe at the *Met*, we dare to arrive at the following conclusions: There is a definite burlesquing of the classical in the Princess Zenobia Ballet. The dancing of Tamara Geva and Demetrios Vilan, as well as that of the entire ensemble, is of the first order, but it does not attempt to introduce a new vogue. We cannot take it seriously, and since we are not encumbered with inhibitions, we laughed at the decidedly humorous phases.

The Slaughter on Tenth Avenue Ballet is another matter, to be taken seriously and accepted as a definite style. It tells its story clearly, with the most effectiveness and least waste of time and action. We hope to see more like it.

Ray Bolger—need we say it?—is superlative throughout, but of course hits his high with his interpretative dancing in the second ballet. Luella Gear we shall remember for some of her fleet repartee—as we remember her: "That damn fish!" line in "Life Begins at 8:40." All in all, fast moving tempo, good acting and production, and some grand music, notably "There's a Small Hotel."

Ethan Frome

AS fine a production as we have witnessed this season. Raymond Massey, Pauline Lord, and Ruth Gordon carry a remarkable load on their shoulders with admirable ease and conviction.

We are Ethan Frome on that God-forsaken farm of his, struggling to keep the crops and live stock, harassed by his nagging, ailing wife—whom we could kill with a lust—becoming used to more than falling in love with the poor cousin (Ruth Gordon), who represents a bit of refreshment in a stale life.

We are Ethan Frome making an honest attempt to escape and live. We are Ethan Frome going swiftly over snow to certain death with the one he loves rather than part with her. And twenty years later, when all are living for death—he crippled, his wife gloating in her poor victory, his sweetheart maimed and demented but still alive and harboring loathing where once was love—our heart is the heart of Ethan Frome. His sweetheart's words: "I hate him; I can't stand his touching me. How long, how much longer, will you live, Ethan Frome? Ethan Frome, will you never die?" and his answer: "The Fromes have always lived long lives. I'll probably live to be a hundred or more." will live a long while within us, and in our hearts we shall wonder why? Oh, Lord, why? Ethan Frome shall die hard—for himself, for his sweetheart, and for us.

Call It a Day

WE feel "Call It a Day," deserves another attendance by us—if our purses would permit. We could laugh just as heartily again at the fast moving and smart dialogue and Glenn Anders' half dazed monotone.

Phillip Merivale—we loved him in "Cynara" and we still love him—in addition to being a typical male in the bedroom, has also the typical male lack of resistance to distracting charm, and leaves the management of his household to his wife with charming abandon. Gladys Cooper, as the wife, manages her difficult ménage and her own affairs with great dexterity and laudable poise.

The play throughout is typical of an average family—beginning with the eight o'clock fight for the two baths by the five members of the household, going through the elder daughter's disillusion of love (Florence Williams), the younger daughter's rapt adoration of Rosetti (thirteen year old Jeane Dante does a fine piece of acting), the son's adolescent struggle for adjustment (John Buckmaster), and the respective "offers" of Gladys Cooper and Phillip Merivale, to the final switching out of the lights at night and rapping on the wall for the youngsters to shut up and go to sleep.

CALIFORNIA POET'S CORNER

THE NIGHT HERON

By ALICE HARLOW STETSON

Where does he build his nest, whose cypress tree,
The velvet dusk of dawn out-velveting,
Welcomes him home no more
From night-long quest among the stealthy reeds,—
The furtive whispering reeds that tiptoe down
The dim mysterious shore?

Since, on his hillside, stripped of ancient boughs
That held the secret of his primitive nest,
Rises a gilded dome;—
And loud imperious bells insistently
Shatter the crystal of old silences,—
Where does he make his home?

The sunset sky is lonely for his flight,
Slow-winged and dark across the deepening west;—
Is listening for the fall
Of his far note that gathered to the heart
The old strange freshness of the spring, in one
Aloof inscrutable call.

Re-published from the University of California
Chronicle.

BRIEF BIOGRAPHIES

Alice Harlow Stetson

OUR POET of the Month, Alice Harlow Stetson, is the widow of John Walter Stetson, former state senator and city attorney of Oakland, California. Mrs. Stetson's ancestors came over on the Mayflower, and she is the lineal descendant of Sergeant William Harlow of the Plymouth, Mass., colony. The Harlow house, built at Plymouth in 1657 (or 1677) of timbers first used in the original fort that the Pilgrim Fathers erected for defence against the Indians, is still standing, and is considered one of the most interesting of the historical houses of America. It is now the setting for an annual pageant depicting phases of early colonial life.

Mrs. Stetson was born in Plymouth, but came to California, with her parents, when a child. She is the author of a number of lyrics, very charming, atmospheric and poignant, that have appeared mostly in the University of California *Chronicle*, until recently the faculty magazine of the University of California.

Lewis P. Hobart

IF YOU don't know Lewis Parson Hobart that is your loss. If you have not seen his sketches in pen and ink and color you have missed more than you realize. If you have not been greeted by his sincere and cordial handshake and the twinkle in his gray eyes, you will try to do so if you are wise.

Lewis Hobart was educated in the University of California, the American Academy of Rome, and Beaux Arts Institute of Design in Paris. Among the many monuments to his unquestionable genius are the Mills Tower, William Taylor Hotel, Grace Cathedral and Bohemian Club in San Francisco. He was the architect for the U. S. Post Office Building in Portland, Oregon, and the Del Monte Hotel at Del Monte, California. He is a member of the American Institute of Architects, the American Academy of Rome and Society of Beaux Arts Architects.

But it is not these accomplishments in architecture nor the many others that could be recounted that make the privilege of knowing Lewis Parson Hobart a value to one. It is just that knowing the rare, courteous and sympathetic gentleman, Lewis Hobart, that makes every one feel better when they think of him.



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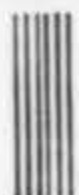
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ANTIQUES

By ALICE R. ROLLINS

A New Glass for the Collector

NOW that summer vacations are over and another great battle in the game of politics has been won or lost according to our individual decisions, we can settle down to the pleasure of attending to our own affairs. Americans are particularly well adapted at doing this and have been since those early days when they established this republic and set a pattern for those coming after to follow.

In making plans for the season ahead, leave some time in your budget of activities for the study of antiques as they apply to the decoration and furnishing of the home. This may be a course of study arranged by your club or you may follow your own inclinations and read about those antiques that especially appeal to you. You will find it a study of absorbing interest and if you wish you may enter far fields of romance and story.

Antiques are no longer looked upon as a fad of the moment but they are as they should be, a definite part of the furnishing of the home. Emerson has said, "Our admiration of the antique is not admiration of the old but of the natural." There is no question of that and there will always be a large class who prefer the old and tried rather than some new innovation. Three-fourths of the beauty of old things is the invisible and indefinable work of time. And they are so homey and comfortable, these old things, we never tire of them.

If you are undecided what antique to study, look about you, it is a good way to discover fascinating new hobbies, whether it is the history of old castles or the making of glass. The enthusiast for old glass need not confine his interest nor collecting to American glass alone. To the glass admirers, we suggest they look at some of the old English glass. It is well worth collecting and while the present tendency in collecting is early American glass, the time will come when collectors will turn their attention to other kinds of glass and the wise collector will look at some of this while the market is low. This country has always been a good customer for glass products from the different countries of Europe. Since the early days of the colonies they have found a ready market here. Much of this is old and some of it rare. The collector with a little discrimination can find glass that is extremely interesting and very beautiful.

A short time ago the writer had the privilege of visiting at a house filled with interesting things that were shipped here from the old home in England and now cozily ensconced in a new home on the Pacific coast. We very much admired a small cabinet collection of Ellison glass, especially some small glass cups with handles. They were quaint in shape, small in size and had a small etched design of an open flower and leaves. In the bottom of each cup was the maker's trade-mark—a peacock's head in relief. We asked the lady of the house about these small cups. She called them "custard cups" and further explained they were used for dessert filled with a custard and a bit of nutmeg sprinkled on top. The cups are quite small and very pretty pieces of glass. If they hold only a thimbleful in comparison with modern containers for dessert, we must remember they were made at a time when it was considered fashionable for ladies to have dainty appetites and table services conformed to that standard of taste. The little cups have a high degree of brilliance, are clear crystal and soft and velvety to the touch. The decoration is well executed and pleasing in design. I am indebted to the Ellison Glass Company of Gateshead on Tyne for verifying the mark and pattern and for a brief account of the firm's history. The origin of the manufacture of domestic glassware on Tyneside dates back to the year 1659. Many factories were established subsequently in this district which has always been noted for the high quality of its products. The introduction of pressed or molded glassware was due to the increasing demand for cheaper glassware that would be as serviceable as the more expensive handmade wares in which lead is the chief and most costly ingredient. In due time such a glass was produced for domestic and ornamental purposes. Some of the finest crystal came from these factories located on the Tyneside. The glass has clearness and durability and compares most favorably with any handmade glass. It may be found in vases, fruit dishes, salad bowls, fruit and cake stands, celery vases, trinket sets and many other domestic forms.

We believe the collector will be able to find examples of this glass without much difficulty. Look for a good quality of crystal glass with a decided brilliancy. The mark is a peacock's head in relief on the inside and bottom of the pieces.

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ON THE RADIO

By LORNA LADD

THIS being the magazine's yearly school number with many of the beautiful new California schools illustrated, it behooves me to follow the lead and discuss radio in the schools as well as its effect on our generation of future presidents.

It is a certainty that you, as parents or even incidental friends of parents, know the effect of radio on the child at home. Radio rules the youngster, as the youngster usually rules the parent, radio rules the home. The boy or girl of the family knows every entertainment program on the air. The criticisms are invariably true, accurately shrewd. As in the movies the child wants blood and thunder or cowboys, the more the merrier, and he follows such serials to the destruction of your eardrums and patience. The child knows every sports announcer by his first name and don't ever doubt that the childish favorite isn't the nation's ace sportscaster. The child may, probably does, disagree with you at the dinner table and when corrected backs himself up by quoting a radio program and what was said. We won't go into the catch phrases picked up such as "Wanta buy a duck?"

As far as entertainment goes, it's there in a quantity and quality for the youngster which won't hurt him. Radio is so closely guarded and checked by the Federal Communications Commission that at no time will the offspring get anything so very detrimental to his moral or mental growth. He is so busy listening to "Renfrew of the Mounted" and wondering how he is going to get out of his current difficulty that he hasn't time to miss dime novels or—Mae West.

What part, then, does radio play in education? More, much more, than you realize. There are a great number of educational programs on the air directed to the child, planned and executed by those trained in the psychology of youth instruction. So well are they done it wouldn't hurt many a parent to listen in. They are interesting.

In some of the sparsely settled parts of the country, education by radio is the backbone of the teacher's curricula. Every school of any size has its built-in loud speaker radio system for auditoriums and many of the better metropolitan schools have speakers in classrooms. Assemblies are called for patriotic broadcasts, the President, or some other famous worthwhile speaker, the programs being released in the auditoriums. I have attended such assemblies from the fifth grade through high school and you might think the children would be bored, showing it by youthful wiggling and squirming. You are wrong—they listen attentively. The comments after such an assembly might startle you in the understanding the students have of what's going on in this country of ours. And—it is radio with its news broadcasts, commentaries and similar programs which has given them this scope.

One of the most outstanding of the educational programs is Columbia Broadcasting System's "American School of the Air" presented daily Mondays through Friday at 11:15. This year manuals for 45,000 teachers have been distributed by CBS in answer to increasing requests from all over the country. The manual is the "Teacher's Manual and Classroom Guide" to the program and instructors in schools ranging from Government outposts to those in cities are correlating their courses with those of the School of the Air. This book gives a short synopsis of each day's instruction, followed by suggestions for visual aids, books for supplementary reading and music references. At the head of the page for each course is a comparative illustration tracing the progress in the particular subject from early times to present day.

The program's primary purpose, naturally, is to enliven and stimulate the pupils' interest in the routine classroom subjects. History, geography, literature and music with the inauguration this year of a "Science Club of the Air" in which students in the studio will perform experiments that can be simultaneously developed in the classroom, are the fundamental subjects.

Another program of great merit is the "Standard School Broadcast" released at 11:00 Thursdays by the National Broadcasting Company. Over 325,000 students in 3,000 Pacific coast schools are enrolled in the 1936-37 music appreciation course. The broadcast is divided into two parts, the first 20 minutes intended for elementary pupils and the final 20 minutes for advanced students, with a five-minute period between the two lessons while classes change. The morning classes are presented in conjunction with the "Standard Symphony Hour" heard at 8:15 in the evening, special study numbers used for the course being played in full during the evening program.

What child doesn't have a secret or expressed desire to play in the high school band? Perhaps parents can't afford the necessary instruction. Dr. Joseph E. Maddy realized such a possibility years ago and started a little program in Detroit. That little program has grown to the place where today high school bands throughout the country are able to receive expert instruction every Tuesday from 11:00 to 11:30 over any one of NBC's outlets. Dr. Maddy conducts a band of expert musicians and plays simple tunes which illustrate various solo parts. Students listening in are able to follow Dr. Maddy's baton both by ear and with the aid of instruction books which have been printed by the National Broadcasting Company for distribution at cost.

You need never have any lie-awake nights about the effect of radio programs on the "pride and joy" as long as the Federal Communications Commission keeps its tight rein on radio, and it will, never fear. There are programs such as "Witches' Tales" or "Sherlock Holmes" that will do the child no particular good, but they are always released late at night and if the heir hears the program, the parent has no one to blame but himself. The child should have been in bed a good two hours before.

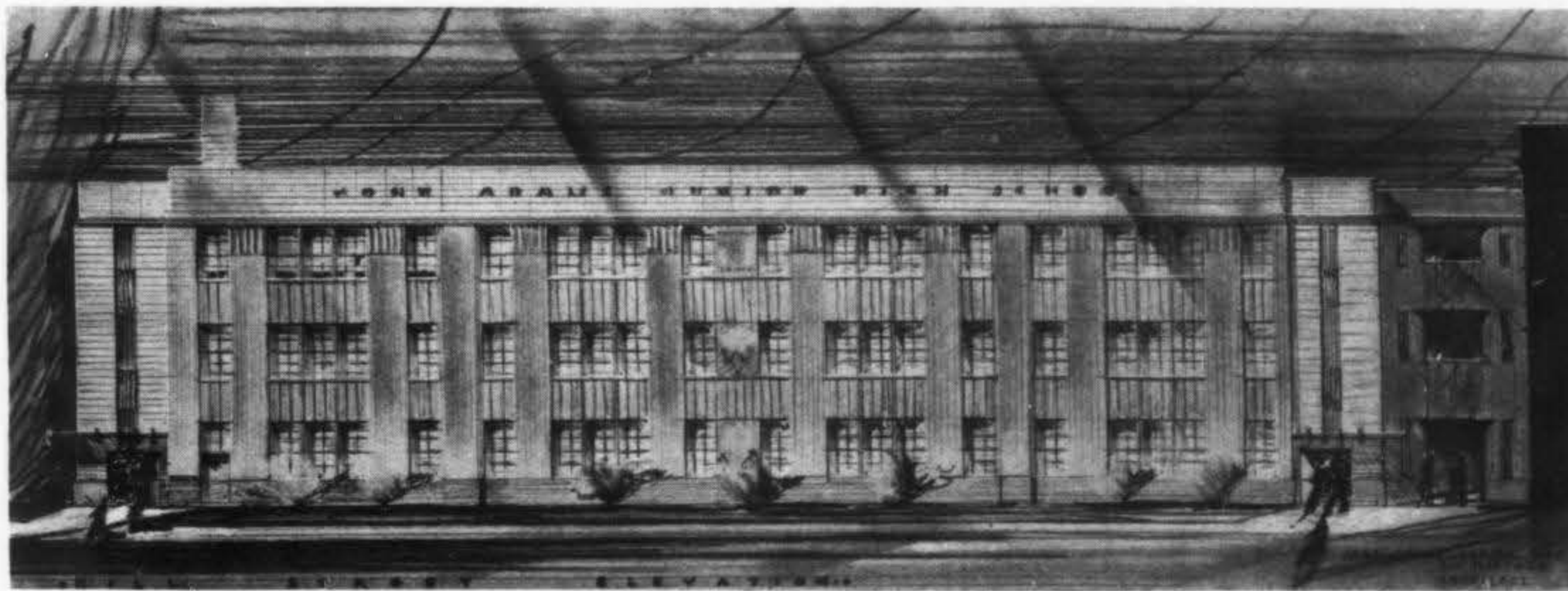


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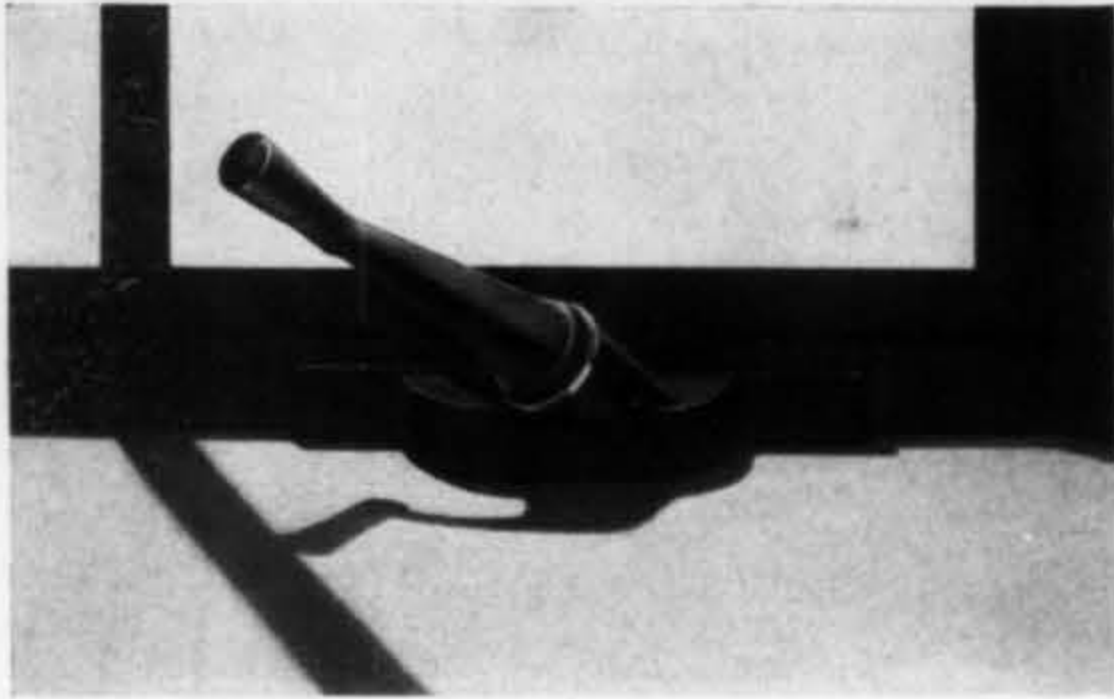
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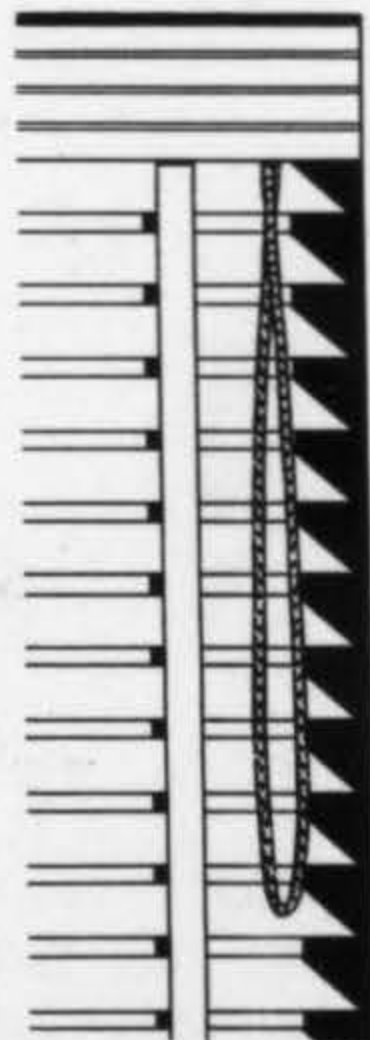
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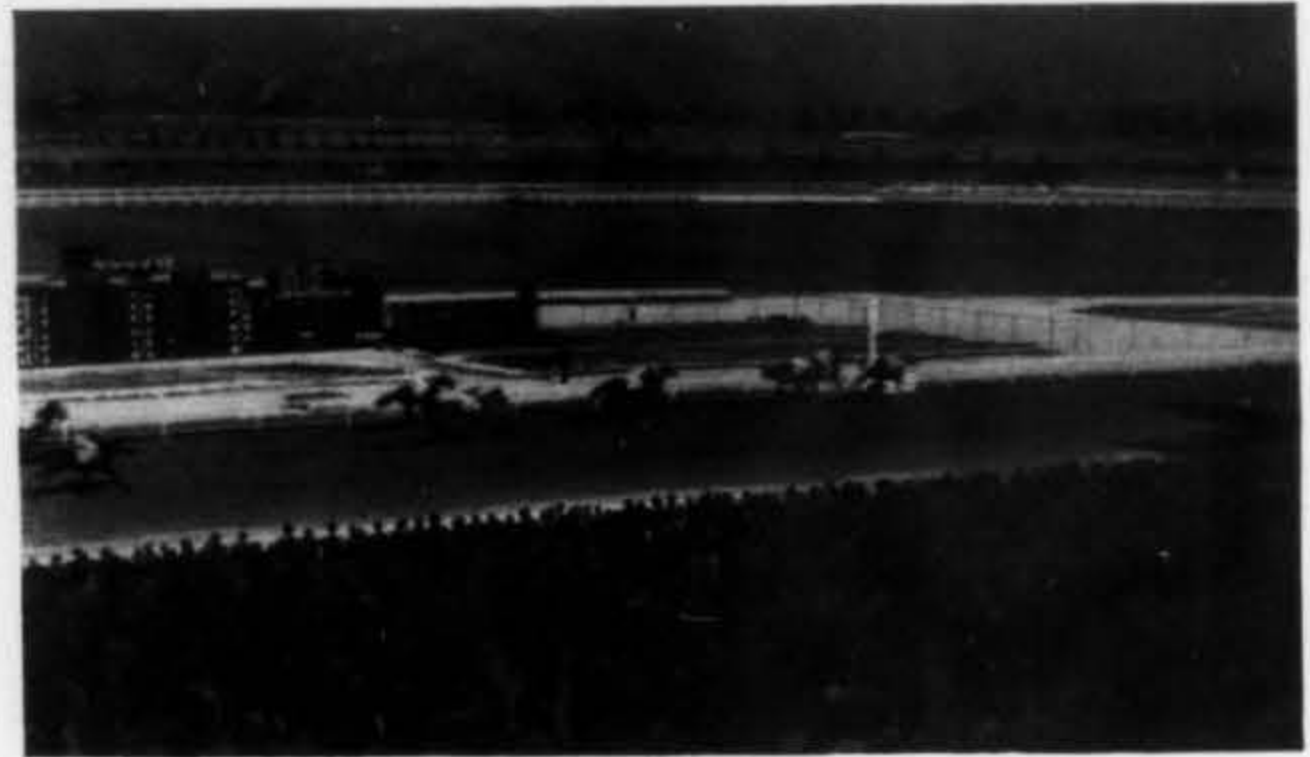


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HORSES, HORSES

FOOTBALL fans won't have much time to gargle before they'll be yelling themselves "horse" at Santa Anita. On Christmas Eve when the children ask Daddy to tell them about Santa's Dunder and Blitzen, Daddy, with a one track mind, is likely to say he's never bet on them to show.

The Los Angeles Turf Club announces that the Third Annual Winter Season opens Christmas Day, 1:30 p.m., rain or shine, snow, hail, or earthquake. The races will be to the swift until March 6—53 days—with no racing on Mondays and Sundays.

The Santa Anita Derby is scheduled on February 22 and the Santa Anita Handicap on February 27. The San Juan Capistrano event on March 6 winds up the season.

A purse of \$150,000 was expended on Santa Anita this year—toward the buildings and beauty of the grounds. Added to the picturesque natural setting of the Park on E. J. Baldwin's old Rancho Santa Anita, at the foot of the Sierra Madre Mountains, will be a new horticultural motif of sunbursts of flowers at each end of the infield—with the balance set in flowers and lawns. There will be some sixty acres within the enclosure devoted to landscaping.

From a realistic standpoint, there are sixty-five acres of surfaced and convenient auto parking at Santa Anita. The grandstand and bleachers are built of reinforced concrete and steel, hard to sit on without a pillow, but safe.

Santa Anita Park is reported as "conveniently accessible to all parts of southern California"—and to Europe, South America, and Little America, judging from the size of the crowds. Located at the junction of Huntington Drive and Colorado Boulevard in Arcadia, just east of Pasadena, it is about sixteen miles from downtown Los Angeles—by Pacific Electric, Ford, or Rolls Royce.

There have been no changes in the personnel of sportsmen and financiers who organized the Los Angeles Turf Club to revive racing in southern California after a lapse of twenty-five years. Hal Roach continues president and Charles H. Strub general manager.

The Club submits that it has kept faith with the public to have true sportsmanship the inviolate rule at Santa Anita Park. The announced policy is to conduct racing on the highest possible plane; to encourage the breeding of horses, which once ranked as the third largest industry in California; and to accept and put into operation new mechanical and other inventions to improve the standard of racing.

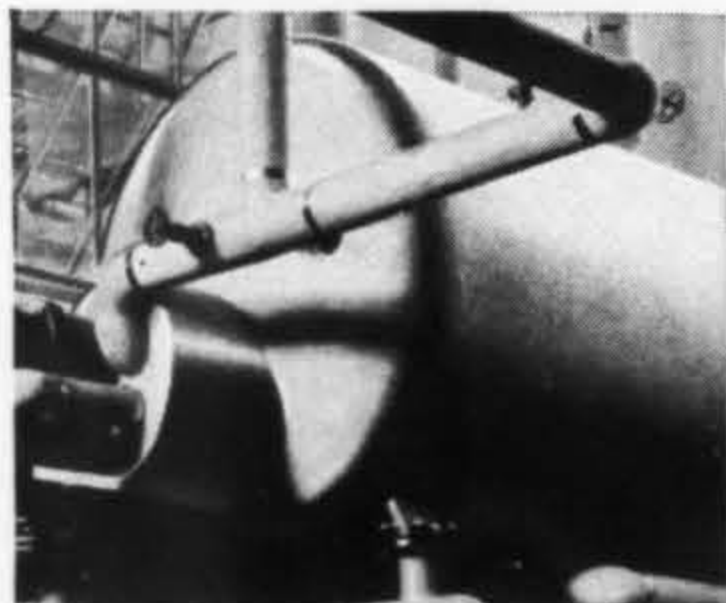
Arrangements have been made again to use the American Totalisator to handle the pari-mutuel wagering, the electric camera eye to photograph the finishes, electric visual timing and improved motion pictures of the starts. All these devices help you to be sure that your horse really lost, so you won't be haunted with a vague doubt the rest of your life.

They're off! Ship ahoy! . . . No, maybe that's for yacht racing.

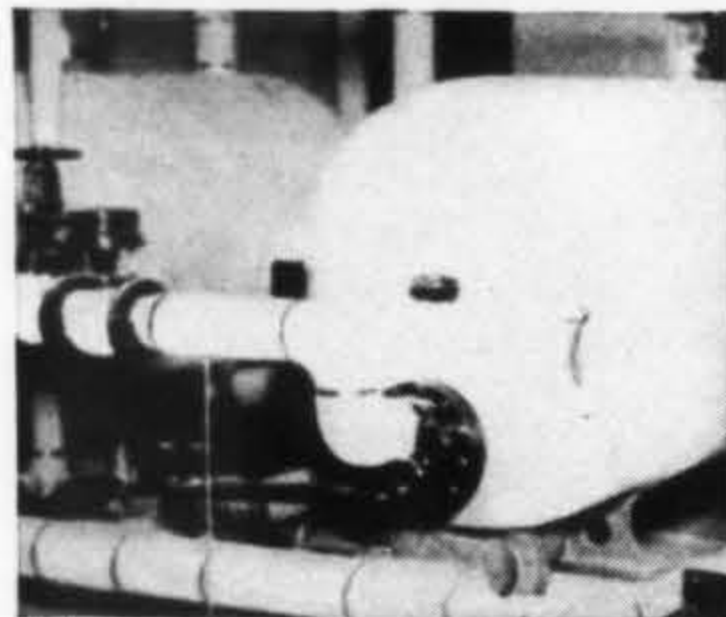


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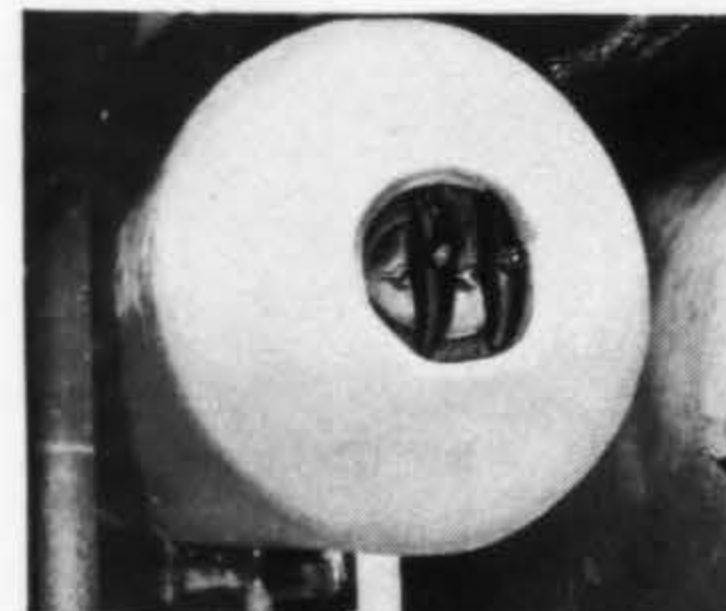
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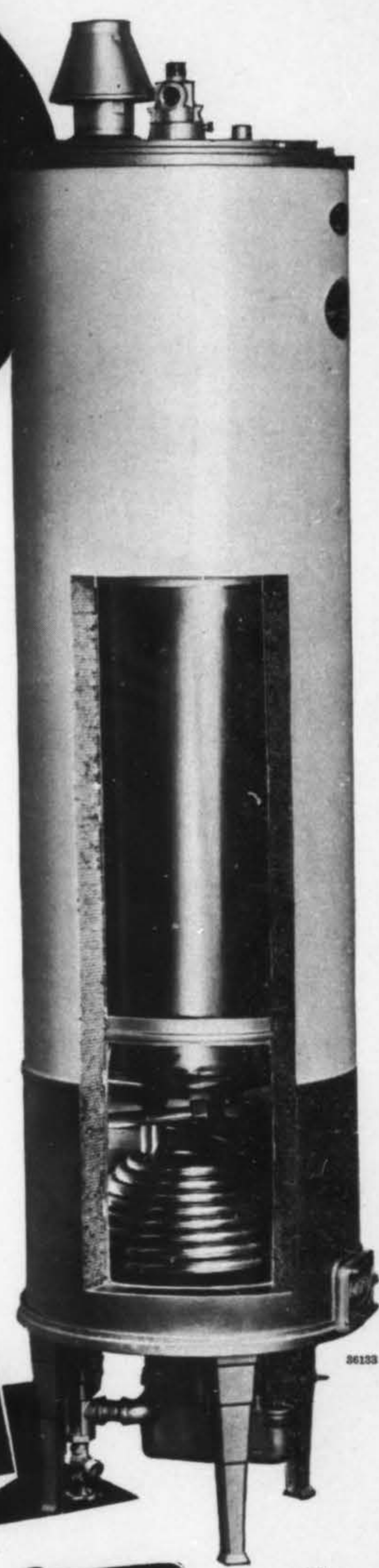


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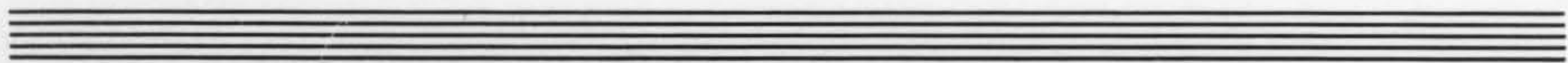
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R U N N I N G F I R E

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By MARK DANIELS, A. I. A.

TRUE ART

TOM SAWYER was no artist. No true artist could have done what he did. If you doubt this, tell your wife that at last you agree with her and you think that she should paint the kitchen over. If she is an artist, and most wives are artists at heart, what she will do will prove that I am right about Tom Sawyer.

She will leave the kitchen dishes, let Willie run off unscrubbed to school, forget to lock the front door and dash off to the paint store. For the next week a strong odor of turpentine will permeate the house. Spots of ivory, green and scarlet will dance before your eyes during your morning shave until you surreptitiously call up your oculist. A speck or two of orange may appear on your slice of roast beef. But each night you will be met with a smile of welcome and true happiness that is often rare even in the happiest of families. With a hug and a smack she will cry, "Oh, darling, hurry, hurry. Don't bother to take off your coat. You must see how much more cheerful the kitchen looks with the canary colored panels and the vermilion trim. It's just too ducky." No wonder she is happy, for at last the long-pent yearning to wallow in paint knows no restraint.

Now what did Tom Sawyer do? He did no such thing as your wife or any other true artist would do. Pope says that "art subdues the strong," and Tom, of course, was strong. But he must have been either a coward or no artist for he called in boys to wield that magic paint brush and sat by watching them without a quiver. Other things he did, such as digging his way out of jail with a "knife and fork," showed him to be brave, so there is but one conclusion. Tom Sawyer was no artist.

Q. E. D.

THERE is something about this painting the walls and the trim in your own house or that of a dear friend that gets into the blood as well as under the nails and in the hair. I know, because I once painted a ceiling on Matt Moore's fun room and, although it took two gallons of turpentine and a quart of hair tonic, to say nothing of other restoratives, to bring me back to human semblance, I enjoyed the work. What Matt thought of it I do not know. He is so reticent. But that is not the proof I had in mind.

Some fifteen years ago, I built a studio in Pebble Beach. I really did quite a bit of the actual building, layman that I was. But in the painting I had professional assistance, and how. In old Monterey lived a dear friend whose fame throughout the world as a great painter cannot be increased by any eulogies I might write. Masterpieces of mural decoration by Francis McComas may be seen on the walls of the Del Monte Hotel and many other great structures, but his masterpiece was done on a wall in my studio in Pebble Beach.

Frank was engaged upon the work of a now famous mural at about the time I was ready to paint my canvased walls. "Mark," he said one day, "One secret of a good wall is hot glaze over a cold color. I'll come out and show you how to do it." He did. The body color was a pale electric blue, cold as the ice of Greenland. I was worried. When it had dried, each day Frank would come out and, with two gallon buckets of thin glaze of a burnt orange color, I imitating Frank as best I could, we applied that hot color. Frank, with a large wad of cheesecloth, would step up to a spot on the wall and pat the surface with that unmistakable sweep of the trained artist. Then he would step back half across the room and study the effect. Cocking his head on one side, then the other, he would say, "God, isn't that beautiful."

Within a week we had an area eight feet square finished to his satisfaction. The room was finished at about the time a five gallon demijohn of claret a fisherman had traded me for some tuberous bigonias was emptied and Frank allowed as how he had better get back to work. I had forgotten that during the weeks he was helping me Frank should have been working on his two thousand dollar commission. He nearly lost it through the delay.

That is how painting a house can get under your skin.

AND WHAT'S MORE—

WHILE on the subject it might be well to say a few words about the favorite alibi of a certain type of building contractor. In San Francisco, and in a number of other places that I know of, houses are going up in hundred lots without the benefit of architect. You can kick a hole in the walls of many of them within a month after their completion. The boom is on with a vengeance and what with FHA Loans, politics, war in Spain and athlete's foot no one seems to have time to see that the small house owner gets any sort of a deal, much less a square one.

The contractor's alibi is, always, "I don't like to work under an architect. He makes the house cost too much." Too much for whom? Too much for the contractor who wants to skin the job to a point where the structure will fall down of its own weight. His only worry is that it may fall on him before he can get out. *That's* why a certain type of contractor does not like to work under an architect.

PINCH-HITTING

LETTING someone pinch-hit for you has always seemed to me a form of passing the buck. At college it took the form of "cribbing" or sitting next to the Phi Beta Kappa student in advanced mathematics exams. In later life it is not unlike letting mother answer the door and telephone bell during the first ten days of the month.

No active person has reached his fiftieth birthday without having at one time or another, rumbled up a rusty prayer for a "pinch-hitter". It may sound like lifting one's self by the bootstraps but I have found that pinch-hitting for yourself is possible and saves a lot of running around.

BACK TO ART

IHAVE been planning for some time to return to fiction but it has been only in the last month that I have learned the formula. Plot doesn't really count for much; it's the names of people and places. They must be unique. Of course you have to have a heroine and she can't live in the streets or, at least, she shouldn't. And then she must be kept busy at something besides reading Faulkner and Freud. After that nothing much is important.

With this well fixed in my mind I have at last worked out a best seller. After months of pondering I finally hit upon a name for my heroine. She shall be yecept "Goldie Locks." Wait. She is going to live in a vine-clad bower with a trellis arch over a picket gateway on which will be painted in canary yellow, "Bide-a-wee." I hear your indrawn breath. The house will be under a spreading chestnut tree at the end of "Sunshine Lane." Try to be calm. During the day her cheery smile will flash a welcome to the customers of her little shoppe. The rest doesn't matter. You will get your copy quicker if you form on the right.

SUPERLATIVES

IT HAS been said that the key-note of American humor is exaggeration. That may have been true some years back but it only scratches the truth today. There has been some argument of late as to whether competition or reciprocity is the life of trade. While this debate has been going on, another competitor crept in and now Exaggeration is the life of trade.

In journalism and literature exaggeration has developed the biceps, triceps and deltoids, to say nothing of the adenoids, of the superlative until it looms up over the philological horizon like the Colossus of Rhodes bestriding the dictionary, the cyclopedia, the press and the national vocabulary. Icyest, Whitest, Emptiest, and Heavenliest are some in this morning's paper. I have read of a thing "most unique" although I do not believe there is a comparative of unique. Josiah Quincy said, "I well know the peril which lies in superlatives—they were made for the use of very young persons," But no one heard him.

I wonder what will happen when the *last* has been described. Can it be possible that we will come back to the simple, direct statement?

FORMULAE

THE chemist cannot practice his art without a knowledge of the formulae necessary to his compounds. The bridge builder must have his formulae for the calculation of resultant stresses and strains. The architect uses formulae for the computation of cubic content and other important factors incident to structural design. The astronomer, the navigator, the manufacturer and a host of others find need or legitimate use for formulae. But there are two formulae that are anathema. These are "Heaven is what you make it", and "Hell is here on earth." I will not bother to quarrel about the philosophy intended. They are the philosophy of the cocktail bar and the formulae of the Rounder.

RETROSPECTION

SEATED one day at the typewriter, I had a hunch that I might get some fun out of an old book of etiquette. One gets so fed up when one pounds one's typewriter all day about lipstick, gangsters, swing songs and innocent criminals. So I took down Hillgrove's "Complete Guide to the Art of Dancing" with its chapters on deportment, toilet, etc., last printed in 1863. There are always a lot of laughs in such books.

"When an introduction to a lady is solicited—the consent of the lady to make his acquaintance should first be solicited—it being understood, however, that *the introduction is for that evening only*", was my first note. My, how we have progressed. Then, "In waltzing, a gentleman should exercise the utmost delicacy in touching the waist of his partner." More progress. Next, "The ladies' dressing room is a sacred precinct, into which no gentleman should ever presume to look." Weren't they fussy? Finally, "An introduction in the ball room does not entitle you to afterwards claim acquaintance with a partner." Sissies—and a split infinitive.

But as I read on, my hilarity slowly subsided to give way to a growing sense of sadness. In place of the humor I was seeking to find in the customs of my mother's days there arose before my eyes the picture of the "gentlewomen" I knew in my boyhood. I began to recall their delicacies of conduct, their sweetness, their purity, their grace and their instinctive charity. I saw a parade of crinoline, coiffures that would have been the envy of Marie Antoinette, high bosoms, dainty waists and tiny feet, and there was no more laughter left in me.



**A MILLION DOLLAR ARCHITECT
DESIGNS AN \$85,000 COTTAGE**

The edge of a mountain was leveled off to make a superb site for this rambling, informal house, the residence of Mr. and Mrs. Howard Hawks in Beverly Hills. Myron Hunt and H. C. Chambers, architects.

PLANNING A HOUSE FOR ITS USES

By MARK DANIELS, A. I. A.



Photographs by W. P. Woodcock

THE exact period of gestation endured by genius in the conception of immortal ideas is never accurately known, but for a hundred years or more the horse-trough was built upon the ground. During that period, whenever man so far gave way to a momentary tenderness that he decided to let his horse have a drink, he had to get out and un-check him so that the animal could get his head down to the water. When, and often before, the horse had finished drinking the man would hook up the check rein and climb laboriously into the buggy again.

I said this went on for a hundred years or more. It was probably much longer before a genius of imagination and originality discovered that if the water trough were raised a few feet the horse could drink without being un-checked and the driver saved the trouble of getting out. Right in the face of all past practices, customs and traditions this crack-brained futurist advocated the higher horse-trough. Much in the same way that people opposed the use of anaesthetics on the

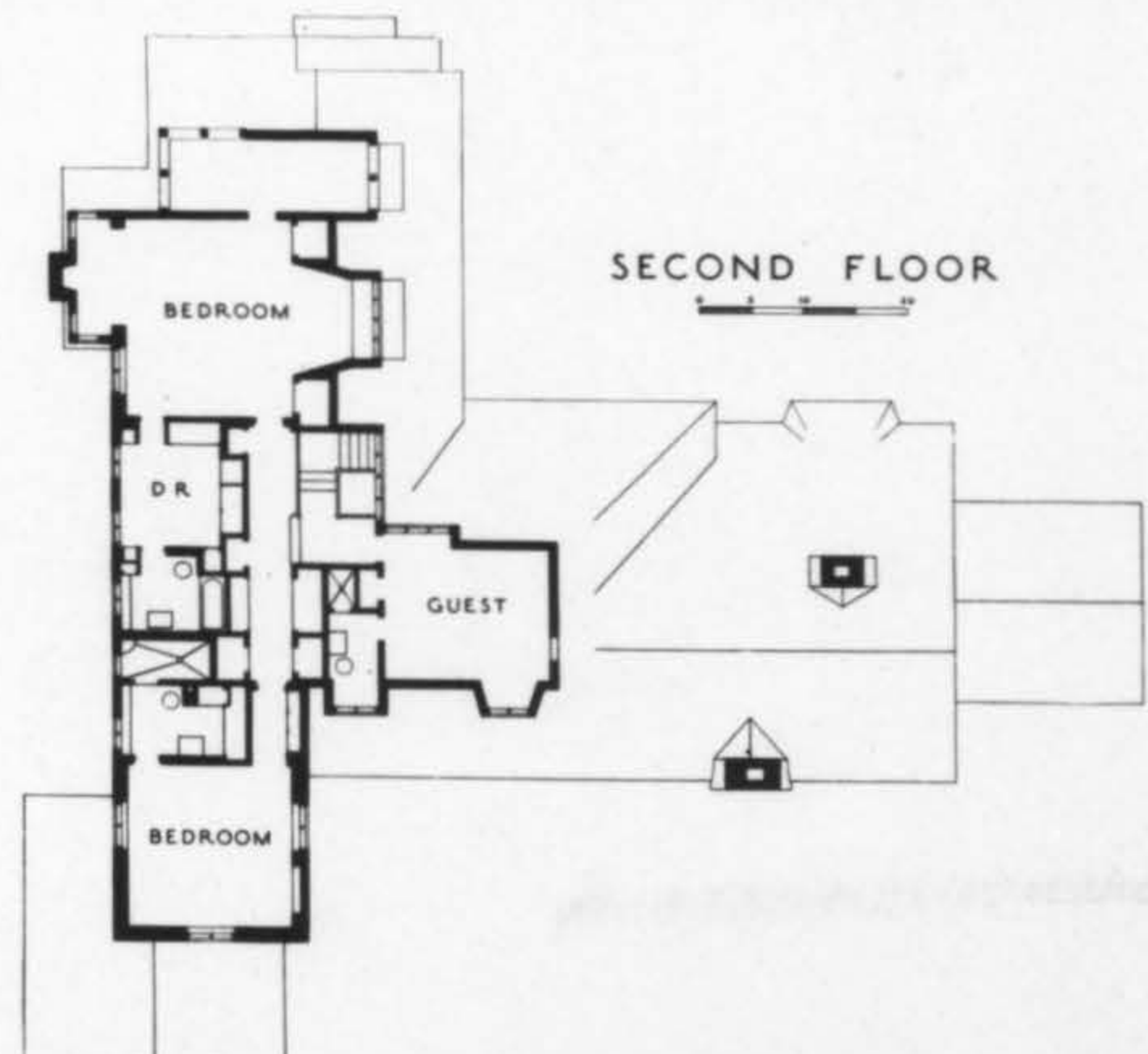
ground that man should suffer pain in retribution for his short-comings, some held that he should get out to water his horse as a token of appreciation.

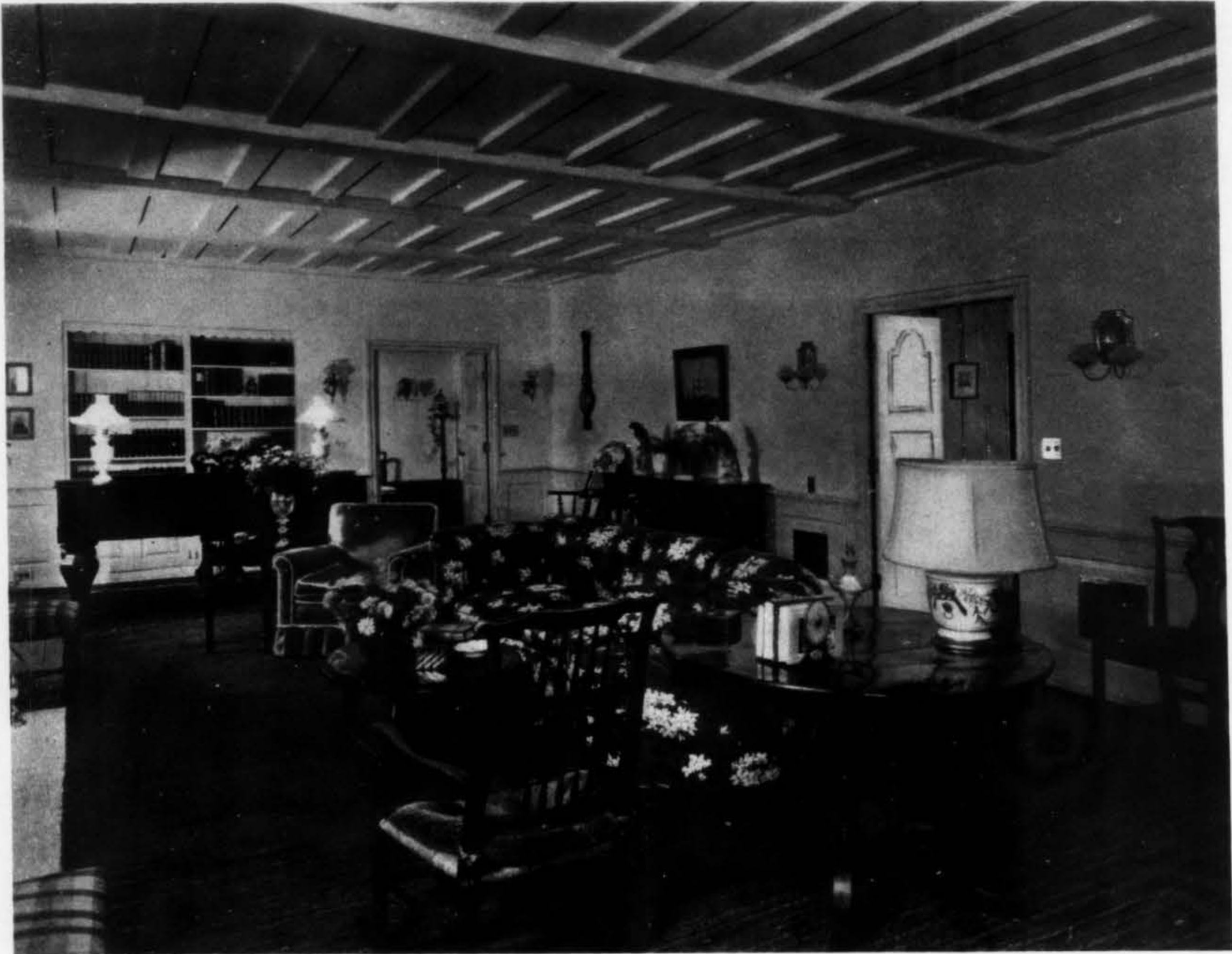
In spite of the reactionaries, the "Bigger and Better" horse-troughs got under way, but the movement came too late, for automobiles have no check reins. For more than a century man had worn out buggy steps, vocabularies and breeches before it dawned on him that raising the water trough a few feet would eliminate all these annoyances. Fast work, at that, in comparison with some of the antiquated methods that tradition still dictates to the architect.

A fair example of the struggle against tradition in architecture, is what is called the "Modern House", but what I prefer to call the "House of Today." By the house of today I do not mean those extremes of horizontality that look like a stack of waffles. Every great movement develops extremists, and in the struggle to free ourselves from old prejudices we were bound to bring out extremists. It

is possible that, if the automobile had not developed with such astounding rapidity, some extremist of the horse-trough movement might have argued that if raising the trough four feet would save the driver from getting out, raising it fifteen feet would obviate the necessity of the horse drinking at all. There is always that group who believes that if a gardenia in one lapel is pretty a gardenia in each lapel is twice as pretty. We just have to put up with them and try to get them to take their thumbs out of their mouths.

By the house of today I mean the one that has ignored prejudice and tradition wherever those emotions run contrary to common sense, health and comfort. Steeply pitched roofs in the desert, wide, overhanging eaves in Alaska, Mansard roofs on bungalows, toilets off the dining room, attic spaces that can serve as nothing but a breeding ground for termites, halls that must be lighted by day, windows that are located only for exterior appearance, basements that only a cockroach can work in, absence of sunlight and air, overhanging bal-





RESIDENCE OF
MR. AND MRS. HOWARD HAWKS
Beverly Hills, California

MYRON HUNT AND H. C. CHAMBERS,
ARCHITECTS

Harold Grieve, Interior Decorator

Florence Yoch and Lucille Council
Landscape Architects

L. D. Richardson & Company
Builders

conies that are accessible only to birds and bats, fireplaces that smoke because they are designed like grandfather's, are only a few of the relics of the past that I refer to as products of prejudice and tradition.

Sir Banister Fletcher lists six influences that determine architectural style. They are Geography, Geology, Climate, Religion, Politics and Society, History and Tradition. Of these one, Religion as related to domestic architecture, gently is being laid to rest and another, Tradition, has one foot in the grave. God grant that Politics may follow, in the sense that Politics is known to the citizen of the United States. This would leave three inescapable influences, Geography, Geology and Climate and the solution of our domestic architecture problems will rest largely upon the basis of our knowledge of the importance of these three influences.

Many of our objections to the house of today are little else than prejudice. I hold no brief for the flat roof. I don't like flat faces, flat feet or flat, let us say, fronts. But I have seen flat roofs that were particularly appropriate, and charming for that very reason. Through prejudice we cling to the pitched roof in localities where the flat deck is more appropriate, economical and usable, and we often go to extremes in the other direction. There is a tribe in Africa who consider no woman beautiful unless the place her mother once spanked has been developed to dimensions that prevent her from sitting down. This would seem to be carrying the dislike for flatness too far for comfort.

Fenestration is often spoken of as the primary element of beauty in domestic architecture. With the exception of the need for high ones to jump out of during the past years of depression, the purposes of a window are to

(Continued on Page 46)

In the work of Myron Hunt there is always an atmosphere of restfulness that is not due to the selection of furnishings. Mr. Hunt seems to be able to arrange his rooms, his entrances and his fenestration in such a manner that the interior cannot be spoiled by even an amateur decorator. It is no wonder therefore, that in the Hawks' residence, with the interior decorating in the hands of Harold Grieve, the result makes one want to go to the FHA for enough money to build a house just to let Mr. Hunt do the designing. There is one drawback however to a bedroom like this; it tends to make the dining room superfluous for it is doubtful if many people could resist the temptation to have their daily meals served before this inviting fireplace. Still, after looking at other pages, we might feel the same way about all other rooms.

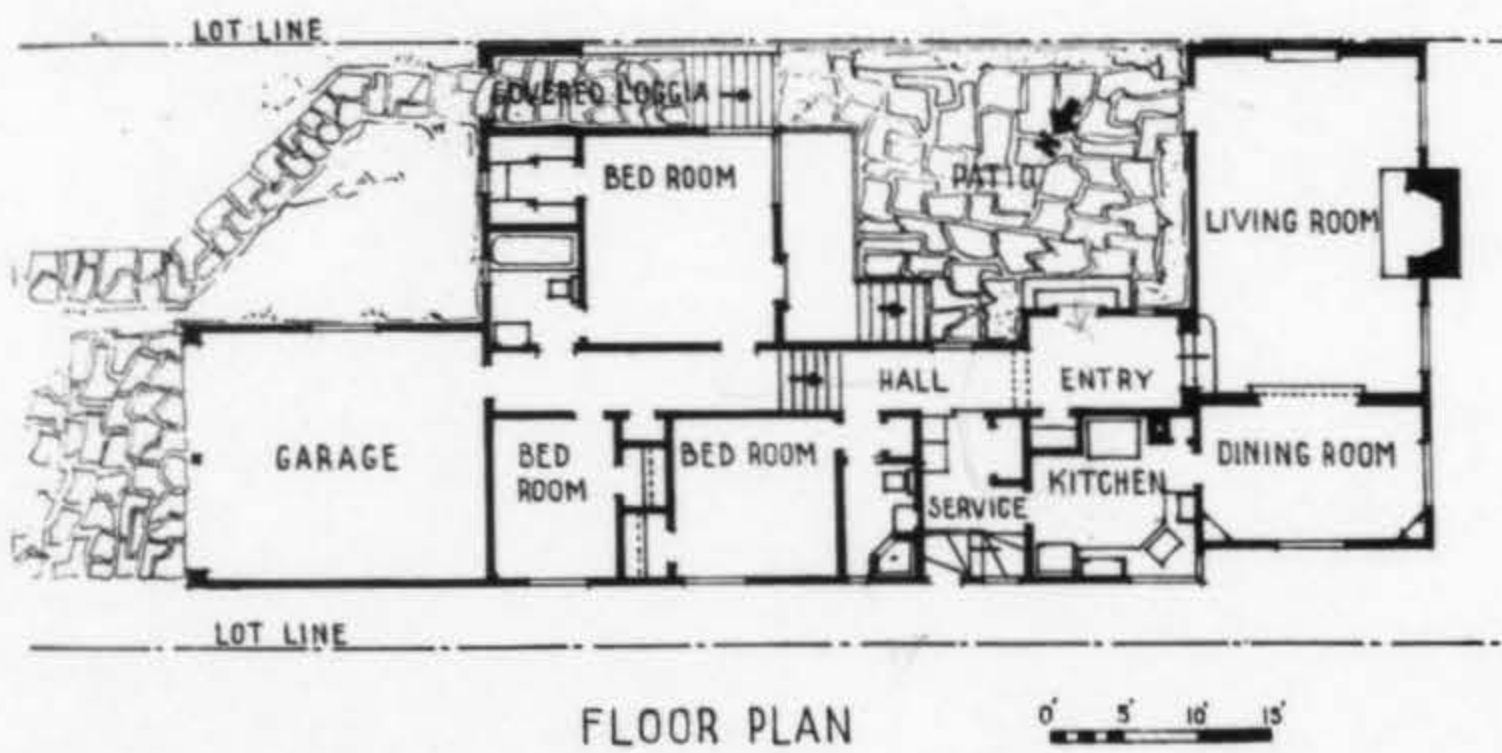




RESIDENCE OF
MR. AND MRS. ROBERT W. WALKER

Berkeley, California

MARK DANIELS, A. I. A., ARCHITECT



It is said the small house cannot be so designed that it will not have the feeling of cramped space; that the rooms will be out of scale unless they are large enough to entertain a number of guests; that the small house must always be a temporary abode on the road to wealth. If you think this is true, ask Mr. and Mrs. Walker. Their lot was narrow and sloped in two directions, but these slopes were turned to good use. A few steps down from the front gate reaches a landing in the patio, and diagonally across is the front door which gives entrance to a small reception hall. To the left is the living room with its open ceiling which has the spacious appearance a low ceiling would not have. To the right, up a short flight of steps are the master's bedroom and servant's room. The guest bedroom is on the level of the entrance hall. The dining room is really an extension of the living room, and when not used for dining purposes it may be converted into a small stage for motion pictures or amateur plays. On the patio side of the master bedroom is a terrace overlooking the garden and the distant bay. Large windows with their Venetian blinds frame vistas of the Golden Gate and through them the sun pours in. Yes, it can be done, even on a forty foot, sloping lot.



RESIDENCE OF
MISS A. G. FRASER

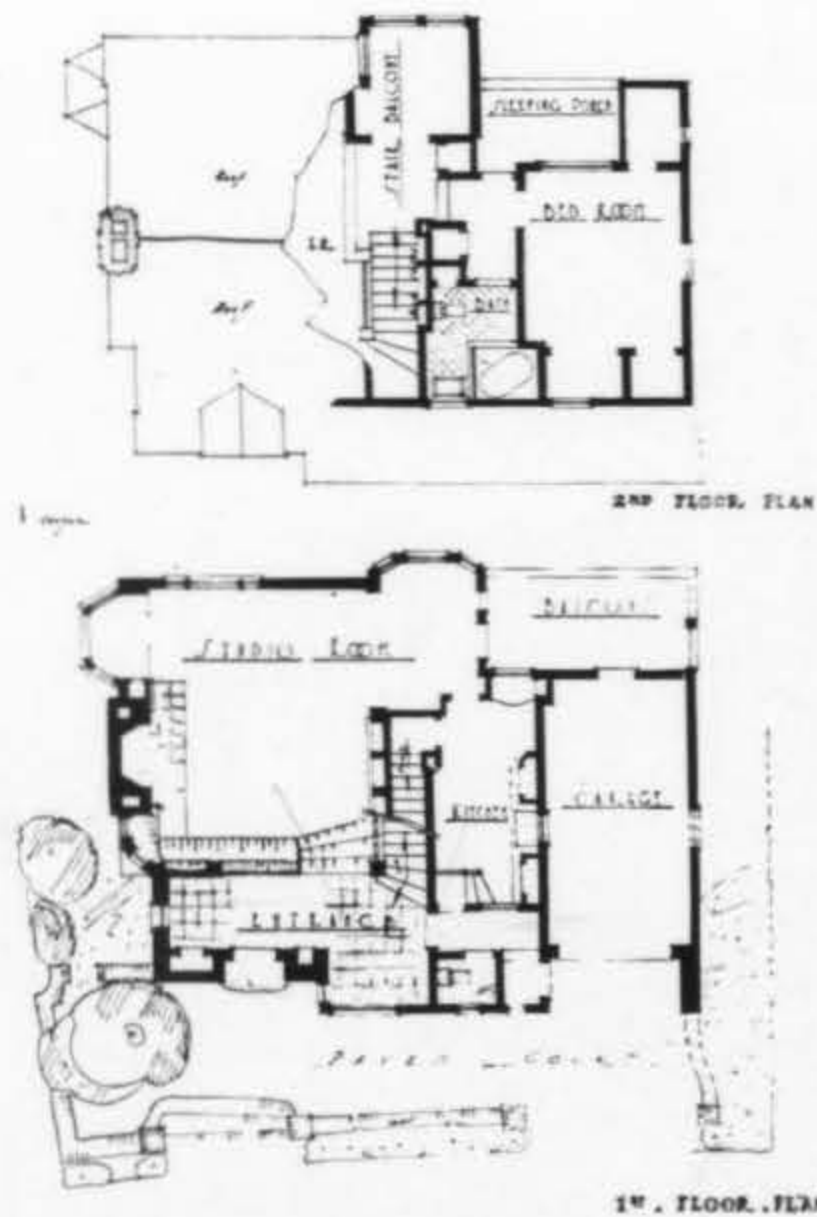
Oakland, California

W. R. YELLAND, ARCHITECT



A little house reflecting the old world in the mellowness of its materials but modern in its arrangement. In a small house, nothing is more desirable than to feel space yet have the intimacy of small spaces. On entering a paved terrace is a few steps above the main floor. From this terrace many things may be surveyed; the main floor with the fireplace to the left; the large window in the far wall through which can be seen the canyon below and the city and range of hills beyond. This wall extends along to enclose a dining space, an area snug with a low ceiling yet very much a part of the large room where the ceiling goes up to

fourteen feet. The distance across the combined spaces is forty feet. To the right of the main room is one of the features of the house, the open stairway, and directly in front of the stairs is room for interesting furniture, a rest, a casual lunch. Meals can easily be served here as the kitchen is accessible through a small door. Books abound everywhere; both sides of the stairs are lined with their richness and color. At the top of the stair is a balcony which is still a part of the main room. It is generous enough to afford a sleeping place, a desk and more books.

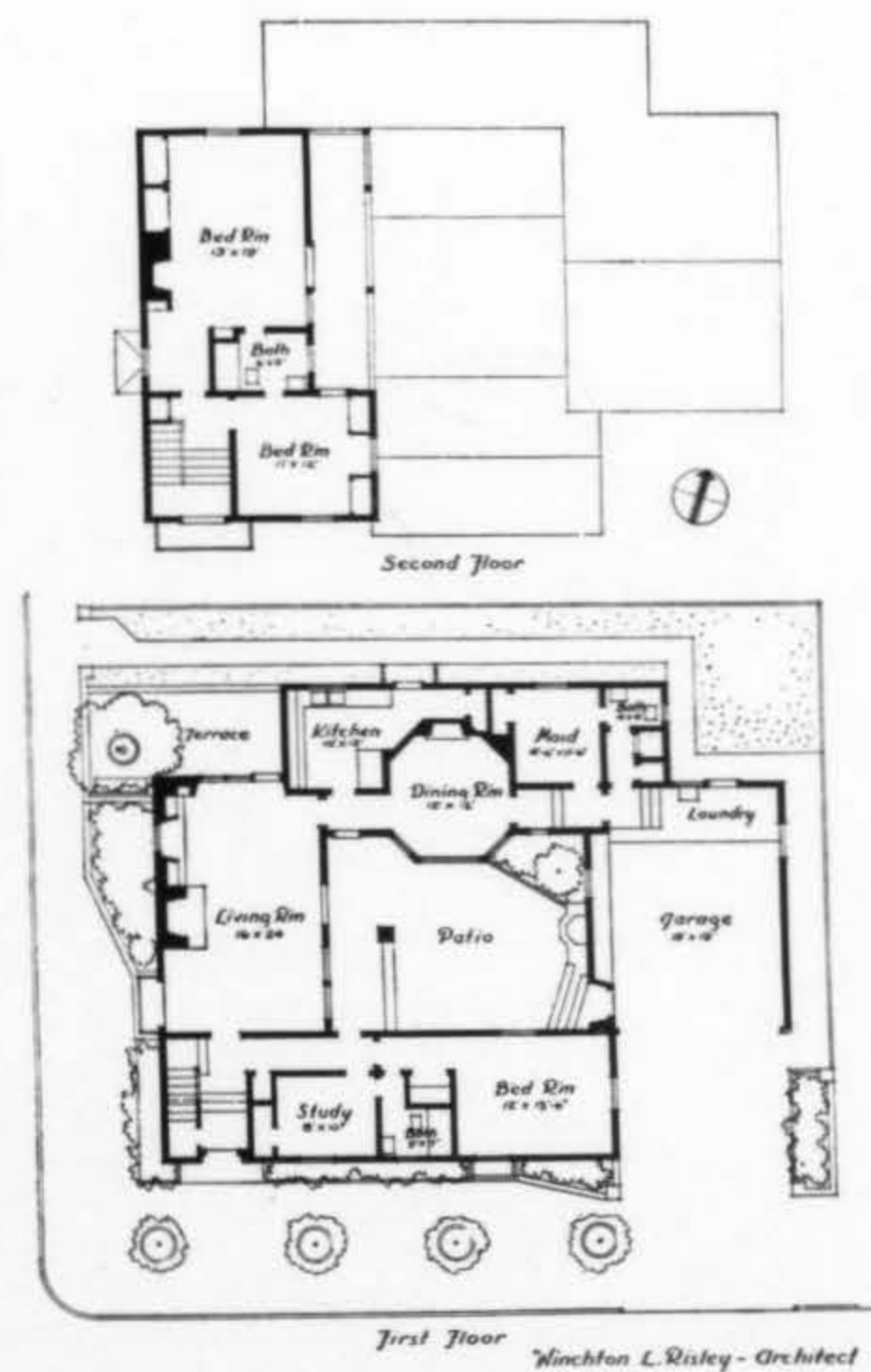




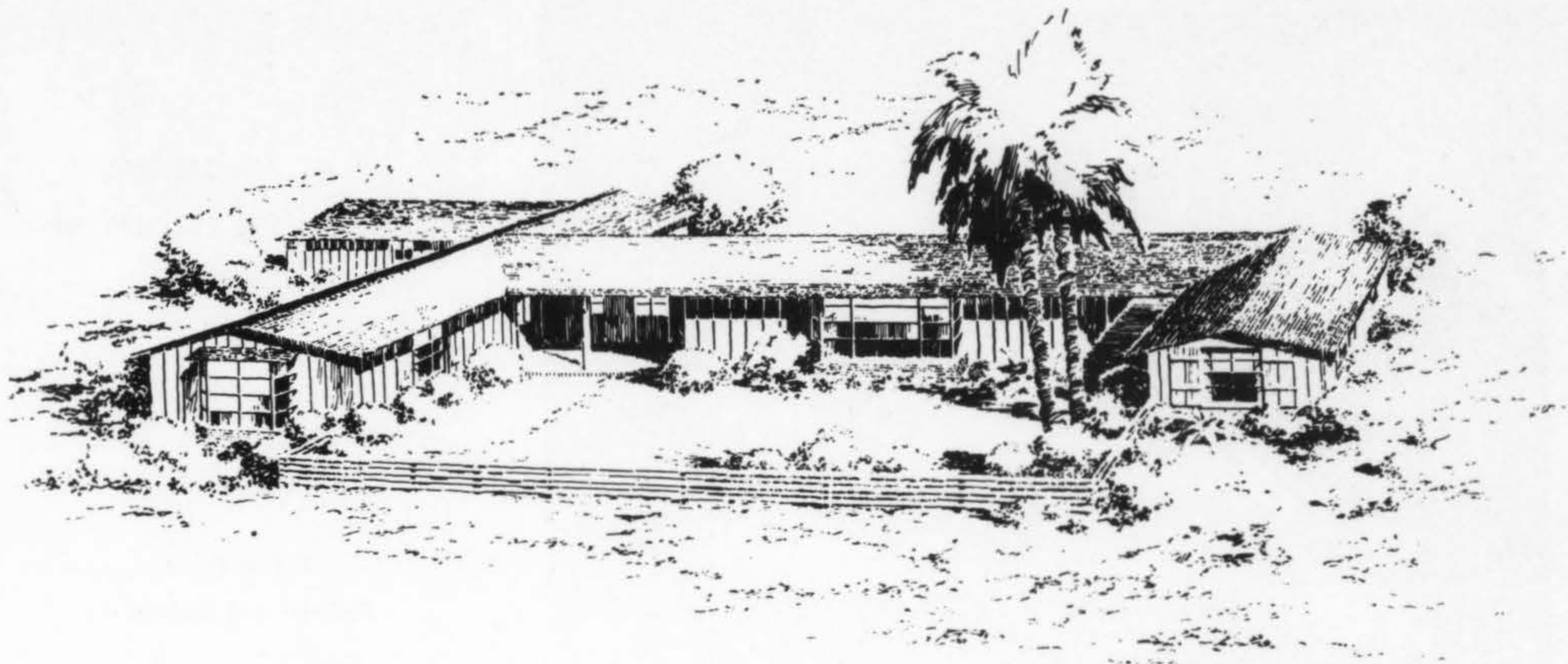
RESIDENCE OF
HARVEY L. MILLER
La Jolla, California

WINCHTON RISLEY, ARCHITECT

Some houses are like a doughnut—all around a hole in the middle, yet it is doubtful if the culinary art furnished this particular inspiration to the architectural plan so popular in Mexico. Not that the Miller residence is in any way reminiscent of Spanish Colonial—or at least not until you get in the patio. Here a string of chili peppers would be as much at home as sauerkraut in Milwaukee. The planting shown is in sympathy with the feeling of the court and adds its invitation to that of the sheltering walls. The residents of La Jolla say that their flowers grow to great dimensions due to the balmy sunshine and salty air. If you are confused by the floor plan, we might add that in execution it appears to have been turned over, the garage being on the left instead of the right of the house.



Winchton L. Risley - Architect



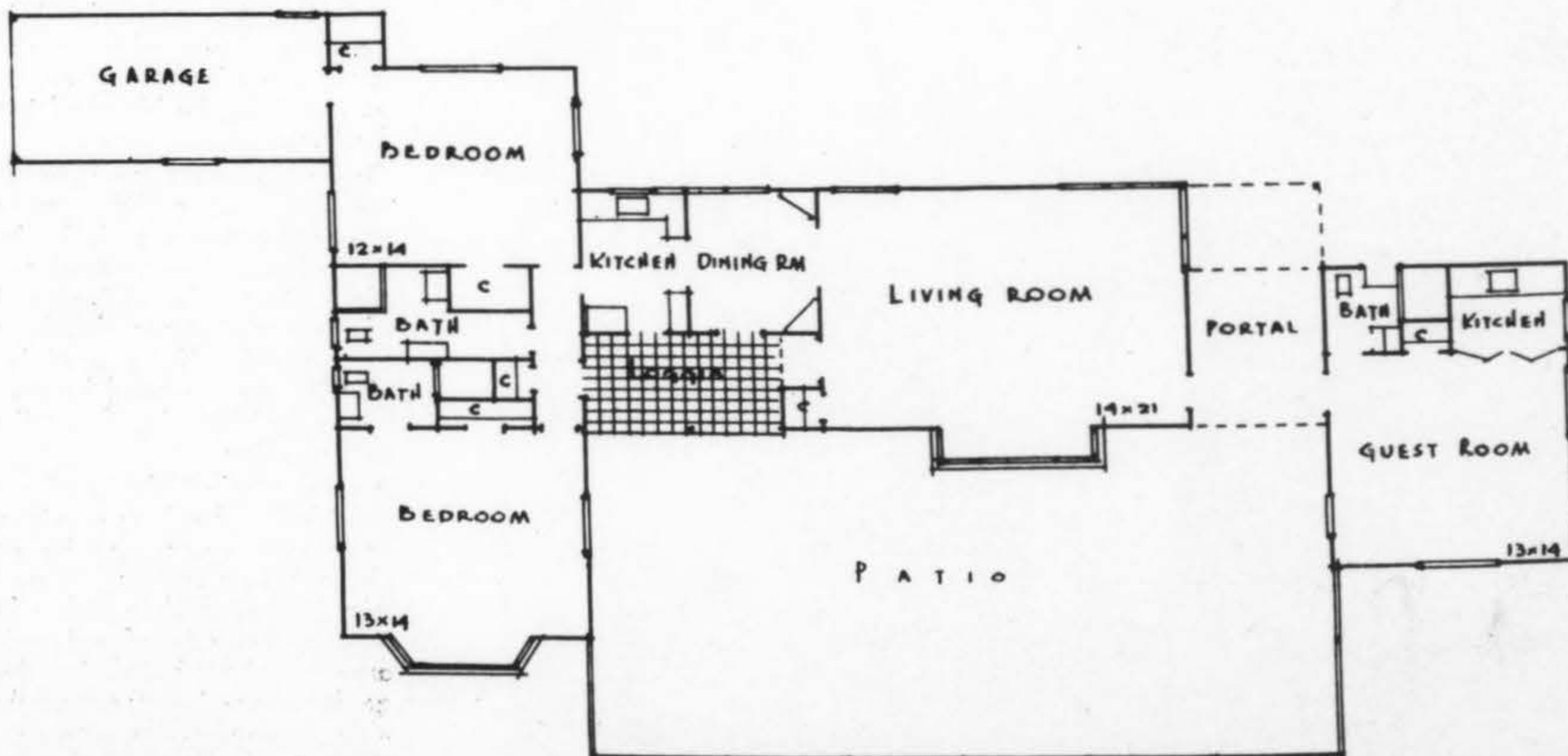
SOLVING THE GUEST PROBLEM

Residence at Rancho Mirage for Mrs. Frances Gardner

CHARLES A. HUNTER, ARCHITECT

While the perfect hostess is the one whose presence is more of an absence, the same is perhaps applicable to a guest. Thus the modern home is built with a separate guest wing—a unique guest apartment, as in the above Ranch House. The apartment consists of a living room with built-in bed, bath, and small kitchenette. Neither guest nor host need adjust himself to the other's schedule. If your guest is the kind that likes to get up with the chickens, you no longer need feel tempted to put him in the nearest henhouse. And if your guest thinks your coffee is so much deluxe style mud, he can cook his own caffeine. The arrangement is ideal for snoring guests—that is, for the host. Hitherto, the problem of segregating the homo snoro was a delicate one. He couldn't be politely requested to sleep out in the woodshed, or in the next county.

The bathroom time schedule in the morning is made easier by the guest apartment. Until modern times, the family and the guests lined up outside the door, got into petulant quarrelling while one guest was luxuriantly soaking in the tub. A guest wing on a country house, especially, presents the advantage that you can give some friends or relatives a good time without having to be with them, which is occasionally desirable. Keys to a city may be quite an honor, but the keys to a beautiful Ranch House on the desert, "away from it all," are a practical beneficence. This Ranch House, built by Mrs. Frances Gardner, is at Rancho Mirage, the new desert community near Palm Springs. Now what we'd like to know is where Mrs. Gardner keeps the keys to that guest apartment.





AN AVOCATION
 DICTATES THE DECORATION
 OF A ROOM

The Music Room of
 Dr. Oscar Kemper Mohs
 in San Francisco

Arthur Baken,
 Designer and Decorator

Overlooking a spacious garden that becomes part of the decorative scheme this room is an ideal music room. Decorated in values from black to white with the greyed middle values predominating, faded red is used as the only accent. Walls are dull greyed white and the floors affect the patina of age in deep black oak. The upholstery is of black and white linen and the colors are so subdued and interwoven that the effect is of soft grey. The open fuel box filled with pine cones adds a note of hospitality to the scene. The music cabinet beside the fireplace utilizes a pair of old doors found some years ago in Paris and cherished for their beautiful paneling. The predominating grey tone is continued in the fur rugs on the floor as well as in the bleached tones of the furniture.

Grand pianos are the bete noire of the decorator but in this room two pianos are arranged with a black mirror screen as background and do not seem out of place. An old decorative panel in values of grey with touches of faded red hangs on the wall. No attempt is made to disguise the overhead beams and they create an interesting decorative pattern on the ceiling.

Ample comfortable seating space is provided so that long evenings of music or small concerts may be enjoyed in pleasant surroundings. Casement curtains in greyed white with a fringe that repeats the note of old red may be drawn at night, but during the day the gardens come into the room through the wide doorways. The scheme makes no attempts at "Periods", but each item is selected for a specific function and beauty and even the dog enhances the decorations.

TRADITIONAL OR MODERN DECORATION?

By BEN DAVIS, A.I.D.

WHENEVER interior decoration is the subject of conversation there is much discussion of the advisability of furnishing in the "Traditional" or "Modern" styles. Much has been written and said concerning the subject, yet the public is still confused by the issue.

Analysis of the traditional or the modern styles in the light of present day needs will go a long way in eliminating confusion. To date a taste for modern decoration is like a taste for olives, you like it or you don't; there can be no half way point between.

This giving up of the past and yielding to the present is unnecessary. The use of period styles is logical and reasonable. Traditional styles are suitable and easily adjusted to our needs today. There exists no quarrel with good traditional furniture in the modern house. Long association has proven the suitability of traditional styles and they possess a strong sentimental appeal that cannot be denied.

Just after the war, period styles were "discovered." Before that time this country witnessed the "Golden Oak" era and the false glorification of the simplicity of "Mission" furniture. The public, hungry for a more graceful and beautiful scheme of existence and furnishing, quickly discarded the square block-like forms for the more graceful curves of traditional styles. At first the mood of Renaissance Italy was in favor, with that of Elizabethan England in a strong second place. Later was witnessed the ascendancy of the Eighteenth century styles of England and the Continent to popularity.

The opening of the American Wing of the Metropolitan Museum in New York was the inspiration for a wave of "Early American." French Provincial followed in popular favor. The Exposition in Paris in 1925 introduced the world to so called "Modern" decoration, though the style was not freely accepted at first. It has been gradually increasing in popularity until today it is an acknowledged "Style" of decoration.

The home as we know it today, as a place of comfort and privacy, is a tradition that we inherit from that rich period of the late Renaissance. It was then that the world became "House Conscious." Man, no longer forced to live in a fortified castle with battlements and moat, sought a more comfortable ideal in his home. Rooms became smaller and more compact and were designed for specific purposes, as dining, sleeping, cooking and entertaining. The invention of the printing press in the middle of the fifteenth century made libraries popular and they were included in the house plan. The mania for collecting, stimulated by trade with the east, was the inspiration for

cabinets, cupboards and many small scale pieces of furniture. Letter writing was the fashion and desks and secretaries were especially designed for the purpose. Tea and coffee drinking were introduced as well as games of chance and small tables were designed to fill the need.

The Eighteenth century was the age of the glorification of the art of cabinet making. The cabinet maker's shop became the fashionable meeting place of the day. Prospective owner and cabinet maker met daily on common ground to discuss each new phase as it developed. The results of this effort are to be seen today in the fine old pieces that come to us from that period. The cabinet maker was no longer a "joiner," limited to paneled woods, but he now became the master of inlay and veneer.

The Eighteenth century with its self-conscious social forms dictated the popular decoration and furniture. Entertaining was formal and splendid, demanding great "State" dining rooms. Man was recognized as wealthy and important if he had ostentatious and important surroundings. Fine craftsmanship, subtle lines, and beautiful forms were the natural result of the social requirements of the times.

Late in the period the French Revolution brought about a revival of the simplicity of the Greeks and later under Napoleon, Imperial Rome became the vogue. In Germany the style was accepted as Biedermeier and in England it was known as Regency.

The fashions of our country have followed the same history of design. The early Jacobean style is known as "Early American" here and the "American Chippendales" introduced the formality of Eighteenth century England to the colonies. American Empire is our interpretation of the French Empire.

This is a great heritage. The splendors and the beauty of the past are not easily forsaken. Great epochs of painting, music and literature are appreciated and enjoyed today. Modern decoration does not scorn authentic period styles nor good reproductions of period pieces. Modern decoration does deplore the thoughtless repetition of period designs which serve no purpose but that of applied ornament. Traditional styles faithfully preserving the traditions of their period are suited to the modern house. The reproduction of fine traditional styles in cheap woods and with inferior craftsmanship receives the just condemnation of modern decoration. The decorative theory of today appreciates the beauty of Eighteenth century furniture but rejects the Eighteenth century theme of decoration, with its over-elaboration of details and its accent on each item of decoration in the room.

Modern art theories place emphasis upon

the mass rather than upon details. The modern world looks at a metropolitan skyline, a sculpture, a painting, or a room as one complete unit, rather than something which is made up of a number of smaller units. It may be that the machine world has dictated such a theory.

Modern decoration in furnishing a house considers the house as one unit. Each room in the house is but a part of the whole. Using the same theory applied to a room, every piece of furniture, the rug, the walls, the floors, the pictures, the lamps, draperies and accessories are as so many portions of a unit, not separate items of decoration. There must be a blending harmony existing between each piece in the room. This premise is almost classic in theory with its accent upon the relation of one portion to the other.

If the selected style rejects the "Traditional" mood and elects the "Modern" the same ideal dominates the scheme. Bad examples have done much to discourage the modern style in the mind of the general public. The proximity and availability of materials has always played an important part in design. Each age sees the introduction of new materials and the perfection of older ones. The first attempts to utilize the new materials have always been a period of trial and error. In the case of traditional styles the items of "error" have long since been lost and forgotten. In our own age we are living witnesses to the method and often the "errors" have discouraged us. Machinery has eliminated much of the work of the cabinet maker. He no longer is the designer at the bench that he once was. Today the designer works out on the drafting table the design that is to be completed on the machine. Too often materials are forced to do that for which they are unsuited by nature. This is the reason for the mistakes we see. There is nothing wrong with the theory.

The new materials at hand, glass, leather, cork, metal, mirror, aluminum, strange new woods heretofore little known or used, — all dictate new methods of construction and new types of design. Because of these new materials texture is considered today as of importance, where the past has long neglected it.

The traditional styles do not offer any color theory that is comparable to present color theories. No longer does color strive for attention, but now it becomes part of the room. Modern decoration gives consideration to the wood tones in a room. Color is massed and arranged so the eye moves easily from one part of the room to another without any one item of decoration catching and holding the eye for too long. The color theory of the Impressionists, who saw color in atmosphere, has

(Continued on Page 46)

THE INFLUENCE OF MOTION PICTURES ON INTERIORS



"Just like a story book"—or "just like in the movies" is no longer a phrase which rings true, at least not architecturally or decoratively. Artists, creating the interiors photographed on studio sets, have been chalking a higher line of beauty, which others, engaged at American home furnishing have observed and appreciated.

Life imitates literature, and the real world draws from fancy. The shadows of graceful interiors on the screen have been returned to substance throughout American homes. The films have contributed to the revival of period beauty and the refinement of the modern themes of interior decoration and Duncan Cramer, outstanding among Hollywood art directors, created the interiors shown on this page. Above you see a set from "Star for a Night," the apartment of Jane Darwell and her children of the story—Claire Trevor, Evelyn Venable,

Dean Jagger. It is an unconventional treatment of the eighteenth century English period. Textured walls and modeled plaster work in an amber shade are graciously contrasted by an off-white joinery-work and trim. The living room is carpeted in chocolate chenille, accented by soft Oriental rugs. Groupings of contemporary furnishings compose a room of quiet elegance.

Below, and also from "Star for a Night," is Astrid Allwyn's apartment, in an ultra-modern treatment. For this room Mr. Cramer used materials to serve utility in a simple manner. The walls are platinum gray, accented by off-white lacquer structure and fittings. Beige lacquer floors with jade chenille and zebra rugs complete the setting for smart groupings of conventionalized eighteenth century furnishings and accessories.



AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

Life Begins After the Junior Matinee

THE Mark Twain Society, about two months ago, awarded to Don Marquis a concrete acknowledgement that, in their opinion, he'd contributed more substantially than anyone else to American humor of the current century. As a reader of Don Marquis, whatever he writes, I think an acknowledgement of the sort was fair and due. Yet, as a reader, also, but rarely, of the movie review department conducted by the California Congress of Parents and Teachers, I wonder if the Society was conscientious enough about considering all the contributors.

I have before me the "Movies of the Month" page from the October number of the California Parent-Teacher magazine. It consists of "Film Estimates of the California Congress of Parents and Teachers." The purpose of the department, of course, is to guide groping parents in picking pictures which their children can possibly see without coming home afterward and springing some alarming comments on life at a meeting of the Women's Missionary Society. Pictures, in other words, which may be just okey dokey for the kiddies, but a darn bore to mama and papa.

I have no quarrel with parents exerting some control over what their youngsters do, although I suspect that in many cases the management really ought to be reversed. After all, no parent enjoys having the kids raising cane around the house, any more than a child cares to have mother and father doing it. But I do believe that the film censorship assumed by the Congress, or by any other public welfare group, is unnecessary, wasted energy—not to say a fizzle of a recitation in dramatic criticism, which, if it were not for a saving virtue of undesigned humor, ought to be graded F, zero, or X, and two hours after school.

Will Hays and the picture people themselves have been carrying on a thorough job of censoring. It seems to me there are now very, very few pictures which could start Junior—or anyone—thinking, if that isn't desired.

One "estimate" in the October "Movies of the Month" proves that self censorship. I was almost out for the count when I discovered that the thin ice skating tournament of the contemporary theater—"Sailor, Beware," is, made into a movie, not only lily pure enough for any "adult" but at the top of the list of pictures suitable for a "Junior Matinee"—that is, for children from eight to fourteen years. The cinema is a remarkable science. I haven't seen "Lady Be Careful," which is "Sailor, Beware" reformed, but the

play must, indeed, have been meticulously scrubbed behind the ears by the script writer, or else scissored right and left with the Will Hays snippers.

The review in the California Parent-Teacher reads—"Humorous dialogue, carefully motivated characterizations, and sympathetic directing make this comedy based on "Sailor, Beware" good entertainment. The story concerns a bashful suitor and a straight-laced chorus girl." In the play it was the dialogue, not the characterizations, that were "carefully motivated"—with double meanings. And while the play was "good entertainment," if you liked it, it was hardly "good." If censorship, then, is so thoroughgoing with the picture industry, why is any more control necessary?

The other film for a Junior Matinee is "The Sea Spoilers," reviewed to wit—"The operations and loyalties of men in the Coast Guard form the background for this social drama. Nefarious doings at sea are, after much suspense, discovered and punished while the courageous lieutenant is rewarded with both promotion and love." If your youngster is getting up to "nefarious doings" around the neighborhood, this "social drama" will presumably convince him that those things are apt to be discovered and punished. And the courageous lieutenant, even if he is a sissy, gets the extra ice cream.

After the films that are okay for Junior, there are a number of pictures that won't have a nefarious influence on anyone in the family—from Baby to Grandpop. These come under the heading—"Family" and, in parentheses, "suitable for children if accompanied by Adult." The idea here, I guess, is that if the story begins to get a trifle frank about things, Junior can be hurried out post-haste and taken home to play checkers, while the Adult rushes back, equally posthaste, to follow the new, and very interesting, developments of the plot.

Classifying "The Devil Is a Sissy" as "tense for children" and "The Last of the Mohicans" as "thrilling without being emotionally exhausting" brings up another argument for the censorship which it would be unfair to disregard. And that is the emotional effect of certain films. But I have a notion that, on most children, the only pictures which do have any emotional effects are the ones children love, anyway—Indian fights, etc. Custer's last stand, matrimonially, bores them. At least the stuff bored me—and still does. I've concluded from harrowing experience, that children are less "emotionally exhausted" by a melodramatic movie than are grownups. I've listened to a child retell a movie "thriller" which left me reaching for the ammonia, but which the child described as unconcernedly as

though he were relating what the school cafeteria served for lunch.

The criteria by which pictures are judged are occasionally hard to grasp. While "The Devil Is a Sissy," with Freddie Bartholomew, is found "tense for children"—although a "Family" picture, "Hollywood Boulevard" is unreservedly recommended. "This dramatic interpretation of life in the film colony," says the review, "will hold audience interest for Hollywood fans. John Halliday is the egotistical Don Juan of the screen who is compelled by circumstances to write his memoirs and thus involve many in injurious publicity is superb in his part," and so on.

"Stage Struck," the musical, is classified as a "Family" picture and is described as containing "bits of good comedy, nice costumes and dancing." The reviewer's sentence construction infers that there are "bits of nice costumes" in the picture, which, I imagine, is quite true.

The final "Family" picture is "A Son Comes Home." Here the reviewer remarks that "lack of realism and exaggerated maternal impulses prevent this melodramatic social drama from becoming outstanding." I wonder if the whole "Movies of the Month" department doesn't foster "exaggerated maternal impulses."

Barry Benefield's novel, "Valiant Is the Word for Carrie" is, as a film, and I suppose as a book, considered "suitable" only for "Adults"—(no children under 18). The review reads—"A woman of lax morals rebuilds her life and is changed from a social outcast to a useful citizen through her love for two forlorn children and their need of her. This dubious screen material is presented with a delicacy and good taste which lessens its offense." Poor Carrie's "maternal impulses" at last gave form and meaning to her confused life. The whole picture is heart-warming with human affection. Isn't that good for children—for anyone?

Turning back to the "Family" pictures I quote a review of "In His Steps"—"This picture presents an irresponsible young couple who elope and marry against the wishes of their parents, obtaining their license and the services of the minister by false statements. They are brought to a realization of their willfulness and a truer understanding of life and its responsibilities through the example and influence of a man who tried always to walk 'In His Steps.' The young people are very human and appealing." Yes, they must have been appealing—pathetically appealing beneath such prim smugness.

So much creditable work is undoubtedly being done by the California Congress of Parents and Teachers toward the building of

(Continued on Page 46)



"A thing of beauty
is a joy forever."
Residence of
Mr. and Mrs.
Cyril Chappellett,
in Bel-Air.
H. Roy Kelley,
Architect

COMMON ERRORS IN ESTIMATING THE COST OF THE SMALL HOUSE

Number 8 of

THE SMALL HOUSE SERIES

ONE of those absurd, weird and unexplainable errors that enter into semi-technical computations is the practice of estimating the cost of small or large houses by the number of square feet of its floor area. As an illustration of how far astray this sort of estimating goes, consider the number of lineal feet of fence to enclose 400 square feet of land. If the parcel is 100 feet long and 4 feet wide it will take 208 lineal feet of fence to go around it. If it is 20 feet by 20 feet it will take 80 feet of fence to go around it, 128 feet less fence. Yet each parcel contains 400 square feet.

Plastering is the greatest single item in a stucco house with plastered interiors. The amount of wall surface which must surround a given area is strictly comparable to the amount of fence that must go around a given area of land with the additional important fact that the surrounding walls are plastered on both sides. From this alone it should be obvious that the square foot area can be a most deceiving indication of cost.

While an estimated base on the cubic contents is more accurate, this again is deceiving because it does not take into consideration the number of lineal feet of surrounding walls. Of course, if the average of the square foot cost of several hundred houses, embracing all floor plans from square to extremely angular, were taken this might form a fairly reasonable basis, but such a procedure is highly impractical. A better way would be to compute a factor based upon the relation of square foot area to length of wall. The only way to arrive at some definite approximation is to take off the quantities, which is really the job of a contractor.

The above observations apply to a house of any size, but one error that is common in the quite small house is to assume that an increase of 100 to 200 square feet in the floor area will increase the total cost of the house in proportion to the increased area. This is not true, because the original estimate, which, we will presume, was based on actual quantities, embraces plumbing, bathroom fixtures, wiring, heating and kitchen fixtures. These are not increased appreciably when the square foot areas are increased, say, when bedroom and living room areas are increased. Yet you will find contractors and some architects figuring that this increase in area increases the total cost in proportion.

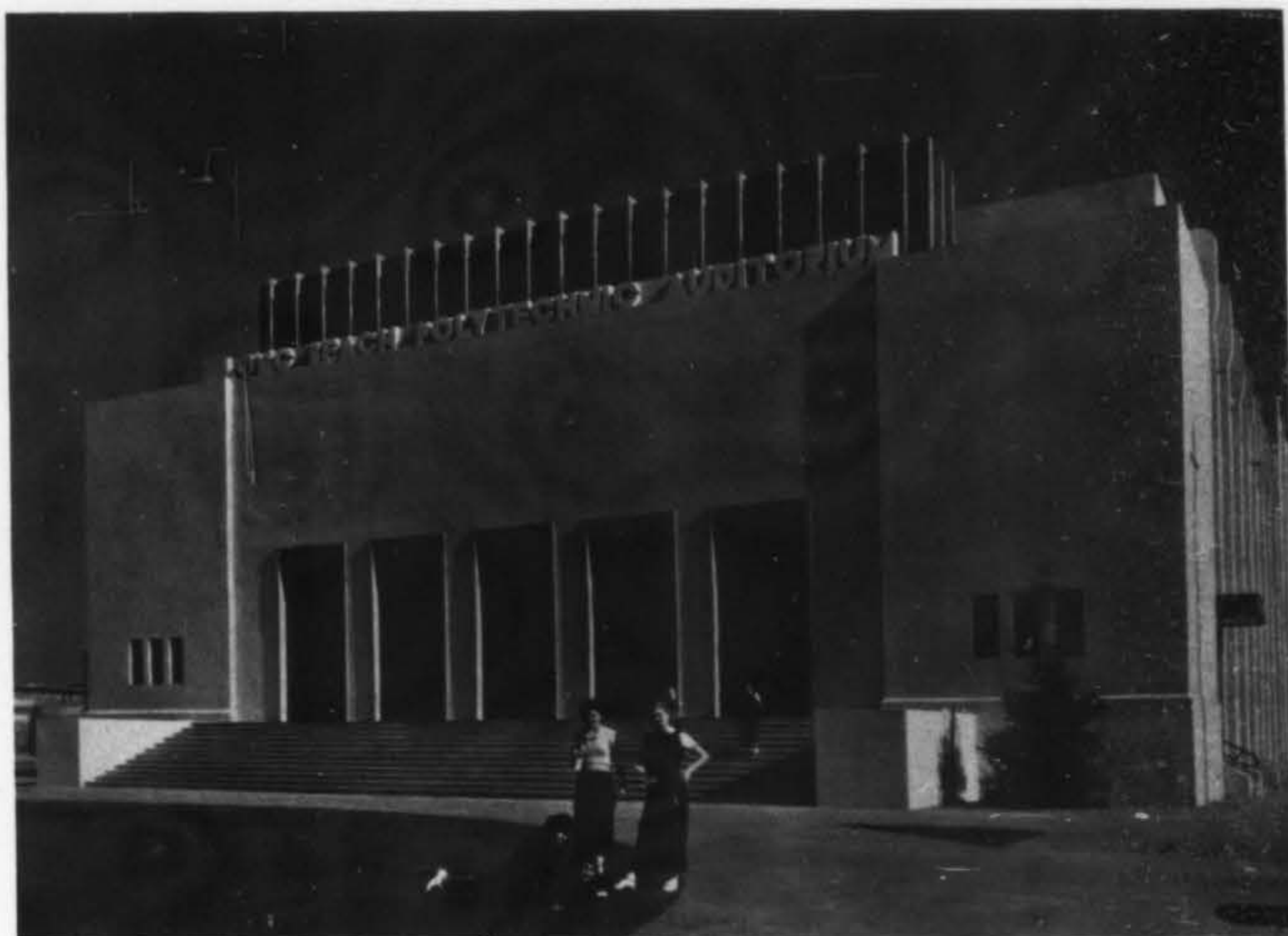
Any architect can increase the cost of a house from 10 to 50 per cent by changing the specifications. Electric wires can be run through conduit or they can be installed with the knob and tube system; bathroom fixtures may be vitreous china or enameled iron. One bathroom can cost \$17,000 and another \$300. No variation in floor area could account for this. Floors may be of pine, linoleum, hardwood or tile. Roof may be shingles, tile or copper and yet the average person does not realize what a difference the specifications make in cost. He thinks that a house which is about the same size as another should cost about the same. There is much hidden value between the inside and the outside of a plastered wall, and what kind of a plant the heat comes from in the winter.

Another crude form of estimating costs is saying that the house will cost about so much per room. This is growing in use and it is a result of the builders of great office buildings and large hotels where such a method is entirely practical once the cost of a certain type of room is established. But it is much farther from the truth in estimating the cost of a small house than any other.

Too many times the novice at building his own house or having one built for him is surprised to find that, although the house may have been built at approximately the cost estimated he must still spend considerable money before he can move into it and put it to any use. It is only natural that the contractor as well as the archi-

(Continued on Page 47)

Built of concrete and steel the new Long Beach Polytechnic Auditorium stands ready for any seismic disturbances. Hugh R. Davies, Architect.



SCHOOLS

By ELLEN LEECH

PARENTS as people are two distinct entities when schools are the subject of consideration. Parents know all about the new school buildings, they realize the present day needs and they understand how these needs have been met by competent planning. People glimpse the buildings casually, are civilly proud, perhaps, and rejoice in pointing them out to the visitor from remote points, usually assuming that the guest has no such glamorous mass of stone, steel and cement in which to house the young minds of his section of the world. California is particularly fortunate in the number and quality of her schools, not only are the buildings handsome in themselves but they provide the essence of advantage for both instructor and pupil.

Is it for nothing that Boston lays claim to leadership in the way of scholastic advancement? Hardly. In that hamlet the first secondary school of the new world was founded, April 23, 1635, and known as the Boston Latin School. Now in 1936 the descendants of these first scholars are housed in the finest buildings the best architects of the land can design. Again Boston led in providing the first high school in America. The English Classical High School of Boston was founded in 1821. The purpose being, as then quaintly stated, "To qualify a youth to fill usefully and respectably many of the stations in life, both public and private, and to serve as a means of completing a good English education to qualify a young man for life in mercantile or mechanical pursuits."

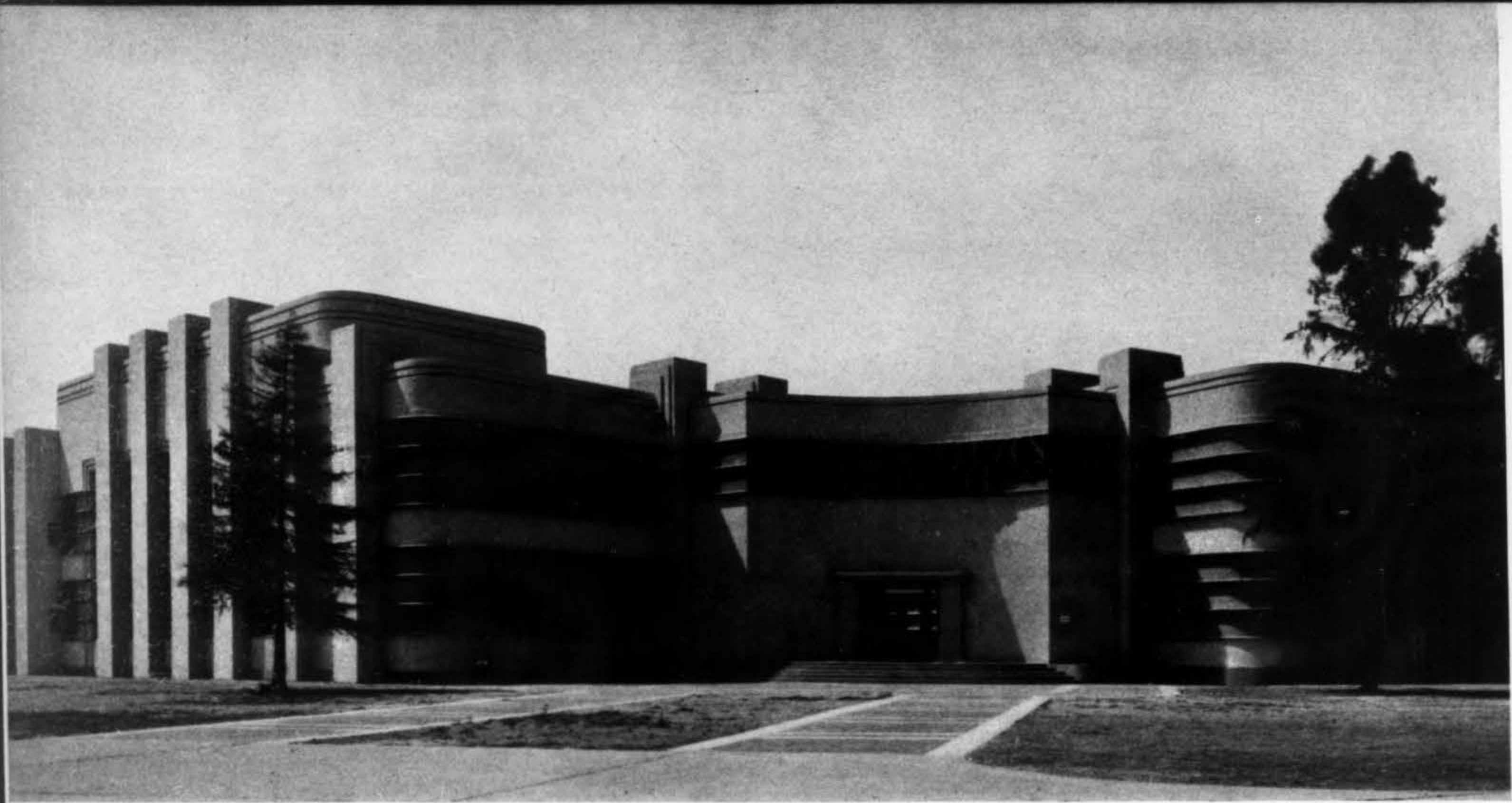
The various reiterations and amplifications of the phrase, we are living in a new age, is

almost convincing until we recall that being a new land we have no fixations, we live amidst transitions. As we proceed life grows more complex, new phases are involved and education must meet the new demands. Modern trends are constantly noted in any educational survey and the scope and sequence of the school program are adjusted to meet the advancing requirements. All inventions, industrial and mechanical, make new demands upon the schools, the actual structure, brick and mortar arrangement, presenting constantly changing problems to the architects and engineers. Adequate presentation of the story of education throughout a great state is impossible in an article of limited scope and space but the actual school buildings may be catalogued as to numbers and, in some cases, as to intent.

The passage of the Field Act by the California Legislature in April, 1933, resulted in a rehabilitation program for the schools of the entire State. The consideration of earthquakes in building construction became increasingly important, extended to all local and county building codes, and established new standards for structural design in order that the buildings might better withstand seismic disturbances. The 1936 report of the Superintendent of the San Francisco Public Schools states that the Board of Education expended \$1,200,000 for the repair or rebuilding of sixteen steel frame and brick construction school buildings during the years 1934 and 1935 to bring these schools within the minimum structural requirements of the Field Act. A seventeenth building was razed and is being recon-

structed, while the eighteenth building declared unsafe is not occupied as a school. The ground upon which a school rests is not taken into consideration in any phase of the state laws, although it is recognized by seismologists and contractors alike to be one of the basic factors in determining the safety of a building. Difficulties were encountered by engineers and architects in obtaining a working interpretation of the new law, but despite this condition fifteen of the eighteen buildings ordered closed were reopened within a year. The principal alterations required were the stiffening of the steel frames by the introduction of diagonal members or by welding in gusset plates at connections and the securing of exterior brick and terra cotta walls to the steel columns and girders.

The building program of the Board of Education of San Francisco has resulted in the erection of sixty-one new fireproof schools since 1920 at a cost of approximately \$25,000,000. The schools completed for the 1936 term include five elementary, two special schools, one senior and one junior high school, costing approximately \$3,000,000. The new George Washington Senior High School is located in the northwestern section, known as the Park-Presidio district. The new Marina Junior High School represents the tenth junior high school in the city, is in the Marina district, meaning within a short distance of the Bay, with a view of the Golden Gate Bridge. The Agassiz Trade School, in the central Mission district, provides day classes for pupils who desire to learn the rudiments of a trade, as well as aiding adult citizens



employed during the day to improve in their specialized lines by night study.

An important new building in the chain, representing an investment of \$300,000, will house the children of the Sunshine School for Crippled Children and the Buena Vista Health School, now separate buildings in the Mission district. The Sunshine School came into existence through the philanthropy of the San Francisco Rotary Club and was taken over by the Board of Education in January, 1926. The new school occupies an area of 200 by 195 feet, and among the pleasing architectural arrangements are a small bathing pool for the exercise of paralyzed limbs, a corrective exercise room, and rest rooms with a full southern exposure for sunlight. These rooms are equipped with steel sash

The Thomas Jefferson High School in Los Angeles expresses the strength and simplicity of the modern school. A glimpse into its patio shows the path that many feet will tread. Morgan, Walls and Clements, architects.

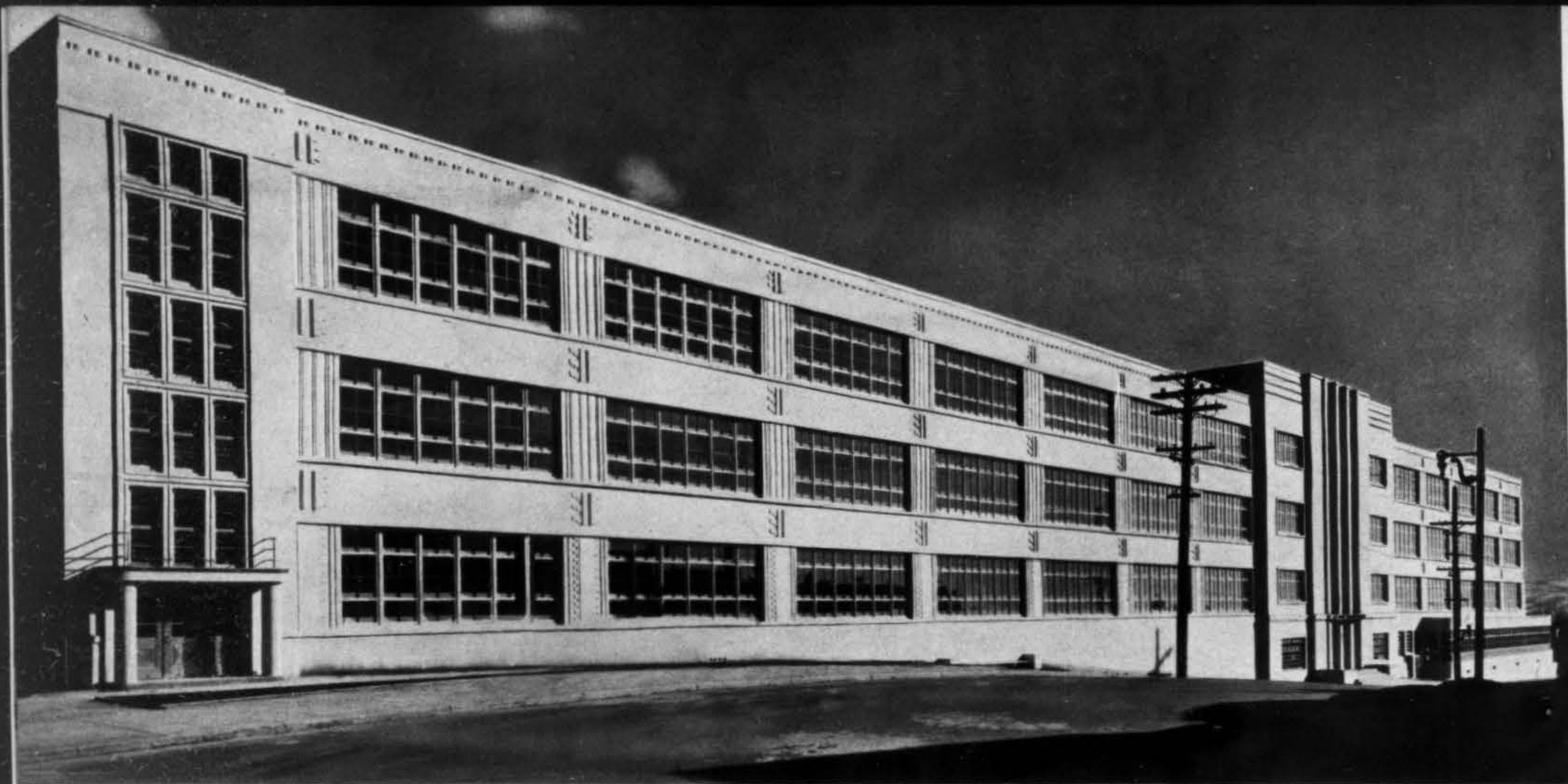


doors which fold back, allowing for full open air rest areas. The rest and recreation deck, on the second floor, is a completely covered special glass enclosure overlooking the entire patio. The glass allows the actinic rays of the sun to filter through while the children are enjoying the rest periods. Awnings are provided for protection against a too strong sun.

The Board of Education authorized the establishment of the San Francisco Junior College in 1935, and it has functioned remarkably during the first year without permanent buildings. The Balboa Park site will provide a campus unsurpassed by any junior college for suitability to purpose, assuring growth in size and usefulness. Joseph P. Nourse, superintendent of schools, joined the School System in 1901, teaching Latin and

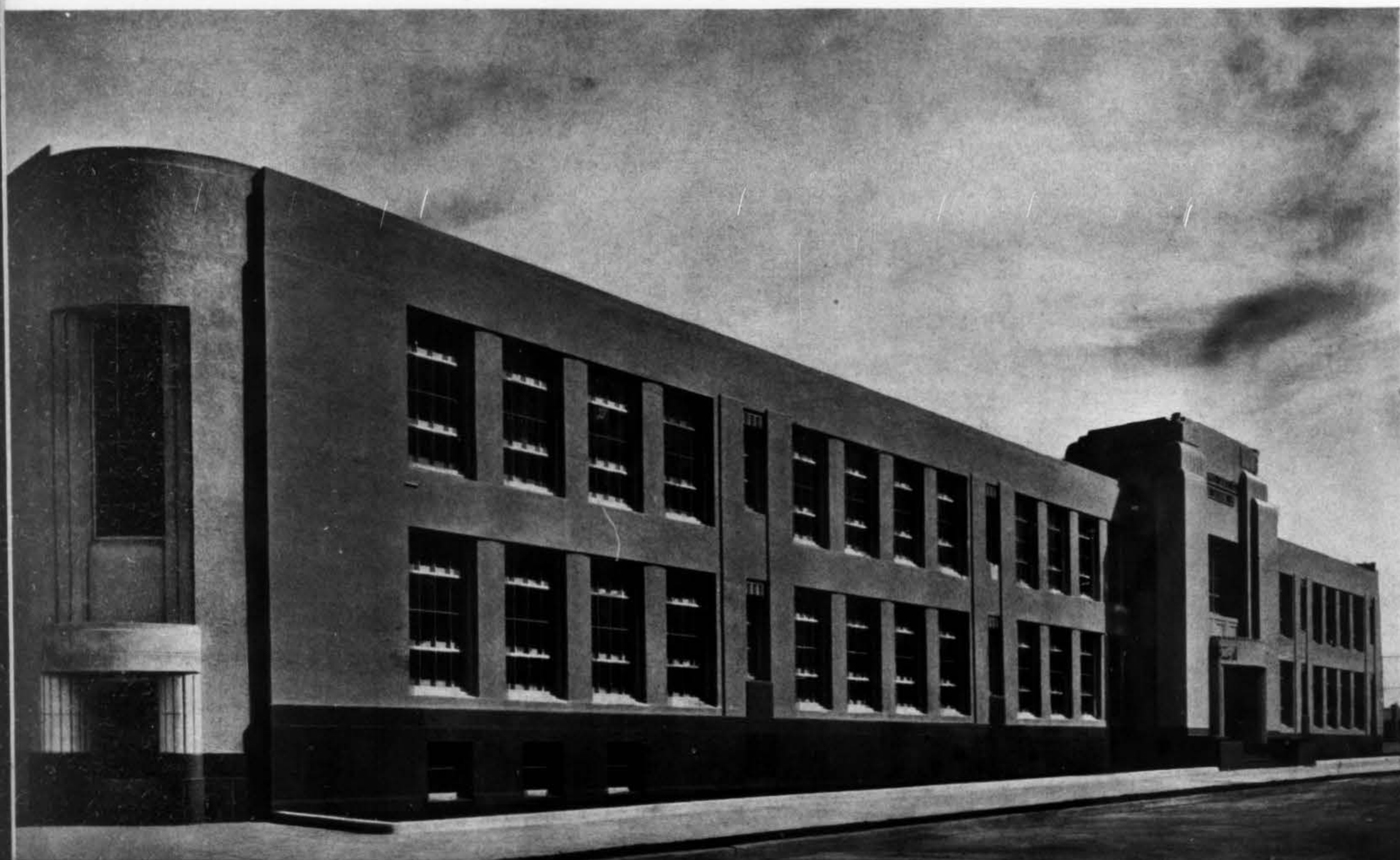
The David Starr Jordan High School, designed by Sumner Hunt, will cost the taxpayers \$132,180. The Lafayette Junior High School, designed by Parkinson and Parkinson, will set them back only \$118,676. Education at these figures is cheap.





Above is the George Washington High School in San Francisco. Miller and Pflueger, architects. When Tim Pflueger leans his artistic elbow on the drafting board he always brings forth some architectural conception that has beauty and character. While the school is incomplete,

it already shows the touch of one imbued with the instinct of design. The Francis Scott Key School was designed by three eminent architects, William Mooser, Edward Eames and Dudley Dacre Stone. Its contract cost was \$174,600 and it is nothing if not erudite.





Greek at Lowell High School. He has continued to serve throughout the years as teacher, principal, and organizer of the R. O. T. C. unit in the San Francisco high schools. Under the general direction of Mr. Nourse the schools should take a definite part in the San Francisco Fair of 1939. Music will have an important part, while pageantry and drama will round out an effective program of entertainment.

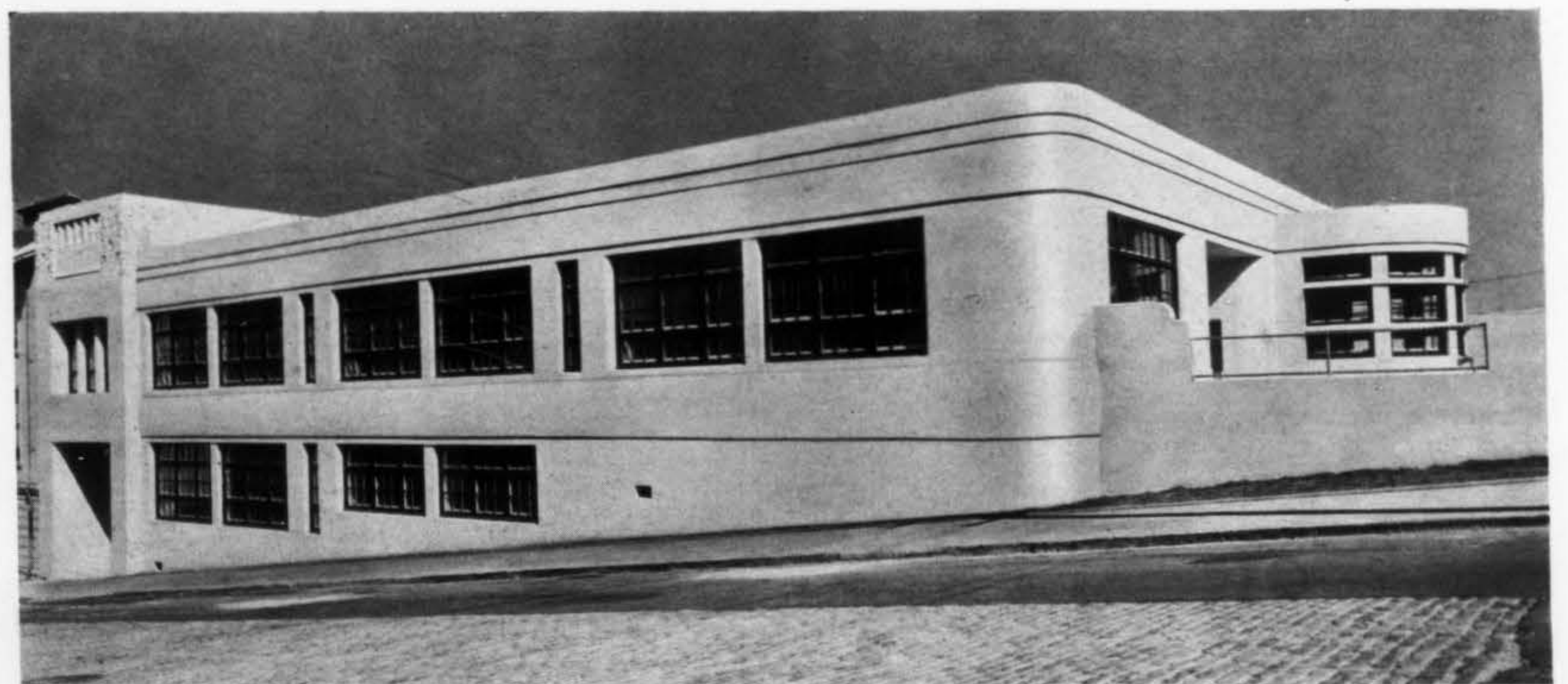
The school building program in Los Angeles, embodying both new and reconstructed structures, assumed seemingly vast proportions mainly because of the immensity of the civic holdings. While the program is not completed the 1934-35 report shows the Board of Education authorized the construction of 133 new elementary schools, and the repair of 149

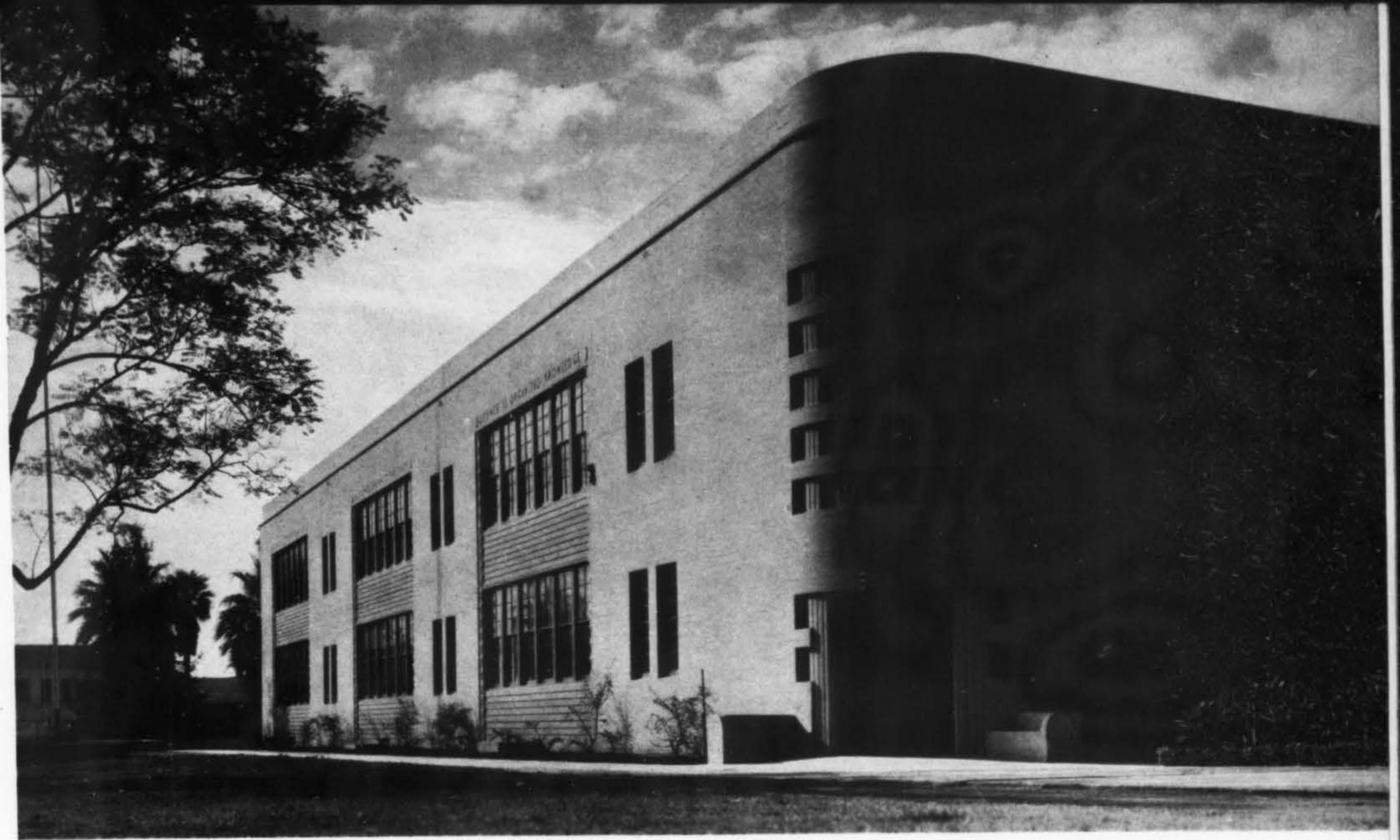
The Manual Arts High School in Los Angeles boasts an entirely new layout as the old buildings have been completely replaced. Definitely modern in style, it is very up-to-date in its equipment and at the same time its construction has been economical. The concrete grilles which give so much horizontal distinction to this school were constructed by the use of the Cement Gun. The exterior walls are finished in alternate bands of buff and cream, relieved by a strip of blue on the edge of the cement slab. Parkinson and Parkinson, architects.





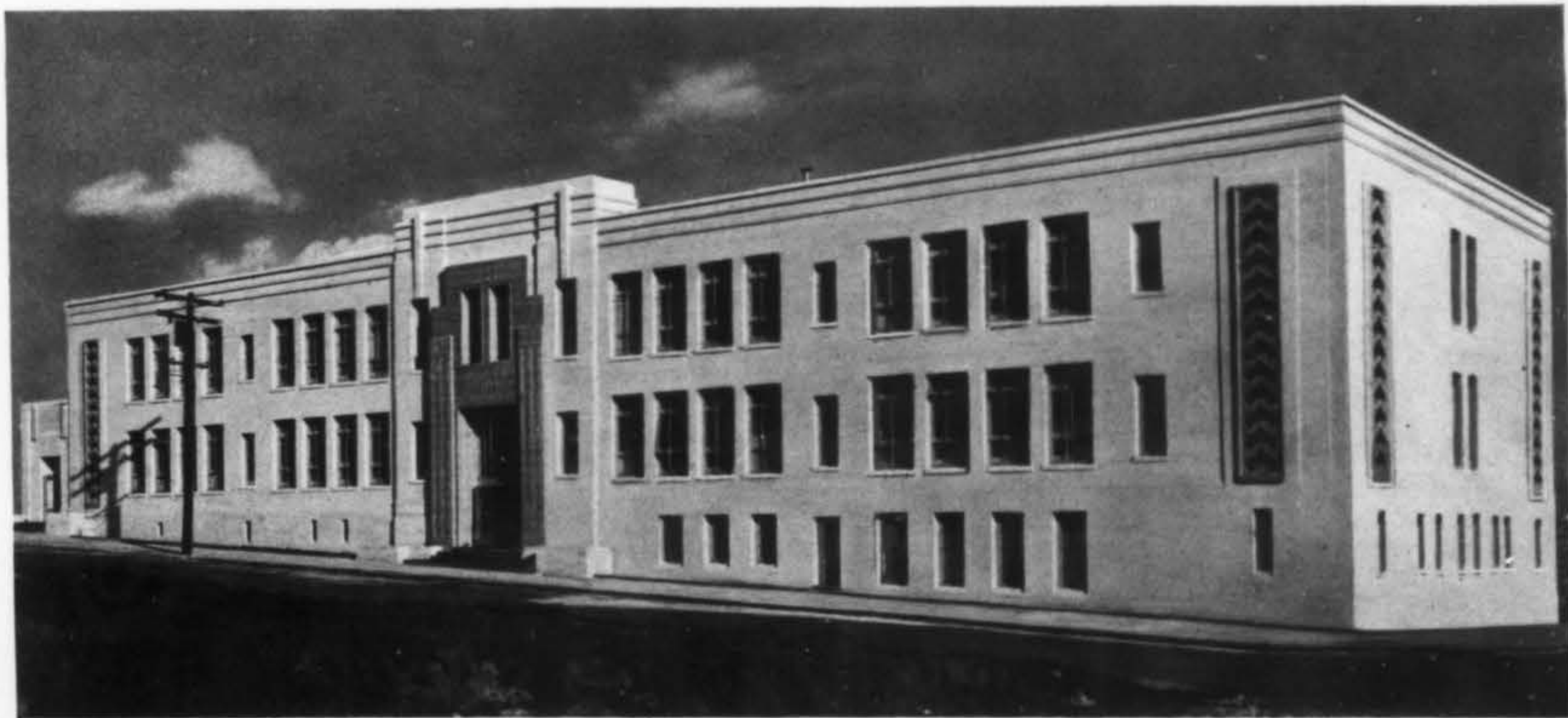
The Marina Junior High School in San Francisco. George W. Kelham and W. P. Day, architects. For sheer variety of personal accomplishments one would have to go back in history to find an architect whose work has been as diversified as that of George Kelham. Residences, office buildings, hotels, expositions, universities and school buildings are only part of the architectural gamut upon which Mr. Kelham strums his talented and capable fingers. The old saying that good things come in small packages might very well apply to the Patrick Henry School in San Francisco. Very simple, very clean-cut, very streamline in its effect. Wilbur D. Peugh and Gardner A. Dailey, architects.





Marsh, Smith and Powell, architects, have entirely rehabilitated the Hollywood High School. The streamline simplicity of this and other schools was the direct result of efforts to make the schools as rigid and strong as possible and at the same time make them efficient and economical. The special attention paid to lateral forces has had more than a little to do in determining the appearance of the exterior and this functional aspect has governed the character of the buildings with very pleasing results. The old Spanish type of architecture with its elaborate ornamentation has given way to a clean-cut modern style

that has no ornaments to come down toppling during an earthquake. Yes, our architects have at last faced the fact that California does have earthquakes and our schools are now built with every precaution against this hazard. A new engineering feature of these schools is the slip joint which permits separate units to move individually of each other. It is said every cloud has its silver lining and the lining in this case is that California can boast of better constructed schools than anywhere else in the world. The school below is the Visitacion Valley School designed by Hyman and Appleton and Sansburgh.





The Board of Education in Pasadena has met its problem squarely and the residents of Pasadena have many new structures of which they may be justly proud. Above is the architects' sketch of the new Andrew Jackson Grammar School designed by Marston and Maybury, archi-

itects. Below is the architect's sketch for the new Grover Cleveland Elementary School designed by Robert Ainsworth, architect. We hear rumors of the curricula being improved constantly so that it will not be very long before California is producing H. G. Wells' supermen.

schools of the same class, at a total investment of \$17,128,396. In the same period 125 new high schools were built and 60 rehabilitated at an approximate cost of \$10,469,091. Four new Junior College buildings were authorized at an investment of \$647,727. The necessary funds were derived from loans and grants from the government, added to amounts available to the Board of Education. Under this extensive building program approximately two hundred and seventy architects and structural engineers were appointed by the Board, while in some cases the work was done in the Board of Education Architectural Section.

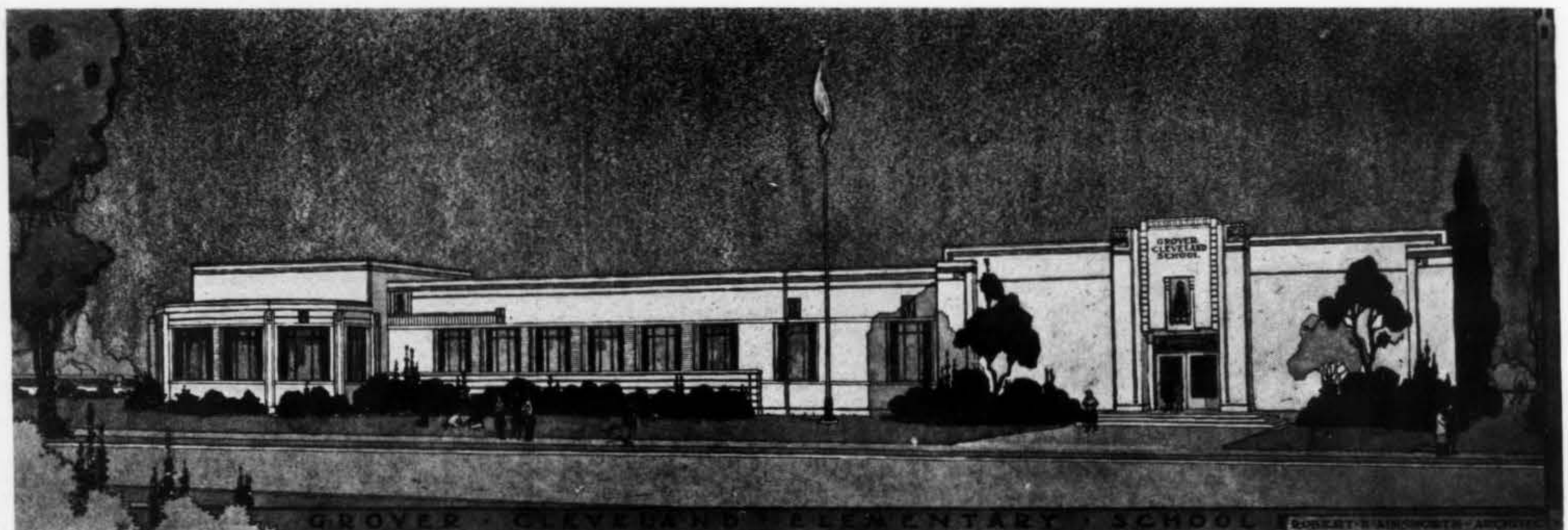
The Board of Education of Los Angeles awarded four contracts for new buildings and reconstruction improvement, amounting to \$554,532 in late October. Administration, classroom, domestic science, physical education and shop buildings are to be erected at Lincoln Park Junior High School. John C. Austin and Frederick Ashley are the architects. A two story classroom building, Hobart-Boulevard school site, is to cost \$131,393. Arthur E. Harvey is the architect. Arthur Kelley and Joe Estep are the architects for

the reconstruction of the auditorium at Home Gardens school site, at a cost of \$19,245.

Pursuant to the requirements of the Field Bill, the Pasadena Board of Education authorized the State Division of Architecture on May 11, 1933, to investigate the school buildings of Pasadena with regard to their structural safety. The report returned revealed that a number of the school buildings were deficient in strength when lateral forces, such as occur during earthquakes, are considered. Each problem, of which there were many, was considered before a definite building program was established. Then, under that program, the following buildings were demolished: Roosevelt Elementary School, Altadena Primary Building, Junipero Serra Elementary School, Cleveland Elementary School, Jefferson Primary Building, Garfield Elementary School, and the Louis Agassiz, Jane Addams, and Horace Mann Buildings at the Pasadena Junior College, with the exception of their structural frames. It was also decided to alter and reenforce thirteen of the existing school plants to meet the prescribed requirements. Regularly licensed architects

were authorized by the Board to prepare plans and specifications for the various projects. The architects were made responsible for the structural design in accordance with the requirements of the local and state building codes. Inspectors, who were employed at the site under the direction of the architects, were employed by the Board of Education.

American Education Week, November 9 to 15, is given added significance in Pasadena, as November 10 has been selected as the date for the laying of the corner-stone of the Horace Mann, the main building of the Junior College. The Louis Agassiz, or Physical Science Building, and the Jane Addams or Life Science Building, have been occupied since the opening of the fall term in September. Cyril Bennett is the architect of these three units. The Auditorium will follow the plans made by Marston and Maybury. The cost of the entire rehabilitation work was approximately \$2,334,372, of that amount \$1,343,000 came from the sale of bonds, \$600,000, a grant from the Federal Government, while \$409,500 was derived from current funds.



HOOPER AVENUE AUDITORIUM

Los Angeles, California

EDGAR BISSANTZ, ARCHITECT



BUILT of reinforced concrete, the Hooper Avenue School Auditorium is fireproof and earthquake proof throughout. With outside dimensions of 50' x 104' it has been designed to seat 840 people. The front half of the floor is planned with removable seats which are stored under the stage. This permits the building to be used for social events, luncheons, dances and as a general community center. The building is very attractive with its simplicity of mass and detail and it is also very colorful with its four large mural panels on the inside and the ceramic tile panel over the entrance.

A sketch of this tile mosaic is shown at the top of the page. The design was executed by S. Macdonald-Wright, who is in charge of Federal Art Project activities in Los Angeles County. This mosaic mural will be approximately eight feet wide by seven feet high. It symbolizes the products of nature and the works of man.

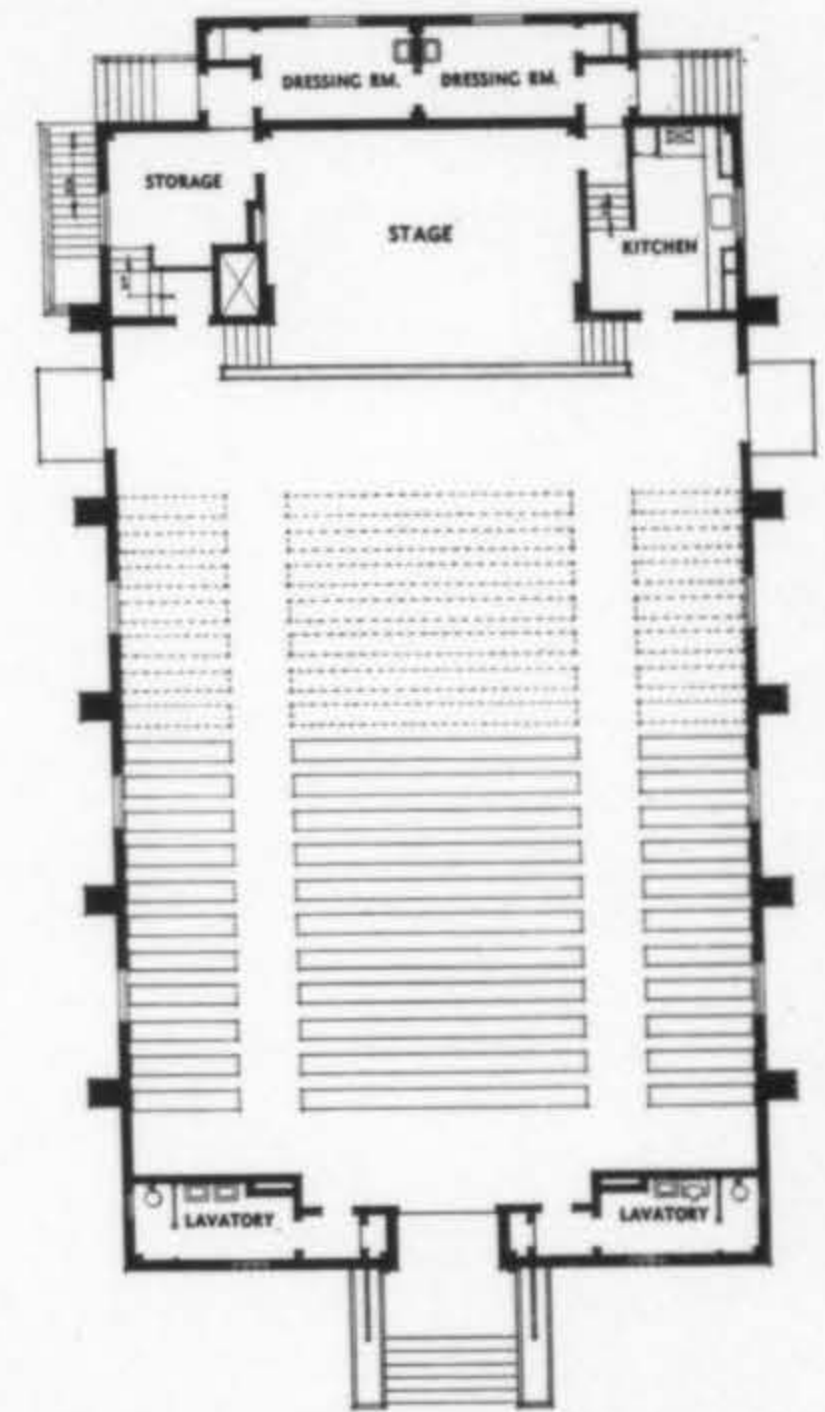
The mosaic, a form of mural decoration developed by the Federal Art Project in southern California, is proving greatly in demand. It is especially adaptable to the decoration of exterior walls, since it is impervious to the elements. Not even the strong California sunlight can fade its colors.

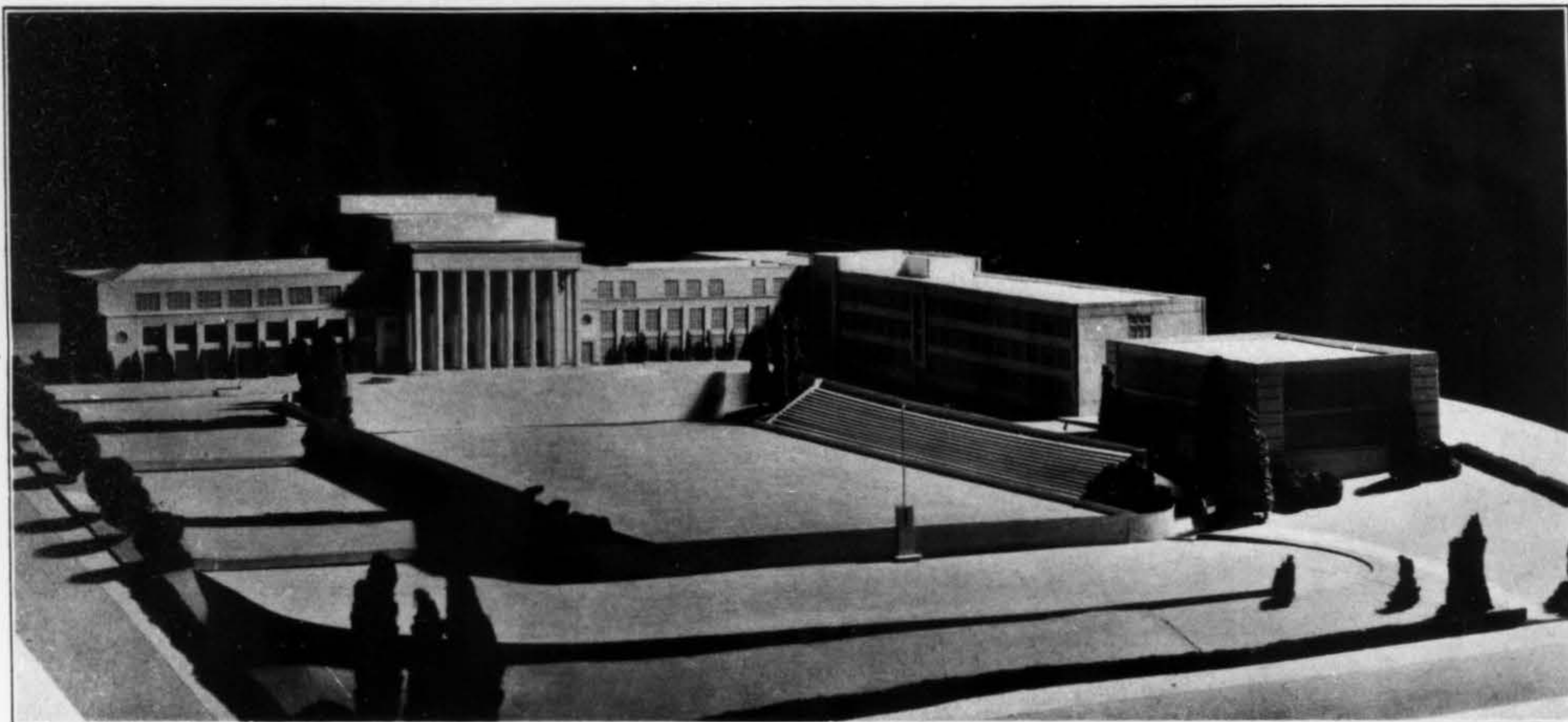
California architects are making increasing use of the facilities offered by the Federal Art Project for the embellishment of public buildings. Other murals in tile mosaic are being created by the

Federal Art Project for the Long Beach Auditorium, the Newport Harbor Union High School, the Santa Monica Public Library and the East Whittier Primary School. All told, more than fifty public buildings in southern California alone have been the recipients of permanent decorations in one medium or another.

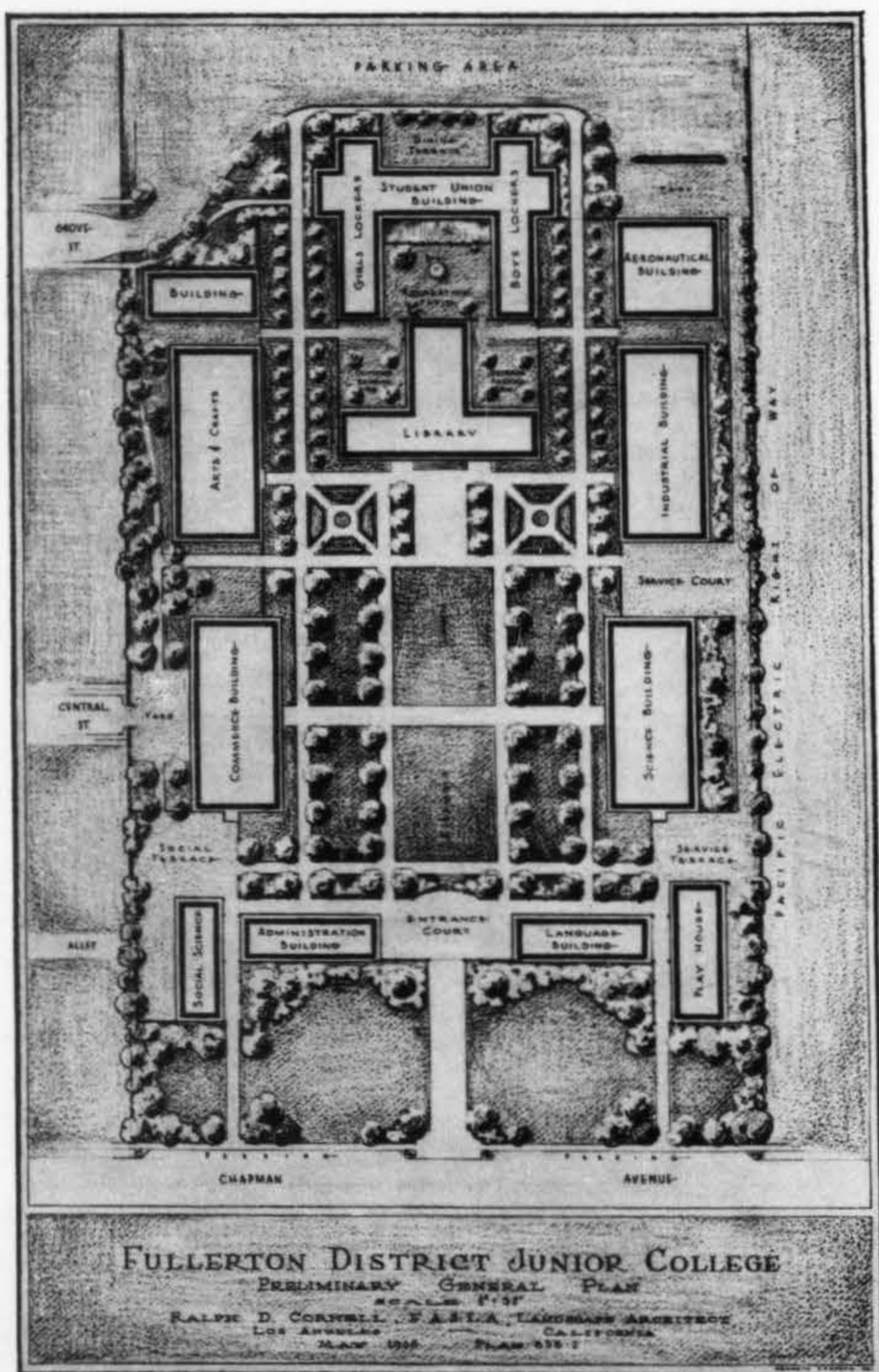
Monumental sculptures and bas-reliefs are also among the works produced by the Federal Art Project. Completed examples of these in southern California include a pylon for the Hollywood High School; a figure of Juan Rodriguez Cabrillo for the Cabrillo Beach Playground, San Pedro; an Indian subject for the Thomas Starr King High School, Los Angeles, and a bas-relief carved in walnut for the Santa Ynez Valley High School. To be unveiled this month at Ventura is a figure of Father Junipero Serra, founder of the California missions. Nearing completion for the State College at San Diego is a seated Indian carved in diorite. Others are under way.

In addition to these larger works, there are available oil paintings, water colors, prints, small sculptures, lithographs and works in a dozen other media. These are available to any tax-supported building or institution which will defray the cost of materials involved, and may be had on application, as a permanent loan from the Federal Government.





A model of the George Washington High School in San Francisco as it will look when completed, and the landscaping is a little more mature. Miller and Pflueger, architects.



FULLERTON JUNIOR COLLEGE

Ralph D. Cornell, Landscape Architect

Harry K. Vaughn, Architect

THE problem of campus plan and arrangement for any educational institution is a problem chiefly of function, being concerned with the demands of use to which it will be put in the everyday activities of the school and in the incessant tramping of feet that scurry back and forth. Proper campus organization is just as important to the complete efficiency of a school as is the proper organization of the teaching staff and academic curricula. Thus the landscape problem becomes not a mere matter of planting, but a study in campus uses, building grouping, service facilities, walk arrangement for the highest efficiency in handling the hurrying crowds, recreation needs and other matters of everyday use.

The planning of areas for such use is complicated, at best, and sometimes involves compromises in certain details to insure the proper balance of values that is necessary to satisfactory coordination in the operation of the unit. But to think that any group, concerned with education, might not realize the full extent of this value in planning seems almost incomprehensible, even though such instances have been known.

However, those responsible for the development procedure of Fullerton Junior College have been wise in their consideration given to the physical organization of their campus. They have realized the value of training and experience in the solution of such problems and have made it possible for the cooperative planning of buildings and campus in a way that should create both a beautiful and efficient plan of ground arrangement. They employed their architect and landscape architect in the early consideration of campus needs, that complete coordination between them might insure a unified plan of buildings and grounds.

The accompanying sketch does not show the entire campus, but includes only the front portion on which will stand most of the buildings. Behind this building group, at the top of the plan, very generous allotment of space has been made for parking facilities and athletic activities, both of which are a vital factor in modern school life. Consideration has been given to the possibilities of future expansion and the plan is so arranged that additional building units can be added to the present layout without any disorganization and permanent improvements that may have been completed.

The building of this junior college campus will permit the segregation of high school and college work, which heretofore has all been conducted in the original high school buildings. The immediate development, both of structures and grounds, has become possible through the appropriation of government monies under its WPA program. The first building has been completed and Fullerton Junior College seems to be well on its way toward a well planned self-determination.



A view of the campus at Pomona College, with a broad expanse of velvet in the foreground, and Old Baldy in the distance. On the right are eucalypti with California live oaks and on the left orange trees and Carolina cherries. Ralph Cornell, landscape architect.

Courtesy of The Nation's Schools

CALIFORNIA LAWNS

By MURRAY CHARLES McNEIL

EVERY day you are judged by the appearance of your home and its surroundings, by the appearance of your lawn and garden, the manner in which it has been planted, and the care exercised in its maintenance.

If you are the owner of a new home, one of the first and most important steps will be to consult a reliable landscape architect for help in planning your lawn and garden. He will be able to show you, for example, how to bring out or accentuate certain architectural features of the building; how to frame the house as you would frame a picture, by choosing the right variety of trees. You will find too that by the proper placement of trees, shrubs, flowers and walks, the house can be made to appear farther back from the street than it actually is, or to appear closer if you so prefer.

Then comes the lawn—the carpet of the outdoor living room. It is up to you to determine whether it shall be a genuine Persian rug or simply a common floor covering. Good lawns are made, not found. Like the foundation of your house, when they are once constructed they are built for a long time. It is costly, and also quite unnecessary to change them.

New Lawns

Of primary importance in building a new lawn is the soil. Be sure to see that it is well drained, crumbly, and porous. If the soil is sandy it will be well to add three to five inches of good loamy top soil. If the soil is too heavy it is advisable to lighten it with sand, or some similar material.

You will find grasses adapt themselves to quite

a range of soils. A good seed bed, however, is the foundation on which a successful lawn must be built. Many lawn experts prefer to incorporate imported vacuum cleaned peat moss with the soil. Peat moss maintains a fairly even and constant supply of moisture. It has a tendency to lighten heavy soils, bind light soils, and above all serves to prolong the supply of plantfood and keep it in an available form.

Imported peat moss is a splendid form of humus, perfectly clean, odorless, and is free from tetanus (lockjaw) and gangrene bacteria, which are frequently found in manures. This point in itself is especially desirable when there are children playing on the lawn.

After the soil is in a good physical condition, be sure that the ground is level. Rake off the high spots and fill up low spots until the proper grade is obtained. Use a lawn roller to firm the soil and make the surface uniform. A gentle slope from the house will usually provide good surface drainage.

Most of our city soils contain little available plantfood. If plantfood is not provided for the young grass, even the finest seed bed and the use of the best grass seed may result in a poor lawn. Lawns planted in the fall depend on a strong, vigorous and healthy root growth, rather than a top growth, to carry them through the winter months when the soil temperature is low.

Lawns must have phosphorus and calcium from the soil in order to build sturdy root systems and cell walls. They also require iron and magnesium for green chlorophyll. A total of eleven elements in fact are very important for a thick, luxuriant

growth. Lack of even one of these may cause your grass to become thin and scraggly. It is well to apply a complete, scientifically prepared plantfood, at the rate of four pounds per one hundred square feet. Rake the plantfood into the top three inches of soil.

Buy good seed. Whether you choose to use Kentucky Blue Grass and Clover for lawns planted in the sun, Poa Trivialis for shady spots, or even combine other grass seeds, such as Bent, Fescues, etc., in the mixture, keep in mind that cheap seed is poor economy.

New lawns should be kept moist at all times, and a fine spray used to avoid packing of the soil, and to prevent washing away of either soil or seed. Moisture which penetrates deeply encourages deep rooting. Never allow the young grass to become dry as it may prove fatal. Once your lawn is established do not water every day, but soak the lawn thoroughly once or twice a week.

New lawns should be allowed to grow two to three inches tall before clipping. Remember that plantfood is taken up by the roots in liquid form, and passes through the stalk into the leaves for manufacture and digestion. If the blades of grass are kept too short this manufacturing process cannot take place.

Additional applications of plantfood should be made at six to eight week intervals. Apply when the grass is dry, rake or brush off the material from the foliage immediately after application, and then water thoroughly so that the plantfood is washed down into the soil where it belongs.

(Continued on Page 46)

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THE AMATEUR BOTANIST

To set forth a more or less complete list of winter flowering plants would occupy space in this department for many months to come. Yet there are quite a few about which inquiries have come in, so we will have to carry on a little further.

Numerous people are familiar with a large bush which they call summer lilac and because it has this nickname they only recognize the variety that has a bloom the shape and color of lilacs. There is one that has a lemon yellow flower which in all other respects, with the exception of its size, is quite similar to the lavender colored plant commonly called summer lilac. It is the *Buddleia Madagascariensis*. It can be distinguished not only by its yellow bloom, but more readily by its offensive odor which happily is not always present. This variety of *Buddleia* may be used either as a vine, bush or ground cover and is an extremely rapid grower. By cutting it back heavily in the fall it will attain a tremendous spread within a year. Sometimes as much as twenty feet. It is quite drought resistant and hardy and reproduces easily from cuttings.

Buddleia aseateca

This variety is one of the fastest growing shrubs that will thrive in California. A two-foot plant set out in the spring will frequently reach a height of twelve feet before the year is out. The bloom is a long whitish colored spike with a delicate odor which will permeate the entire surrounding district. It is the heaven of bees and if you do not want the honey hunters buzzing around your chamber door keep *Buddleia aseateca* out of your garden.

Summer Lilac

A number of varieties out of the ten given by Bailey in his Standard Encyclopedia of Horticulture bear the blooms with the lavender hue that gives them the common name. Amongst these are *Davidii*, *Lindleyii* and *officinalis*. The flowers of the first and last of these are centered with an orange eye.

Templetonia ritusa

A plant that is well worth experimenting on and one that, if found successful, will repay much effort is *Templetonia*. It is indigenous to Australia, where they call it the Coral plant. If it is successfully grown it will attain a height of five or six feet and the coral colored blooms are a joy to the garden lover. It thrives successfully in southern California in protected places and if properly guarded and cared for should do well in certain places in the vicinity of San Francisco bay.

Cantua buxifolia

The mention of *Templetonia* develops an irresistible temptation to branch out into less common varieties. Among these that one cannot overlook is *Cantua buxifolia*. It is true that when not in bloom this shrub does not present a very attractive countenance, but when the long pendulous clusters of smashing scarlet come on, all is forgiven. It comes from the mountains in Peru and some people think it is worth the trip. If it is planted in light soil, protected from the winds and given a southern exposure it should thrive and reach a height of five or six feet.

Iochroma fuchsioides

Another plant from the Andes, but this time in Ecuador, is the *Iochroma fuchsioides*. There are two varieties of *Iochroma*. This one with large scarlet umbels and the tubulosum with bloom of deep purple. In all other respects the two varieties are almost identical. The foliage is of a lighter green than the California privet, but of about the same size and shape and it is covered with heavy tomentum. It is subject to heavy frost, but the



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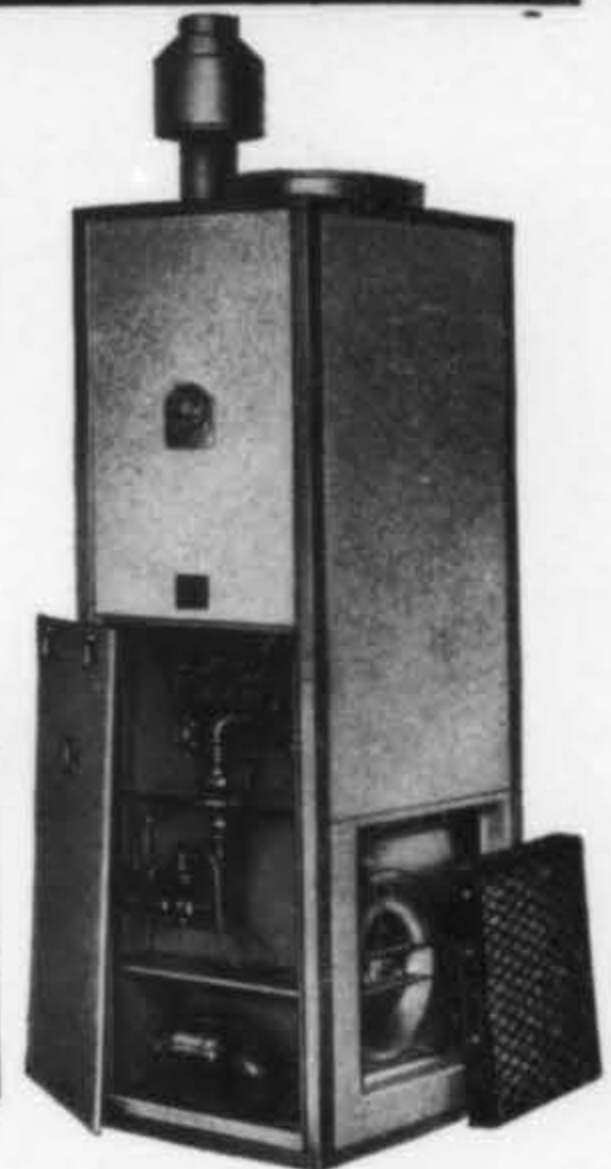
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beauty of each variety warrants a gamble.

In thinking of the more unusual flowering plants it is difficult, without systematically selecting and arranging them, not to jump from one part of the world to another, but after all what's the use of doing anything systematically? As Harry Leon Wilson once said about golf, "Keeping the eye on the ball may be the only way to make a score, but it takes all the fun out of the game", so does system destroy much of the pleasure of pottering around promiscuously in the field of Botany.

From South Africa we in California can bring to our gardens a great number of plants that are not only beautiful, but newer and rarer. Among these the proteas are leaders. A great many of this family look very much like a hand-painted artichoke that has been allowed to open fully.

The Proteas. Perhaps the largest is known as the woolly bearded Protea or Protea barbiger. This fellow throws out blooms of large petals of red color, the tips of which are bearded with silvery white. Its blooms are among the largest, some of them having been known to be eight inches across.

The Protea grandiceps is another one with a deeper red color, and less bearded.

The long leaf mountain rose is Protea pityphilla. It is different from the foregoing in that the blooms are drooping heads of a deep red and the foliage is slender and needle-like as may be gathered by the descriptive second word of its name.

Anyone desiring to explore the varieties of the more unusual plants should not overlook the Proteas of South Africa. There are a good many of them.

Strelitzia reginae

Certain common names are very descriptive of plants and blooms, but to call *Strelitzia reginae* a Bird of Paradise plant is like calling grape-nuts fruit. In South Africa, where the plant is native, it is known as the Crane Flower, which really does describe the shape of the stem and blossom very well, but fails to give any conception of the glorious color, a description that I am unable to do any justice to. All I would say is that it has a gorgeous bloom that is shaped like the head of a crane and which has a crest of orange yellow and a spike of royal blue above what would be the bill of a crane. It was named after Charlotte of Mecklenberg-Strelitz, George the Third's queen. The plant thrives unusually well in southern California and if properly cared for in the San Francisco district will be quite showy.

George Lily, Berg Lily. For those who love all colors so long as they are red, the *Vollata Purpurea* should be an everlasting joy. It is one of the most gloriously colored relatives of the *Amaryllis* and no matter how many brilliant plants there may be in a bed none of them can outshine the *Berg Lily*.

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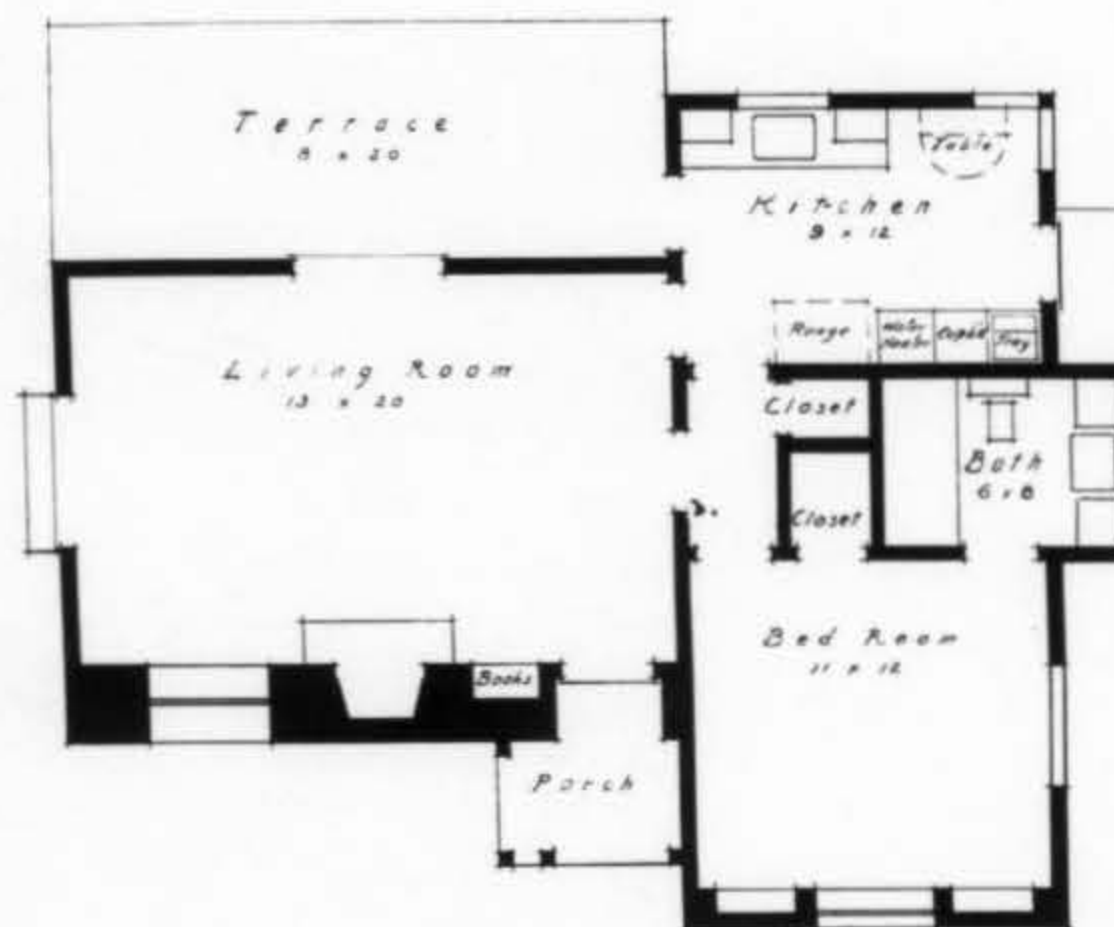
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An example of the small "apartment-type" house, designed for a person living alone. Moderate in its first cost, such a house is moderate in maintenance expense and is easily cared for. The exterior is of stucco with a shingle roof. The usual service porch has been eliminated and though the laundry tray and water heater are installed in the kitchen, they are entirely concealed by well-planned cabinet work. Under the corner window of the kitchen is a drop-leaf breakfast table, a cozy, cheerful place for informal dining. In the living room, the fireplace wall, done in clear white pine, painted and over-glazed in a light tone, offers convenient bookcase and cabinet space. The cost of such a house including a one-car garage at the present time would be between \$2500 and \$3000, a modest sum to spend for such an attractive home, including the deodar.

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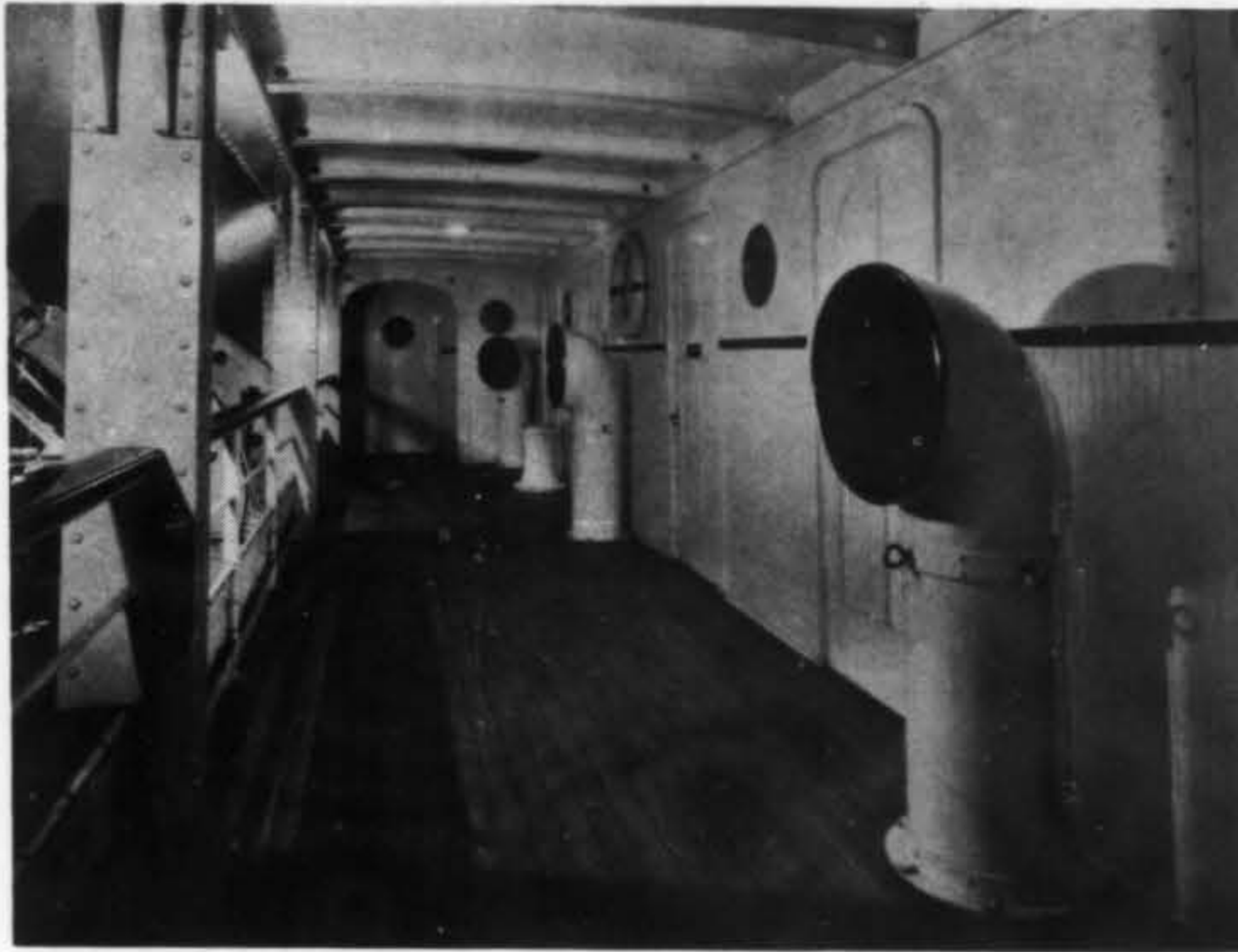
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The main deck showing doors to offices. Ventilators are hoppers feeding bottle caps to machines below. Niggerheads are for cigarette disposal.

THE COCA COLA PLANT

Los Angeles, California

ROBERT V. DERRAH, ARCHITECT

WHILE a draft of Coca Cola is "the pause that refreshes," the Los Angeles branch of Coca Cola is now plainly architecture that refreshes. Tangy like salt air is the novel originality of the nautical design desired by Stanley N. Barbee, president of the Company, and executed by Robert V. Derrah, architect.

After all, what's cleaner than a ship's deck? No, not a whistle—not even your kitchen floor. What, therefore, could more aptly express the careful bottling methods of the Coca Cola Company than a ship motif for the interior design of their Los Angeles branch?

Well, Mr. Barbee, being an ardent boatman, may have been blown a bit to the windward about preferring a nautical design above any other, but the finished job looks like he and the architect steered by a wise compass. The total effect is one of cool beauty, and the pure white enamel throughout makes the interior light and bright like sea foam before the sun.

Long enjoying the blessing of the City Health Department—a top rating, indeed—the Coca Cola branch is now, moreover, deserving of a "bill of health" from the Navy Department—and praise from Navy architects.

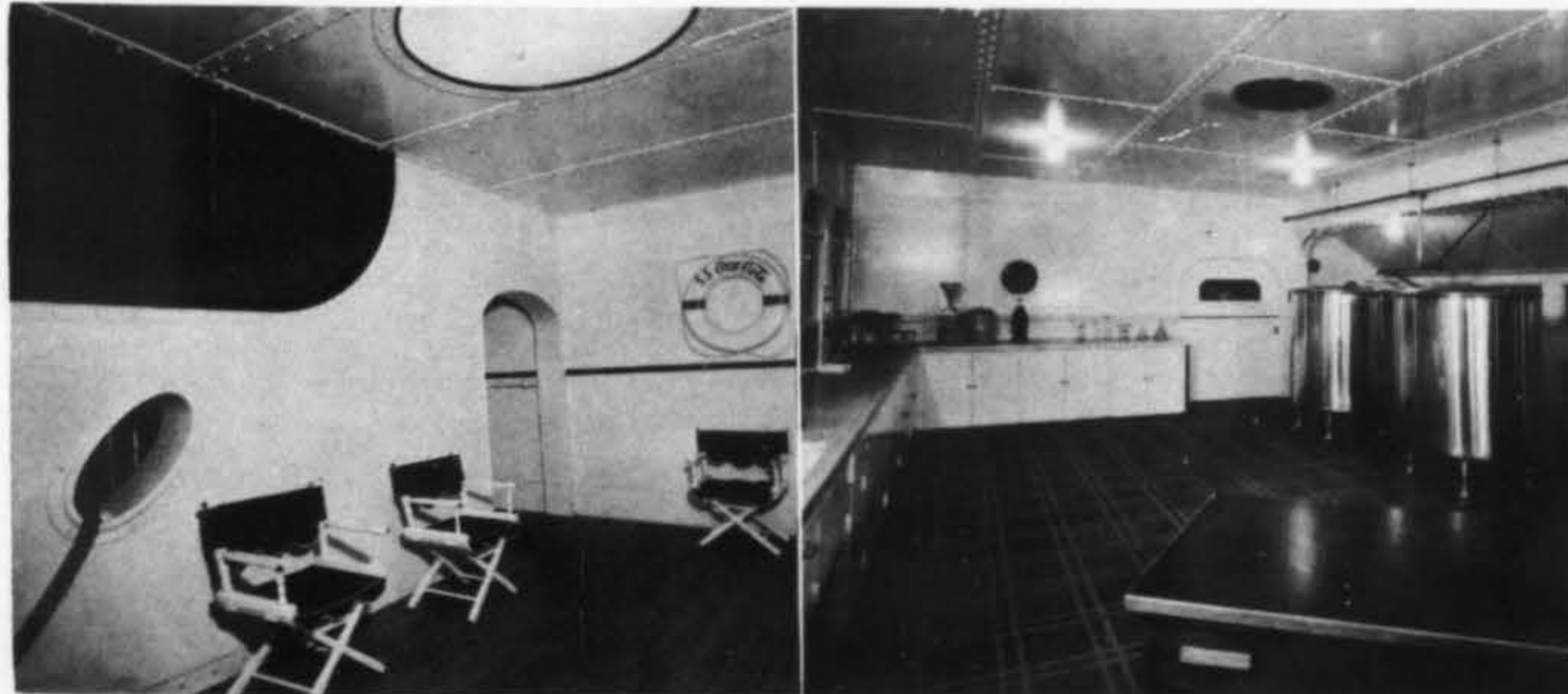
The work was one of revising—making the interior shipshape, so to speak. To begin with there was a bottling building, brick walled, wood truss roofed. On the ground floor are the bottling machines, sterilizers, carbonators, water softener, etc. On a mezzanine are the laboratory and general offices. The mezzanine passageway leading to the offices overlooks the bottling machinery, and this has been finished to simulate the deck of a steel ocean liner. The ventilators shown are in reality hoppers feeding the belt conveyors which supply the bottle caps to crowning machines.

Other like changes have made the interior further seaworthy and noteworthy. The entire effect throughout the interior is that of gleaming white enamel, enhanced by cobalt blue, portholes, polished brass fittings, and mahogany trim.

When the morning whistle blows—"All hands on deck!", the crew of the S.S. Coca Cola can lay to the oars and bottle before sundown 240,000 causes of pauses. Supplying Coca Cola and other bottled soft drinks, the Los Angeles branch quenches the thirst of southern Californians resident within a fifty mile radius of the city. And that, on a warm day—June or January, is what the angels term an errand of mercy.

The ante room at the head of the stairs of the good ship Coca Cola has a panel of flat cobalt blue giving the effect of sky. In the laboratory all the finish is wood painted a gleaming white. The mixing tanks are of stainless steel, the floor of plaid tile.

Photographs by Keystone



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NEW PRODUCTS AND PRACTICES

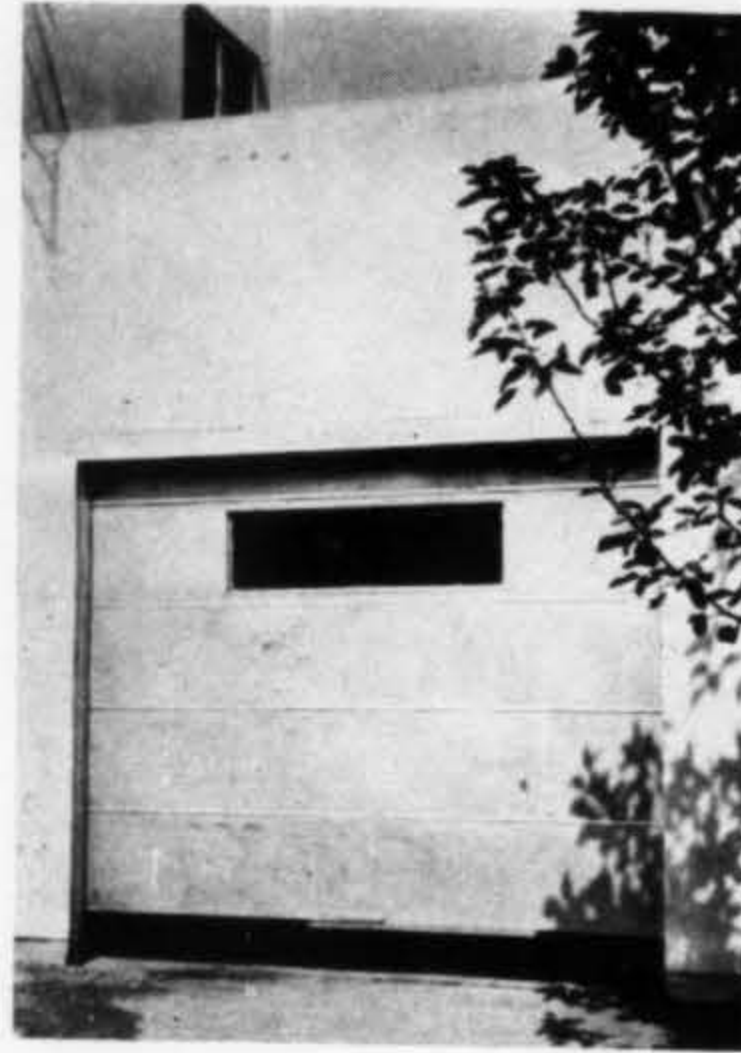
Copies of booklets or descriptive literature describing the products mentioned on these pages can be secured by sending a request to CALIFORNIA ARTS & ARCHITECTURE. Please give index number as well as name of manufacturer or product.

128. Buckle Proof Lath

A new wood lath for plaster base has been developed by the Buckle Proof Lath Company which will not warp, twist or buckle regardless of whether it is used green or wet. Greater pulling strength, structural bracing value, and appreciable savings in plastering materials and labor are claimed for it.

Plaster does not go through, as in the old type of lath, but is anchored into diamond shaped grooves cut along each edge of the Buckle Proof lath so as to provide continuous key spaces for the plaster when the feather edges of the lath adjoin.

The length of the grain is broken into short sections on both sides of the lath to take up all expansion and contraction. These indentations also give extra clinch, each forming a separate plaster key and making the plaster cling securely to the face of the lath. They also make the lath absorb water more quickly and thoroughly.



130. Garage Doors

The float-over door, already widely used by commercial garages, is being now generally adopted for residence garages. The delicate system of counter balance makes this type more easy to lift or lower than the common door. Although not required for ease of operation, the float-over door can be equipped to open electrically—from the inside by a push button—from the outside by a key switch, electric eye, tread switch, or other means of remote control. Manufacturers of float-over doors are the Cornell Iron Works, Inc., of Long Island City, New York—also makers of rolling doors, rolling grilles, and other types of doors and shutters.

131. Deflection Charts

Newly issued Deflection Charts for Douglas Fir Plywood in A. I. A. file form for use in offices of engineers, architects, and builders are now available upon request through the Douglas Fir Plywood Association. The charts assist in selecting the most economical thickness of Douglas Fir Plywood for concrete forms, sub-flooring, sheathing, or other structural use, and are based on a comprehensive series of tests conducted recently at the Forest Products Laboratory of the University of Washington.

129. Laminated Wood

By peeling a log into thin sheets and then laying them together three or five ply of alternating grain with phenol resin between each sheet, the M and M Wood Working Company at Portland, Oregon, produces what is named Resnprest Laminated Wood. The sheets pass through a ninety-ton Resnprest maker where under pressure of 150 pounds to the square inch and up to 300 degrees steam heat the phenol resin is melted and forced into the wood, giving an absolutely waterproof and fungus-proof bond. Nine panels of a maximum size of eight feet wide and twelve feet long can be made at one time.

This process of laminating wood was perfected and has been used in Europe for years. The ninety-ton Siempelkamp press for making Resnprest was built on special order for the M and M Wood Working Company and imported to this country from Germany. It is not only the largest in the United States, but is one of the two largest in the world. Information can be secured through the E. K. Wood Lumber Company, distributors for southern California and Arizona.

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

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

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

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

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REALTY AND BUILDING

EDUCATIONAL HOMES, colleges, schools and shelter structures, are planned or in process of construction throughout California. At Pomona College the new residential unit, the \$215,000 Florence Carrier Blaidell Hall for Women was dedicated last month. On Founders' Day President Charles K. Edmunds discussed preliminary plans for the \$80,000 student building, a central edifice of the Pomona campus, which the officials hope to complete in 1937, in time for Pomona's fiftieth anniversary.

OCCIDENTAL COLLEGE is advancing toward the realization of the \$2,000,000 campus. The new Emmons Memorial Health Center, a \$50,000 addition, was opened in October. Myron Hunt is the architect and also designed the majority of the buildings on the campus. The building is in two wings, has thirteen rooms and every modern convenience. The infirmary was given by George E. Emmons, retired general manager of the General Electric Company at Schenectady, and the gift is dedicated to the memory of his wife, Helen G. Emmons. In 1904, Dr. Remsen Du Bois Bird, president of Occidental, was a minor assistant to Mr. Emmons and ever since the latter came to California in 1923 he has taken an active interest in the college.

THE BUSY BEE HOME is being constructed under the direction of the Busy Bee Home Society at Kirby and Verdugo Roads, Glendale. The building is to cost \$40,000 and consist of an administration center and two dormitories for small children, with other dormitory units of cottage type to be grouped around a quadrangle, and added as need demands.

COMMUNITY PLAYHOUSE of Pasadena has a new annex at a general cost of \$165,000, making the plant one of, if not the best equipped theater plant in the world. The architects were Dwight Gibbs and Cyril Bennett. The six story edifice, occupying 30,000 square feet of floor space, provides every convenience necessary to the operation of the theater proper and all facilities involved in the conduct of the School of the Theater, which it houses. The production offices and the property storage rooms occupy the third floor, while on the fourth the costume collection, which is amazing in its ramifications, adjoins the dye and fitting rooms, the studios of the art directors and the designers. The fifth and sixth floors are utilized for athletics, fencing and dance practice, and spacious rehearsal halls.

BOARD OF EDUCATION of Long Beach has authorized a group of buildings to cost \$172,147, comprising a physical education building, library, cafeteria and shop buildings for the Jefferson Junior High School. Warren Dedrick is the architect.

FONTANA ELEMENTARY SCHOOL SITE at Fontana is to have a class A auditorium building, at an estimated cost of \$72,445, including a PWA grant of \$32,727. The architects are Marsh, Smith and Powell.

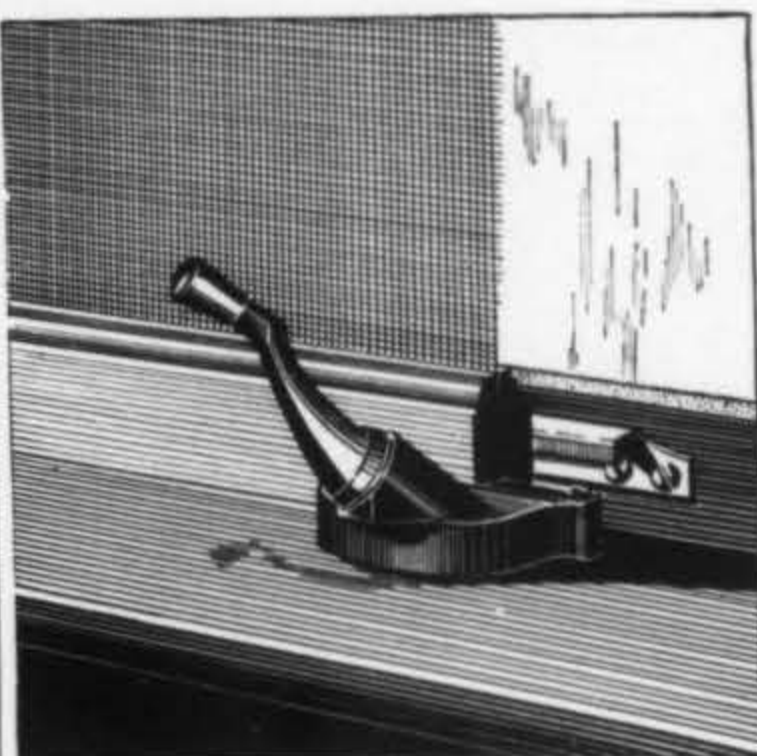
SINGLE-FAMILY HOMES are rapidly increasing in Los Angeles. Dr. Thurston Ross, head of the Bureau of Business Research, University of Southern California, sees the need of many more moderate cost dwellings, with the continuance of a great demand. In the National List of Building-Permit values Los Angeles is second only to New York. The Los Angeles total exceeds the combined totals of Chicago and Philadelphia by \$15,159,000.

BUILDING CONTRACTORS ASSOCIATION of Southern California, Stanley H. Shave, president, are thoroughly in accord with the announced plan of the Apartment Association of Los Angeles, Inc., to promote guidance for "well constructed, properly located and sound multiple housing projects." The tabulation of supply and demand, made on a semi-weekly basis, should prevent one locality being overbuilt while another is faced with a scarcity of accommodation.

ARCHITECTURAL DEPARTMENT of the Building Material Exhibit, Architects Building, Fifth and Figueroa Streets, Los Angeles, is showing a special exhibition of photographs, sketches, models and colored renderings by southern California architects. The department is open daily from nine to five, closing Saturday afternoons. Jean Fridley is the director in charge of the architectural department.

AIR-CONDITIONING until very recently was confined to larger installations of an industrial nature. The steady reduction in cost, however, has built up a large potential market, and air-conditioning is now applicable to a widening market. Products available range from simple air circulation and filtration to complete treatment, including heating, cooling, humidifying and purifying. The residential field is now a large one, though as yet air-conditioning does not constitute an important source of earnings.

NEW PRODUCTS AND PRACTICES



132. Screen Operator

The popularity of casement windows prompts inventive minds to devise more efficient hardware for opening, closing, and automatically locking wood casement windows. A newly designed angle drive operator works through the screen. The inside screen is simply notched at the place where the operator fits half way into it.

This device is adaptable not only for attaching to wood but to marble, tile, and concrete window sills. The operator is reversible, fits any sash—15" wide or wider, and may be used on every type of modern wood casement window. It is manufactured by the Casement Hardware Company, under the trade name of "Win-Dor."

133. Air Conditioning

With the objective of making air conditioning available to the family of moderate means, the Kelvinator Corporation of Detroit recently embarked on a field research program which included the construction of several completely electrically equipped and air conditioned homes in Detroit. Known as Kelvin houses, they will sell for approximately \$6000, including real estate costs. Long before "air conditioning" was coined as a term with definite meaning, engineers sought by various methods of draft filtration, washing, and later by refrigeration, to make the atmosphere more comfortable. It was only a short time ago that the many factors were united into a scientific theory of atmospheric control.

Automatic control of temperature, humidity, motion and purity of all

the air in any given enclosed area now constitute the engineer's definition of air conditioning. This means that, to be really efficient, an air conditioning installation must include equipment to cool or heat, dehumidify or humidify, clean and move air.

Kelvinator stresses that tailored equipment is necessary for each particular installation. Such elements as the heat conductivity of building materials, the presence of electric lighting and other heat disbursing equipment, the human occupancy and its heat-producing potentiality, as governed by activity or inactivity, have to be carefully considered. They are factors which cannot be standardized.

134. Super-Strong Plate Glass

A new plate glass, of super-strength and toughness has been introduced by a prominent manufacturer of glass for use in school gymnasiums, armories and similar buildings. It is designed to replace wire-glass usually used with interior and exterior wire guards which, to a certain extent, obstruct light and present a constant maintenance cost to keep clean.

This new glass, appropriately called Herculite, is a highly polished, perfectly transparent plate glass which is strong enough to support five times the weight that ordinary plate glass can carry and will bend five times as far before breaking. It has extraordinary resistance to impact, but if shattered by an unusual blow, disintegrates into fragments about the size of a pea, more or less rectangular in shape and with comparatively blunt edges, thus providing an important safety feature. Information is available through the Pittsburgh Glass Institute.

135. New Lead Head Nail

The new Anchor lead headed nail, recently introduced by the W. H. Maze Company of Peru, Illinois, is said not to draw out or work loose, thereby eliminating a common trouble. To gain holding power, this nail employs the well known principle of an anchor, the anchors being arranged in rings about the shank. The manufacturers point out that this principle, on a lead headed nail, is superior to a screw because it does not twist the head loose and cannot twist out backwards. Samples will be sent by the manufacturer free on request.



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PLANNING A HOUSE FOR ITS USES

(Continued from Page 19)

let in light and air and to permit the man inside to look out if he wants to. These purposes should be uppermost in our minds when designing, and not sacrificed to fancied appearance.

There was a time, away back ten or twelve years ago, when many people would drive nothing smaller than a seven passenger sedan because they felt that sometime, somewhere, someone might want to ride with them. They must always have a few extra tons of automobile with them in case of emergencies that never arose. I myself, drove such a sedan for nearly a year without carrying more than the one passenger who could sit beside me. I now drive a roadster. True, it has a rumble seat but that has yet to be used for anything other than a cushion for the potted plants, plaster models and pictures that I pile into it.

The large dining room in the small house is in about the same class as the limousine. We support the burden of it against the rare occasion when it may be needed.

The good book says, "If thine eye offend thee, pluck it out." I don't believe that I would have the courage or stoicism to do that. But if yours offended me I would not hesitate a moment to tell you to pluck it out and cast it, along with your large dining room, steep pitched roof and dark hallways far, far from both of us.

TRADITIONAL OR MODERN DECORATION

(Continued from Page 25)

very much influenced modern decoration.

Modern decoration does not concentrate upon the modern world for inspiration, but going back of the Renaissance it penetrates the ancient world of the Orient beyond the Ch'ien Lung period, which was the inspiration of Eighteenth century France, to the more archaic dynasties. The Cultures of the

Pacific, which are such an inspiration to modern painters are also consulted by the new decoration.

The fine arts are recognized today as a part of every good scheme of decoration. Fine sculpture, good painting, beautiful art forms of all kinds are embraced in the modern scheme. Homage is paid not only to the great artists of the past, but the work of living artists is encouraged.

"Traditional or Modern?" The question is purely an individual one. Whatever tradition is utilized it is not so much a question of periods as of appropriateness and perfection of expression. A room decorated in the fashion of Louis XVI and done in 1760—in 1840—in 1910—or in 1936, remains not a Louis XVI room, but a room expressing the traditions of the time in which it was decorated. Traditional and modern materials dictate art forms and today there is no escaping Modern decoration. Today our demands are for one complete unit in decoration. The materials we have at hand are the result of present day experiment and manufacture. We have only one style of decoration today—Modern.

AT BOOKS AND WINDMILLS

(Continued from Page 27)

robust youngsters, why can't the nonsense of their "film estimates" be done away with and forgotten and that energy diverted to more needed activity—for example, the development of visual education? If the movies are considered so influential on children, why isn't the screen used more than it is in the schools?

I know that the California Congress is not the only group "estimating" films—and very likely not the most witty. The same half censorship is being done by other groups throughout the country—and is just as annoying, not only to film producers but to intelligent parents. The reviewers are only amusing or provoking, depending on your own mood.

Censorship of pictures, as of literature—for children or "adults"—becomes finally silly, as it is always futile. How can we begin to censor what children can read at the library, in the newspapers and magazines they can pick up at home or anywhere? After all, how can we sanely give them a hand-picked, selective picture of everything until the morning after their eighteenth birthday and then suddenly throw the world at them!

I think that children, anyhow, are generally far more observing, far more discriminating and wise in their judgments than we credit them. It seems to me that the "adults," not the children, are proving to be the world's foolish ones. Maybe they were brought up too much on parents' "estimates" of what was "good" for them.

CALIFORNIA LAWNS

(Continued from Page 39)

Old Lawns

Fall is the proper time to renovate your old lawn. Bermuda grass makes a fairly good lawn during the hot, dry summer months, but will turn brown with the approach of colder weather. This grass should be raked out by hand or machine during November. A complete plantfood should then be applied, at the rate of four lbs. per one hundred square feet, and watered thoroughly. If the lawn needs to be levelled it should now be rolled, so as to take out the uneven spots.

After raking, feeding and rolling, you can re-seed with your favorite grass seed mixtures, at the rate of three to five lbs. per one thousand square feet. Most lawn experts recommend some form of Rye grass for winter lawns.

While it is extremely difficult to keep Bermuda grass out of lawns, there are many gardeners who have been successful. Where Bermuda grass is not a problem, the care of a lawn in the fall is less difficult. A little seed to cover the thin spots, plus a "square meal" for the grass in the form of a scientifically prepared plantfood, will do the work.

Lawn Questions

Q. Shall I use lime on my lawn?

A. Lime should only be applied to correct a distinctly acid soil condition. Once corrected there is no need for additional applications until a strong acid condition has again developed. This condition should be determined by a soil test.

Q. How can I add Humus to an old lawn?

A. About the only means of adding any appreciable depth of Humus to an old lawn without digging it up is through the development of the root system. Feeder roots are short lived. Old roots die and new roots form in a continual cycle. As they die they disintegrate, decompose, and form Humus. Therefore the larger and sturdier the root development, the more Humus is added. This is the reason that a complete plantfood is recommended. It supplies an available form of all of the plantfood elements necessary for maximum root development.

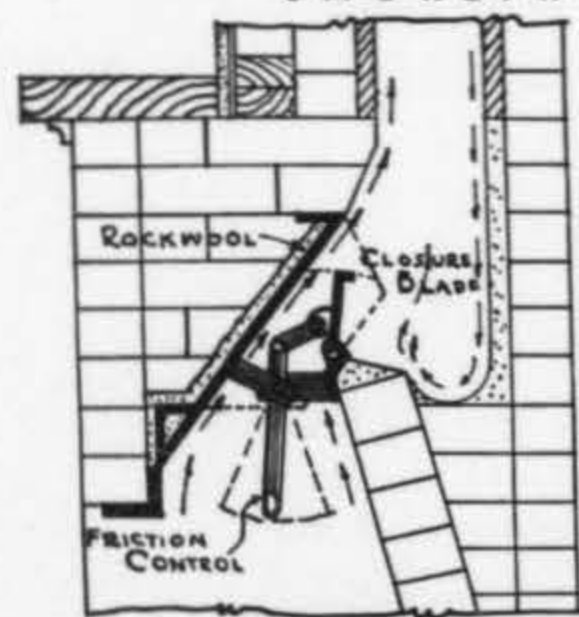
Q. How may an alkaline soil condition be corrected?

A. By the use of either aluminum sulphate or soil sulphur. The rate of application will depend upon the degree of alkalinity. At any event do not apply more than three lbs. per one hundred square feet. If more is needed, make additional applications in six to eight weeks.

Q. Why is fall a good time to feed grass?

A. Because annual weed seeds do not germinate very well in cold weather. Grass and weeds cannot grow on the same identical particle of soil. Therefore, the grass which makes a thick turf plus a strong root system, will crowd out weeds. Fall is the best time for grass to gain the upper hand because the annual weed seeds are more or less dormant at that time. It is well to remember that soil bacteria are most active when the average temperature is 75° F. or over. Under that temperature soil bacteria are less active.

For the very best results in any weather, however, it is advisable to use a complete, scientifically prepared plantfood when you feed your lawn. A good plantfood for California soils would be one containing approximately 4% Nitrogen, 12% Phosphoric Acid, and 4% Potash. Select a brand which also contains the minor elements, such as Manganese, Magnesium, Calcium, Iron Sulphur, etc. There are several such products on the market and it is a good idea to select one made by a reputable manufacturer.

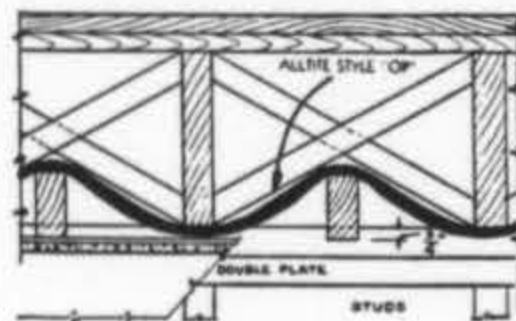
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Seattle, Tacoma, Portland

SMALL HOUSE SERIES

(Continued from Page 28)

tect should feel that somewhere along the line there must be a point where what may be considered part of the house shall stop and the remainder be placed in the classification of furniture; whether the stove, the refrigerator, the laundry tubs, washing machine, dishwasher and many other items should be classed as part of the house. Time there was when none of these was considered part of the house, but today laundry tubs, for instance, are always included and many architects specify the type of refrigerator and stove and frequently electric washing machines and other kitchen equipment.

Seldom if ever can a house be built, be it ever so small, that will not need some work done on the grounds, a little planting, a walk or two and a driveway. Here again the question of whether this should be considered part of the cost of the house should be settled one way or another.

Whether the various items under dispute as to actual house costs be included or not in the contractor's estimate, the fact remains that the owner is going to have to dig up the money sooner or later. A house that cannot be used or occupied isn't a house at all. It is like an automobile with no spark plugs; so if you are trying to arrive at a fairly accurate estimate of what your house is going to cost, go at it systematically unless you are the type of person that likes to fool himself.

The following steps are some that are well worth taking. First, study your floor plan in relation to the number of lineal foot of wall that is necessary to embrace it. Second, see that your specification calls for a kind of structure that you want, as well as your exterior and interior finish. Third, settle upon the type and the number of bathroom and kitchen fixtures and, whether or not they are included as part of the house cost, make it a point to include them in this estimate. Fourth, don't forget the garden and grounds, walks and drives, as well as garden tools and equipment.

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Any commercial building especially, must have a wiring system so comprehensive that the electrical demands of a wide variety of tenants can be met. Wiring changes after a building is completed are expensive. They are unnecessary if the original wiring system is sufficiently extensive and properly installed.

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Wiring information, plans, or consultation without cost or obligation.

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TOMORROW

"In Today Already Walks Tomorrow"

THE EXPOSITION

JUST because the San Francisco Bay Exposition, or perhaps I should say the Pageant of the Pacific, is not ballyhooed like the New York World's Fair, must not be taken as evidence that it is in troubled waters. San Francisco has a way of getting her guns cleaned and loaded before she fires them.

A huge model, nearly thirty feet long, of the entire Exposition, Airport and Government buildings has just been completed. It is done with almost micrometric exactness and, with the exception of the color of the planting which cannot be shown on such a scale, gives an all but exact picture of what will be. Anyone seeing this model will realize at once that the Pageant of the Pacific will bid high for the first place in all such expositions. With the two greatest bridges in the world completed and in service, joining hands with the Exposition, San Francisco will offer to those who come from all corners of the world a display of products of genius and courage that has not been known in modern times.

THE BAY BRIDGE

ON NOVEMBER 12th the San Francisco-Oakland Bay Bridge, the longest in the world, will be opened to travel. Hundreds of thousands of people are going to get the thrill of their lives from the decks of this mighty span. Its towers are already an old story to the seagulls. Those without wings will get theirs on November 12th.

It is not often in one's lifetime that the opportunity comes to see a structure, some eight miles long, opened to public use. Never before in the history of the world has such a bridge been built and it may be that it will never happen again. The entire Pacific Coast might be justified in declaring a holiday as San Francisco has done for the days of November 12, 13 and 14.

KNOTS IN THE TIES

WE RIDE along comfortably in the new air-conditioned streamline trains of our railroads as if the recently acquired comforts had been with us always. Many of us appreciate what has been accomplished in creating these additional comforts, but almost none of us realize what goes on between the earth and the wheels.

For years railroads have been confronted with the problem of rapid deterioration of railroad ties. It seems to have been left to the Santa Fe to come closest to solving the problem. Treating their ties with a new process employing a petroleum product, they have succeeded in cutting the problem of rotting of railroad ties almost in half. This may not seem to be important in other than economical lines, but it may easily spell life or death to passengers.

WHAT NEXT

IT IS not beyond consistency that such advanced railroads as the Santa Fe will continue further study of those elements of their equipment, such as wheels and rails, which may prove revolutionary. Perhaps Tomorrow we will be riding on balloon tires and rails made of flax.

IMMIGRATION

IT IS reported that the sex play has been all but eradicated from the theaters of Moscow. I hold no brief for Bolshevism, but if the Russians have accomplished this they have at least one thing to their credit.

Perhaps the day will come when we in this country may accomplish as much, although the indications are that that day is far in the future. On the other hand it may be that the elimination of the sex play in Russia accounts for the immigration of those be-whiskered Communists to this country.

