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Recreation Room in Basement of Home of Mr. and Mrs. R. F. LeMon, Piedmont Pines, Oakland, California.
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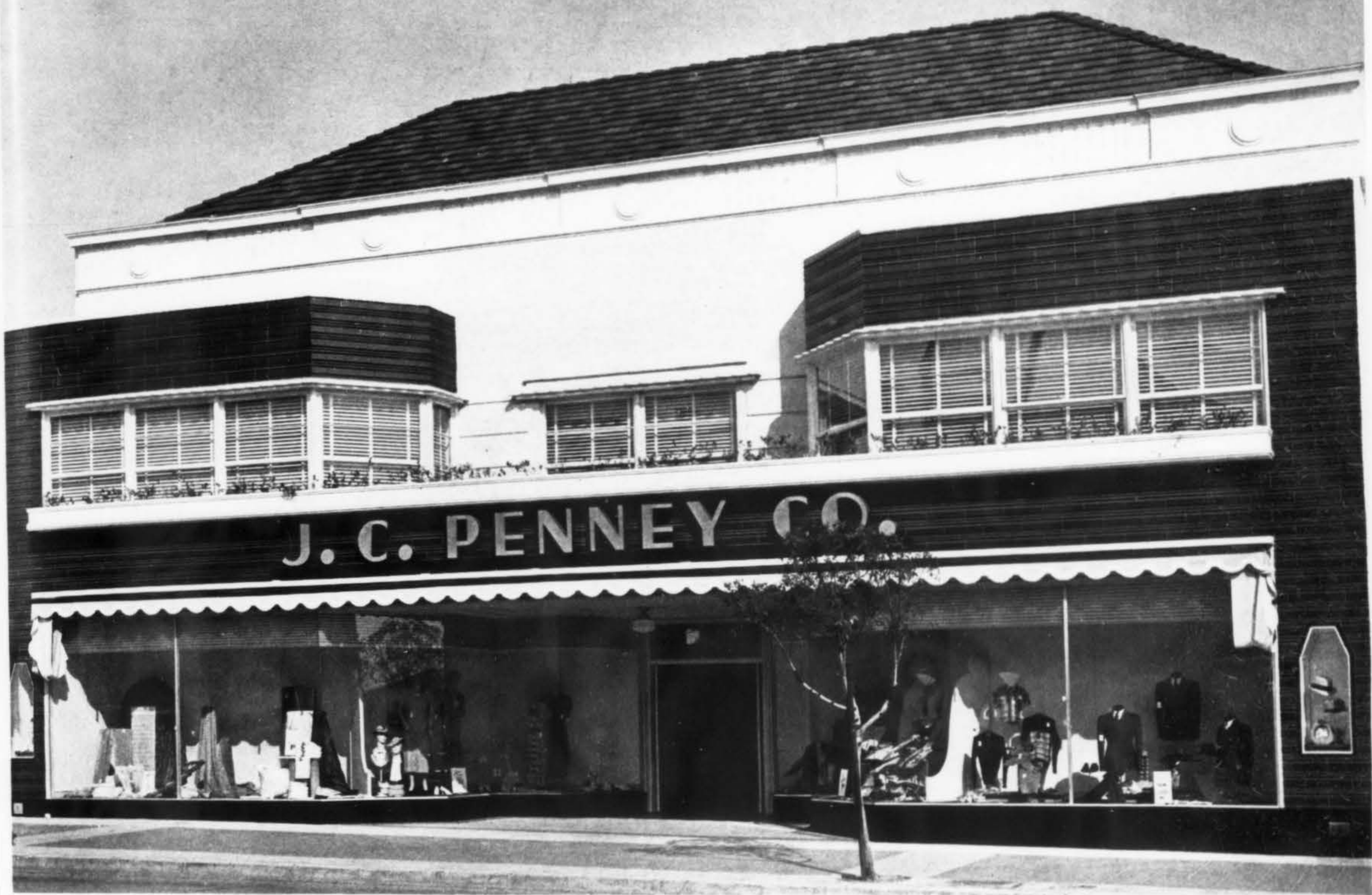
{Signed} Frederick L. Confer, Architect

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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

THE MISSION PAGEANT, founded to raise funds for the restoration of the Mission at San Fernando, and which engrosses the attention of the civic and dramatic organizations of the Valley, will be presented June 18-19. Roland Wilson directs the pageant-drama, which is given on the Mission grounds, the wall of the old church serving as backdrop. The pageant will preserve the traditions and legends of the past and emphasize the work of the padres.

THE MOUNTAIN PLAY is always a dramatic spring event of the San Francisco Bay district. It is presented on the slopes of Mt. Tamalpais and, according to tradition, on the third Sunday in May. This year is the twenty-fourth anniversary of the outdoor plays.

INTERNATIONAL FETES are scheduled for Los Angeles by people of the various international colonies, sponsored by the Los Angeles Chamber of Commerce through the Woman's Community Service Auxiliary. The series opened with the Japanese Festival last month and continues with a Mexican Fiesta in June. Miss Raquel Miller is named as general director of the events.

GLENDORA announces the Golden anniversary is held May 29 and the entertainment includes a pageant, written by Rev. Henry Scott Rubel, depicting the early settlement and the story of steady growth.

MONROVIA celebrates its fifty-first birthday May 15 and for the event has discarded all outmoded entertainment, no Spanish or pioneer ideas are used, but the slogan is "Maytime Is Playtime in Monrovia".

KING'S COUNTY Pioneer Day is celebrated at Hanford, May 7, and the list of attractions include a rodeo.

JUMPING FROG JUBILEE at Angel's Camp, Mother Lode Country, is held May 15-16, with all events relating to life in the "Roaring 40's", including an old-time parade, pony express races, much music and dancing. The Mother Lode rodeo is held at Sonora, May 8-9.

CONTRA COSTA COUNTY Horse Show and Rodeo is held May 15-16 at the Castro Ranch on the San Pablo-Orinda Highway, north of Richmond.

CHILDREN'S HORSE SHOW, the fourteenth annual, is held at the Flintridge Riding Club, May 22, both morning and afternoon. The all-day series of events opens at 9:30, featuring the riding of the younger group, and after luncheon the older children participate in the exhibitions.

MILLS COLLEGE HORSE SHOW is scheduled for May 14-15. The first event was held in 1932 and the shows have grown in importance until they are recognized as one of the outstanding amateur shows of the Pacific Coast. The shows are held on the college campus riding area, with a grand stand and ringside boxes. There is a hillside jumping course, titled "Upson Downs". The event offers novelty features with formal classes. The manager of the show is Cornelia V. N. Cress, college stable owner.

CHILDREN'S OPEN HORSE SHOW is held at the Children's Riding Club, Arcadia, and is an all-day event of May 8. Miss Ethelyn Dulin is president of the club, and with Dick Sullivan and Warren Morton, makes up the horse show committee. The program features horsemanship, pair classes, jumping, parent and child class and, as the exciting finale, musical chairs. Luncheon is served.

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FINANCIAL COMMENT

By CARLETON A. CURTIS

TWO types of securities that have been regarded as particularly vulnerable in an inflationary period are the utility and railroad common stocks. We have had a moderate amount of inflation up to the present but, unless all signs fail, the real movement is just beginning to get under good headway.

For the past few months, however, the price action of these groups show a sharp contrast; utility values have been declining steadily, while the carrier values have relatively been the strongest feature of the recent market. In looking for a reason for this discrepancy of trend in prices we find some substantial differences in the background of the two industries.

During the depression the demand for electric power held up remarkably well in comparison with the activity of business in general, and when a recovery started the power demand advanced very substantially, so that early in 1936 the output reached new all-time highs. No substantial additions had been made to the plant capacity in the intervening years and the need for such expansion was quite evident. Due doubtless to political harassment the work was not undertaken in any large degree, and it now looks as if the utility managements have missed the boat; for with construction costs substantially higher and the cost of new financing on the way up, the eventful expansion must be done under this double handicap. In the meantime lower rates and increased operating costs have taken their toll, for the percentage of new operating income to gross revenues is smaller in 1936 than in 1935 or 1934.

When we turn to the railroad industry we find a quite different situation. The demand for their service has been at a low ebb for a considerable time, as heavy industry and new construction have been laggards in the recovery, and due to both nature and politics, farm production has been drastically lowered. As these are very important elements of their gross revenues, the carriers have had a fixed plant in the way of tracks and terminals that was not operating in any way near its capacity. Until the middle of 1936 this also applied to their freight equipment and motive power, but as they had retired a substantial quantity of the older units when they were not in demand, the upturn in carloadings in the fall of 1936 showed a need for more units. Substantial orders for locomotives and freight cars have been placed, and financed at the lowest capital costs on record.

With the prospects of substantially larger farm production in 1937, and the maintenance of the present activity in the heavy industries, the railroads should have substantially higher gross revenues, and even with the higher costs of labor and material a larger percentage of new revenues.

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BRITISH COLONY of southern California holds a Coronation Ball, May 12, in the Fiesta Room at the Ambassador Hotel, Los Angeles. Proceeds are to be devoted to the Los Angeles charities caring for the people of British origin. The event is primarily arranged to give the British community an opportunity to pay a tribute of loyalty and respect to their Majesties George VI and Queen Elizabeth.

JUNIORS of the Social Service Auxiliary sponsor a Candlelight Ball, Fiesta Room, Ambassador Hotel, Los Angeles, May 15. Thousands of candles of all degrees of size and shape provide the only lighting effect, while the decorations are great garlands of yellow flowers accented by crisp fern. Dinner is served beginning at nine.

SAN JOSE STATE COLLEGE, oldest teacher training institution west of the Mississippi, holds a Diamond Jubilee celebration, May 20-22.

YOSEMITE SCHOOL of Field Natural History is held June 21 to August 7. Field work predominates and includes two weeks in the back country for the study of fauna, flora and geology of the High Sierras. Director is C. A. Harwell, Park Naturalist.

ROSE FESTIVAL at Portland, Oregon, is held June 9-12.

THE BRIDGE FETE, celebrating the opening of the Golden Gate Bridge, San Francisco, is held May 27 to June 2, thus providing a full week of fiesta, with parades, pageants, sports and social events.

NATIONAL MARITIME DAY has been established by presidential proclamation as May 22. The date celebrates May 22, 1819, when the Savannah, the first steam vessel to make a successful transoceanic voyage, started from Savannah, Ga.

BALBOA YACHT CLUB inaugurates the opening of the yachting season with a dinner dance, May 8. The Pacific Coast Club at Long Beach holds a weekly Derby dinner dance. At Santa Catalina Island, the Bay and the Isthmus are usually filled with pleasure craft during yachting days, and already every bay and cove is accented with white hulls.

AIRPLANE FETE, is scheduled for May 10 to commemorate the flight made by Glenn L. Martin, pioneer Santa Ana and Newport aviator, from Newport Bay to Avalon and return by way of San Pedro twenty-five years ago. Mr. Martin will again fly the course, but he will use a modern plane instead of the original Martin hydroplane, fitted with a wooden pontoon, built of bamboo struts with a reconstructed motor. A dinner at the Newport Harbor Yacht Club honors this pioneer builder of planes, following the flight.

AIRPLANE EXHIBITION is announced for June 20 at Santa Ana. Late model ships will be demonstrated in the air for the benefit of pilots in attendance.



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PACIFIC COAST ELECTRICAL ASSOCIATION resumes the annual convention, after a four-year lapse, with a meeting at Pasadena, May 20-21.

FOREIGN TRADE WEEK, held May 15 to 22, at Los Angeles, marks the eleventh observance locally under the sponsorship of the Chamber of Commerce, and the third nationally under the auspices of the Chamber of Commerce of the United States.

INTERNATIONAL BOY'S WEEK is celebrated May 1-8, with programs in connection with all phases of a boy's life.

PACIFIC COAST AUTO TRAILER CONVENTION, the first of its kind, is held, May 30, at Huntington Beach. All sizes, shapes and modes of trailers are invited to attend.

WISTERIA FETE at Sierra Madre closed in April, but the plans for the "Memory Garden" to be established near the Wisteria Vine to honor early Sierra Madre settlers are well under way.

STATE PARENT-TEACHER CONVENTION is held, May 24, at Pasadena. Exchange and improvement of ideas is the object of the meeting.

HOTEL DEL CORONADO entertains several large groups of women when the May conventions select Coronado as the place of meeting. California State Federation of Women's Clubs meet, May 12-14; the Southern District California Federation of Women's Clubs Juniors, convene, May 14-15, and the California State Division of American Association of University Women meet, May 21-22.

MARIN GARDEN CLUB holds the sixth annual Garden Contest and all garden owners of Marin County, who do not hire garden labor, are invited to enter. Four money prizes will be awarded. Judging takes place, May 17 to 24.

FLOWER ARRANGEMENT CLASSES are conducted at the Aymay Studio, 660 N. El Molino, Pasadena. Evening series opened, April 27, Morning series, April 28. Telephone Wakefield 1771.

WILD FLOWER area is gradually decreasing in southern California in exposed sections, but the canyons and mountain slopes are unimpaired. Through most of May the Santa Maria district will afford much beauty; the drive to Point Sol reveals most of the old favorites, including a stand of sea coreopsis of unusual size, while in the other direction, on the mesa between Guadalupe and Arroyo Grande, is the bush lupine in blue, yellow and white as well as the bush wild floss in all the shades of rose. A low creeping fennel gives a bronze undertone to the most of the Santa Maria fields, while the others have the silvery sheen of the wild oats.

SANTA BARBARA MUSEUM of Natural History in Mission Canyon maintains an exhibition of floral specimens throughout the wild flower season. Each exhibit carries an exact botanical description along with the common name, and is renewed as the season advances, the additions keeping pace with the season.

RANCHO SANTA ANA BOTANIC GARDEN in the Santa Ana Canyon, Orange County, is generously supported by Mrs. Susanna Bixby Bryant for the purpose of developing types of plants particularly adapted to the various sections. The gardens are filled with native California plants which have been collected and propagated there. The garden is open to the public each Friday through May and June, but visitors are admitted by card only. These cards may be obtained by writing to the Administration building, Rancho Santa Ana Botanic Garden, R.F.D. 3, Anaheim, and enclosing stamped, self-addressed envelope for reply. The number of cards and persons in each party should be listed. There is no admission charge.

WHITTIER celebrates its fiftieth anniversary, May 9 to 16, and will mark this birthday in a dignified manner, befitting a Quaker colony. The California Avocado Show is held at Whittier during the anniversary celebration.

SMILEY HEIGHTS, the main drive of Canyon Crest Park, Redlands, will soon be open again to the public. The Heights offer magnificent views of San Bernardino Valley and the mountain range.

BERNHEIMER GARDENS at Santa Monica are lovely with anemones, ranunculus, and all varieties of primulas.

LAKE ARROWHEAD LODGE opens for the season, Saturday, May 8, and the sports available include swimming, sailing, aquaplaning, golf, skeet, badminton and tennis.

MODERN BALLET FESTIVAL is the final event of the spring series of the California Dance Guild and is held at the Hotel Biltmore, Los Angeles, May 4-5. John Martin, well known dance critic is the lecturer.

DR. LOUIS ANSPACHER, dramatist and lecturer, is heard Monday evening, May 10, at the Beverly Hills Hotel, Los Angeles, his subject being "Democracy and Irresponsibility."

JUNIOR AUXILIARY of the Stanford Convalescent Home give their annual Barn Dance at the Palace Hotel, San Francisco, May 1. There will be the usual concessions, a country store, various booths, peanut vendors, and a tin-type gallery.

SPRING RACING SEASON at Bay Meadows continues through May 29. An attractive event of the season is held May 22, when the entire gate proceeds of the day go to the Building Fund of the Hospital for Children and Training School for Nurses in San Francisco.

CALIFORNIA SPRING GARDEN SHOW continues through May 2, at the New Exposition Building, Oakland. The theme is "Nature's Gardens." The sponsors of this show assume the responsibility for the garden of the San Francisco Exposition in 1939, which is to be strictly a California garden.

"MODEL TOWN," sponsored by the Federal Housing Administration, is exhibited at Aquatic Park, Berkeley, May 7-9, during the celebration of the opening of the Park and Yacht Harbor. The exhibit consists of 60 houses, four feet high, and covers nearly a square block. It was shown first at the San Diego Exposition.

BROTHER LEO, educator, author, commentator and speaker, is giving a series of lectures at the Knights of Columbus Auditorium, San Francisco, presented on consecutive Wednesday evenings.

SAN DIEGO FLORAL ASSOCIATION holds its Thirtieth Annual Spring Flower Show, May 8-9, in the Palace of Entertainment, Balboa Park, San Diego. The Association meets the third Tuesday of each month at Balboa Park "For pleasure and knowledge from a delightful avocation."

CACTUS AND OTHER SUCCULENT SHOW will be held at the Manchester Playground, 88th and Hoover, Los Angeles, June 26-27, sponsored by a unit of the Los Angeles Playground Department. It is free and is open to all amateurs.

NATIONAL COUNCIL OF STATE GARDEN CLUBS is held at Cleveland, Ohio, May 25-26-27-28, with headquarters at Wade Manor. The National Council offers a prize of \$25 for the best state garden club publication of 1937. The Kellogg Medal is conferred by the National Council upon garden clubs in recognition of distinguished civic achievement by way of "conservation: such as sanctuaries, experimental forests, widespread educational campaigns, or for permanent public benefit of town or countryside."

WESTERN SUMMER SCHOOL of English Folk Dancing, under the direction of Gene Gowing, will be held at the Highlands Inn, Carmel, California, June 27 to July 9. Information may be secured from Gene Gowing, 1217 North Kenmore Avenue, Hollywood.

CHAMBER MUSIC CONCERTS will be a part of the Summer Session at the University of California, through the generosity of Mrs. Elizabeth Sprague Coolidge. The Roth Quartette will play a program of compositions by Schumann, Bartok and Mozart on July 8. July 22-23, 29-30 the Kolisch Quartet will give a Beethoven-Schoenberg cycle.

"THE BARTERED BRIDE", delightful light opera, is presented May 14 at the Occidental College Hillside Theater, Los Angeles. Leading roles are taken by Cora Burt and William McDouglass, seniors, and for four years prominent in music activities at Occidental.

THE MUSIC FESTIVAL CHORUS of Pasadena will be heard in the final Civic Orchestra concert in June, when three numbers from the Oratorio "Saul" is given by Dr. Richard Lert, director of both the orchestra and the chorus.

TOWN AND GOWN CLUB of the University of Southern California, Los Angeles, presents Peter Meremblum, Russian violinist, May 8, in recital.

COMMUNITY OPERA ASSOCIATION of Riverside, organized and directed by Marcella Craft, presents "Pagliacci" May 6, as the final opera of the winter and spring season.

A SYMPHONIC SERIES is offered by Columbia network. The New York Philharmonic is heard May 7, under the direction of Dr. Alexander Smallens; May 14, National Symphony of Washington, D.C., with Hans Kindler, conducting, and May 21, the Rochester Symphony Orchestra, conducted by Jose Iturbi. The season will probably conclude with "Pop" concerts. FINE ARTS FESTIVAL is scheduled to continue through May 8 at Riverside.



A George the Third old silver centerpiece with four side dishes on an oval tray surmounted by a boat-shaped dish is one of the interesting articles in an exhibition and sale of Old Sheffield and Victorian silver to be held at J. W. Robinson Company in Los Angeles beginning May 4. This set, dated 1785, is by William Pitts and Joseph Preedy.

THE ASSISTANCE LEAGUE, through the Art Committee, is sponsoring a "Painters and Sculptors' Market" at the Cross Roads of the World, Los Angeles. It is a "no jury", out-of-doors show and sale, open to all artists of southern California. The philanthropies of the League profit through each sale.

SUMMER SESSION at Mills College includes a Seminar in International Relations, conducted by Dean Rusk, assistant professor of government at Mills. The Seminar follows the ten-day program of the third Annual Institute of International Relations at Mills College, June 22 to July 2. During the Summer Session terms the college opens the registration rolls to both men and women.

PHILHARMONIC ORCHESTRA, Otto Klemperer, conductor, under the auspices of the Southern California Symphony Association, closed a season of artistic achievement. Sixty-three concerts were presented in twenty weeks. The orchestra played three concerts in Santa Barbara, four in San Diego, two in Claremont, one in Pasadena, and two at U.C.L.A. Nine Standard Symphony broadcasts were made under the direction of Henry Svedrofsky, assistant conductor. There were four children's concerts in Los Angeles and two in Pasadena under Dr. Klemperer. Four national broadcasts were made.

SYMPHONY ORCHESTRA of San Francisco, Pierre Monteux, conductor, closed the Silver Jubilee season with an all-symphony program at the Memorial Opera House last month. The final pair of concerts included Stravinsky's Symphony of Psalms, Beethoven's magnificent Ninth Symphony with Municipal Chorus and soloists.

MARIN MUSICAL CHEST opened the Spring Festival with the San Francisco Symphony Orchestra, Pierre Monteux, conducting, and Henri Deering, pianist, as soloist, and continues with a Memorial Day concert, May 30, at Forest Meadows, Dominican College, San Rafael, with John Charles Thomas in a song recital. The third concert of the series will be given in June by the famous Roth Quartet, the gift of Mrs. Elizabeth Sprague Coolidge to the Musical Chest. Mrs. Power-Symington is the founder and president.

SAN FRANCISCO STRING QUARTET has concluded the series of concerts at the Veteran's Auditorium and announces plans for next season with the continuation of Naoum Blinder's connection with the group.

FEDERAL MUSIC PROJECT of Los Angeles sponsors a series of events under the direction of Gastone Usigli, who conducts the first of the festival symphonies, May 5, at Trinity Auditorium. An operatic night at the Philharmonic Auditorium, May 19, presents a chorus of 160 voices, with guest soloists, in selected acts from Aida, The Meister-singer and The Valkyries, and the final program, May 26, at the Trinity Auditorium, presents a new work by Felix Borowski, conducted by Jacques Samossoud. An original operetta of old Mexico "The Gay Grenadiers" by Warner Van and Vern Elliott is scheduled to open in May at the Mason Theater.

MUSICAL FESTIVAL at the Civic Auditorium, Pasadena, includes seven concerts by different musical organizations, offering a wide variety of musical entertainment and all free to the public.

CALTECH SYMPHONY ORCHESTRA, directed for the fifth season by William Bergren, makes two appearances in May. The first program is given, May 5, as a part of the Music Festival Week at the Civic Auditorium, Pasadena, the second concert is offered, May 28, at Culbertson Hall, on the Institute campus.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, presents two plays each month, each running approximately two weeks, and opening on Tuesday evenings. No performance on Sunday, matinee on Saturday only. Gilmore Brown is the supervising director, and Charles Prickett the business manager. The Laboratory Theater functions in connection with the Playhouse and the productions are given in Recital Hall, alternating with presentations by Senior Players.
 May 4-15, "Ethan Frome" by Edith Wharton, dramatized by Owen and Donald Davis.
 May 18-19, "Madam Sans-Gene" with Irene Biller as the Duchess and Thomas Brown Henry as Napoleon.
 June 1-12, "Nude with Pineapple" by Fulton Curler.
 June 15-26, "Libel" by Edward Woolf.
 June 28 to August 14, The Midsummer Drama Festival, in which the "Story of the Great Southwest" is told in a cycle of seven plays.

THEATER AMERICANA of Altadena at the Recreation Building, North Lake and Mount Curve, presents "The Critic on the Hearth," May 18-19-20. All members of this group are invited to join the "First Saturday Nighters," the social club of the theater. Meetings are held in individual homes. Programs consist of a one-act play, discussion of current New York productions, and a guest speaker from some other community group.

MEXICAN PLAYERS at the Padua Hills Theater, near Claremont, offer unusually interesting productions for the month. The founder and director of the theater, Mrs. Bess Garner, has returned from another visit to Mexico, inspired to do a play of the Mayaland, and has collected costumes and data on the folk dances of this remote section of Mexico to be incorporated in the production. The new play is titled "Yucatan" and described as "a gay Mayaland romance."

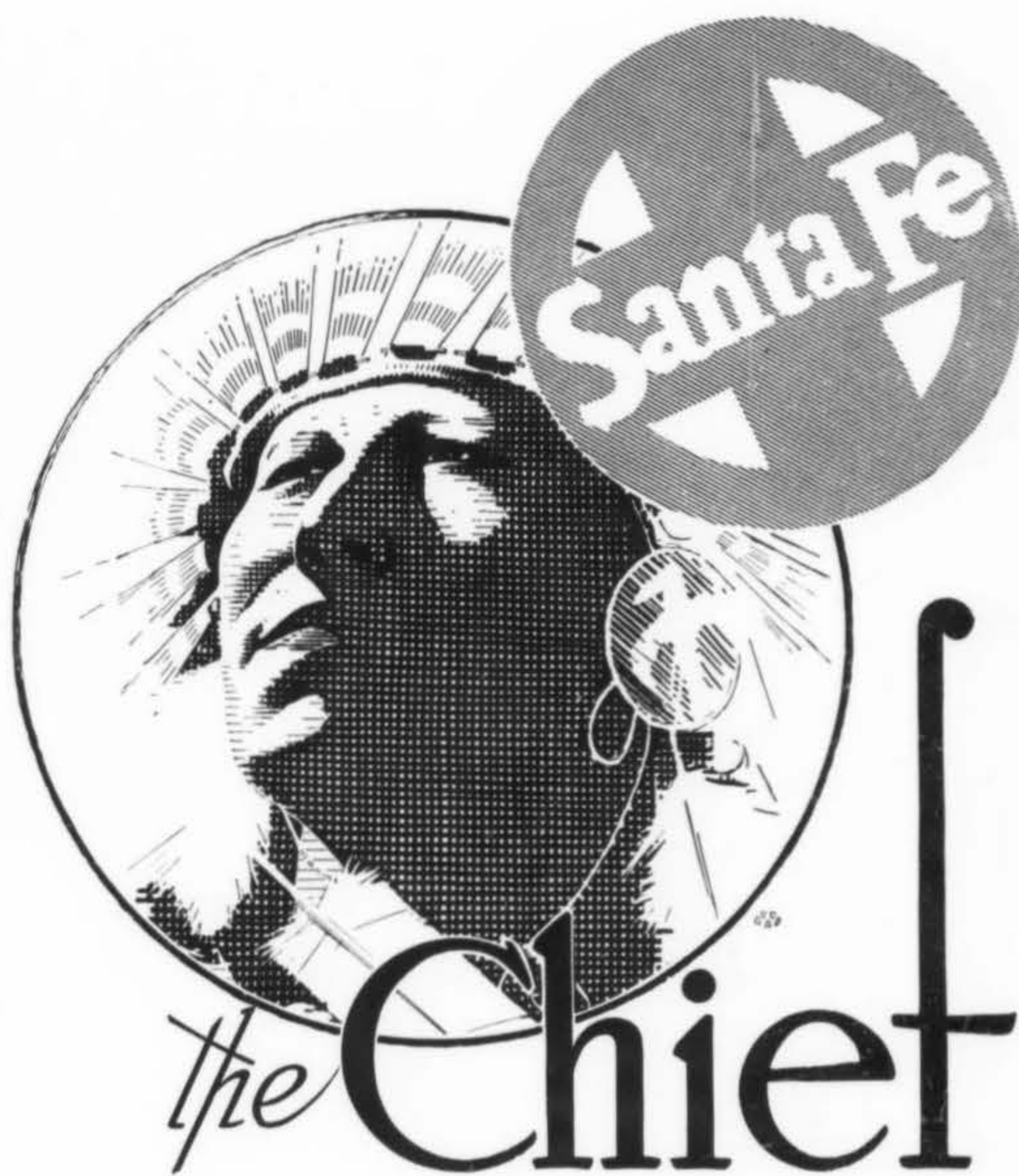
Through May 15, "El Rancho del Rio Seco" continues.

May 19, through June 26, "Yucatan." The plays are presented each Wednesday, Thursday, Friday and Saturday evenings at 8:30, with matinees Wednesday and Saturday at 2:30.

CHAFFEY JUNIOR COLLEGE, Ontario, presents "Night Over Taos" by Maxwell Anderson, May 26, as a part of the Memorial week program.

FEDERAL THEATER PLAYERS of San Francisco, under the direction of Ralph Chesse, present Eugene O'Neill's "The Emperor Jones" as a marionette production.

BILTMORE THEATER, Los Angeles, announces "Idiot's Delight" with Alfred Lunt and Lynn Fontanne, opening May 24. It is also stated that the Lunts will later appear in their new play "Amphytrion" at the same theater. Among the other presentations likely to follow are "Dead End," "Brother Rat," "You Can't Take It With You," Pulitzer Prize winner.



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ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: Exhibition of the work of members.

CORONADO

GALLERIES, Hotel Del Coronado: Paintings by California artists.

CLAREMONT

SCRIPPS COLLEGE, Art Building: Exhibition from Art Department of Claremont Colleges

DEL MONTE

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

GLENDALE

TUESDAY AFTERNOON CLUB, 400 North Central Ave.: Showing through the month is the work of the Fine Arts Department of the Club.

FILLMORE

ARTISTS' BARN: To May 9, Oils by Robert Cluny; Water Colors by Lawrence Hinckley, and Sculpture and Wood Carvings by Dr. C. Ridgley Parker. May 9 to 30, Water Colors by Tyrus Wong, Benji Okubo and Hideo Date.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: Art Committee has arranged an Outdoor Art Exhibition at the Cross Roads of the World, Los Angeles, of the work of artists and craftsmen.

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

PRINT ROOMS, 1748 N. Sycamore Ave.: Unusually fine collection of the work of the masters in etching. Color wood block prints by Frank Morley Fletcher.

HOLLYWOOD RIVIERA

HOLLYWOOD RIVIERA GALLERIES, Hollywood Riviera Beach club between Redondo and Palos Verdes:

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: May exhibit, work of Artist Members of the Laguna Beach Art Association. Group shows: Everett Gee Jackson, oils, water colors, drawings. Ruth Peabody, oils and water colors.

SILVER BELL, 492 Coast Blvd. So.: Exhibition of portraits and other photographic studies by Earl Lee Davis.

LOS ANGELES

BILTMORE SALON, Biltmore Hotel: Water colors by William MacDermitt are shown throughout the month.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: Opening May 5, fourth annual exhibition of the Western Desert and Indian painters.

LOS ANGELES MUSEUM, Exposition Park: May 9-30, Festival of Allied Art, Art Division; to May 23, ceramic exhibition of 200 selected pieces from the Fifth Annual Ceramic Exhibition at Syracuse; to June 6, Los Angeles Museum Annual Painters' and Sculptors' Exhibition.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: A memorial exhibition of paintings and drawings by Thomas Moran. Also a show of prints by Howard Cook. Both sponsored by the Los Angeles Art Association.

PUTZEL GALLERIES, 6729 Hollywood Blvd.: Impressionist paintings by Cassatt, Monet, Morisot, Pissarro, Renoir and Sisley, from the collection of Durand-Ruel of Paris and New York.

TWENTY DOLLAR GALLERY, 8165 Sunset Blvd.: Lithographs featuring cats by Eula Long; and landscape lithographs by Tom Craig.

SOUTHWEST MUSEUM, Highland Park: New collections in the Plains, Southwestern, and California Indian Rooms. The Caroline Peole Collection of American Indian Baskets is being installed in the new auditorium.

STATE EXPOSITION BUILDING, Exposition Park: Through May, an exhibit by members of the Painters' and Sculptors' Club.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Paintings by Frederick Cantu. Facsimiles of paintings and pastels by Degas. Opening May 10 paints by Henry Botkin; paintings by Dr. Marcia A. Patrick and Aimee F. Bourdieu.

FRANCES WEBB GALLERIES, 2511 W. 7th Street: May 3-18, oils of Mexican subjects by Alexander Flynn.

ZEITLIN'S BOOK SHOPPE, 614 W. Sixth St.: Water colors by Arthur Millier.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To May 19, Art of India exhibit sponsored by the Friends of Far Eastern Art; May 30 to June 15, exhibition of student and faculty work.



"Street Corner" by Henry Botkin, opening May 10 at the Stendahl Galleries in Los Angeles

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: May 9 to June 13, Second Annual Exhibition of Sculpture.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: A notable collection of old prints. Japanese and Chinese antiques, rare pieces in jade, porcelain, lacquer and brocade.

HUNTINGTON HOTEL GALLERIES: Paintings by Frank Moore.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Exhibit selected from the library's collection.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Work by students in City schools of San Diego. Sculptures by Gleb Derujinsky, wood, marble, plaster and ceramic. Paintings by contemporary artists of San Diego. Twelve reproductions of the best American paintings. Opening May 28 and continuing through August, the Ninth Annual Southern California Art Exhibition: Oil paintings, water colors, pastels, and sculpture.

SAN FRANCISCO

THE ART CENTER, 730 Montgomery Street: To May 8, Water Colors by James Budd Dixon. May 10 to 22, Oils and Water Colors by Chee Chin S. Cheung Lee. Gallery closes May 22 for the summer.

ARTISTS' COOPERATIVE GALLERY, 166 Geary St.: To May 10, work of students of WPA art class. May 15 to 30, Contemporary California Photographs.

M. H. DE YUNG MEMORIAL MUSEUM, Golden Gate Park: Selected exhibition from permanent collection.

PAUL ELDER GALLERY, 239 Post St.: May 1-22, lithographs and etchings by Esther Pressoir; May 24 to June 12, drawings and pastels of ballet dancers and portraits in facsimile reproduction by Edgar Degas.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Exhibitions, Trend in Easel Painting. Opening May 15, Memorial Exhibition of water colors and drawings by Simeon Pelenc.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: To May 22, water colors by Students of Richard Allman. To May 30, Paintings by Karl Hofer, Earl Loran, Abel Warshawsky, and John Gutmann. May 16 to June 13, First International Salon of Photography.

SCHAEFFER, 136 St. Anne Street: May 20-21, a Flower Show. An exhibition of the work of students is scheduled for June 19.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 South Mission Drive: Exhibition by California artists, new work is shown each month. Local craftsmen are always represented. Throughout May, work by "Women Painters of the West."

SAN MARINO

HUNTINGTON LIBRARY AND ART GALLERY: Special exhibits supplement the exhibitions regularly on view in the Art Gallery, Library Building and the Botanical Gardens. In the Art Gallery (upper floor), a group of English political caricatures of about 1800, by James Gillray and other artists. Among these colored engravings are representations of William Pitt, Charles James Fox, Richard Brinsley Sheridan, George III, Queen Charlotte, and Napoleon. Until May 22, "Contemporary Cartoons" in the Librarian's Exhibition Hall. May 25, Constitution exhibition opens.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Continuous exhibitions of paintings by artists of Santa Barbara throughout the year. Daily from 9 to 5; Saturday, 9 to 12, closed Sundays.

FAULKNER MEMORIAL GALLERY, Public Library: Through May 10, Work of Art Classes, Santa Barbara School of the Arts, and Santa Barbara State College. Through May 31, Sawkill Painters.

SANTA MONICA

SANTA MONICA PUBLIC LIBRARY: Work of the students of the schools of Santa Monica, under the supervision of Miss Mary Whelan, Supervisor of Art.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Exhibition compiled by Stockton Art League featuring the work of living California sculptors. Among 63 sculptures and 40 drawings are represented the names of Alexander Archipenko, Warren Cheney, Brieuc Bouche, Ralph Stackpole, Robert Howard, Adaline Kent, Robert Shinn, Joseph Sheridan. Annual McKee competition for young artists of San Joaquin, May 14 to June 1.

MISCELLANY

HENRY A. BOTKIN is an American artist, born in Boston, where he studied in the local art schools and in New York. Mr. Botkin definitely began his career as a painter in 1925, spending six years in study and travel abroad. His first exhibition was held in 1927 at the Galerie Billiet, Paris. On his return to America he held many one-man shows, and his work has been included in group exhibitions of the Corcoran

Gallery of Art in Washington and the City Art Museum of St. Louis and in the Carnegie International and Century of Progress Exhibition at Chicago in 1923.

PRIZES in the exhibition of the San Francisco Art Association were awarded as follows: of the Anne Bremer Memorial Prizes the first was given to Matthew Barnes for his oil "High Peak"; second prize went to Victor Arnautoff for the oil and tempera "The Wreck". In the Parilia Purchase Prizes, Adeline Kent was awarded the sculpture prize for the brass head "Carita", and Theodore C. Polos was given the painting award for his oil "Stormy Evening". William A. Gaw was given two prizes for "Giles Porch", the San Francisco Museum of Art Purchase Prize, which makes the painting a part of the Museum's permanent collection; and the Artist Fund Prize.

METROPOLITAN MUSEUM OF ART, New York, holds an exhibition of silver through May 23, consisting of examples of contemporary design in this metal both sterling and plated. Table silver, both hollow and flatware, as well as jewelry, lighting fixtures, etc. All are objects currently available in the shops. Two Los Angeles craftsmen are exhibiting, Porter Blanchard and Erik Magnussen.

AN EXHIBITION of water colors from the last San Francisco Art Association Water Color Annual has been assembled by the Museum for circulation throughout the galleries of the West Coast and Middle West. These paintings by Bay-Region artists will be on circuit for nearly a year. The show is one of many which the Museum plans to promote in the future to give national prominence to the best of the local artists.

THE SAN FRANCISCO'S Art Commission's purchase of Lucien Labaudt's painting "W2" from the 57th Annual Exhibition of the San Francisco Art Association now at the Museum establishes a precedent of utmost significance to American art. This is the first instance of an American municipality awarding a purchase prize with the intention of forming a municipal collection of local contemporary art. The purchase prize was \$500.00.

BERKELEY PUBLIC LIBRARY has installed a print lending department whereby card holders in the Berkeley Library system are privileged to take out for thirty days their selection from some two hundred different lithographs, done by artists of the Federal Art Project. The prints made by Federal artists are the property of the Federal Government and cannot be acquired by private individuals, therefore the lending library does not compete with any selling agency.

BUCKLEY MAC-GURRIN has been appointed director of the Los Angeles County Federal Art Project to succeed S. Macdonald Wright. Mr. Mac-Gurrin has been with the Federal Art Project as a painter for more than a year and is completing a series of ten large murals in oils on canvas for the Los Angeles Hall of Records. A native of Kalamazoo, Michigan, Mr. Mac-Gurrin received much of his art training at the University of California and at the Berkeley School of Arts and Crafts. He also studied in Paris at the Colarosi Academy, and has lived and worked in France.

THE WATER COLORS of Milford Zornes, Claremont artist, are shown at the Manker Ceramic Studio at Padua Hills. Mr. Zornes, a member of the Laguna Beach Art Association, holds his first Eastern show of prominence in May, when his works will be hung in the Gallery of Modern Masters in Washington, D. C. At present he is completing the murals for the new Claremont post-office. These murals portray the activities, industries and agricultural pursuits of the area.

EUGENE NEUHAUS, professor of art in the University of California, will teach in the 1937 summer session of the University of Hawaii at Honolulu, June 27 to August 6. Landscapes by Mr. Neuhaus have for years been known to patrons of art exhibits in New York, Chicago, San Francisco, and Philadelphia. He is the author of "The World of Art," "The Appreciation of Art," "Painting, Pictures and People," and "The History and Ideals of American Art." Several years ago he translated Max Doerner's "The Materials of the Artist" from the German. In the University of Hawaii's summer session Mr. Neuhaus will find among his teaching companions Lewis Browne, author of "This Believing World," and Dr. Sigmund Spaeth, author of "The Art of Enjoying Music."

TWO DEALERS are showing diversified collections of fine paintings at Los Angeles. Guthrie Courvoisier of San Francisco is showing at the Hollywood Roosevelt, and Dalzell Hatfield, New York, has his paintings at the Park Wilshire. Both groups may be seen by appointment, and each contains an El Greco painting. The Courvoisier picture is "The Vision of St. Dominic", and in the Hatfield collection may be seen one of the artist's three heads of Christ.

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"THE BRIDGE OF AGES"

TWELVE years ago, in 1925, George Sterling was asked to write a poem on the construction of the proposed Golden Gate Bridge. Most people do not know Joseph B. Strauss has been working more than nineteen years in developing the scheme and the plans for a suspension bridge crossing the Golden Gate.

With her usual keen appreciation of great things, the city of San Francisco has planned a fiesta that will carry on from May 27 through June 2 in celebration of the completion of the bridge. Cavalcades will pour in from Alaska, Canada, the Northwest, the states east of us, and Mexico in the South. These cavalcades will be met by emissaries of the fiesta. During the week, contests in sports comparable to the Olympic games will be held. Parades will be followed by mobs and throngs to cross the bridge. The first to be allowed across the Golden Gate bridge will be the pedestrians who will have the exclusive right for the first day.

When George Sterling was asked twelve years ago to write a poem, he wrote the following prose poem, "The Bridge of Ages":

"How little did Portola dream, gazing down from the San Matean hills, of the long constellations of light that should girdle, nightly, the Bay below! How little did our own Argonauts, come hither to drain California of its gold and then return to what they fondly called 'God's country,' dream of the empire they were to found and of the royal city that was to be its standard-bearer!

Let us not regard ourselves as greatly their superiors in vision, for we ourselves have but faintly conceived, since in the main they are inconceivable, the strength and splendor that await our California beyond the distant horizon of Time. We, too, are only at the beginnings of the glory to be. But whatever the beauty and the opulence that the ages have in store for those who follow in our footsteps, one thing at least is to be our changeless memorial, the criterion by which our inherited vitality and acquired artistry are to be judged in the councils of the Future. One testimonial is to stand unaltered in its magnificence, to bear witness to what manner of men were those who could dream with their souls and shape with their hands earth's most colossal fabrication.

From the first cave-man who, uneasily, made comradeship with an equally suspicious fellow-man, to the last court of nations seeking hopefully the end of war and conquest, all the hidden and mysterious forces of the world have steadily worked for the closer communion of men, for their deeper comprehension one of another, for their ultimate union in one vast brotherhood. The work begun by the first man to travel beyond his borders has been carried on by ship, telegraph, telephone and radio, until at last man may speak to man from the uttermost spaces of the planet. The winds of the world are no more universal, 'the wings of the morning' no swifter. And part and parcel of this tremendous

plan for mutual understanding and achievement is the Titanic edifice by which we purpose to link the most dynamic portions of America's imperial State.

It is no light task to which we are setting our hands and minds. Nothing comparable to such a creation has been even attempted, thus far, by man. Matched with this tremendous span earth's other bridges seem the work of pigmies. Matched with the good it will accomplish, other bridges seem the pathway of ants. By our daring and endurance we are to drive a channel for the tides of uncounted generations, when the ocean of the resources of the North is to flow into the ocean of the treasures of the South, a canal not of water but of concrete and steel.

Let us approach the work with a sense of awe, of reverence, remembering that hereby we are to bear witness to the faith in man that is within us, and to our devotion to that faith. Let us realize the almost incredible importance of an undertaking that is to knit together not merely cities but states, not millions of men but, eventually, billions. The future is ours as well as theirs to serve. Let us so turn to the task that our fellows unborn, gazing on the sunset as it makes its vast rose-window below the arch of our Bridge, may say with all truth: 'This is the eternal rainbow that they conceived and set to form, a promise indeed that the race of man shall endure unto the ages.'

It is doubtful if any fiesta or any celebration for any event whatever has equalled the one that will be held in San Francisco for the opening of the Golden Gate bridge, and the great pity of it is that one of the State's most beloved and talented sons did not live to see the event that he visioned so many years ago.



CALIFORNIA POET'S CORNER

A GROUP OF POEMS

By COLETTE M. BURNS

Birdsong

Birdsong is the clinking chain
That draws the sun, bucket-fashion,
Out of the cool, dark well of night.

Bees Are Newsboys

Bees are newsboys whose voices are changing.
Hear them on the warm-brick corners of the
afternoon.
On the long, deserted streets of dusk.
They call headlines that never lack interest.
Listen—listen—listen!

Quack, Quack

There's melody of birds at dawn.
The one discordant note
Is the duck's whose paean flats
In his ardent throat.

Night's Heelprints

Night saunters through the sky
In velvet sandals.
The stars are telltale heelprints
That mark each step she takes.

Spring Buds

Cecil Brunner buds
Are Lilliputian fists
That hold, tightly clutched,
Fragments of pink dawns.

Colette M. Burns, who is Mrs. Robert S. Kolshun, has had poems in *Voices*, *Sunset*, *Pencil Points*, the *New York Times*, the *New York Sun* and other publications. The *Literary Digest* has re-printed her poems and they have appeared in Braithwaite's *American Poetry* and other anthologies. She has also published humorous essays, and with her husband did "The Animal Fair," brought out by Harcourt, Brace.

THE DRAMA IN SAN FRANCISCO

TOVARICH

KNOWING a White Russian sculptor who still manages to enjoy his lot despite a given name of Valentine, I could fully appreciate *Tovarich* as a true portrayal of Russian character. It is a glorious comedy which might be taken as a satire were it not more truly a typification. Eugenie Leontovich's accent is not affected, as may be concluded from her name; and Norman Osgood has the grace, unusual in most productions, not to assume an unnatural accent in an effort to prove he is a Russian.

Before praising this play, it would be well to mention unpleasant incidents. A door in the first scene of the second act appeared to be slightly off the perpendicular, not definitely enough to be futuristic but enough to detract interest temporarily from the play. The second was the rather heavy period during which Bela Lugosi, as Commissar Gorotchenko, forced Osgood Perkins as Prince Mikail Ouratieff to part with money saved for the recovery of the Russian Czar regime. This section of the play helped to improve the comedy of the remainder. But it was still carried on in the true Russian manner, serving to show another phase of the character of this Slavic race.

The story is built around the adventures of two royal Russian refugees in Paris. Here, despite their impressive titles of Prince and Archduchess, they manage to find employment under assumed names as butler and maid. This situation, with 4,000,000,000 francs held by Prince Oratieff for the next Czar, is more than conducive to comedy. With Eugenie Leontovich's vitality and humor, with Osgood Perkins' ability, it is comedy; and of the best type.

The European record of *Tovarich* can speak for itself; 800 performances in Paris, 250 in Vienna, two years in London. It is small wonder that the play has appeal.

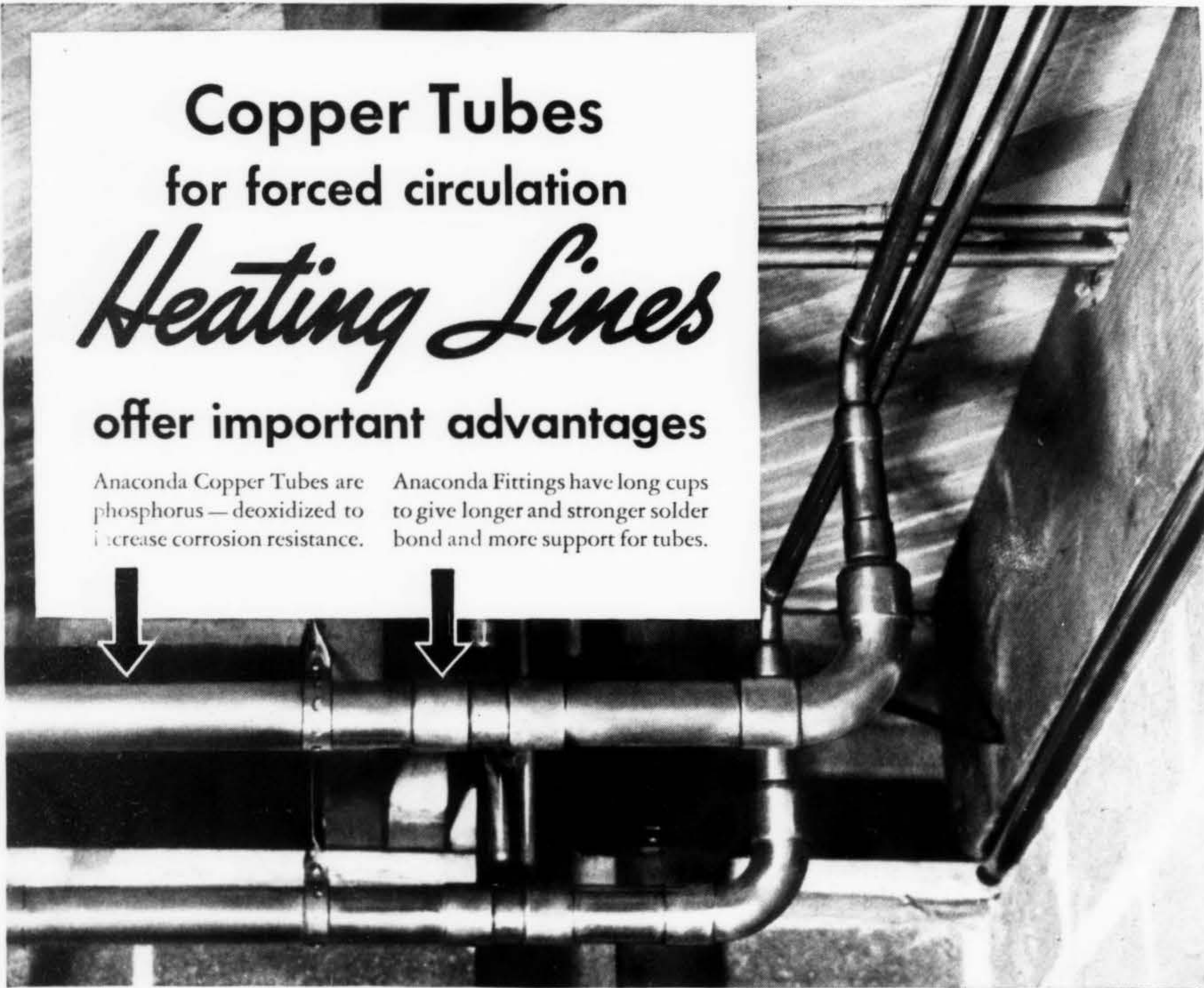
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Photograph by Gabriel Moulin

On the banks of the South Fork of the Eel River and its tributaries in Humboldt county are some of the finest redwood groves in the world. The famous Bull Creek Flat is situated in a saucer-like depression on Bull Creek, where it flows into the South Fork of the Eel.

THAT'S WHERE THE NORTHWEST BEGINS

By ROI L. MORIN, A. I. A.

TROUT and salmon fishing on the Rogue, near Gold Hill . . . the fine dinners at Deer Park Inn below Roseburg . . . waiting for the Government Rangers to dynamite the trail through twenty-foot snow drifts to Crater Lake on July fourth . . . the barbarian streets of Chiloquin with the painted Indian squaws . . . crossing on a current-propelled raft to breakfast at the Blue River Lodge . . . the awe-inspiring lava beds at the crest of MacKenzie Pass . . . Wallace Smith's posters of the Pendleton Round-Up . . . the swanky new Sun Valley Lodge in Idaho with its mid-winter, outdoor hot plunge . . . the dude ranch at Wallowa Lake . . . Mount Hood bathed in early morning light, from a window of Cloud Cap Inn . . . the large Timberline Lodge on the south slope of Mt. Hood with its heavy handcraft furnishings . . . the Engineers' Town at Bonneville . . . the smelt run in the Sandy River and the Salmon run in the Little Nestucca . . . Mountain Trout and venison at the Inn at the headwaters of the Molalla . . . the colorful Temple Beth Israel and the exquisite little Fruit and Flower Mission in Portland . . . Lloyd Frank's gardens . . . the Skidmore fountain . . . the two-bit, milk-shake-size oyster cocktails at the Ankeny Street Bar of the Oregon Oyster Company (special caterers to the Waldorf-Astoria) . . . "Elephants' Ears" at the Pine Street Coffee House and "Pigs-in-the-Blanket" at the Town Tavern . . . the incredible Long-Bell Lumber plant at Longview . . . the cry "Timber" in the Coast Range . . . the magnificent expanse of Cannon Beach, Oregon . . . Pacific City . . . an early morning plunge in the cold, clear depths of coppery Spirit Lake behind Mt. St. Helens . . . apple blossom time at Wenatchee . . . the beehive activity of the mammoth wonder at Grand Coulee . . . the pretty girls in the Lobby and the many teashops of the extraordinary Davenport Hotel in Spokane . . . skiing around Paradise Inn at Rainier with the snow so deep that only the chimney tops protrude . . . the expensive stone dome of the Capitol at Olympia . . . the Northern Life Tower's austere silhouette looming over bustling Seattle . . . Dungeness Crab Louis at Rippe's . . . Onion Soup at Blanc's . . . Pig's Hocks at Manca's . . . speeding by moonlight from Shelton to Port Angeles to catch the early morning boat to Victoria . . . rambling through the quaint old English antique shops . . . I'll say there's Honey in the Horn!

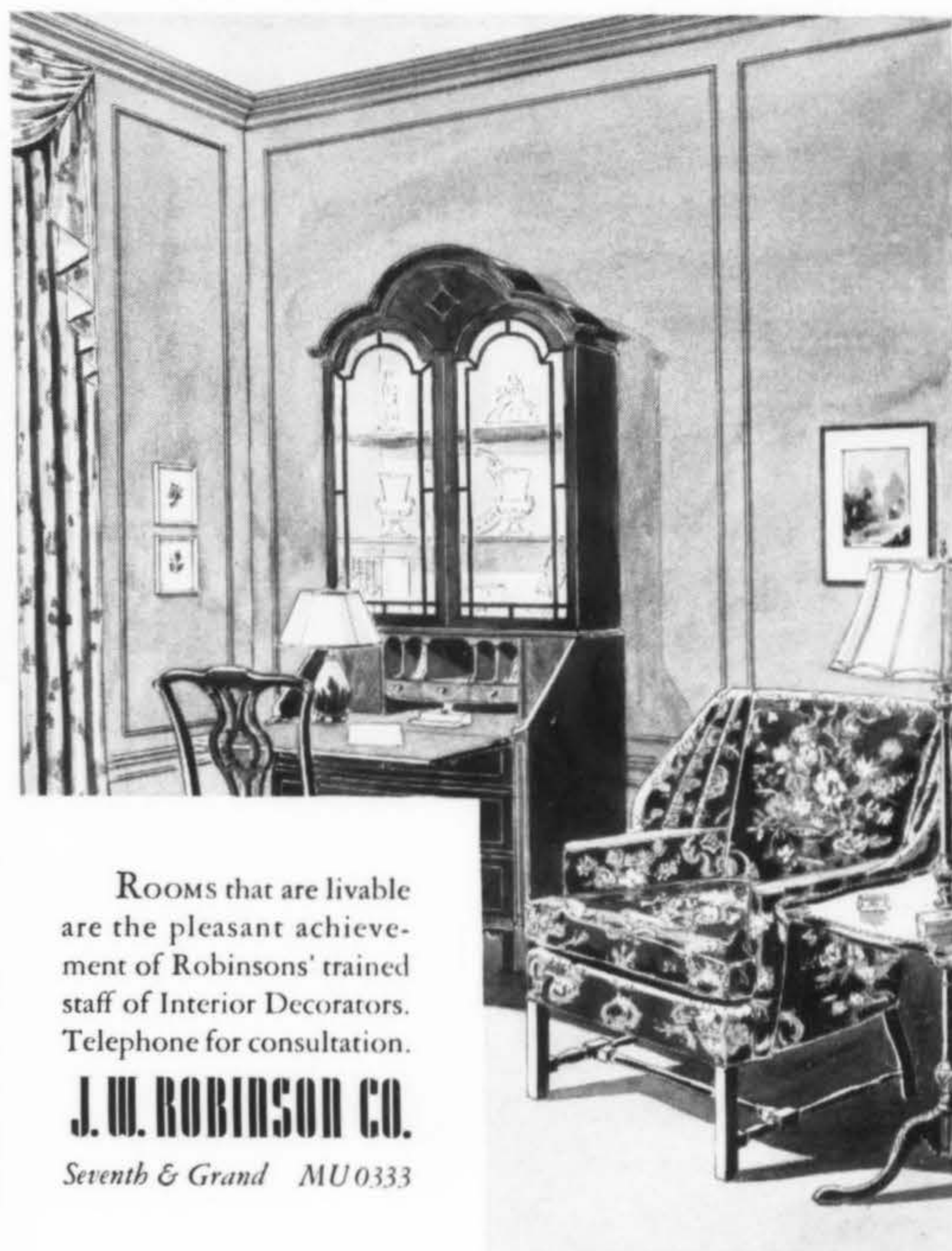
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The Fishing and Flycasting Club to be built at Ice Lakes has a cool, lofty Alpine appearance. Let's hope the fishing will be good. Mark Daniels, A. I. A., architect.

MOUNTAIN, SUN, AND ICE

PLOWING gayly through snow or daisies, city vacationers at Ice Lakes may henceforth skate or swim, ski or skeet shoot, at mountain cabins built both to bring them summer and winter comforts and pleasures—June and January sports.

The Ice Lakes, along the Sierra Nevada, are not far from Donner Lake and about a mile and a half from the station named Soda Springs. But, winter or summer, they are an appreciable distance from the city's outdoor weather of August or the indoor bridge weather of February.

Hitherto, summer cabins have been built just for summer. But now, because of the all-year bounteousness of Nature at Ice Lakes, mountain cabins are to be designed there for all-year enjoyment.

Known likewise by Spanish names, the Ice Lakes derive their popular preface from generously supplying ice to the neighborhood through a period of years. Two of the lakes have Spanish names—Serena and Dolzura. Enticing sheets of water draw the swimmer, the sailor, and the fisherman—the ice skater and the ice boatsman.

Blanketed by snow about eight feet deep throughout the winter, the summer climate of Ice Lakes is characteristic of the great range—few or no rains or showers. Summer or winter, there is no more beautiful playground in California.

Cottages, club houses, fishing clubs, ski pull-backs, winter cabins and winter lodges are to be developed around Ice Lakes during the next ten or fifteen years to meet the growing demand for a mountain cabin or lodge that will serve both winter and summer occupations. This all-year mountain cabin is, surprisingly enough, a new—and certainly a wise development.

A mountain cabin for summer and winter recreation. Swimming in the ole hole—fishing—riding—invigorating mountain air in the summer, and in the winter ice boating—ice skating—tramping through the snow—and huge broiled steaks. Mark Daniels, A. I. A., architect.

Renderings by Ralph Owen



EVOLUTION OF THE GARDEN SWING

REMEMBER when garden furniture meant a swing and a hammock? Then the gradual emergence with a table and chairs under a convenient tree, or the conversion of the veranda into an outdoor sitting room with mats on the steps for the overflow guests. Times have not only changed, but the vacation furnishings have surged ahead. Outdoor entertaining now means gardens, terraces, patios as well as verandas and, in the case of a beach house, extends to the very shore itself. The most fascinating furniture is designed especially for the holiday homes, though most of it lends itself agreeably to the less formal homes anywhere and particularly to patios and outdoor living rooms no matter where located.

There was a time when all mistakes of *décor* went to do penance at the beach shack or the mountain cabin. The idea apparently being that these places were visited in a holiday mood and no poorly designed or badly toned piece could alter the joyous enthusiasm of the occasion. Perhaps because vacation homes are used more frequently and for longer periods they are now more carefully furnished and in the very gayest of accessories, meaning thereby the pottery and the linens. A hostess should desert the cherished china and fragile glass for the holiday homes, though most of it lends itself agreeably to the less formal homes anywhere and particularly to patios and outdoor living rooms no matter where located.

No woman and few men can resist the open-air furniture of today. The Hoosier Hickory looks as honest as the name sounds, is weather-proof, dependable and provides comfort. For these reasons it should be given a home in the mountains, a good substantial background for the democratic lines. There are hickory chairs, large and small, long narrow tables with accompanying benches, a round table with a rustic barrel-stave base, and coffee tables of varying sizes. The early Hoosiers doubtless took their coffee as, how, and where it was offered, but the present day tables are useful and good.

Rattan and Philippine mahogany provides, perhaps, the handsomest effect and yet may be thoroughly holiday in feeling. An entire living room may be thus furnished, including every necessary piece, without being monotonous. Floor and desk lamps are offered in a graceful design with shades contrived to give a feeling of fine wood-fibre. If only a buffet bar is desired one may be selected in irreproachable style, small but perfect and with high chairs to match. The bamboo motif may be used in a smart manner in the bedrooms, and its value enhanced by holding to colors and fabrics of the Far East in upholstery and drapes. A house following the early California lines accepts Monterey furniture without question, whether in the hills or at the shore, but if ruggedness is the aim, use one of the leather-top coffee tables and a saddle-leather side chair as emphasis. Informal furniture for practically any interior comes in honey-toned maple in simple good lines and with the finish, so desired, of hand polishing.

Color is in evidence outdoors and in, and is vividly portrayed in the patio, strong color combinations and contrasts, but well done and in key with the environment. Comfort is considered, is plainly pampered in the new and entertaining lounging appointments. There are chairs without end, big and little, but mostly big and inviting. A spring chair with its sturdy steel frame painted a clear yellow, upholstered in fabrikoid in browns with an orange design, is a strong rival to the white metal-frame chairs with mesh back and seat, simulating the early cane variety. A tile-top table introduces more color into this group, to which should be added a coil-spring glider with metal frame and painted canvas cover. These gliders all follow the same general line, but may be secured in every variety of covering, shade and design. An inviting prospect for a warm day is the Reclinabout, which is just what it seems to be, only the "about" is misleading; it may mean "about all day," as once in possession the occupant would be loath to leave. This garden variety of lounge has rubber-tired wheels, a very, very puffy mattress, rising into a pillowed headrest, and an awning shade. Nothing more could be asked, or should be. If a guest isn't satisfied with that, let him do his own providing.

Combinations of furnishings are supplied, all in one piece. These include an oiled-pine sun booth, providing a gay umbrella, a one-leaf table and two chairs; a *tête-à-tête* affair in a lighter form but with equal accommodations, and a family table and bench in the same oiled pine. A retreat, resembling the early sedan chair, only this is mounted on rubber-tired wheels, with a table and two seats in the half-draped interior, should adorn many a terrace. Even movable cabanas (at least they resemble cabanas) may be found. With metal uprights supporting a canvas roof and backdrop, and a valance, side and front, which could be extended full length at the sides, these become beach accessories or in the last extremity may double for a guest house. Umbrellas have grown to prodigious size, rivaling the spreading chestnut tree in shade value if not in poetic efficacy.

Buffet service offers originality a chance in many directions. Equipment is without end and is engaging in appearance and usefulness. The main idea of all bar carts was evolved from the once dearly prized tea wagon. Now they are gay with canopy tops and all kinds of gadgets. For the outdoor service, wooden ware seems especially adaptable, and dozens of new platters, bowls, plates and mugs have been added in distinctive styles. A trim, small yacht acts as the handle for a sandwich plate, while a lustily

(Continued on Page 35)



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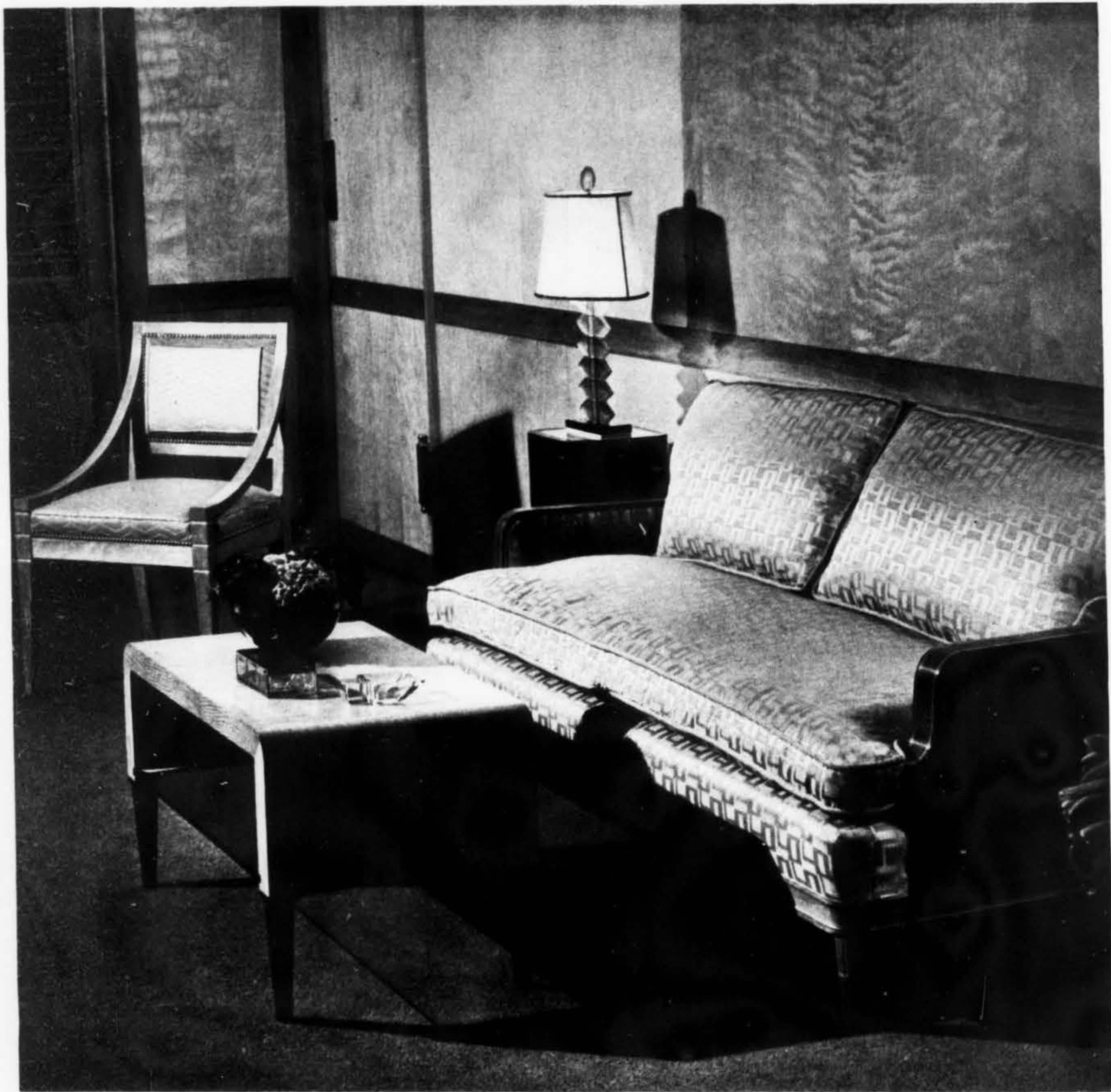
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ANTIQUES

By ALICE R. ROLLINS



SOME STAFFORDSHIRE POTTERS

CHINA was not very plentiful in England until well after William and Mary came to the throne in 1689. Oriental porcelain was introduced to Londoners about this time by the Dutch traders, who obtained it through the Dutch East India Company in their trade with China. The Dutch endeavored to copy this Oriental porcelain but were not successful. They did, however, produce a Delft ware with Oriental designs as decoration. This was not porcelain but an earthenware similar to that we know as majolica, but with what is called a "tin enamel."

The homes of the wealthy in Holland were filled with Oriental porcelains and soon the rich English collectors were traveling to Amsterdam, then the great port of trade, to purchase the fine treasures which every ship was bringing in from the Far East. That is why today many English families have collections of rare old Canton and Delft ware.

The interest in china became very great and a craze for this form of collecting began which has lasted ever since. Porcelain occupied a high place in the adornment of the home. For generations people had been accustomed to the dull, gray color of pewter. China was clean and pleasant to look at, and its bright colors and fanciful designs were a constant source of delight. This is quaintly expressed on an old Delft platter in an Amsterdam museum:

"Pewter platters are no good,
You must scour them after food;
But a plate of porcelain
Is with washing white and clean;
Then on the table set, I pray,
A plate of Delft with painting gay."

In the early part of the eighteenth century, George II in order to build up a trade for china in his own country, took the newly established factories of Bow and Chelsea under his patronage. Then we have the establishment of the Derby factory and the Worcester. We note also Lowestoft and Leeds and a number of other early manufactories of china. But it is a group of potters in the Staffordshire district with whom our forefathers were most familiar. For it is to this group that we are indebted for the American scenes on what we know as "old blue Staffordshire."

Staffordshire china is most familiar to us in a rich, deep blue, almost a lapis, decorated with American scenes, historical events, and portraits of prominent people. These American scenes were first used in the latter part of the eighteenth century, and appealed to our forefathers because they portrayed their own times in pictures. Our ancestors' cupboards were filled with this historical old blue Staffordshire and today anyone who has inherited any of this china is considered most fortunate.

One of the earliest potters who made this china for the American market was Enoch Wood, who began business in 1784. He made over forty American views. His favorite border was one of sea-shells. You will find the name of his firm on the back of his china, either stamped or imprinted.

James and Ralph Clews are well known for their "States" plates and the "Landing of Lafayette". They also produced the Syntax series and others.

John Ridgway's pottery was established in 1794. His most famous patterns are the "Beauties of America" views. The border on these is a pattern of rose leaf medallions.

John Stubbs is best known for his "Boston State House," and the Stevensons for "The Battle of Bunker Hill." Thomas Mayer gave us the coat-of-arms of the different states.

In addition to these there were a number of other potters who portrayed the American scenes which space does not permit us to give. The best of the historical china was produced before 1825. After that a change is noted in the shade of blue and other colors being used. While the genuine old blue historical china is hard to find yet good pieces show up now and then in the shops. There are many charming English views and other patterns which are well worth having if one may not have the rare historical pieces. The old blue is a beautiful color and once it is firmly fixed in the collector's mind or rather we should say—eye, it is not hard to recognize.

OLIVER'S Period Furniture Shop in Los Angeles is busy unpacking the long delayed shipment of antiques from Europe. A beautiful block-front desk captured our attention to the exclusion of everything else. This desk will grace some beautiful home on the west coast for years to come as it had its former home in an English environment.

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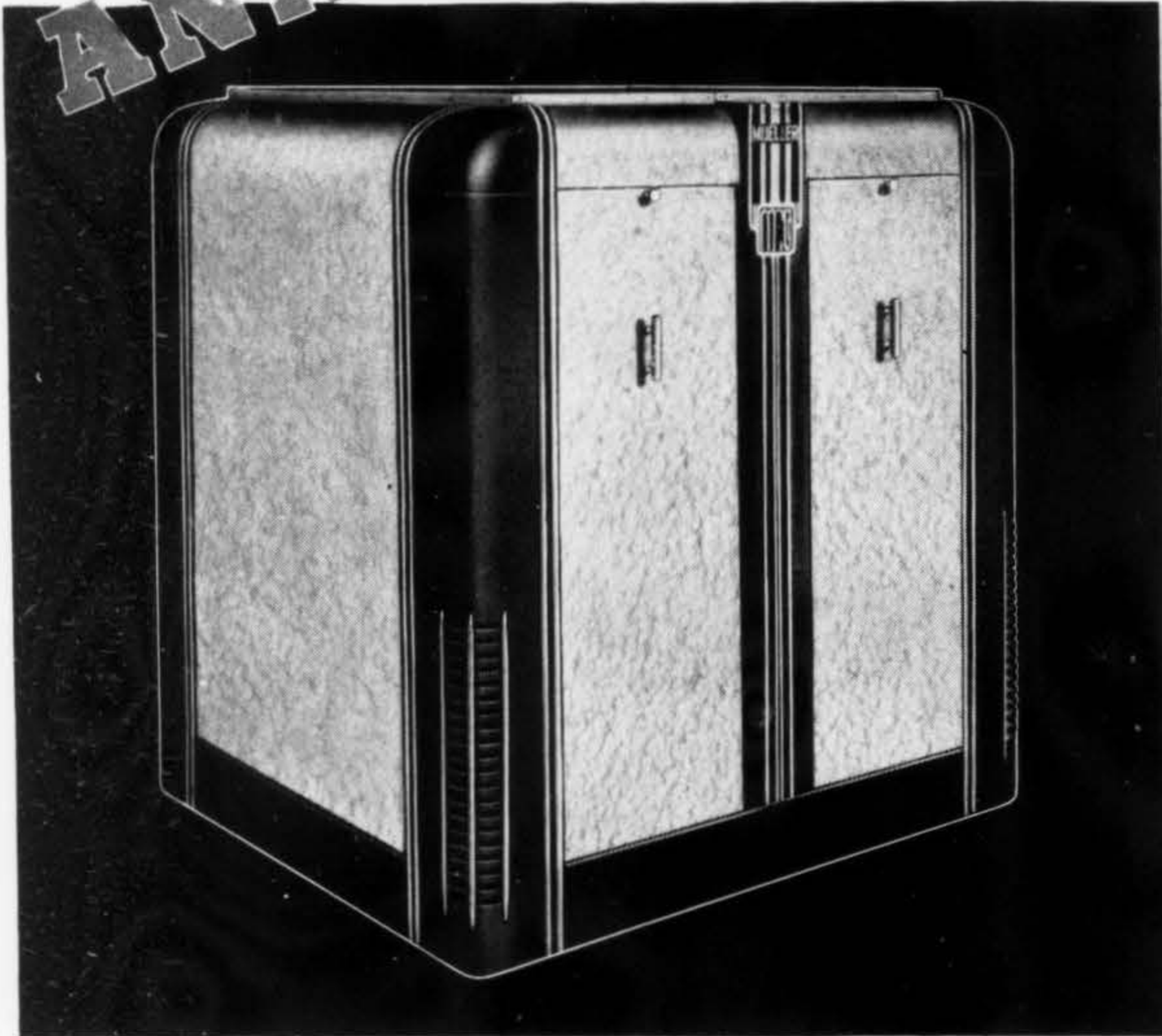
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RUNNING FIRE

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By MARK DANIELS, A.I.A.

CAN YOU TAKE IT?

THE sit-down strike looks very much as if it were developing into the knock-down strike.

It looks as if we are in for a test of the strength of the C. I. O., as was predicted by Mr. Lewis some weeks ago. He said he put the president in the White House for a second term and he was going to see to it that he got his reward. The question is whether he can force the president to concede points in favor of C. I. O. or not. So far the odds are on the C. I. O.

There are also odds in favor of a conscription of building money. The predicament of those who have built up hopes of having a house of their own completed by this fall, when they learn that building money is getting tighter and may become too tight for their purposes, is sad to contemplate. Of course it is possible that private money will step into the breach, but in any case it is wise to get in before it is too late.

Despite the momentary gloom that has been cast by the radical movement in labor, the silver lining of real estate developments still shines brightly. In San Rafael Frank C. Dougherty has begun development of one of the most beautiful districts surrounding the bay. Here acreage sites that command views of the Golden Gate bridge, the San Francisco-Oakland Bay bridge, and as far north as San Pablo Bay will be available for those who are irresistibly impelled to escape to the north. The tract has been named Bret Harte Heights because in the early days Bret Harte walked along an old dirt road out to a promontory over the sea where he sat writing his immemorial lines. The planning and the development of other large projects in central California is evidence of the fact that there are men who still believe that the people of California are going to continue along their dauntless path.

Just why a longshoreman should feel that he had a right to dictate the policies of a teamster in the Mojave desert is a bit obscure to us. Because the San Joaquin river runs through the valley and eventually finds its outlet in the San Francisco Bay does not seem to us to be quite sufficient reason to claim a right to handle all of the labor troubles in the San Joaquin valley. Of course we went without wine for a number of years, so perhaps we can get accustomed to going without grapes. Still, don't forget that gin and alcohol have been made from potatoes.

Just what these new gadgets and methods of building construction and substitutes for building materials are going to do to the architect and the contractor is still a mystery. It has already gotten the dealers in such a mess that one telephones a chiropodist to find out where to get plasterboard. Agencies that formerly handled standard materials have now turned over those materials to other agents and are handling new products that no one knows much about. One thing certain that will happen is that the cost of building materials will go up rather than down for the architect will be forced by advertising and publicity to use all sorts of materials that contractors are unfamiliar with and who therefore bid much higher than would ordinarily be necessary.

NO WAY OUT

THERE is room for doubt that any form of labor organization or social reform can be established by legislation, calculated to be of enduring quality, that will get us much beyond the ends of our noses. There is reason to believe that to whatever process we may resort, none but education will result in more than more trouble. I fear that no matter what we do, looking to a quick solution

of the so called unfair distribution of wealth, will develop only an increased ingenuity on the part of the smart people in devising new ways of taking money away from the stupid.

Evidences of this are on every side. A floor show will persuade dyspeptics that old grease and stale butter are good for the liver; numerous obscene pictures in magazines have already weaned the weak-minded from good reading; tobacco ads have convinced millions that human beings were born with cast-iron throats. There is always a way to take it away from them. Now the cigar stands have shown how easy it is to get poor whiskey as cheap as good whiskey.

SUGGESTED ALIBI

A FEW DAYS ago the President refused to open the Golden Gate Bridge with a broadcast. He said that if he acceded to this request he would set a precedent that would swamp the White House with similar ones. I do not see how this could be possible.

The Golden Gate Bridge is the greatest achievement of its kind in the history of the world. It is not a county bridge, nor a C.C.C. camp nor a totem pole being set in the public square of Ipsikok, Oklahoma.

A simple and honest alibi might be to announce over the radio that on the next occasion of an event celebrating the opening of the greatest single span bridge ever built in the world, within the United States, by American labor, and financed with American capital, he would be happy to broadcast the news, if he is still president.

PREDILECTION

HE WAS a pretty baby. He had quite a head of hair and kept it. But he *would* keep his thumb in his mouth. When the time came, his mother substituted a teething ring. He accepted the substitution gracefully, first evidence that he was gifted with more than normal intelligence. When all his teeth were in he turned to lollypops on a stick. The sweet did not seem to injure his digestion, but rather to enhance his growth and increase his intelligence, for he was very smart.

Upon his entrance to college, for which he passed examinations with the highest rating, he began smoking a curved pipe. On the campus his pipe was never out of his mouth except when it was in his hand, but the habit seemed only to make him grow physically and mentally. The professors predicted a great career for the giant boy whose keen mind brought him scholarship honors and the senior class presidency.

The day of his graduation he was offered an important position with a very large firm. It was something to think about. This he did, with pipe in mouth, for about a month. Finally he turned down the offer and joined the local police force. Now he stands at a street intersection all day long with a whistle in his mouth. He says he is very happy.

My son says that when he gets his degree of Master of Science soon he is going to be a book-keeper.

RECIPROCITY

THE LOT of a regional supervisor is not so enviable, or is it? One man I know is forced to divide his time between Los Angeles, San Francisco and waystations. Sometimes he has to stay, or says he must, in San Francisco several weeks at a time. On such occasions he takes an apartment, claiming that thereby he saves expense. Some men

have that sort of an economic complex. His wife stays at home in Los Angeles and saves rent.

On one of his recent trips he stayed in the north for two months. Feeling his absence, his wife finally telephoned to him. "Darling," she said, "I am beginning to miss you dreadfully. I have about decided to go to San Francisco." In that absent-minded way that businessmen have, he replied, "That'll be fine. You can stay with me." There was a moment's pause. Then his wife said, "Isn't that nice. Then when you come back to Los Angeles you can stay with me."

ARROGANCE

THE way the birds act in the springtime is little short of scandalous. You would think they owned every tree and window ledge in town. I stepped into the St. Francis Hotel the other day and was challenged on the threshold by a sparrow who cocked a questioning eye at me and refused to move. Probably a sit-downer.

Yesterday morning two linnets started jabbering on my window ledge an hour before the alarm went off. Two song sparrows have rented a spring bough near another window (yes, I have two) and can't seem to get into their heads that singing at 4 a.m. is no sort of thing for a fellow to do when he should be studying the "Diet of Worms."

And now a pair of sea-gulls have taken to flying past my window, so close that I could reach out and touch them. They come at fixed hours, 8 a.m. going up the hill and 4 p.m. going down. I have to be careful not to leave my ice box and windows open at the same time. They are always in pairs, the cowards. I don't understand it. But I am so tired of watching them that I have decided to search out some nice sweet lady and ask her to go over with me to the Marin hills, which I can also see from my window, and pick wild flowers in the sun, all day long.

ABACUS NEEDED

LAST summer a client asked me to accompany her to a Japanese goldfish hatchery to select fish for a pool in her garden. This may sound absurd, unless you know how many kinds of goldfish a Japanese can breed and raise.

When we arrived we were greeted by a bevy of youngsters ranging from one year to ten. In a basket by one of the ponds was a baby of a few months. There must have been a dozen of them all told.

"Are these children all yours?" I asked

With a toothy grin the proprietor of the goldfish farm replied, "I sink so."

Then I asked him how many children he had. With the ineffaceable grin he replied, "Not know. No can count. All same goldfish." We bought twelve. (Goldfish.)

THOUGHTS WHILE THINKING

MAYOR ROSSI'S white carnation, Al Cleary's red head, and somebody's blue nose—guess whose.

Why does Al Joy always cock his head towards his left shoulder when he gets eloquent or witty or both?

I wonder if Florence McAuliffe has forgotten the names of the two ferns he studied up.

Charlie Purcell may have the sole legal right to walk over the San Francisco-Oakland Bay bridge but I haven't heard of his using the right—much.

The secret isn't entirely out but there is going to be an Exposition in 1939.



Photograph by W. C. Sawyer

Ever the yachtmen's delight, the Pacific ocean entices sailing vessels—sometimes beyond their boundaries, for apparently this little schooner is heading for the calm safety of Newport Harbor. On the horizon is the outline of one of Uncle Sam's Pacific defenders, an airplane carrier.

HEIGH-HO FOR A HOLIDAY

By ELLEN LEECH

Fallen logs, overgrown with velvet mosses and lacey ferns, and a carpet of flowering oxalis in the shadows of the towering redwoods, make a fairy forest of the Bull Creek flat.



Photograph by Gabriel Moulin

WITH summer around the corner, even though spring does walk wrapped in wool, the sports world fares forth in venturesome mood. In May the angler frisks into view, furbishes up his tackle and selects his favorite fishing spot. In California he has a large area from which to choose. Santa Cruz holds an annual Trout Season Opening Day Celebration, May 1, and offers the San Lorenzo River with its tributaries. From Ukiah, on the Redwood Highway, anglers reach many lakes and streams of the district, including the Eel River, famous for the trout and salmon. Clear Lake and Tahoe are among the fishing centers of the north, while in the south San Diego County has eight well known lakes, all stocked with black bass and perch, and of these lakes, two—Hodges and Henshaw—are open to sportsmen during the winter months as well as in the spring and summer. The Hilton Lakes district in the Mono National Forest, north of Bishop is one of the best known locations of the High Sierras. Here Lakes number 9 and 10 are stocked with golden trout, and the principal varieties in all the lakes are rainbow, steelhead, speckle, lochlaven and German brown.

Since California offers every type of topography and every phase of climate, every sport is available and it takes a strong nature to select one spot and only one as a home. As ambition for a big house wanes, the desire for several rises. Instead of fifty or sixty rooms under one roof the family of today demands eight, ten or more under several roofs, the main difficulty being, which to build first. Shall it be mountain shack, cottage at the shore, lake camp, desert retreat or the town in-and-outer. It would be no real game if they were all accumulated at once, no collector works that way. Build the town house first and then expand from there. Californians are naturally acquisitive as to land, perhaps the

air still holds something of the old idea of grants of hundreds and thousands of acres. At any rate when the opportunity presents it is difficult for a Californian, whether a native or a son or daughter by adoption to resist buying a lot here and a plot there.

Occasionally the spirit of adventure leads in the selection of location for the first venture but the beach cottage is apt to be the earliest addition. To the practical head of the family, whether that be pater or mater, the fact that the house at the shore may be utilized the year 'round, particularly in the south, is a basic item. And it can be a lot of fun to plan and build as well as to use. A beach house should carry a nautical accent, it need not shriek "Ship Ahoy" but it must be pleasantly maritime. The architecture must suit the site at the beach as elsewhere, and it is well to relate the front of the house to the pier and to the bathing and boating arrangements. Be sure that the bather's shower is accessible from the beach, have a patio sheltered from the breeze, and remember that wide overhanging eaves are not only logical but desirable since a seaside cottage must withstand both the direct and the indirect rays of the sun. Various materials may be employed, stucco or timber, sometimes both. Horizontal redwood siding for the walls with composition roofs is good, and brick is also popular.

Caves have their advantages but the view is restricted and doubtless the first forbear burst forth determined to build a house from which he could see in all directions. Probably he too lead his first guests around inviting them to enjoy this and that view, only to encounter one apathetic creature who had seen the view. It is safe to say this ancient one followed one of the first rules of construction, he used the materials at hand. As time passed man developed taste and individuality in building, but continued to employ

the medium available. At present this usually means timber, concrete and stucco, though occasionally native stone is obtainable and is used. In the proper environment native stone for the main mass of the house and hand-split shakes for the wing or living porch, with old redwood shakes for the roof gives a house of lasting beauty.

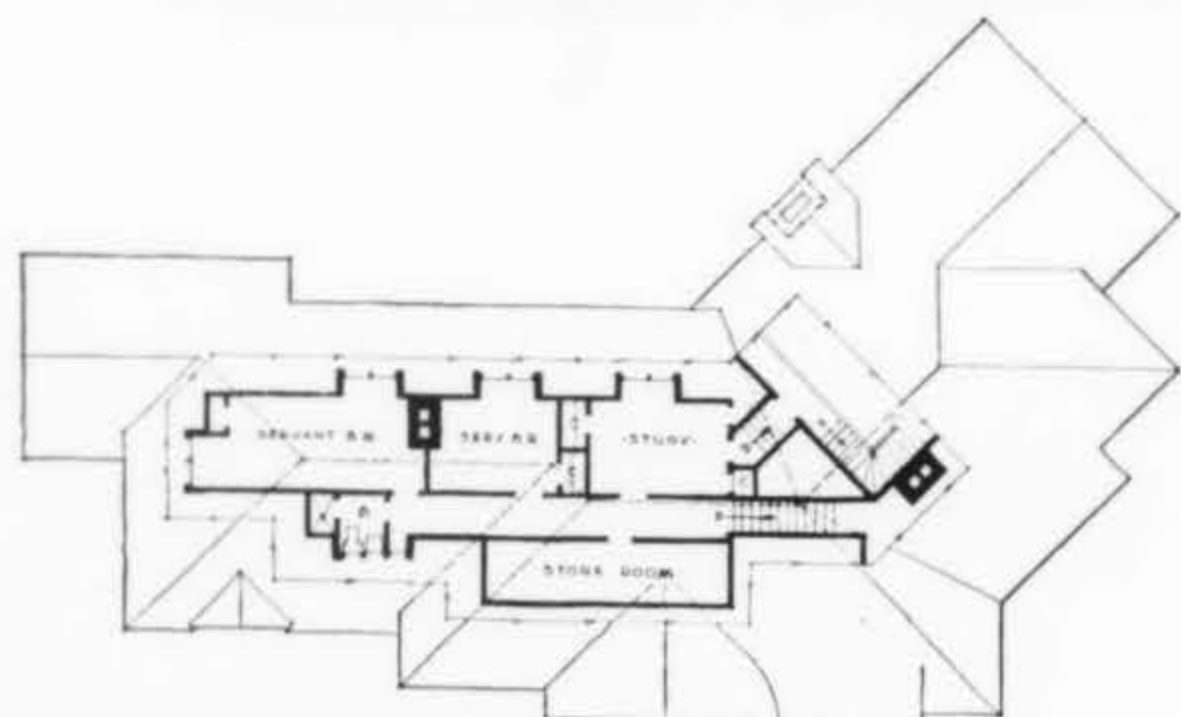
The early San Franciscans had their out of town houses down the Peninsula but gradually these grew more pretentious, assumed the manner of baronial estates and became all the year establishments. By that time various calls of the wild were heard and it was necessary to have a fishing camp along the Russian River, which bore no slightest resemblance to a camp, a place in Marin County, which offers apparently everything, wooded hillsides, giant redwoods, mountains, seashore and bay-shore, lakes and fishing streams, all of which becomes even more a part of San Francisco with the opening of the Golden Gate Bridge this month. Lake Tahoe, with its winter sports as well as summer fishing, is the locale for many homes, and of many varying types. The more simple the design the better it will adapt itself to the location, the best is sure to be extremely simple in character, charming in detail and in harmony with the setting. The plan and design may be both refreshing and original without conforming to any traditional type, it is possible to produce a home, in any location, that is livable, comfortable and charming without adhering to type. Hospitality flourishes under such conditions. Not only is the "latch string out" in the old sense but the key is often passed around to less fortunate friends when a visit to mountain or shore becomes a boon.

Whether the mountain home be at Tahoe or Arrowhead the first requisite in choosing the type of architecture is the conformation to

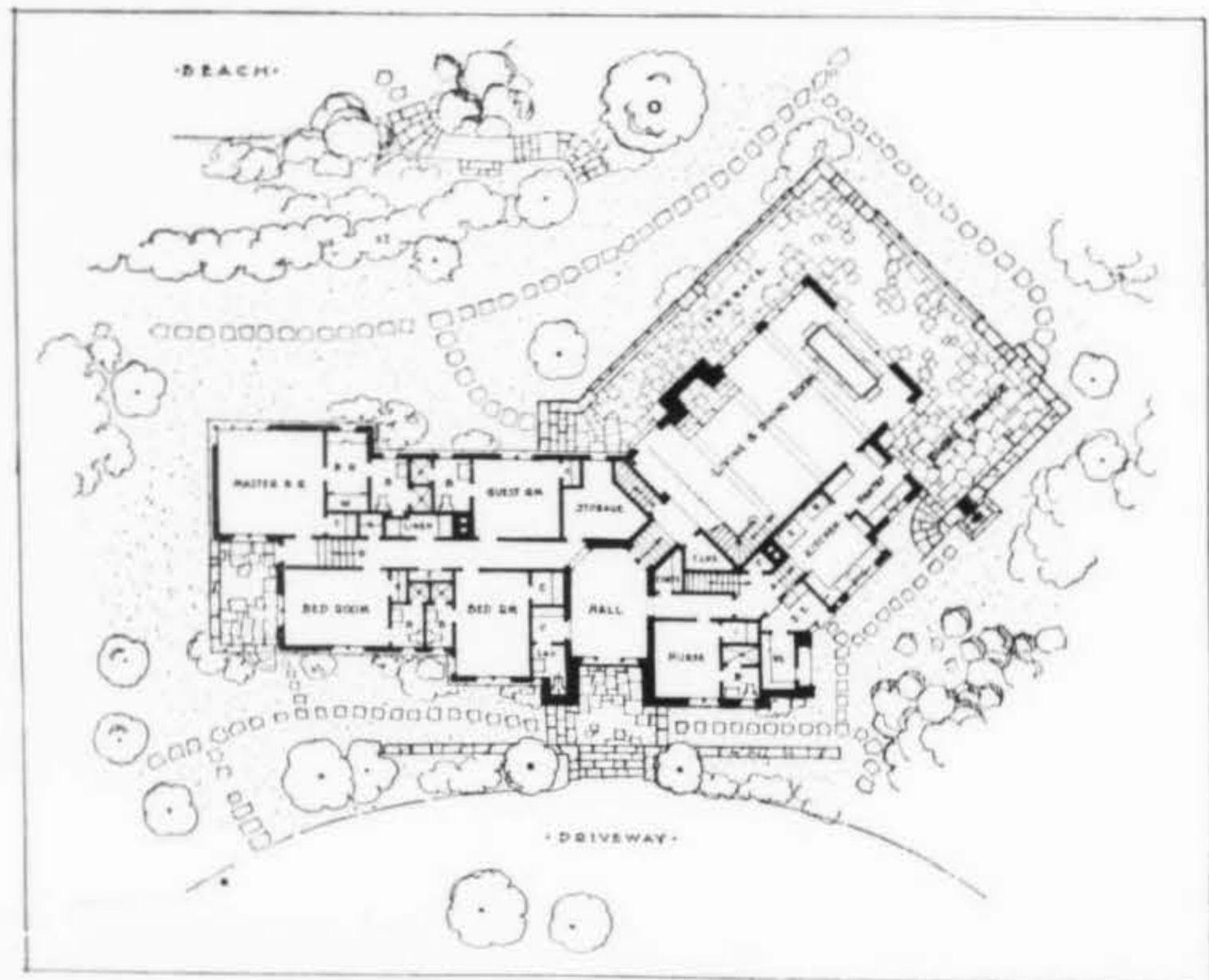
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Photographs by Cedric Wright



SECOND FLOOR PLAN

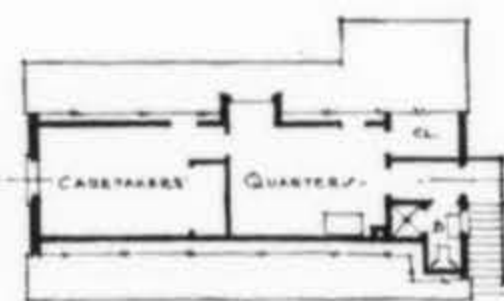


THE SUMMER RESIDENCE OF
DR. AND MRS. HANS LISSER

Lake Tahoe, Nevada

JOHN EKIN DINWIDDIE
Architect

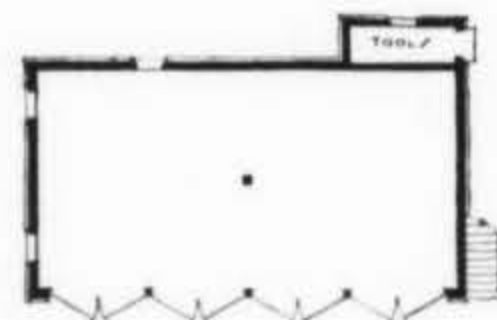
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SECOND FLOOR



BATH HOUSE



GARAGE

GARAGE & BATH HOUSE



Located on the shores of beautiful Lake Tahoe, this summer home has the strength and the stoutness needed for this cool, high, timber country. Of sturdy mountain construction the house is admirably suited to its surroundings, yet the accommodations for the complete comfort of the owners and their guests are extensive and almost luxurious.



Native stone has been used for the chimneys and outside walls—cedar shakes for the attractive and durable roof. The wide, generous terraces are paved with flagstones. Inside the walls are finished in knotty pine and the furniture has been carefully selected to carry out the feeling of the exterior in strength, simplicity, color and comfort.



THE SUMMER RESIDENCE OF
MR. AND MRS. H. A. IRVING

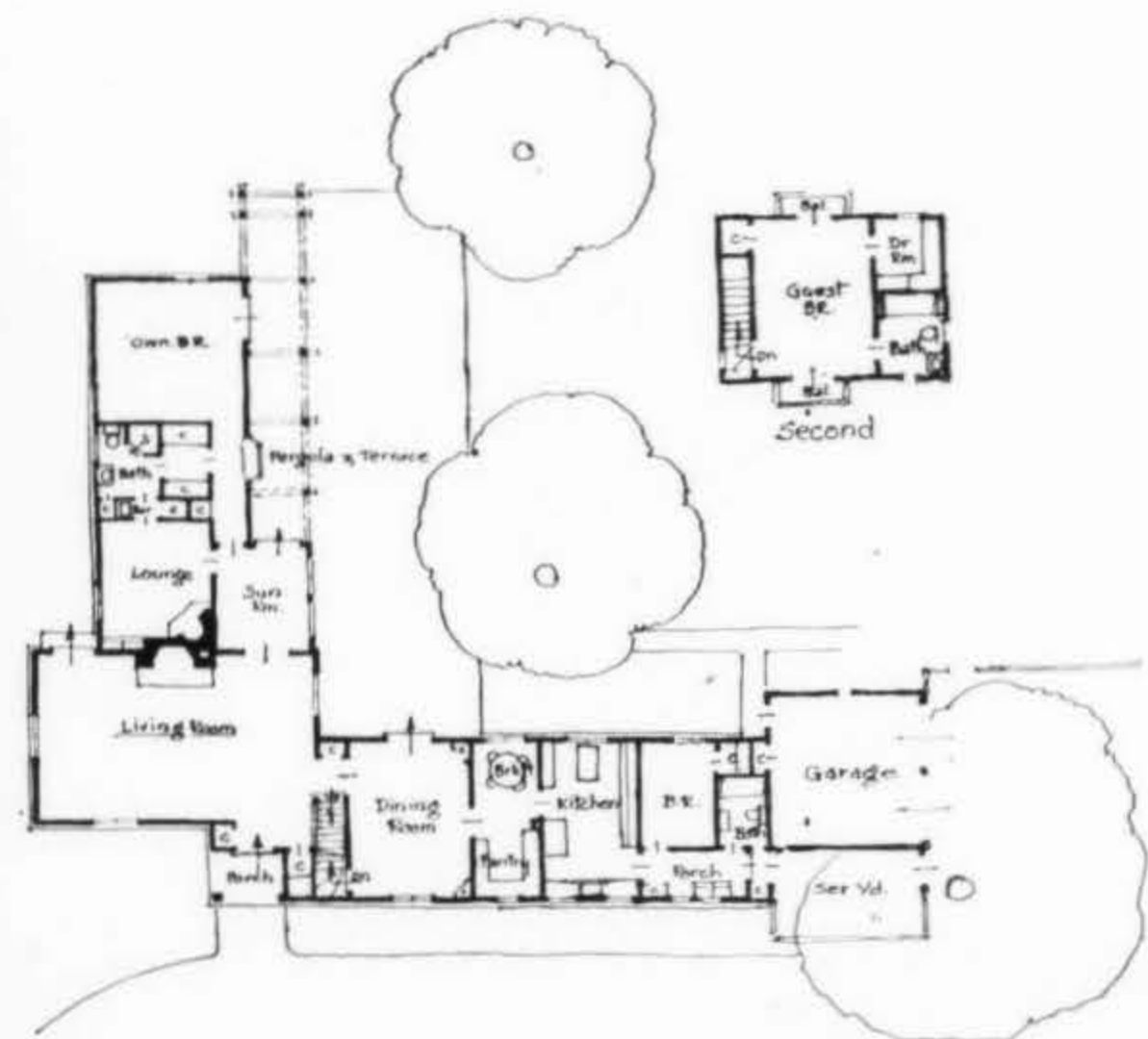
Atherton, California

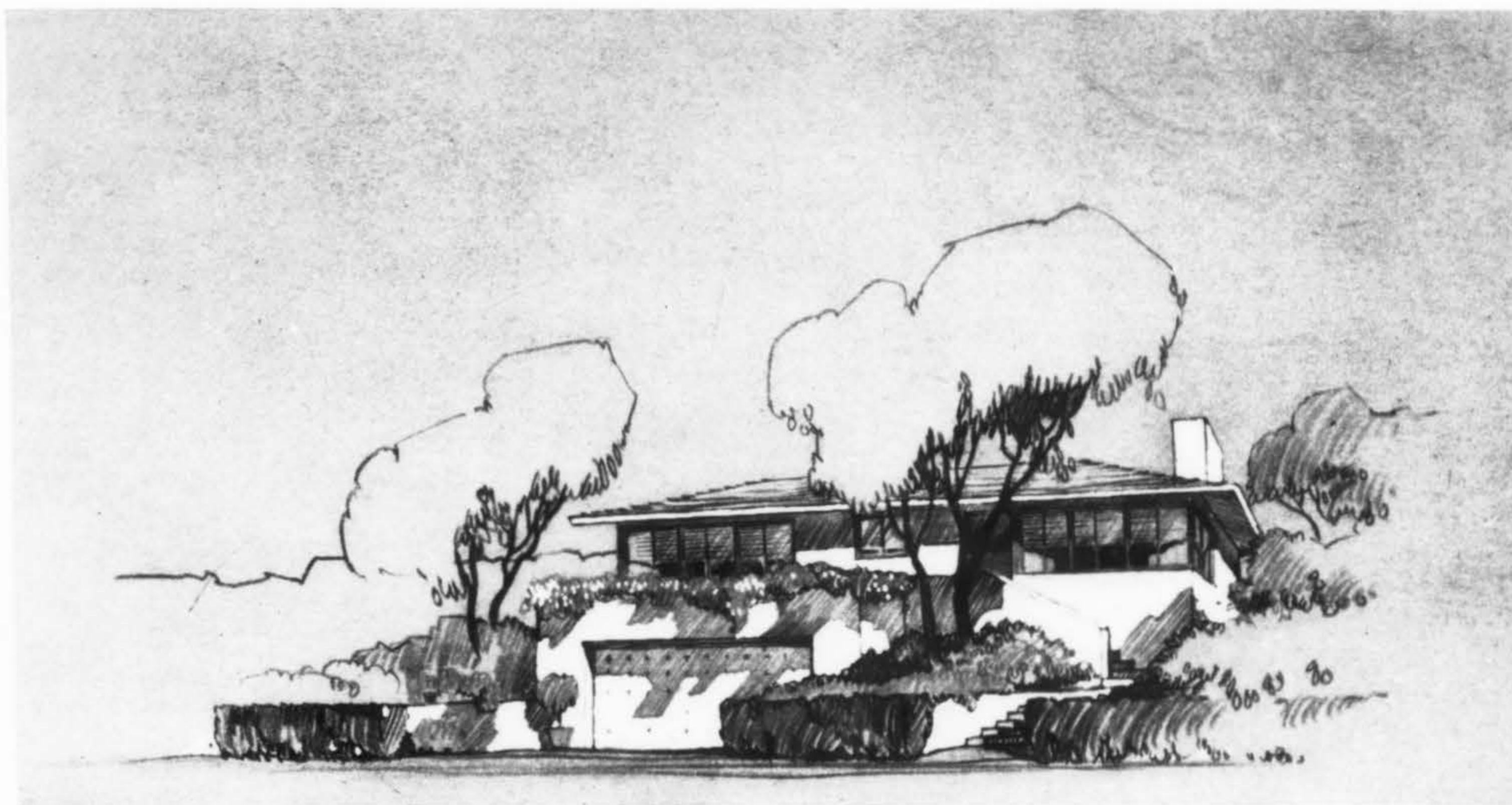
HENRY H. GUTTERSON, A. I. A.
Architect

WILBUR WOODRUFF
Interior Decorator

A gleaming white house with dark green shutters set amid huge old oak trees. No—the trees are native, they grow there and were not moved in for the occasion. Monterey has long been one of California's favorites and this spacious, comfortable home built in an ell around its terrace is a fine example of the charm and the livability of this type of architecture.

The roof is of natural shakes, the floors of random width oak—the living room, dining room and lounge are paneled with knotty pine, the balance of the rooms plastered. The terrace is paved with common brick. The interiors of the house are simple and restful in keeping with the cool dignity of the exterior.

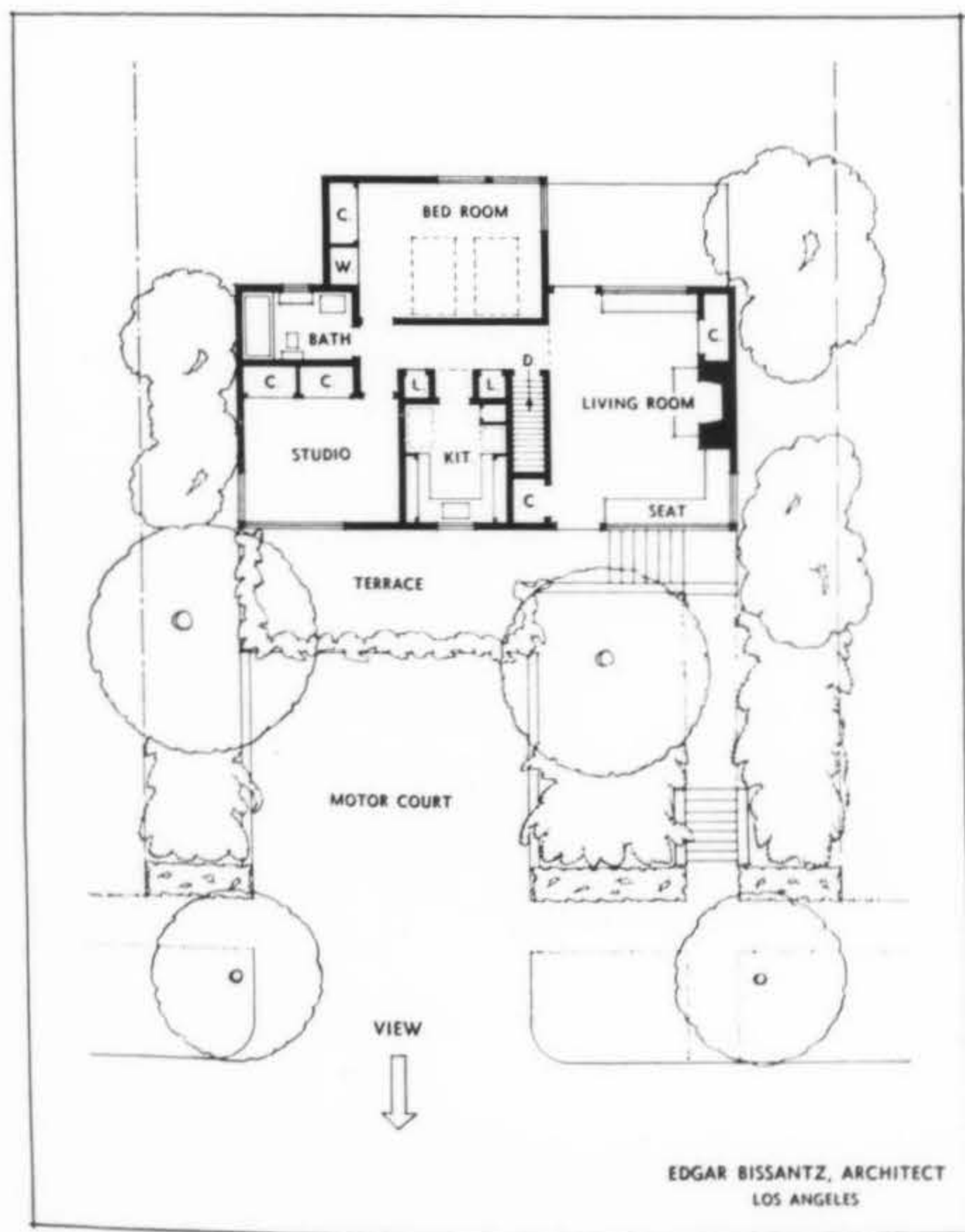




A RESIDENCE FOR MISS HERMIONE ELLYSON

Palos Verdes Estates, California

EDGAR BISSANTZ, A. I. A., ARCHITECT



This colorful modern house, designed as a studio and residence for an artist and teacher of art, has many features that would be suitable for a summer residence. In effect, it has all of the convenience of a compact private apartment combined with the charm and seclusion of a private dwelling. In planning and construction the house does not follow any traditional style, but there is no straining after modern effects other than those which develop naturally from the sensible utilization of the site. Because the lot slopes upward from the street, with a magnificent view of the sea from the front of the property, the living room, kitchen and studio, which are used by the owner during the day, are placed across the front of the house, with large windows to take advantage of the marine panorama. Meals may be taken in the studio or in the living room. Over a portion of the two car garage is a terrace with flowers growing in a trough built into the parapet wall. Another terrace at the rear of the living room gives privacy and access to the garden in the rear. Much of the effectiveness of the design depends upon the use of color in the finish. On the interior, modern wall papers, materials and painted finishes are used. The exterior is equally colorful, for the roof is of straw colored clay tile shingles, the walls off-white plaster, and the doors and windows are painted a rich tomato red. With the brilliant flowers that grow so profusely at the seaside, it has an effect of gaiety that is wholly delightful.

THE BEACH HOUSE OF
MR. AND MRS. L. K. LEISHMAN

Balboa Island, California

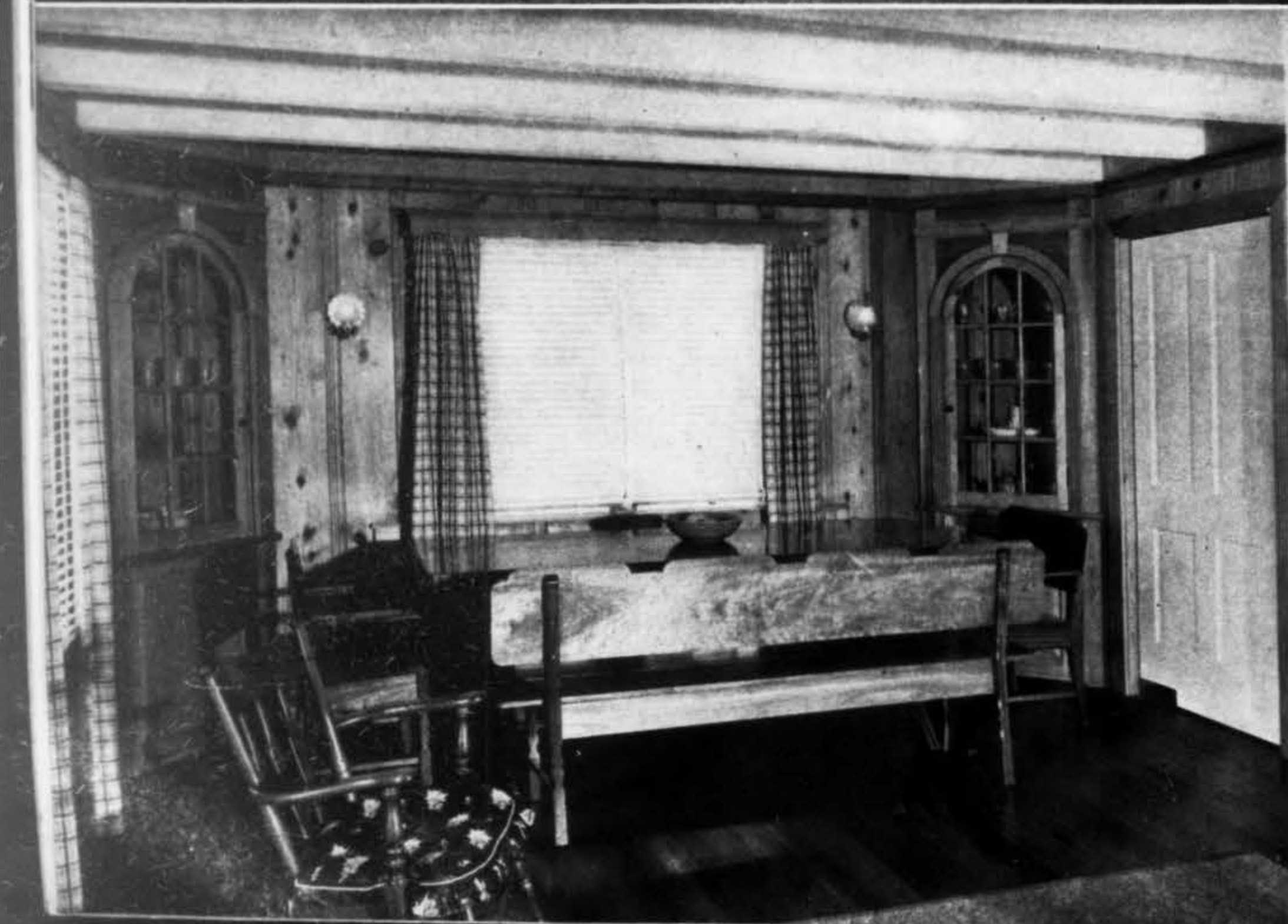
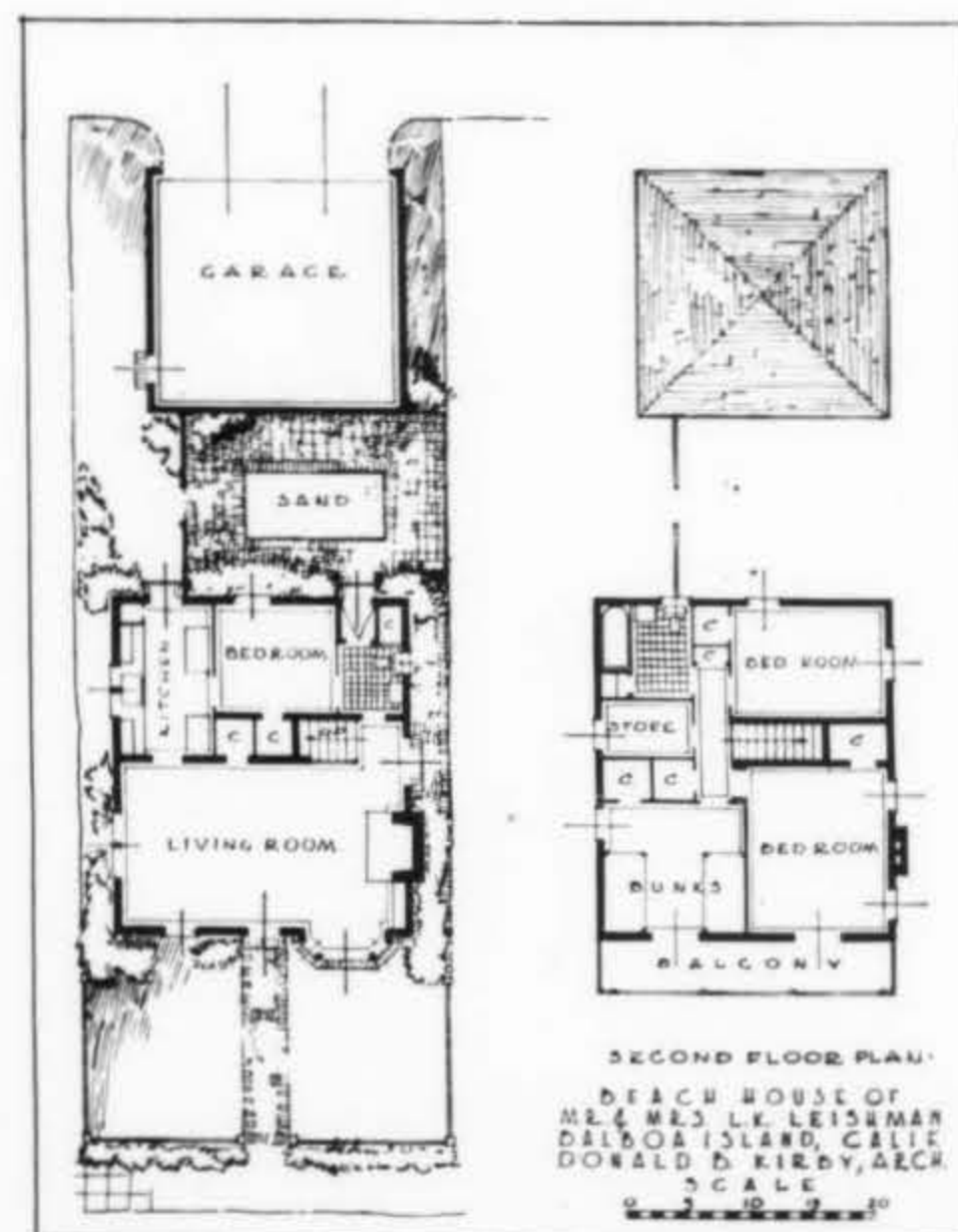
DONALD BEACH KIRBY, ARCHITECT

This small house with four bedrooms can accommodate the family and their friends comfortably and still have room for a gay time.

Adapted to the simplicities of beach living, the house of modified Monterey design, is made almost entirely of wood. The broad bay of the living room and full length windows of the bedrooms opening onto the balcony make the sun, the sea and the house all one. The living-dining room is finished in red cedar paneling. The use of wood, laid parquetry fashion, makes an interesting panel above the fireplace, around which are arranged comfortable colorful furnishings. In plan the house is ready for indoor-outdoor living, with doors opening out from all sides. The rear of the garage serves as a background for planting around a private play-in-the-sand area.

Kitchen and service areas are kept to a minimum for ease of housekeeping.

Photographs by W. P. Woodcock



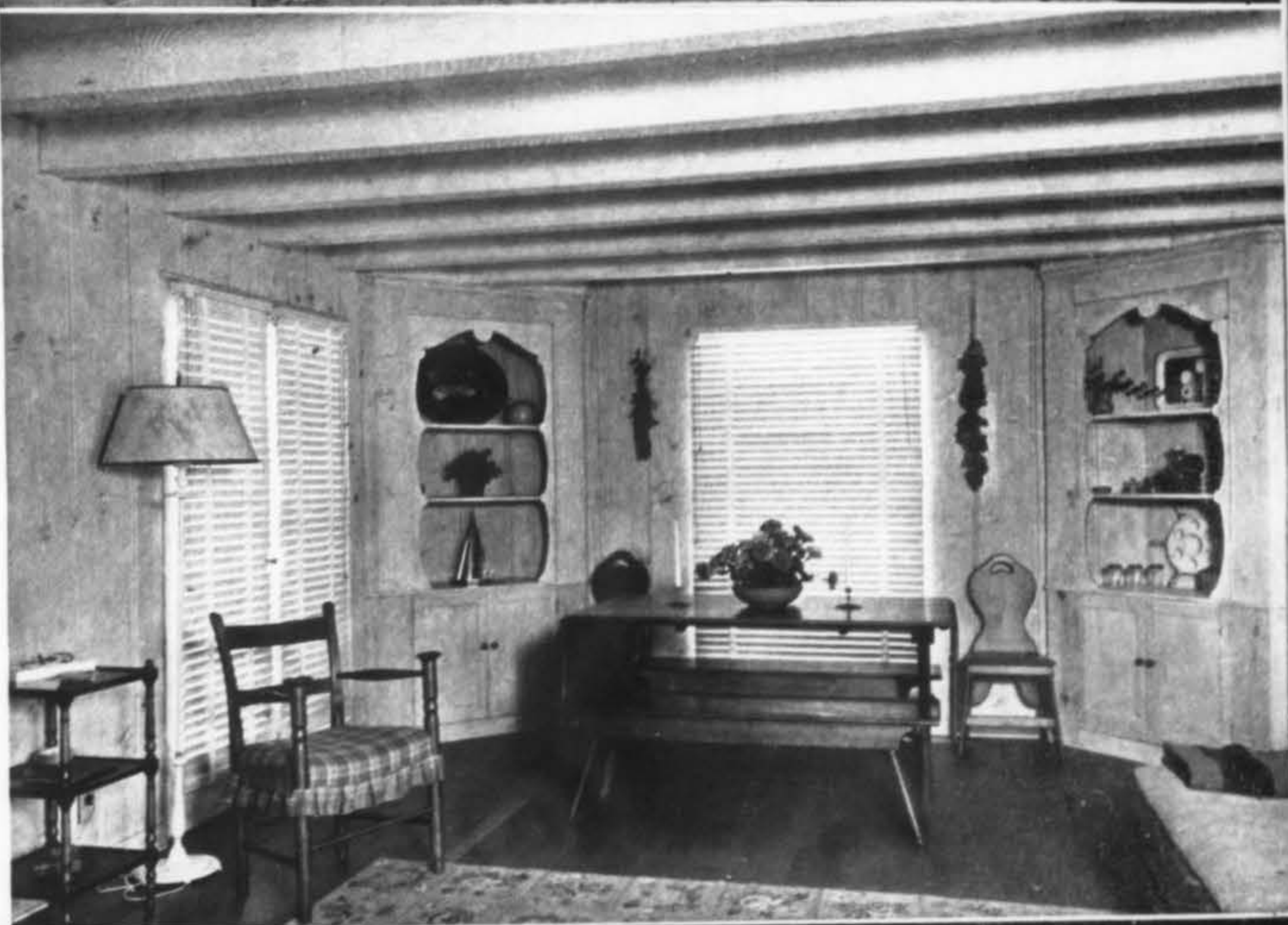
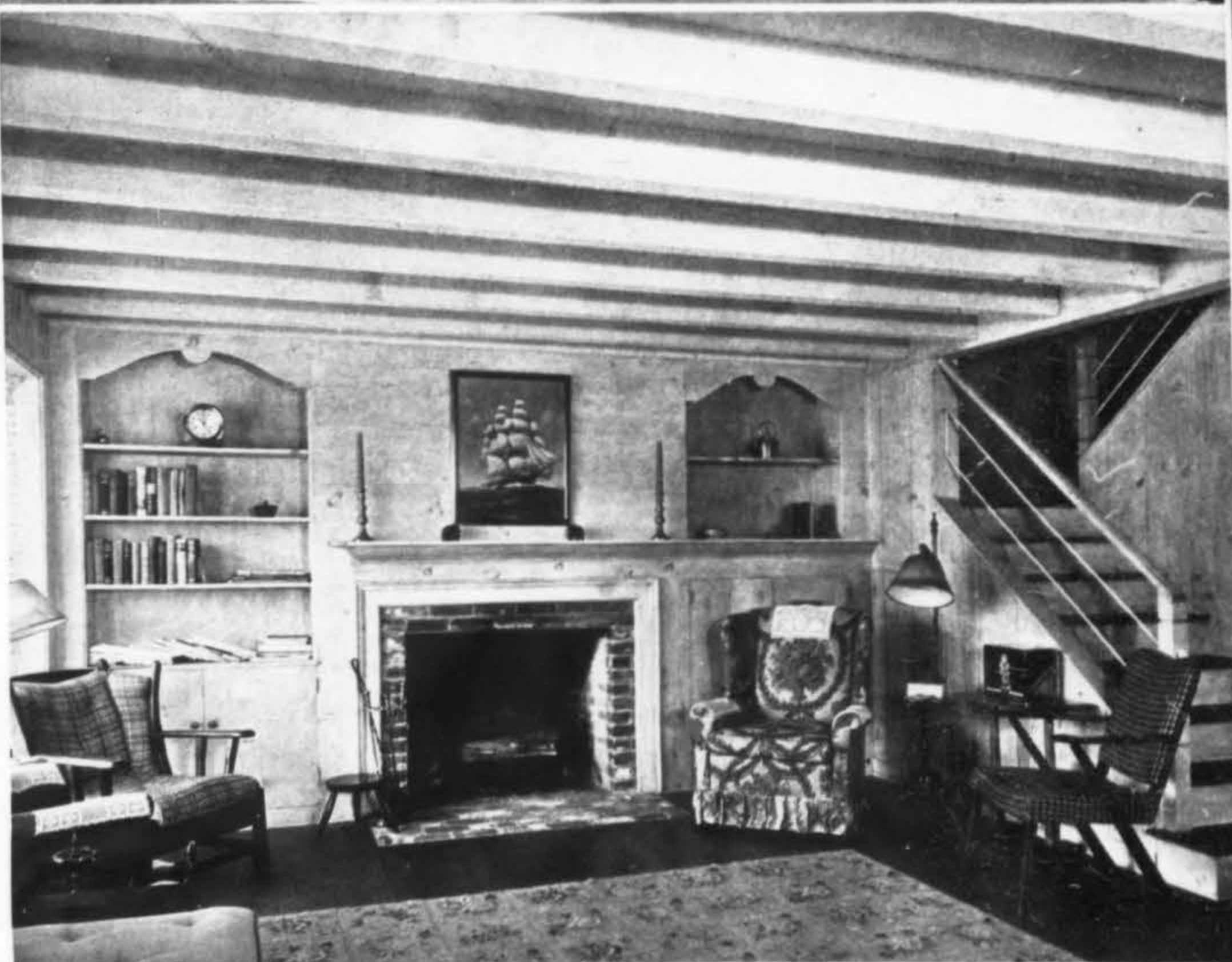
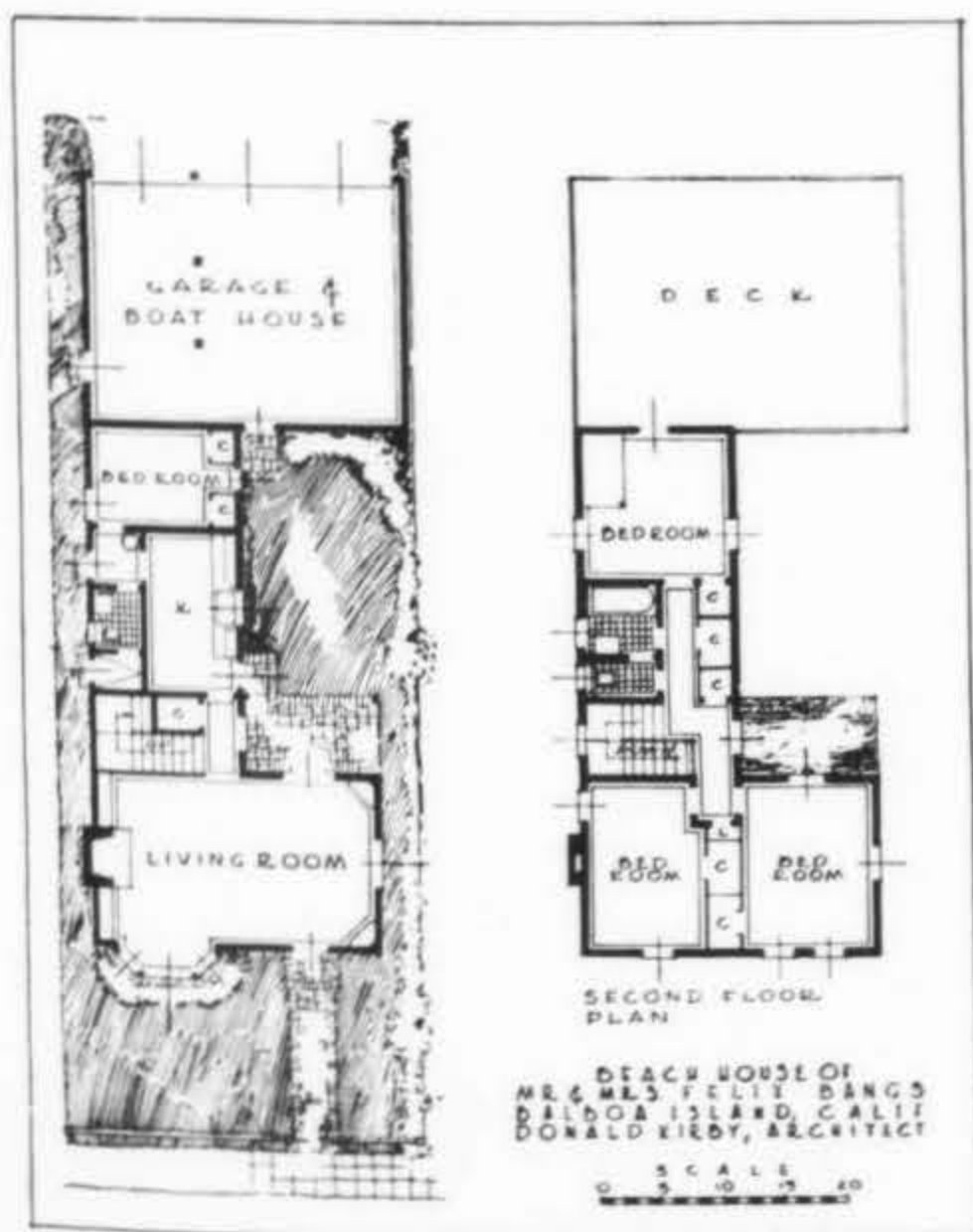
THE BEACH HOUSE OF
MR. AND MRS. FELIX BANGS

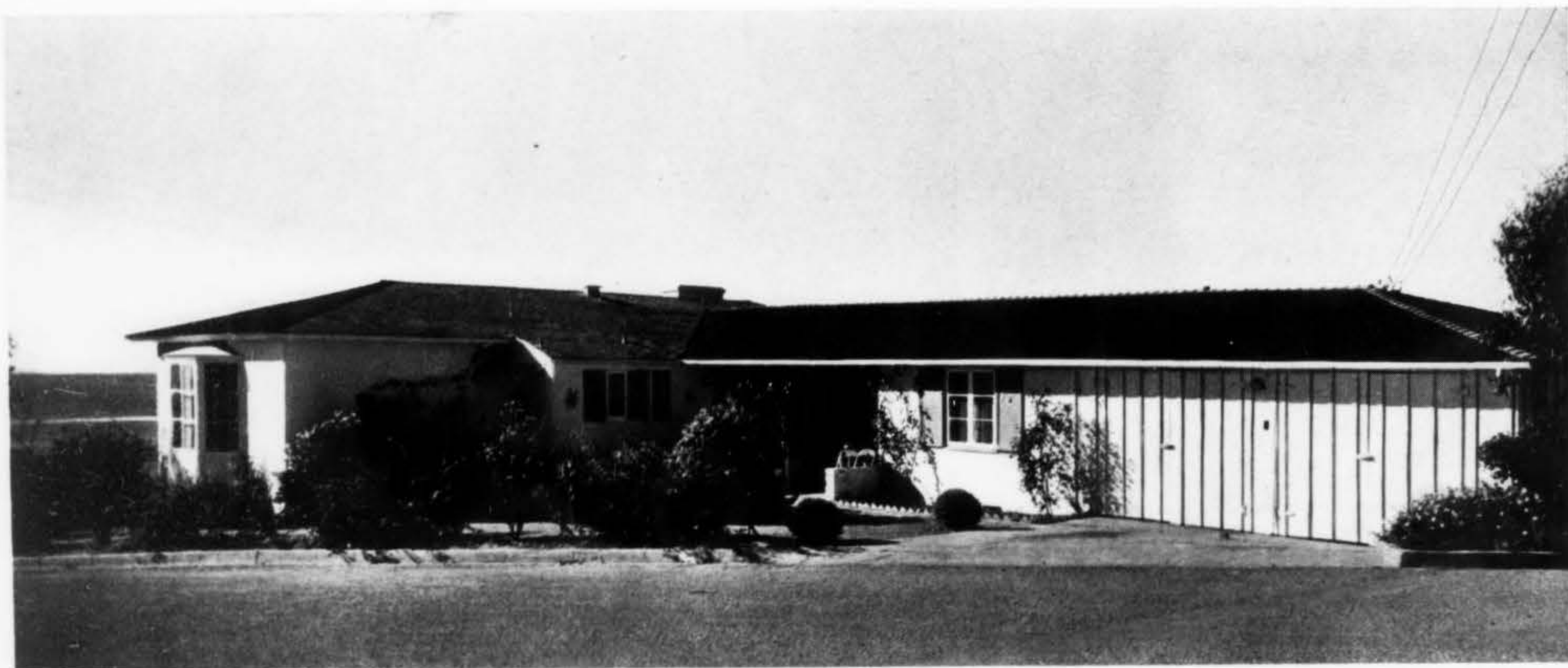
Balboa Island, California

DONALD BEACH KIRBY, ARCHITECT

"I must go down to the sea again . . ." and who could blame you if you had this cozy cottage to go to? From the moment you close the garage door and step into the little patio garden, your cares and worries are locked behind you. A kitchen that is as neat and practical as a galley—a large combined living and dining room with a real fireplace and a large bay window that looks out over the ocean. Your front door opens into a bright pine-finished room, with a gay color scheme of blue and white. Beams are exposed and the sturdy handrail of the stairs gets a nautical tilt from the use of rope in the openings. Upstairs are closets enough to satisfy the most closet-conscious housewife, and the division of the bathroom is very practical. Who couldn't sleep in one of the front bedrooms looking out over the blue Pacific? Or in the rear one, with a deck for your morning calisthenics? The exterior is white with marine blue trim, and the use of wood above stucco is a pleasing contrast. Whimsical little shelves for flower pots cast interesting shadows and help mark the character of the house as a place at the beach where you go for relaxation.

Photographs by W. P. Woodcock





Photographs by W. P. Woodcock

THE EMERALD BAY RESIDENCE OF
MR. AND MRS. JOHN TALBERT

MANFRED DE AHNA, ARCHITECT



"I suppose that we all hope some day to find the one spot in which to build our dream home.

Our requirements were very definite—particularly as to location; our cost limit for the house very limited; our income quite modest. . . . In other words, we demanded the best—so where were we going to find all we wanted within our price range?

It had to be a seaside community that offered protection from the crowd. Privacy, seclusion, nearness to the beach, an unobstructed view of the ocean. . . . It had to be amid surroundings as nearly perfect as possible, for it was to be our all-year-home—in fact, our only one.

Our search ended at Emerald Bay at Laguna Beach, in California.

We completed our house in October, 1935. Our total cost of house and lot was under \$8,000.

The floor plan has proved most satisfactory under actual living conditions and we have yet to discover one single foot of space wasted. The dining-room entering onto the hall, with no entry direct into the living-room, has been a worthwhile feature.

We found the spot . . . we have the home . . . and everything's lovely!"

John R. Talbert.

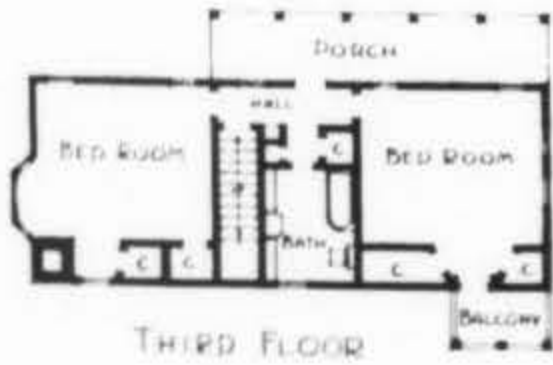


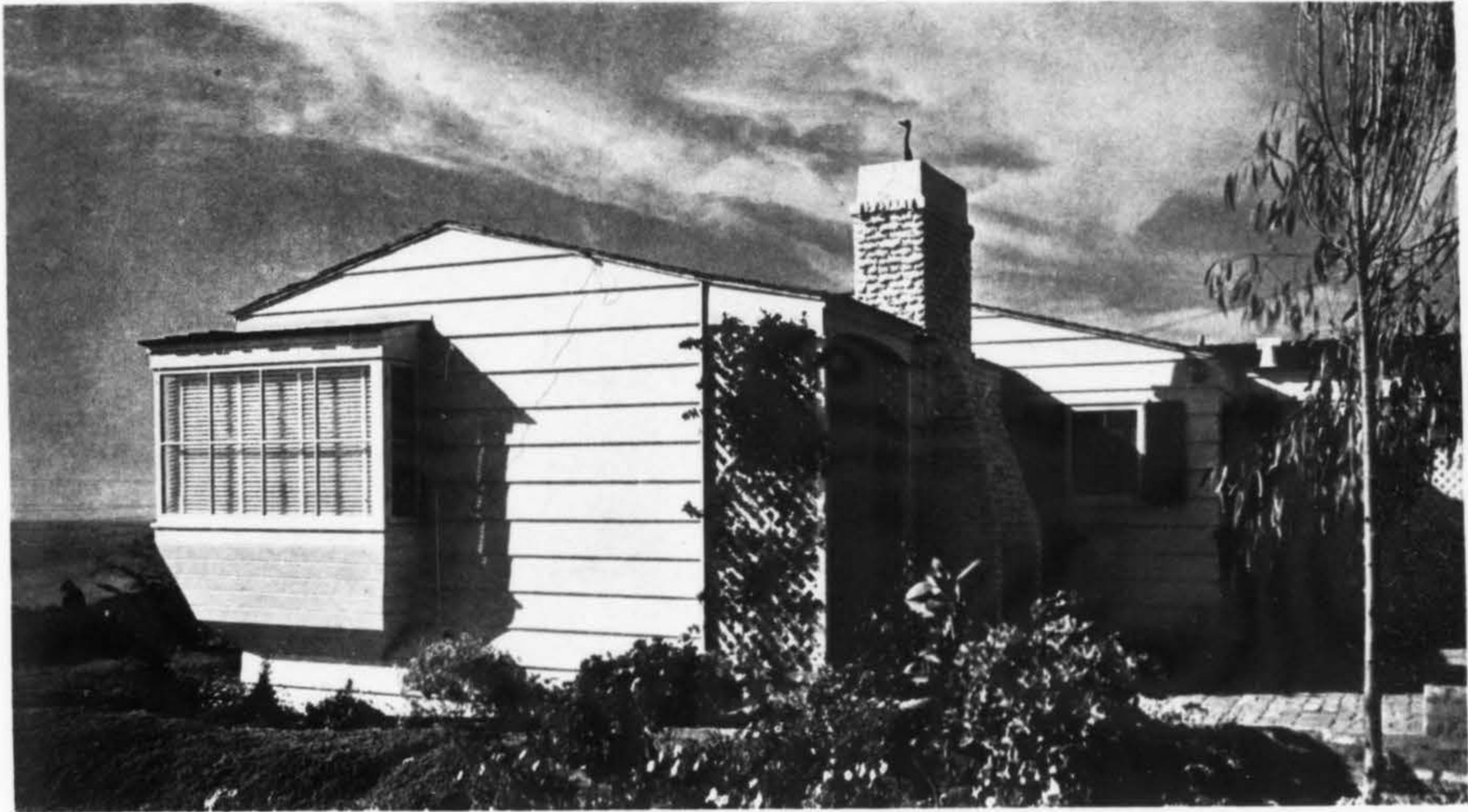


Photographs by W. P. Woodcock

THE LAGUNA BEACH RESIDENCE OF
MR. AND MRS. W. R. BRENTS
AUBREY ST. CLAIR, ARCHITECT

Built on a steep lot on one of the hillsides behind Laguna, the Brents' home has an unobstructed and magnificent view of the ocean. Good materials have been used to make this a real all-year home. Counting the garage, the garden is on the fourth floor in the rear, but the balconies and terraces on every floor and the enclosed patio with its fireplace and barbecue increase the outdoor living space and offer a constant invitation to come out and enjoy the fresh air. The living room has a unique built-in bed which is entirely unsuspected when the shutters are closed, and below the living room fireplace is another fireplace in a cozy corner of the boys' room.



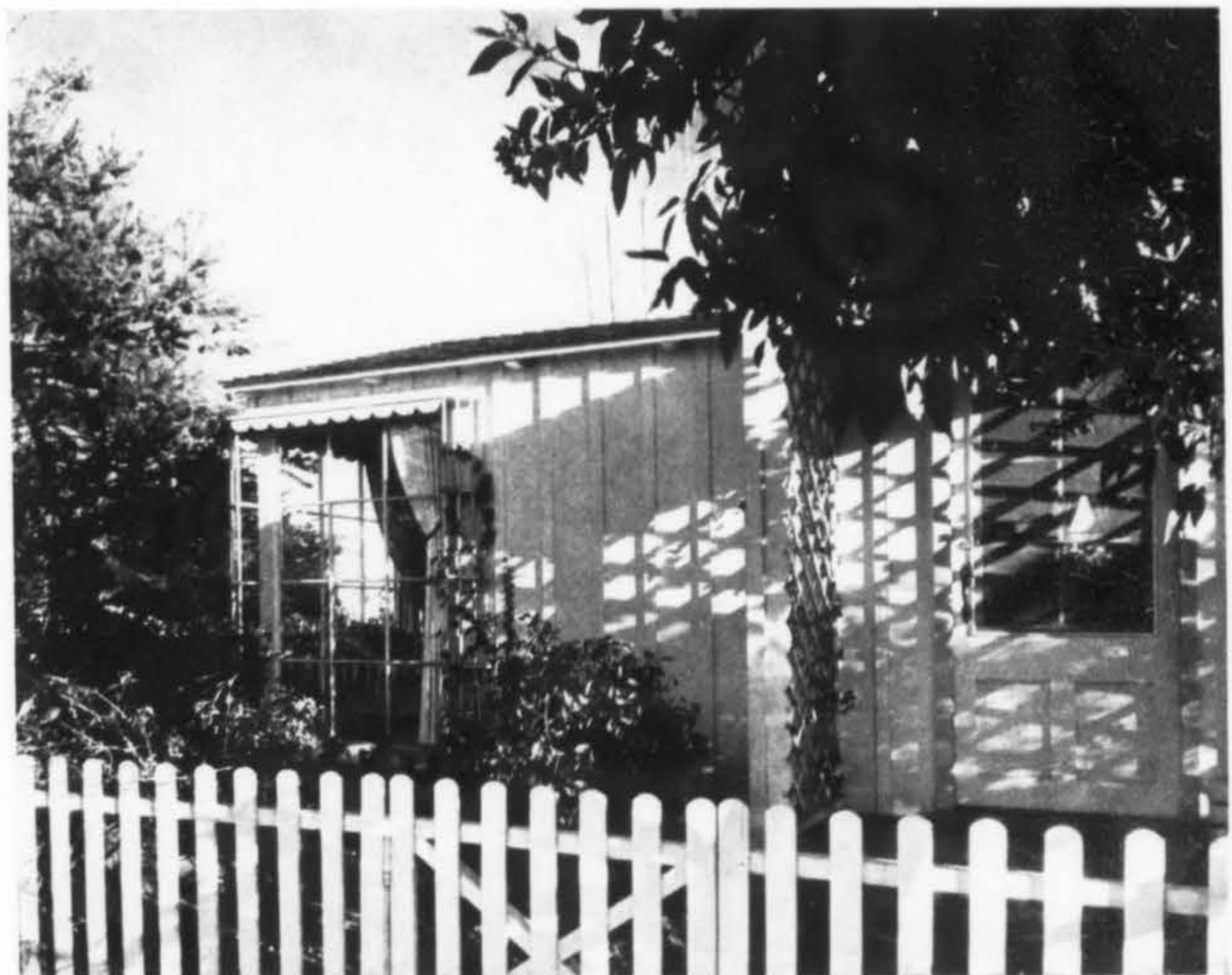


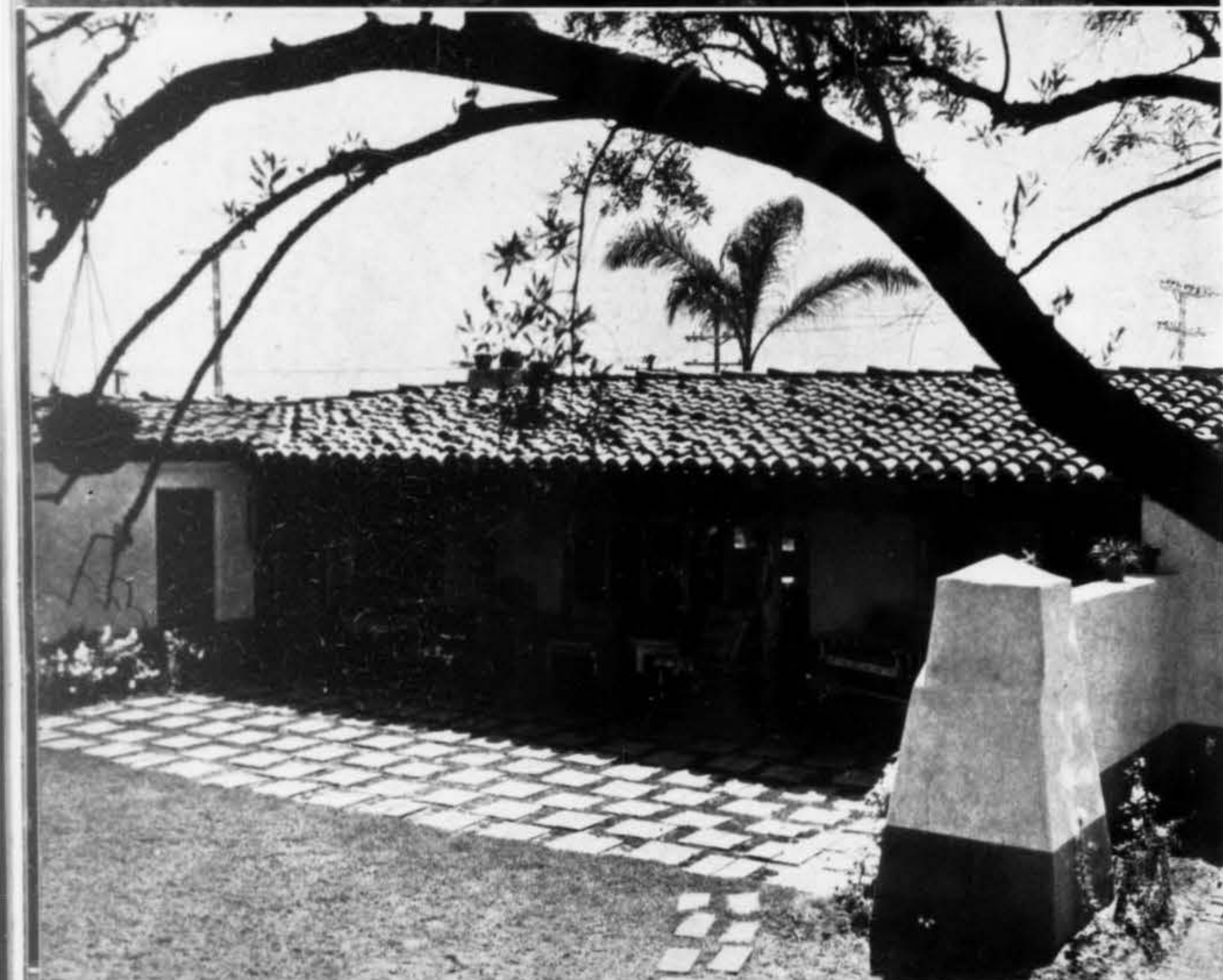
Photographs by W. P. Woodcock

TWO BEACH COTTAGES

CHARLES A. HUNTER, ARCHITECT

A retreat for a chemist and his wife, a bacteriologist, the little house of Mr. and Mrs. George Crane is built on a knoll overlooking the sea at Three Arch Bay, South Laguna. The exterior walls are covered with wide siding, and the interior walls and ceilings are of knotty pine boarding set vertically. The living room is finished in a honey tone; the kitchen is natural and the bedroom has been given one coat of white. The area of the house is 956 square feet. The little house below is a tiny place of 425 square feet and is a retreat for two school teachers who flee to Laguna to recuperate from the younger generation. The entire cottage is constructed of single vertical boarding and battens and is finished inside and out in white.





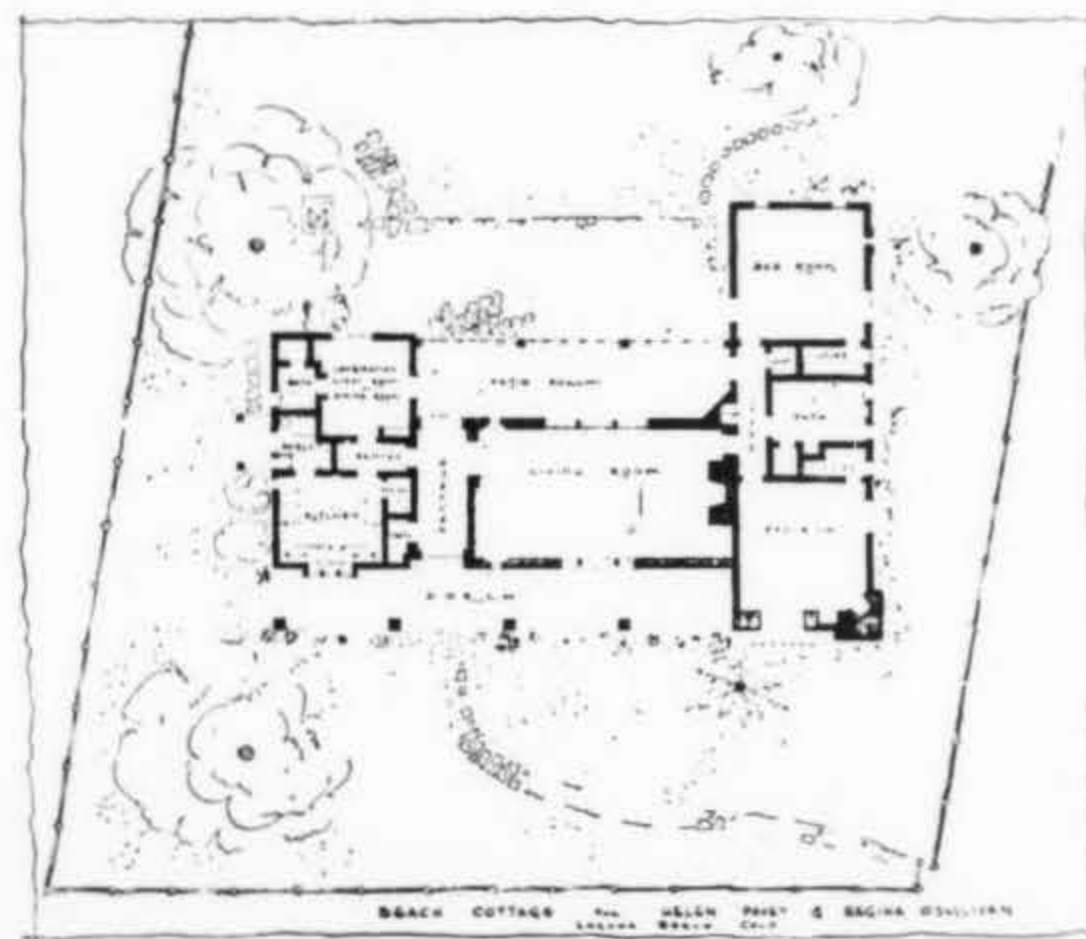
THE LAGUNA BEACH
RESIDENCE OF

Miss Helen Pavey and
Mrs. Regina O'Sullivan

BARCUME AND KING
Architect and Engineer

Situated on high ground behind the town of Laguna Beach, the house obtains a view of the ocean from the front and a view up a canyon in the rear. Planned for outdoor living, the combination guest room and dining room is used for eating in bad weather only, as the patio porch serves as the dining room most of the time. Built of frame and stucco, the house has been kept low along the lines of Mexican ranch house architecture. The exterior is a rich cream colored stucco with a salmon colored dado. The roof is hand-made Mexican tile, laid very irregular. The tile of the porches is hand-made Mexican floor tile. The interior with its tile floors, beamed ceilings and liberal use of decorative tile, carries on the Mexican feeling in a comfortable and colorful way.

Photographs by Mott Studios



BEACH COTTAGE FOR MISS HELEN PAVEY & MRS. REGINA O'SULLIVAN
LAGUNA BEACH, CALIF.

AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH



"...you see I have hold of a good fish..."

YOU MAY recall Washington Irving's essay, "The Angler," from the "Sketch Book." The author observed there that "many of those worthy gentlemen who are given to haunt the sides of pastoral streams, with angle rods in hand, may trace the origin of their passion to the seductive pages of honest 'Izaak Walton'."

That was early America of the nineteenth century, when "Rip Van Winkle" was young. Today there are other and numberless books on fishing and therefore now, as the trout season brings forth hooks and books, perhaps "The Compleat Angler" is not consulted quite as frequently as it was in springtimes gone by. Yet the charm of Izaak Walton's pioneer writing on the sport remains forever unfading, and whoever reads that study today does so not solely for its authentic counsel on the spring fever of fishing, but for a quiet enchantment that lingers with a reader long after—as from a walk through the English countryside which Walton describes.

The full title of the book was "The Compleat Angler, or the Contemplative Man's Recreation: Being a Discourse of Fish and Fishing, Not Unworthy the Perusal of Most Anglers." It was published in 1653, bound in brown calfskin, and its popularity is evidenced from the record of five editions through the short space of twelve years. The book was plainly a best seller of the seventeenth century. There exist now only two first editions, one at the library of Dorchester House in England.

Sir Walter Scott was a first reader of the book and wrote a line of praise for one of the editions—

"No fisher
But a well wisher
To the game."

Charles Lamb was enthusiastic about Walton, whose style possessed the same shy beauty

of the essay, "Dream Children." Lamb recommended "The Compleat Angler" to the poet Coleridge—"... it breathes the very spirit of innocence, purity, and simplicity of heart... it would sweeten a man's temper at any time to read it... it would Christianize every angry and discordant passion... pray make yourself acquainted with it."

Now who was Izaak Walton? Andrew Lang's biographical preface to "The Compleat Angler" tells us that the man was born at Stafford, England, in 1593, to an old family of Staffordshire yeomen. He became a young apprentice to an iron monger and settled at London where he shared a shop on the north side of Fleet Street with a maker of stockings.

But Walton was more than an iron monger. He soon became a quite reputed writer of verse and composed a biography of his poet friend, John Donne. Walton's occasional and prefatory verses were gathered by R. H. Shepherd under the title "Waltonia"—published in 1878.

Andrew Lang says of Walton that "without ambition, save to be in the society of good men, he passed through turmoil, ever companioned by content." Thus "ever companioned by content" he lived a long and happy life, unfretted by the useless cares and strivings with which less wise men burden themselves. He was a sunny, cheerful fellow with a good feeling toward mankind.

"The Compleat Angler" was written when Walton was sixty years old, out of cherished experience with fishing, life, and human nature. In August, 1683, he wrote his will—"in the neinteyeth year of my age, and in perfect memory, for which praised be God." That December he fell asleep, like a fisherman at late afternoon. He left few records and few relics—no fishing tackle!

The edition of "The Compleat Angler"

introduced by Lang is prefaced by a scriptural reference, from John XXI 3—

"Simon Peter said, I go a fishing; and they said, We also go with thee."

Walton cites Christ's love of fishermen as he commends the sport. He notes that "God is said to have spoken to a fish, but never to a beast." Then of angling Walton reflects "it is somewhat like poetry; men are to be born so."

He concludes an Epistle to the Reader—"... I shall stay him no longer than to wish him a rainy evening to read this following Discourse; and that if he be an honest Angler, the east wind may never blow when he goes a-fishing."

The manner of the book is a kind of Socratic dialog and adventure among three men—an Angler, a Falconer, and a Hunter—whose paths chance to cross. Each argues the merits and pleasures of the sport he has adopted, but so convincing is the Angler that the two others end up at fishing, under the tutelage of the Angler.

The Hunter was the first to concede the debate to the Angler. "You have so quickly caught and so excellently cooked this fish," he says, "as makes me ambitious to be your scholar." To that the Angler responds, "Give me your hand. From this time forward I will be your Master and teach you as much of this art as I am able..."

The three thereupon spend five days—five chapters—together, and one of the chapters is devoted to the gymnastics and philosophy of trout fishing. "Look you, scholar," calls Walton, "you see I have hold of a good fish: I now see it is a Trout."

The book closes with "... be quiet and go a Angling." But nowhere on earth is there a brook where you could catch more deeply a peace of heart than that which dwells on the pages of "The Compleat Angler."



ALBERT KAHN, ARCHITECT

Photographs by A. R. Hromatka

GENERAL MOTORS PLANT Southgate, California

By EDWIN TURNBLADH

A GREAT modern business is much like an automobile. The starter is pressed, the motor wisely moves first at low gear, switches next into second, then shifts into high and proceeds straight and swiftly down the highway to a goal of industrial achievement previously set. The lubrication is the intelligence, foresight, and courage of the owners. And capital is the fuel.

The General Motors Company has followed that procedure of secure steady progress since 1908 when it was organized by W. C. Durant and incorporated. Two weeks after that the capital stock was increased to \$12,500,000 and, shortly thereafter, General Motors bought Buick and Oldsmobile. This pioneer year of energetic development saw the appearance of motor-driven horns, sleeve-valve engines, silent timing gear chains, left-hand steering, unit power plants, and baked enamel finish.

The forward speed of General Motors continued into 1909—the car was now shifted into high. The company acquired Oakland and Cadillac and paid their first dividends on preferred stock. Electric headlights, the electric generator, and oil gauges on the instrument board came into use during 1909. In 1910 Buick brought out its first six-cylinder car—a four league step from the two-

cylinder car of 1905.

In 1912 appeared the limousine and five years later Buick production was expanded to 750 cars a day. This was only 21 years after the first sale of an American gasoline car—June 1896, and just 20 years after the forming of the Olds Motor Vehicle Company, a



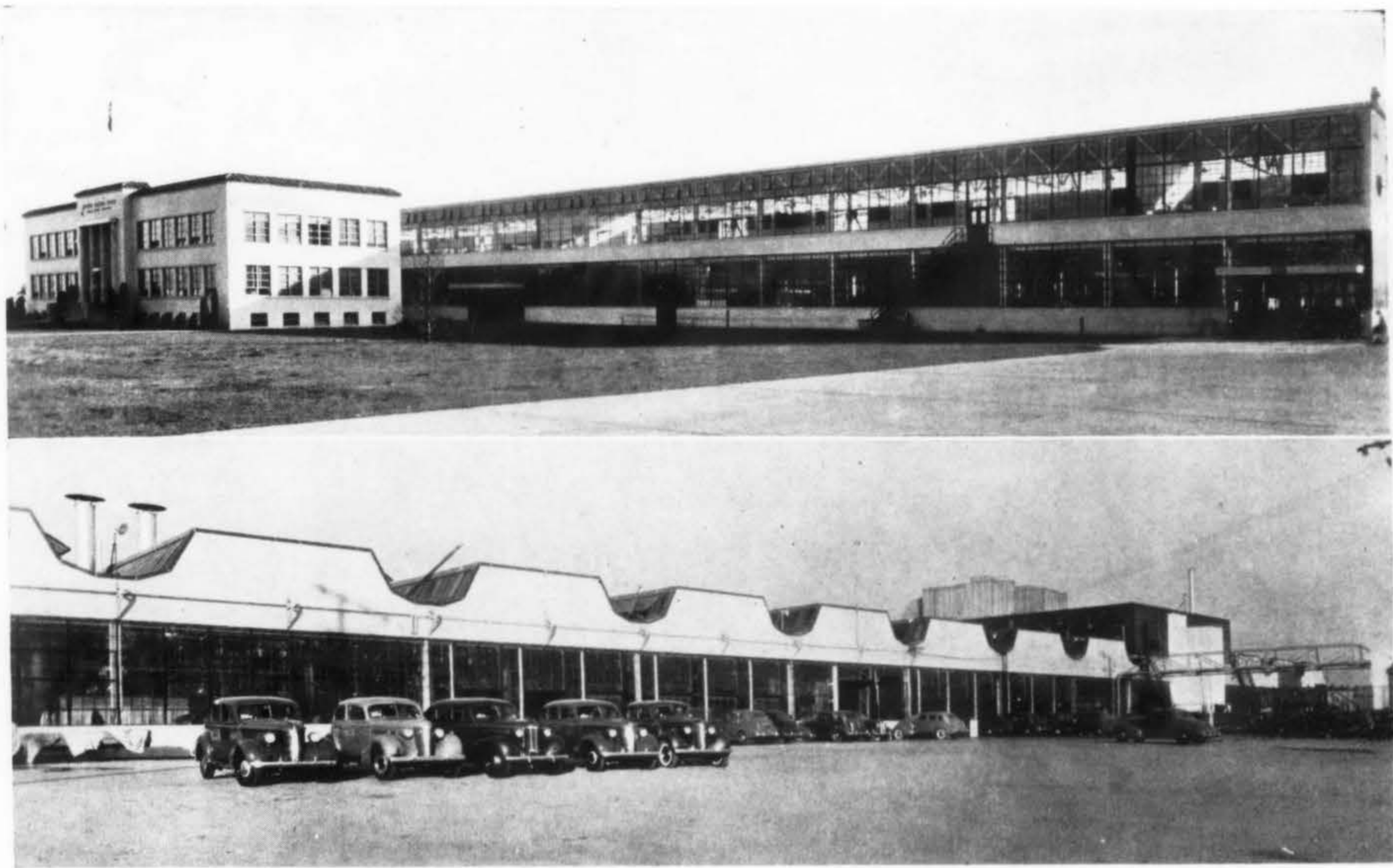
predecessor of General Motors, which bought Oldsmobile in 1908.

So enthusiastically did the American people adopt the automobile that 1900 saw the first auto show at Madison Square Garden, the first automobile advertisement in a magazine, and the thriving of the Automobile Club of America. Then in 1901 Connecticut enacted the first automobile traffic law!

Today, from the original resources of \$12,500,000 General Motors operates on a working capital of approximately \$320,000,000, over 25 times as much. In 1936 General Motors produced about 2,000,000 cars, besides their now extended branches of manufacture where the electric motor is used—refrigerators, fans, and other modern conveniences.

The present sweep of General Motors covers some 75 subsidiary and affiliated companies. Manufacturing or assembly operations are carried on in 36 American communities and in 14 foreign countries.

Chief among the General Motors assembly plants is the vast southern California branch at Southgate, a suburb of Los Angeles. Here are assembled the Buick, Pontiac, and Oldsmobile—at a rate of beyond 50,000 cars a year. What an acceleration of machinery and an increase of skill since the



year 1905 when one Buick alone took six months to build!

It was logical to locate a General Motors assembly plant in southern California since there were already close to 150,000 Buick owners in California alone. This state, incidentally, absorbs 10% of all motor cars manufactured in the United States annually, while Los Angeles county purchases more cars than do five adjacent states.

Plans for a General Motors assembly plant here were drawn up just before the depression struck—1929. The sudden drop in car sales during the subsequent years necessitated postponement of the project until the upturn of 1934. The next year saw a definite pickup—35,000 new Buicks, Pontiacs and Oldsmobiles were sold on the Pacific Coast. Car sales were an index of returning prosperity.

The plans were now revived—and revised to meet the constantly changing techniques of automobile building besides the requirements of the new market. Autumn of 1935 witnessed the announcement that General Motors was entering the industrial life of Los Angeles county, which then held the sixth industrial position in the United States.

A site of forty-four acres was chosen at Alameda Street and Tweedy Road. Concrete work was begun on January 31, 1936, and on May 11, at this \$2,500,000 enterprise, a test assembly was staged.

Three buildings comprise the main plant—the factory, the office building, and the loading and shipping dock. Besides there are oil storage and sprinkler tanks. At the rear of

the main building is a proving ground with an oval testing track.

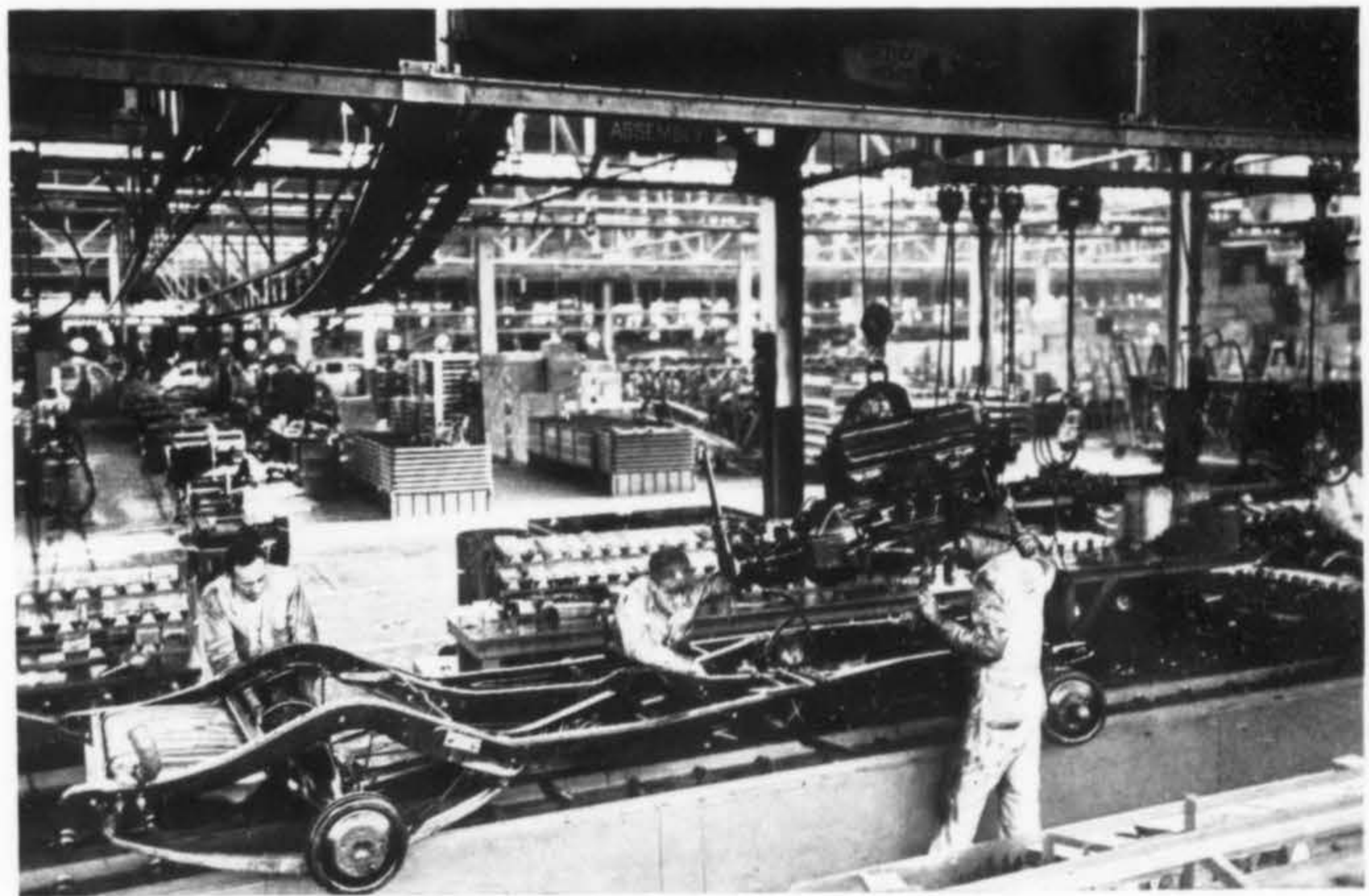
In front of the main assembly structure is the two-story administration headquarters which houses the executive, accounting, and production departments. The building is of reinforced concrete construction.

Factory floor area covers 541,000 square feet. This assembly plant proper is of modern daylight construction throughout. Part of the building is two stories high, the second floor or balcony being devoted mainly to body

paint shops. An employees' cafeteria is likewise on the balcony section.

At peak production over 3000 workers are employed. A trip through the plant affords extraordinarily convincing evidence of human ingenuity, perfect management of infinite detail, and a clockwork precision of execution. From the shelves of chassis bolts at the beginning of the assembly to the affixing of the covering on the completed car at the end of the line, no motion is wasted, every process is

(Continued on Page 38)



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Date palms in an orchard on the edge of the desert not far from Palm Springs.

SO many requests have come in for information about palms I am beginning to realize that more than one person knows a palm is not just one of those things you see in a hotel lobby. But even at that, the number of inquiries that have arrived prove definitely there are many people who would be interested in hearing more about palms.

The palm that you see in most hotel lobbies is known as the Kentias. Of this family, there are two of very good habit, not merely speaking of morals, but from the standpoint of attitude. The Belmoreana is probably the more beautiful of the two. This is a question open to dispute, for there are many who think that the finer recurved petioles of the Belmoreana make it look more straggly than the Forsteriana, the famous native of Lord Howe island.



Photo by W. P. Woodcock of landscaping of the beautiful Laguna Beach home of Mr. and Mrs. R. W. Brent, Architect; Mr. Aubrey St. Clair.

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The luxuriant tropical appearance of the *Cocos plumosa* makes it especially popular for driveways

These Kentias are particularly popular because they stand indoor living. In certain parts of the state they thrive very well out-of-doors. But in either case they should be protected from wind and too much sun or they will wither.

Another family of palms that is well known, for the plentiful use of one of its varieties, is the Phoenix. Because they all look somewhat like the date-bearing palm of Biskra and other parts of Algeria, they are all called date palms. The one that is most commonly known on the highways and boulevards of both northern and southern California is the Phoenix carniensis, which comes from the Canary Islands. It bears no edible fruit. The famous date palm of Arabia and Algeria is the Phoenix dactylifera. In the Coachella valley this variety is bearing dates almost as good as any that can be got in the world.

Dr. Franceschi of Santa Barbara began developing varieties of the Phoenix family on a large scale. Amongst these are Phoenix zaylanica, tenuis, reclinata, and many others that have been extensively used in the sub-tropical districts of California. The Phoenix roebelinii is the parent of fourteen natural hybrids of the Phoenix family, so you see there is a considerable line of Phoenix still going on in the world and increasing in number and variety.

From the Hawaiian islands comes the Pritchardia pacifica. To my way of thinking it is the most beautiful of the fan palm family. The leaves are broad and slightly convex and hang over one another in a most beautiful cup-like form. The petioles are short and develop a more drooping habit as the palm grows older. This Pritchardia is not confined to Hawaii. It is also found in the Sandwich Islands but is there called Guadichaudii.

Another important group of the palm family is the Livistona. A very popular variety is a native of China which is frequently misnamed Lapania. They attain a height of about twenty feet and seem to do best in partial shade, or at least their color is better there. They look somewhat like the Washington or California palm, but their leaves are tougher and they retain their green color longer. The Livistonas are indigenous to Java, Australia, and China.

The more or less famous Palmetto palm of Florida and other countries around the Caribbean sea is known as the sabal palmetto. The leaves of this palm are used for huts and house-coverings and the trunks, being almost truly cylindrical, are used for construction purposes. Another sabal is the adonsonii. This is a trunkless sort of palm that grows in southeastern Texas and in Louisiana. It grows mostly in the lowlands and frequently forms a thicket that is all but impenetrable. It is a slow grower and not much to look at.

These are but a few of the great family of palms, and while it would be interesting to carry on, there is not space to go into many varieties on these pages.

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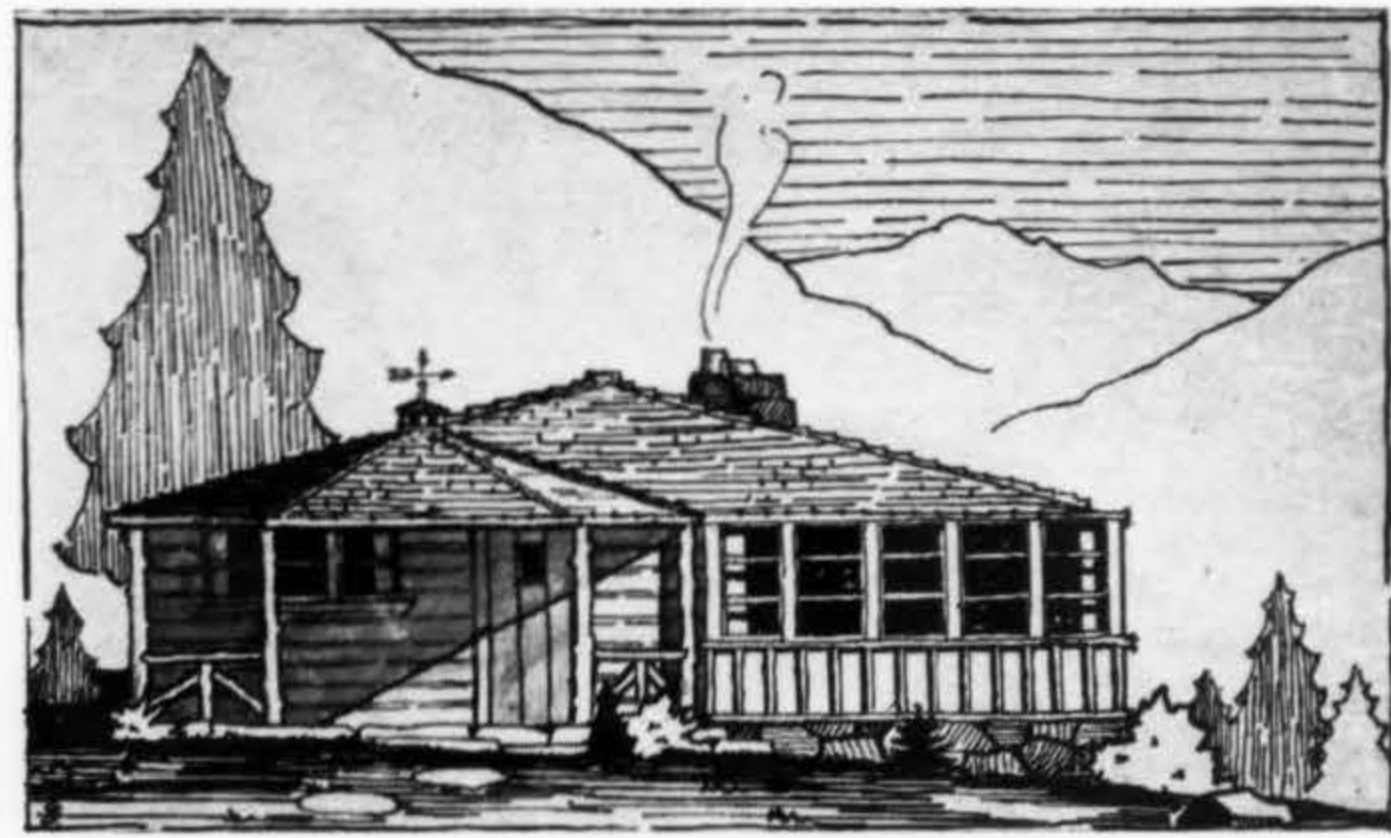
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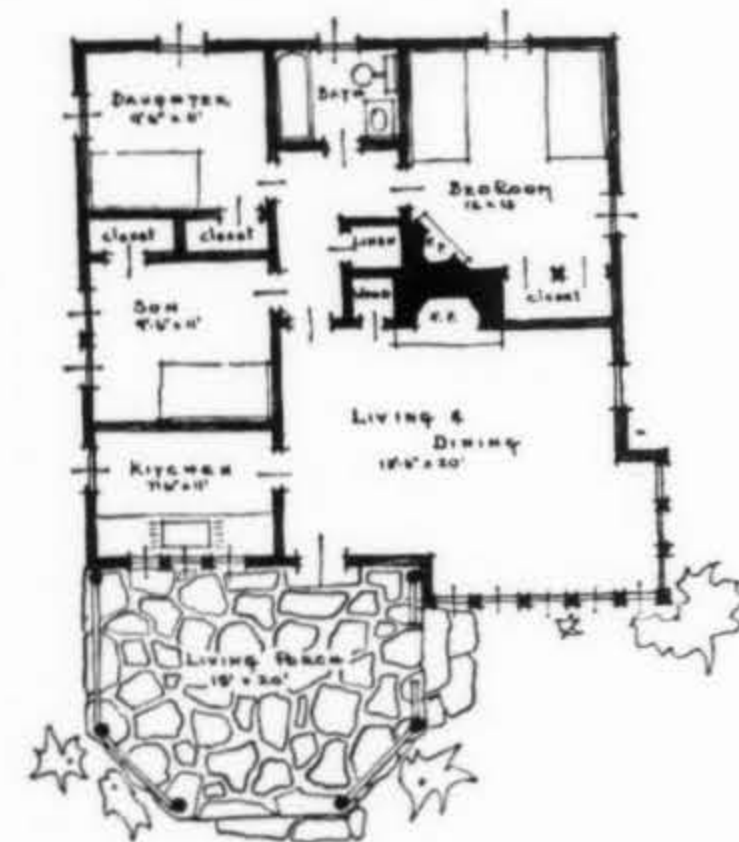


A CABIN FOR FOUR
Designed by George Sanderson

For this simple mountain cabin designed for a husband and wife and two children, sturdy native materials are suggested. For the main walls of the house, 6 by 6 adzed logs with mortar chinks; for the projecting corner window in the living room, board and batten over frame. Posts and rails of the living porch might be unfinished peeled logs. Stone is suggested for the chimney, for porch paving and for foundations. A warm brown stain for the exposed wood, with the door, roof and window trim a neutral woody green.

For interior finish throughout wood is indicated, beveled vertical panels in the living room, horizontal tongue and groove boards for the smaller rooms. In the bedrooms, the wood finish could be painted. In the living-dining room, the suggestion is to leave the wood natural, oiled and rubbed down. This natural wood background is excellent for any color scheme the owner may desire and is appropriate in feeling for a mountain retreat.

In the mountains little formal planting would be needed, but a sparing use of native growths to tie the house in with its setting would be most successful. Cars may be parked out-of-doors, or the man of the house might spend a Sunday knocking together a simple lean-to shelter between a couple of trees.



PROSPECTIVE HOME OWNERS should use the same careful selection of building materials, as they do of their other purchases. A Home, large or small, is intended to give lifetime service and comfort, and yet often little attention is given this important matter.

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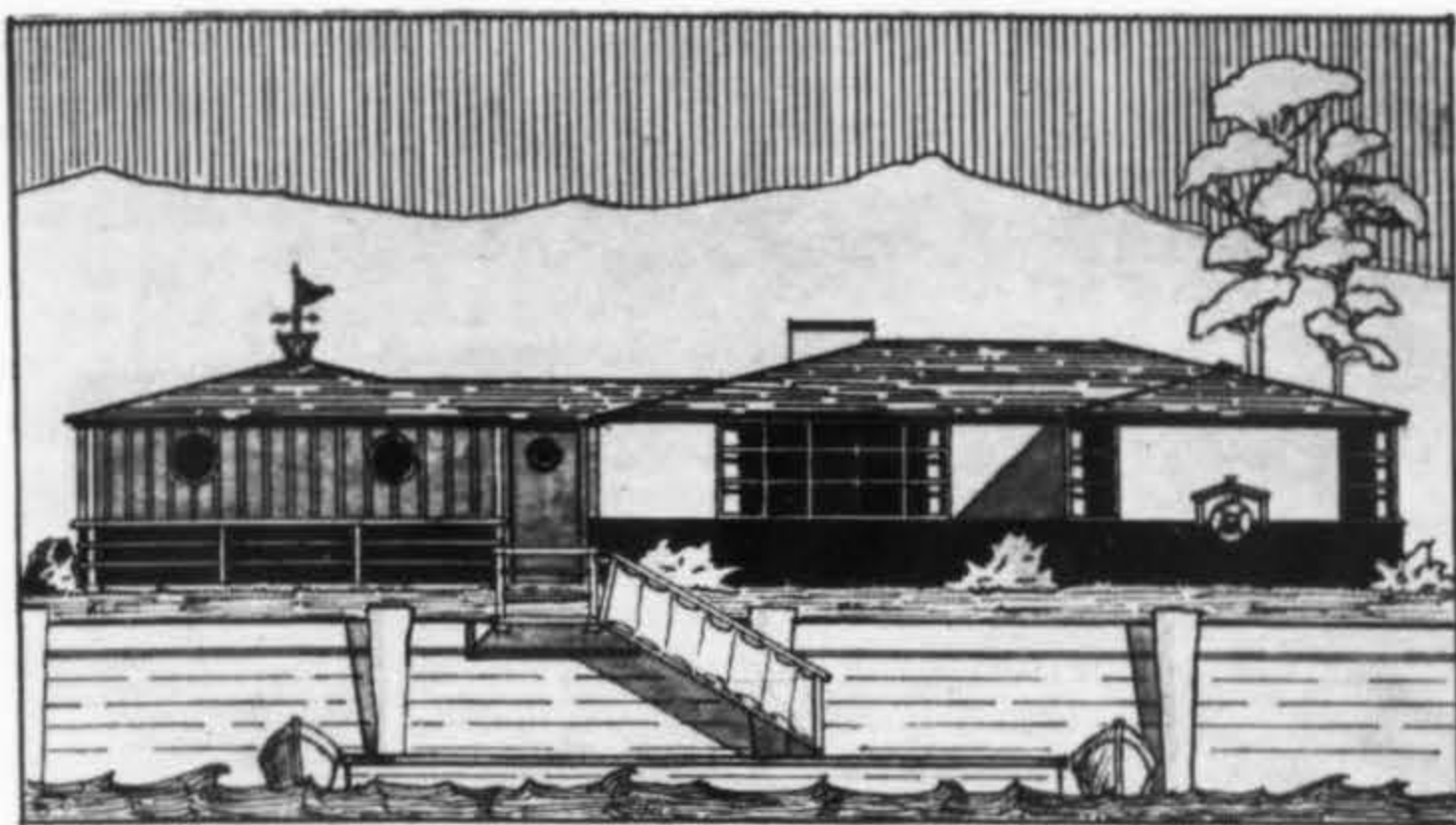
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THE SAME FOUR AT THE BEACH
Designed by George Sanderson

Planned for the same family that owns the cabin opposite, the cleancut shipshape lines of the beach house suggest sleek modern materials and strong, gay color. Above concrete foundations, frame construction with white cement-plaster finish is recommended. The band at the bottom of the house might be painted a dark marine blue which, contrasting with the white above, would make the house fairly sparkle. White-dipped shingles for the roof, boards and bats for the porch walls, modern wood casement windows with large panes complete the constructional scheme.

For the porch, the ship motif could be carried out with metal columns and a typical deck-rail painted white, with porthole mouldings and other hardware highly polished brass.

Inside walls should all be of wood, white or off-white. Wood is recommended, because at the beach, plaster finish is subject to dampness from the ocean air. Color schemes should be ranged on the cool side of the spectrum—blues and greens, with enlivening spots or highlights of yellow or red. Incidental trim, the fireplace breast, or any built-in shelves or cabinets can be light-painted wood. Linoleum floors with studied and restrained inlaid nautical patterns might further typify the house.

In plan, the thought is that the window-doors opening onto the porch from the living room can be folded back to convert the whole area into one large indoor-outdoor living room. Clean, light, bright and shipshape; these are the keynotes for the house at the beach.



EVOLUTION OF THE GARDEN SWING

(Continued from Page 11)

crowling cock performs the same duty for a large platter. Bowls have assumed unheard-of prominence, in sets and sizes to satisfy the most captious, and in highly polished wood, finished in metal with hammered-copper serving ladles they add distinction to salads entrusted to them. Condiment and relish trays have new reasons for existence, and these may be selected in relation to the general scheme of the house and the entertainment, as they may be subdued or rampant on occasion.

Altogether it is a season of gay color and gay motifs, and the whole vacation period can hardly prove long enough in which to sample all the aids to holiday living.



East bay of the General Motors Assembly Building showing Pacific Overhead Heating Units.

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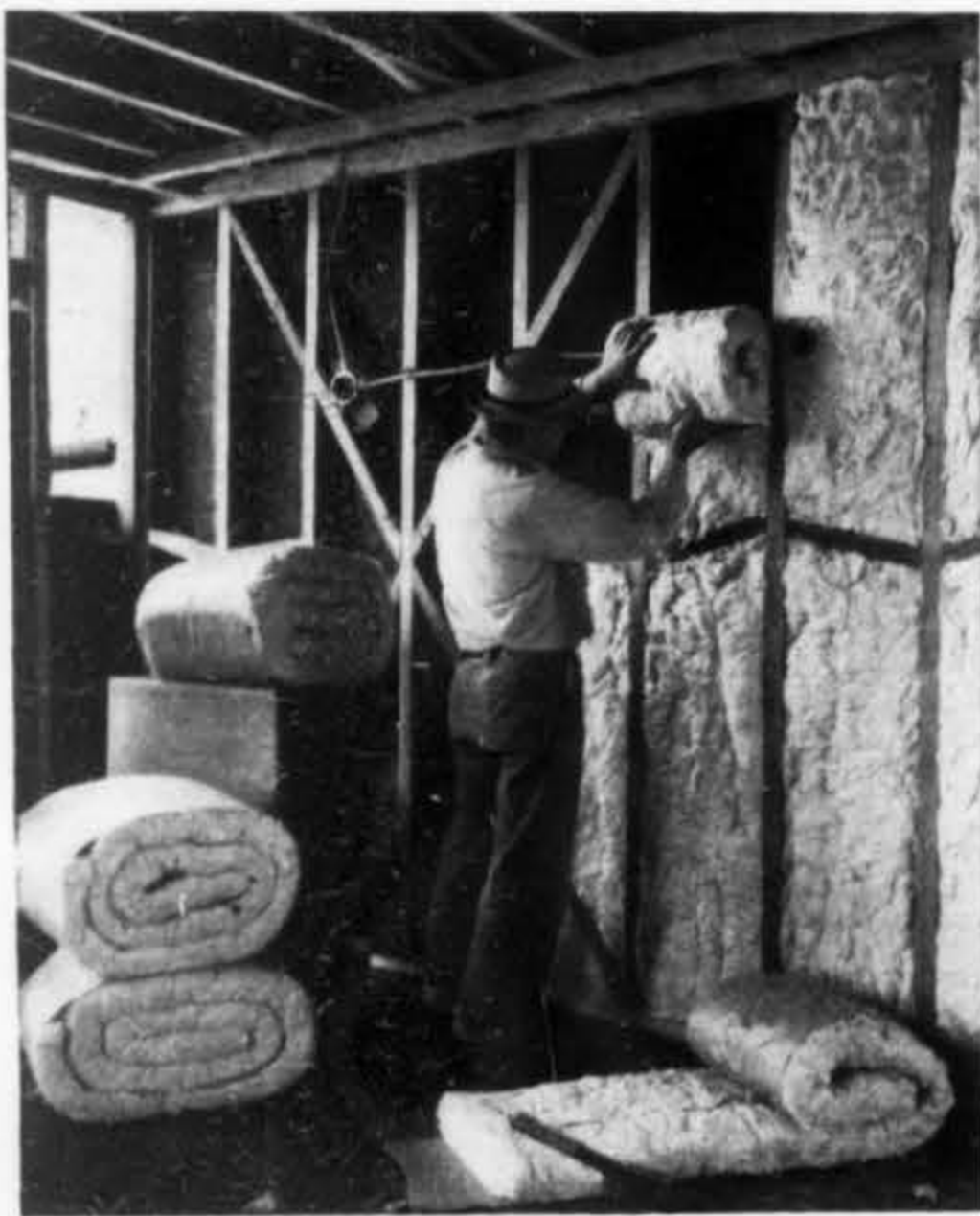
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BOOK REVIEWS

THE SUPERVISION OF CONSTRUCTION OPERATIONS. By W. W. Beach. Charles Scribner's Sons, New York. \$6.00.

When this book came to my desk for review, I thought, "just another substitute for experience," and for several days I didn't even look at it. However a job to be done had best be done at once and reluctantly I picked it up and read the introduction. Here is sound constructive philosophy and while possibly it tells nothing that the experienced architect or superintendent does not know it should make him pause and consider "am I doing my job as I ought?" The experienced perhaps more than the novice needs a constant reminder that his job is not merely routine. The building construction field is ever full of surprises and to attain to the maximum degree of efficiency the man in charge must always be on the alert. This introduction alone is excellent tonic for architect, engineer or superintendent.

The book itself is a detailed practical demonstration of the fundamental principles set forth in the few pages of introductory remarks. Read it all, you who make your daily bread in the hazardous occupation of building, bungalows or skyscraper. It will do you good.

W. W.

ORIENTAL LOWESTOFT. By J. A. Lloyd Hyde, Published by Charles Scribner's Sons, New York. \$15.00.

At last there has been published a book on Lowestoft which all collectors and admirers of this china will welcome. Lowestoft has been the subject of so much controversy that the facts as stated in Mr. Hyde's comprehensive book will do much to clear up our misconceptions about it. The history of the so-called Lowestoft made in China and that produced in the small English factory in the little seacoast town in England is clearly defined and should be the means of setting the student right.

The book contains a list of the patterns with their classifications and the excellent illustrations are of inestimable value to the collector. In addition to the well-known "Ship Lowestoft" and "Armorial Lowestoft", Mr. Hyde describes and illustrates the different floral designs, the Masonic, the Cincinnati, the eagle, the monogram and numerous other decorations which constitute a convenient reference for the collector. The many designs for the American trade will be of interest to those who have seen only a few of the best known specimens of this ware and will provide an incentive to search for American decorated pieces.

Not the least interesting chapter is the one on the East India companies—almost a legend now but whose vessels at one time sailed the seven seas and played a most important part in the world's early commerce.

A. R. R.

FINE PRINTS, OLD AND NEW. By Carl Zigrosser. Published by Covici-Friede, New York. \$1.00.

While this little book is not an exhaustive treatise on the subject yet some excellent thoughts are expressed in its pages. One, in which this writer is in hearty accord is that of bringing prints back to the people. There has been created in the mind of the layman the false belief that prints are only for the wealthy and those who understand art with a capital "A". Mr. Zigrosser brings this out in clear-cut language and gives the remedy. There is much thought-producing reading in this small

A. R. R.

DECORATIVE ART 1937. Edited by C. G. Holme. 144 pages, illustrations, index. The Studio Publications Inc., New York. \$4.50

The thirty-second annual edition of the Studio Year Book, like its predecessors, is an extensive survey of modern home arts, ranging from houses and apartments and their planning down through furnishings, fabrics, metalware, pottery, glass to lighting equipment and plumbing fixtures.

A standard reference book, it is handsomely equipped with 480 black and white photographs on glossy paper and 8 mounted plates in color. Designers' names, a manufacturers' list and a useful index round out its workmanlike compilation.

Particularly happy is the running commentary by Adelaide Heriot. A realist, Miss Heriot appreciates the fine clean lines of modern design, but her acceptance or approval of any product is tempered by a constant test of its availability at a reasonable price. She makes pointed suggestions and challenges that should make any designer realize that there is a very critical customer at the other end who will accept or reject his creations on her own very practical terms.

Though a British publication and largely concerned with British design and manufacture, the other nations receive considerable notice. America figures chiefly in architecture, furniture and industrial design.

Anyone could find food for thought in its pages. There are ideas galore in its thorough presentation of "art" in its most universal form—its everyday application. Interesting is the slight tendency away from the completely emasculated, purely functional forms. Evidently this pure design has become a touch too pure for general consumption. The tendency is definitely toward a little more human warmth—superfluity if you will—at the same time holding firm to considerations of appropriateness, efficiency and reasonable cost.

G. S.

FERNAND LUNGREN, A Biography. By John A. Berger. 318 pages, illustrations, index. The Schauer Press, Santa Barbara. \$3.50.

With the death five years ago of Fernand Lungren the southwest, and particularly California, lost one of its pioneers and most ardent enthusiasts. The greater part of his artistic maturity was devoted to recording and interpreting the Indian and desert country in all of its strange and colorful moods. And pioneer he was in that he was one of the first to discern the incredible beauties of this wild and subtle region.

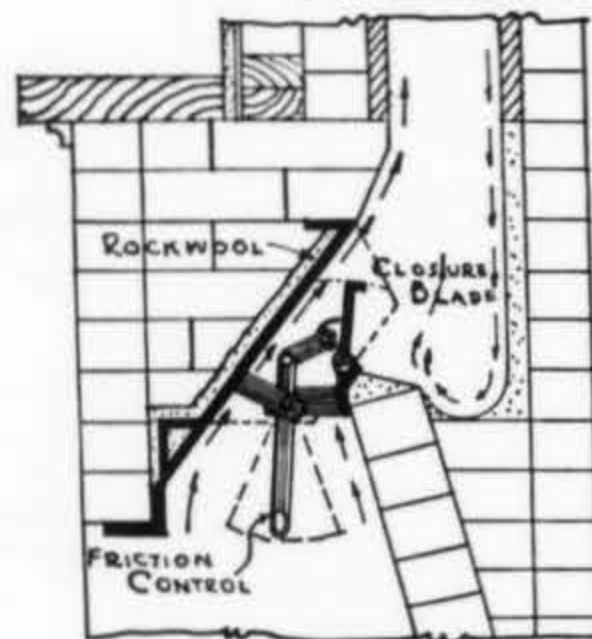
The last quarter century of his life was lived in Santa Barbara, where the artist and his wife had an active hand in almost every artistic and cultural project. Besides the many pastels and oils in the hands of private owners on both coasts, the Santa Barbara State College, by his will, fell heir to his permanent collection of more than 300 paintings, drawings, and sketches.

Lungren's rise was rapid. After overcoming the usual parental objections to a life of art, he forged his way through schools in Cincinnati and Philadelphia (under Eakins and Ferris) to the top rank of magazine illustrators in what has been called "the golden age of American illustration."

A brief sojourn in London, where the Lungrens were friends with Whistler and the Pennells, among

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others, preceded their final heading west, where the artist found his most congenial environment.

He had little use for the academic training of the day, feeling that it was cramped and formalized. And scorning the "accepted" critics (who by the way usually found Lungren's work praiseworthy on the infrequent occasions they had to judge it), he shunned formal showing. His firm conviction that art was for all, not just the inner circle, led him to keep his work closely centered about himself, his community, and his "region."

Through his deep gloom at the death of Mrs. Lungren, on whom the artist wholly depended as constant companion, social arbiter, and business manager, through the trials of the Santa Barbara earthquake, through the fact of Lungren's fading eyesight, Mr. Berger draws a simple human picture of a man of devoted and single purpose. Always there was some broad new stretch of mountain or desert area calling for his brush and interpretation. His work, he felt, was never finished.

Stewart Edward White in his introduction to Mr. Berger's volume says: "Laymen have lingered before his canvases spellbound, not only by their beauty, but by an inner appeal of interpretation. These are pictures one can live with . . . It is the quality of genius." G. S.

MY FATHER PAUL GAUGUIN. By Pola Gauguin. 292 pages. Index. Knopf, New York. \$3.75.

A biography of one of the great men of modern art, written with the intimacy that only a member of his family could give it. Although Pola Gauguin saw his father only once at the age of seven, the impressions he gained through his long-suffering mother's eyes, the facts that he gleaned through the years, and the possession of Gauguin's letters to his wife from which he quotes at length provide ample material for this meticulous human portrait.

It is a remarkable record of arrogance, determination, and impetuous optimism that allowed a man to turn his back on a profitable business, a comfortable home, and a wife and five children to search an artistic goal.

Gauguin's endless search for the proper environment—taking him from Paris to Denmark (which he hated), to Brittany, to the West Indies (where he contracted tropical fever), to Arles (where he lived with the unhappy van Gogh at the time that fanatic lost his reason and sliced off his own ear with a razor), back to Paris, to Tahiti, back to Paris, back to Tahiti, and finally to the Marquesas—is a tempestuous and colorful saga. Constant money worries, various illnesses, a broken leg from a sailors' brawl, and syphilis from one of his many mistresses entered to complicate his life, vex his spirit and finally kill him.

But throughout it all, he wavered not one iota in his artistic convictions. Art must depict life in its nakedness, stripped of any imprint of the age in which it appears. It must be primitive, simple, and natural. In Tahiti he found the primitive life, the wild nature, the strong pure color that fitted in with these concepts.

By the time death overtook him, alone in his little Marquesan hut, his fame was beginning to be substantial in France. But Gauguin was then an ill man, and in trouble with local authorities for having attacked their hypocrisy in dealing with the natives.

Never doubting his eventual importance, dying before his work had any general acceptance, he did at least achieve a personal goal in becoming a part of the primitive life in which he had found his greatest inspiration. At his death a native spoke: "Na mate Koké. Na pete enate." "Gauguin is dead. We are lost."

The author, an artist in his own right, surveys the growth of his father's art from a disinterested point of view. But rather than an account of art movements and trends, he gives a singularly complete and intimate portrait of an exotic, determined,

human being—with emphasis on the "human", a characteristic about which Gauguin's previous critics have found little to say.

G. S.

DARKLING PLAIN. By Sara Bard Field. Random House.

A new book by Miss Field is always an event, and this volume, beautifully printed by the Grabhorn Press of San Francisco, ranks with her best work—no small praise. It is done with the artistry one has come to associate with this beautiful and accomplished poet, undoubtedly first among the women poets of California and one of America's most distinguished. There is depth and sensitiveness, at times a charming whimsy and at others breadth, power and vigorous handling.

A collection of over two-hundred short poems, the book is divided into four parts. This imaginative and firmly sculptured sonnet is from the first, "Purple Darkness," which, as the author explains, deals with the subject of death "in no consistent mood, the enduring privilege of agnosticism"—

DIVER

How like a diver, headlong to the sea
You plunged to death and with what powerful
stroke

Swam underneath before the surface broke
To your remote return—but not to me.
Too far that rising was from certainty
For even owl-eyed anguish to evoke
An apparition bodiless as smoke
Of you or of your destiny.

But once, in dream, from dark wave to white
sand

A little breathless but with no dismay
You leaped and brushed the ebon spray
From your bright body with careless hand.
Then turned as one familiar with the way
And vanished, followed by a laughing band.

The last portion, "Light and Half Light," which contains another addition by a woman to the notable love sonnets of English literature, are the finest.

Miss Field is particularly happy in closing lines, bringing many of her poems to a dramatic close, beautiful, or vivid, as the requirement may be. Here are a few examples, taken almost at random:

In massive calm beneath a crack of sky.

A vessel of spilled wine
On a cold stone

And feel dear torment stab my ancient bones
When moonlight cascades down the mountain
stones.

And, down the shrunken corridor
Finality of snapping lock

Here is a flaming bit of word-color:

But once, when Autumn on a parrot wing
Was screaming color into everything
Close to the lichened angle of a wall
I saw a curious door of carven brass.

Here delightful whimsy:

WILD FLOWERS

No surveyor marks your plot:
Country road or city lot,
No judge, no precedent of law
If your title has a flaw.
A sudden flight of seeds
Caught among the wayside weeds
And all your future days and nights
You cling fast to squatters' rights.

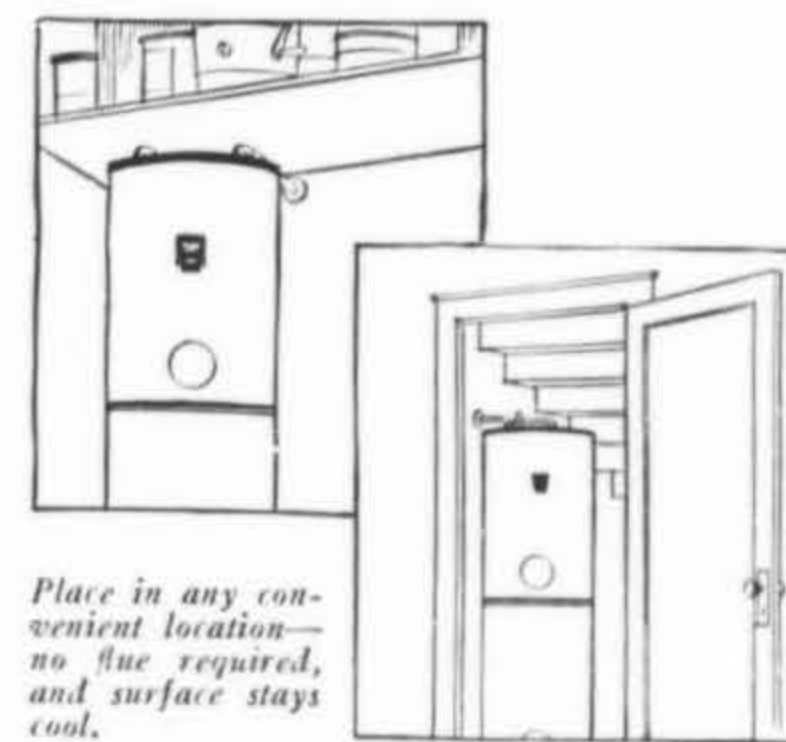
M. M.

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ALBERT KAHN, ARCHITECT

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GENERAL MOTORS PLANT

(Continued from Page 31)

accurate. The plant gives the pleasant impression of a smooth running machine or a well organized mind. The employees thrive under not only good physical working conditions but a spirit of clear straightforward movement that comes from a thoughtfully arranged system.

Something about the operation of the assembly plant reminds one of the workings of a large Swiss watch—each part interlocking and interclicking perfectly. Constantly moving conveyors of the overhead and mono-rail types carry the various parts through the plant until the assembled cars are complete in every detail and ready for the final inspection and track tests. After that they are passed to the extensive loading dock for shipment.

In assembling the Fisher bodies, the metal portions are welded in a shop on the main floor. Here the side panels, solid-steel turret tops and other portions are welded together by the latest equipment—both the electrical and acetylene methods being used.

Following the welding, metal finishers go over the entire surface area, checking and finishing any uneven spots preparatory to painting. With the metal finishers completing their tasks, the bodies are conveyed to spray booths on the second floor where they are given a priming coat of paint and then

baked in low temperature ovens.

Inspected and passed by the paint checkers, the bodies are returned to the first floor, to the trim shop, where seat cushions, inside trim, hardware, windows, and interior appointments are installed.

From the trim shop the bodies proceed to the final polishing and color striping, after which they are ready for the installation of instrument panels and electrical wiring.

The steel frames of the cars, and their various brackets, start down the assembly line upside down, where, in subsequent order, are attached front and rear axles, springs, knee-action units and other equipment. Taken off the first conveyor and now turned right side up they are placed on a chassis assembly conveyor for the installation of the motors. At this point, the motors come off another conveyor, after having various parts assembled, such as lighting generators, ignition, carburetors, and other power plant items.

Placing and securing the engine in the chassis is the next operation. The unit continues down the assembly line for hookups of hydraulic brake units, installation of engine pans, etc. Then through a spray booth all metal parts not previously covered are painted.

Next, the wheels, with tires already attached, are put on the axles, followed by the headlamps, front fenders, and radiator. At this point on the assembly line the chassis has reached the junction point where the bodies, from the floor above, are

dropped and bolted to the chassis. The hood, front and rear bumpers, license plate brackets and other final items are then installed and the assembled car reaches the end of the line—to be turned over to the road testers.

In their hands the new car, after being serviced with oil, gasoline and water, is taken around the three-eighths mile concrete track for actual performance. Any necessary tuning up or adjustments are taken care of, the car is again inspected, and, when passed, is turned over to the loading dock for shipment.

All that is finally missing to the performance of the completed car at the proving ground is a back seat driver or a policeman with his foot on the running board and a notebook in his hand.

Quite a few years have passed since Roger Bacon, the philosopher, predicted, in 1250, that "it will be possible to construct chariots so that without animals they may be moved with incalculable speed." Yet Bacon could have made an almost greater prophecy that some day it would be possible to construct a plant, like General Motors, which from points of architecture, construction, and working operation is nearly a more unbelievable miracle—of the 20th century. Here the "chariot" of far more beauty, magnificence, and complexity than anything Bacon could have imagined is put together almost before you can say Buick, Pontiac, and Oldsmobile. A citizen may now own a luxurious carriage no emperor ever approached.

HOME BUILDING SERVICE

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BUILDING MATERIALS

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

HOME BUILDING EQUIPMENT

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

LAWN AND GARDEN EQUIPMENT

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

INTERIOR FURNISHINGS

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

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

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

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

Date of building (Approximate).....

Site purchased: Yes, No.

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

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TOMORROW

"In today already walks tomorrow"

MODERN AIR CASTLES

PERHAPS no discovery since the finding that spinach was edible developed more swiftly or broadly than radio. Less than twenty years ago, we sat wide-eyed before a crystal set, with a pair of ear phones like ear muffs on a winter night in the parlor. Now, within a few years we may enjoy television at home—movies where we can just have to take a news reel and no double feature. Modern crystal gazing.

The National Broadcasting Company announces expansion and improvement of six plants in key cities of the Red and Blue Networks including new studios at Philadelphia and Schenectady, the completion of a building already under way at Washington, and the subsequent provision of new facilities at Hollywood, San Francisco, and Cleveland.

These changes will place all NBC broadcasting plants on the same technical basis as the Radio City and Chicago studios. They will also provide space for future development of television activities.

Each of the buildings is to be done according to the most modern methods of construction. Plans include complete air conditioning, soundproofing and acoustical treatment, and lighting devices designed to reduce heat radiation to a minimum. The new Philadelphia building will be of reinforced concrete, with a front of alberene and brick trimmed with stainless steel. The Schenectady building will have an entire front of glass brick, fitted into a honeycomb of steel. This will provide the maximum of daylight and at the same time reduce heat radiation.

Plans for improved facilities at Hollywood, Cleveland and San Francisco are reported as still in a formative stage. It is contemplated, however, to double the capacity of the present Hollywood studios and to expand those at San Francisco and Cleveland.

THE SAND OF THE FREE

"HANG your clothes on a hickory limb but don't go near the water" may be Tomorrow's sign at California's beach front, according to the speed at which real estate dealers are now "taking land from the Indians" along the Pacific sands. More and more lots are sold extending to the water's edge, while clubs are occupying other strips of beach. Property along the ocean is slipping like sand through the public's hands.

The necessity for more officially public beaches is plain—not only for Californians. Tourists won't come to California to enjoy the beaches when they have to buy a house and lot to do so.

It is time the state took further steps toward preserving beach property where a man can relax on the sand without having a real estate dealer walk over his stomach showing the property to a possible buyer.

The Save-the-Beaches Association is doing energetic work toward extending public beach areas. Your swimming suit is your uniform in the army for the cause. Make heard to Sacramento your rebel yell.

And while your dander is up, jump into the trenches with the Save-the-Redwoods Association and fire a shot for that cause. Without unrelenting vigilance, we may come to a time when you'll not only never see a poem lovely as a tree—but you'll never see a tree either—not a redwood tree.

There are still Sequoia National Park, General Grant National Park, and Mariposa Grove near Yosemite, but elsewhere the redwood chips are falling where they may and when they may.

A giant redwood, besides its stately beauty, contains a philosophy about time with which we need to restore ourselves once in a while. We can't spare that tree.

HEIGH-HO FOR A HOLIDAY

(Continued from Page 17)

the site and the climatic interference. Both places offer the extremes in climatic conditions as well as providing sports of varying nature. Snow supplies the base of the winter sport but it also plays havoc with roofs unless properly constructed. The man who adores a high peaked roof may gratify his every desire in that direction, as the more sloping the better in withstanding snow. Frame and heavy timber is generally selected for construction with a concrete foundation. The paneling is pleasing if knotty pine is used in some rooms and redwood in others. Heavy shingles, whitewashed or plain, are good in mountain cabins.

Heating and ventilation, like the poor, we have always with us and no matter where the house is built these two important points must be considered. The great variety of well designed modern heating equipment available enables the home builder to make a proper selection, governed by the number of rooms and the length of the heating season, since there is no community in California where heating is not required during the winter months. An open fire adds a very special touch, gives a note of cheer to any home, whether in town or country. Yet its cheeriness is not always enough, the edges will get a bit chilly.

In the city it rarely matters whether the house be Elizabethan, early Stuart or late Tudor if the whole fits the site, but in a definitely located house the rule for suitability holds more truly. You may have a farm house without a farm if the surroundings permit the type. Natural treatment and informality mark the vacation homes. Just as "Hi" is becoming the national greeting, succeeding the formal salutation, so the shack has ousted the pretentious and pompous edifice of an early day. An easy, informal naturalness instinctively fits the house to the surroundings, and an architect will almost unconsciously adapt his plan to the site, mould its contours, until he produces a house in every sense friendly to the landscape. A house must be a home, not merely a shelter, whether built for the weekend or for constant occupancy. It should provide real comfort and genuine charm, easily obtainable through good taste based on experience.

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