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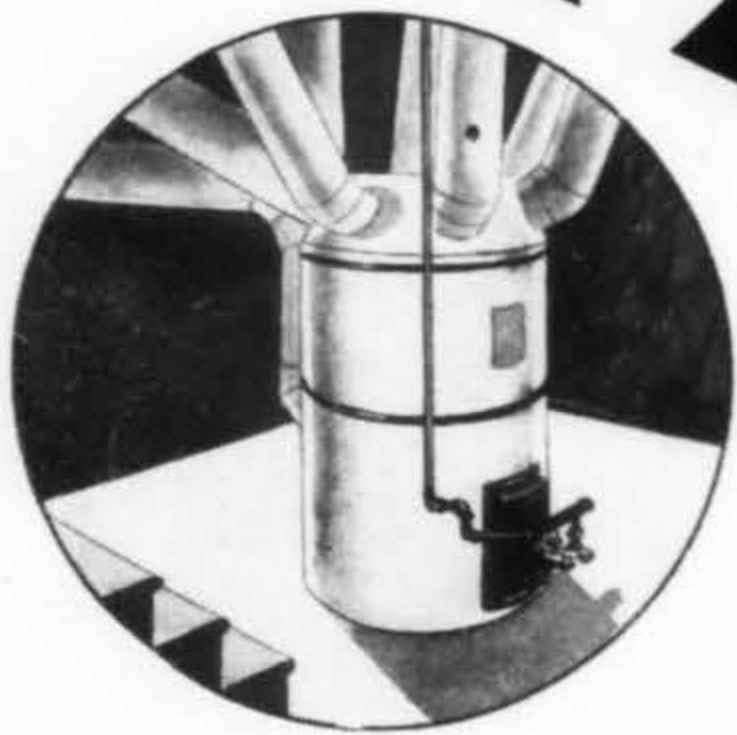
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JANUARY, 1939

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RENTAL HOUSING

By NORMAN L. DEAN

"Mr. Brown, do you know how to run my apartment house?"

"No, Mr. Jones, I really don't."

"Then you had better learn fast, for you're going to own it on the first of the month."

That used to be funny, but it isn't any more. There is now hearty opinion that money invested in Rental Housing should be an investment, and yield consistent returns to the owner.

The goods that supply the needs of man are merchandise. Money interpreted through goods is merchandise, and as monstrous and weird are the twisted, financial structures built upon the premise that finance is a thing apart from the man-touched dollars of which it is composed as are the night-blooming empires of purely speculative Real Estate. It has been the everyday returns from the land materialized through the ever-recurring needs of humanity, that has supplied the steady stream of wealth to nation and individual since the misty light of the first morning.

Rental Housing, when consistent with sound merchandise, and supplying the necessitous human need common to all, is yielding a rate and length of return commensurate with fundamental stability.

It is a curious fact that rental demand has followed the tremendous small housing demand and has risen with it, instead of falling in direct ratio. But this demand is not for antiquated housing and doubtful livability, but for housing consistent with some measure of human freedom, convenience, pleasure and pride of living that the sound economics have given to small housing under the stimulus and underwriting of the F.H.A.

Fundamental demands do not change. There is little need to refer to statistics to ascertain that the majority of our citizens are not only sound and worthy, but in the lower income bracket. Their incomes are never large, their earnings are necessarily turned quickly into buying channels; but for their own betterment they have learned to buy shrewdly; they are thrifty, industrious, sound. "They" are "demand."

A separate house, involving capital outlay, is not possible for a large portion of this market, and there is and always will be a large group to whom home owning is not congenial for many reasons, or is economically or vocationally impractical.

Home ownership has taken its proper place in the economic and sociological sun. Rental Housing balances the market, supplying the other part of the demand. But it is also true that Rental Housing must supply the level of demand, and must be priced proportionately with the market's ability to pay. The security and success and health of Rental Housing depends upon its understanding the basic needs of the everyday living of the market that it proposes to supply.

Rental Housing under the interpretations and loan requirements of the Federal Housing Administration, is not the promoting of impressive but questionably speculative Real Estate, but is the building of sound Supply to meet known Demand, and by those who are aware that the highest and best use of such real estate is a sound investment, not an object of promotional speculation by those who hope to harvest a few quick dollars and then leave the financial carcass to would-be owners.

Rental Housing is sometimes confused with slum clearance, some worthy but philanthropic enterprise for Civic betterment and actuated by Civic conscience and policing costs, and which must be supported by some form of subsidy. Rental Housing is merely a collective noun describing the many varieties of multiple-family rental dwellings, and we are concerned with it only as a means of profit, as an article of merchandise, with a universal appeal and a continuing demand by that class of people able and willing to pay.

Rental Housing—for profit—is certainly under way. Sound and advantageous financing is now available. On new construction, when built under their commitment and their architectural supervision, the F.H.A. will underwrite loans up to 80% of the value, under Section No. 210 of the

CALIFORNIA ARTS & ARCHITECTURE

Published by Western States Publishing Company, Inc., 2404 West Seventh Street, Los Angeles
Representatives: Edw. S. Townsend, Russ Bldg., San Francisco; Wm. A. Wilson, 415 Lexington Ave., New York
Advertising Staff: Elmer Wynne, Bland Ballard, Milton Folawn.

PUBLISHER: JERE B. JOHNSON

Editorial Staff: Ellen Leech, Edwin Turnbladh, Mira Maclay, Alice R. Rollins, Frances Duncan, Edwyn A. Hunt, Marten E. Lamont.

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Printed by the Wolfer Printing Company, Inc.

Price mailed flat to any address in United States, Mexico or Cuba, \$2.50 for twelve issues; to Canada and Foreign Countries, \$4.00 for twelve issues; Single Copies, Twenty-five Cents. Return postage should be sent with unsolicited manuscripts. Editorial material and subscriptions should be addressed to the Los Angeles office.

National Housing Act. On properties valued by the F.H.A. between \$16,000.00 and \$200,000.00, 80% loans may be secured at 5%, for periods not exceeding twenty-one years, with amortization including the same inclusive payment of principal, interest, taxes and fire insurance.

Eighty per cent single financing, low interest, long term, low amortization rate loans offer more than the greater availability of income properties to owners; they offer greater safety for the owner's investment. They offer ownership of income property with less capital investment and greater probability of continuing returns and eventual debt-free property.

The security of the market is in the continuance of the needs of everyday living. The mechanics of application must be consistent with that security. For instance, the best possible use of ground and space is certainly the most profitable. Housing built on the basis of a maximum of income units of minimum livability on the theory that necessity or the market's unthinking acceptance will fill them with paying guests, does not work out. The reasons are many and obvious. They do not fill the fundamental, normal level of use and livability of the individuals who compose the market, and after the newness wears thin, the un-

desirability is apparent, and the class of occupancy falls and its hazards increase. Is it difficult to recall instances of new buildings returning high returns in their first flush years, with that return falling within a short time below the level of amortization and tax requirements?

The subject is not unremediable with the realization that the best use of space is that which brings the longest as well as the highest and uninterrupted rate of return. In Rental Housing, the longest and continuing returns are through accommodations adequate in number of rooms, arrangement, size, convenience, light and air, privacy, and last but not least architectural charm.

These things are not fads to die quickly, but constitute continuing supply to sell to fundamental demand, and they can be given within the market's ability to pay.

The idea of Rental Housing is not new and Rental Housing, as sound merchandise, is profitable. With the F.H.A. underwriting 80%, long term, low interest bearing loans, amortizing principal, interest, taxes and other charges, and with the realization that any merchandise is not an end in itself but is created to supply consistent demand, Rental Housing is taking its important and rightful place in the Real Estate and investment world.

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

SANTA BARBARA FORUM presents Maude Adams, Monday, January 23, at the Lobero Theater, and Angna Enters, Friday, February 3, at the same theater. The presentations are under the management of Mabel Hazelton-Carolyn Ware, with Christine H. Hall as associate.

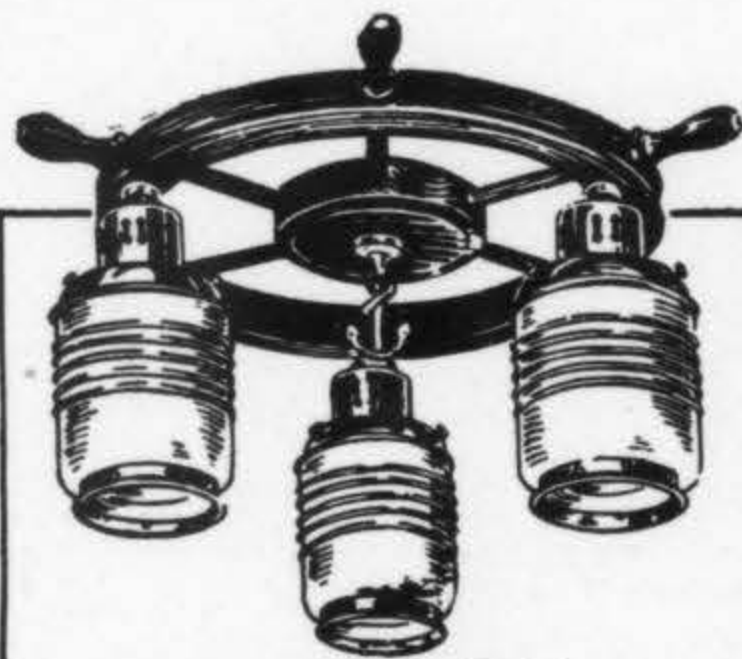
CLAREMONT COLLEGES lecture series includes, January 5, Senator Burton K. Wheeler, who discusses "The State of the Nation"; and February 13, Captain C. W. R. Knight, world authority on birds of prey, gives an illustrated talk on "The Leopard of the Air."

TOWN FORUM HALL SERIES presents a course of lectures by well known speakers of the day to a large group of San Franciscans at the Curran Theater, Tuesday mornings at 11 o'clock, with subsequent luncheons at the Cliff Hotel.

PUBLIC LIBRARY of Pasadena offers the second series of the Pacific Southwest Academy by well known educators. Lectures are free to the public, and the general topic of the course is "America Today." January 5, Dr. Thomas Nixon Carver, "Government in Business." February 2, John M. Peirce, "The Proposed State Budget for 1939-41."

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Division, brings a series of illustrated lectures by well known explorers and travelers to the Civic Auditorium, Pasadena, and to the Wilshire Ebell Theater, Los Angeles. The dates and speakers are: January 10, Pasadena, 12-13, Los Angeles, Arthur H. O'Connor, "Australian Walkabout"; February 7, Pasadena, 9-10, Los Angeles, Captain C. W. R. Knight, "Leopard of the Air."

ALINE BARRETT GREENWOOD continues her entertaining reviews on current topics, outlines new books and plays of the moment, and gives zest to each subject. Miss Greenwood is heard at the Shakespeare Club House, Pasadena, the third Wednesdays at 11 a.m. The current date is January 18. The San Francisco series is presented at the Italian Room, Hotel St. Francis. Miss Greenwood is also heard at La Jolla and San Diego.



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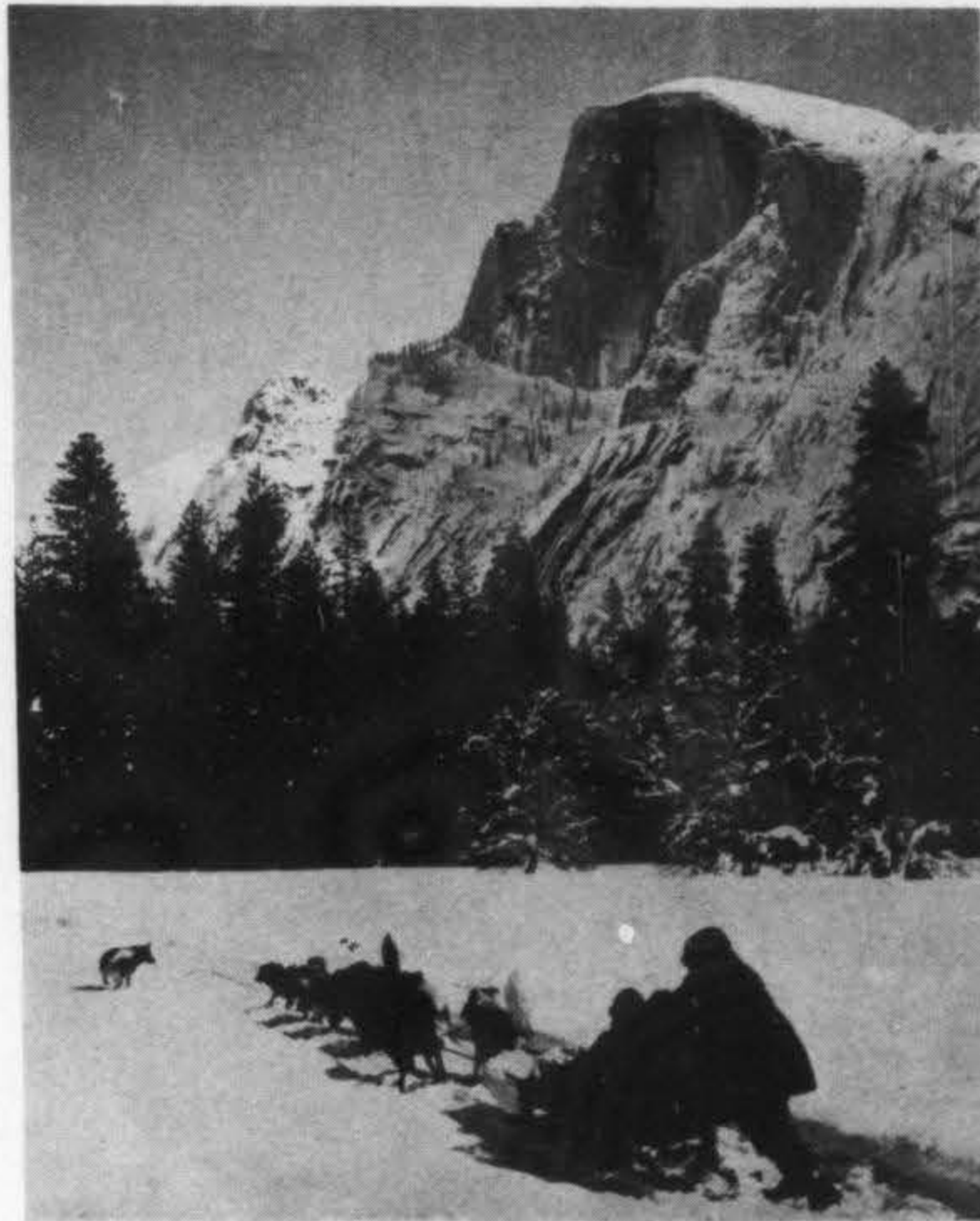
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Halfdome in winter lures many devotees to Yosemite where dog-sledding is just one of the myriad host of things to do.

WINTER SPOTS

By ELLEN LEECH

TO that part of the world which regards California as a semi-tropical land the discovery of a winter sports program must come as a major shock. Thus this glib talk of skiing, skating, tobogganing and bob sledding must prove disconcerting to the casual visitor, trained to think of California as a land of tropical sunshine.

This same casual visitor will hardly be more amazed than will the usual resident to find that skiing is the oldest competitive sport known to Californians, with the exception of the horsemanship events of the Spanish-California era. History and tradition have it that in 1850, during the days of the gold seekers, frequently the foreign ships, particularly those of Norway, were deserted by sailors caught by the lure of gold. These men, led by chance or design in their search, found themselves high in the mountains as winter advanced and were soon snowed in. To a Norwegian snow was no novelty, merely an obstacle to be overcome, and to that end the mariners supplied themselves with skis, of home manufacture, but quite reliable. Naturally the rest of the inhabitants of these mountain areas saw the advantages of this mode of transportation and readily adopted it. Since little progress could be made in mining and there was no other business it was certain that some sort of competitive sport must develop and ski races or snowshoe races was the result. With the passing of the gold rush and the desertion of these old mining towns skiing as a sport ceased to exist, though the workers, trappers and men in charge of public utility work continued to use skis to their advantage.

For a decade sunshine was the theme song of California, every Chamber of Commerce and every loyal resident, spoke and wrote only of the glories of the sun, it became literally a land of sun worshipers. Then as the population grew and transplanted Easterners began to seek winter diversions, slowly but surely the idea grew that the highlands offered more exciting sport in winter than the lowlands. And with the idea once established the field rapidly widened and new locations and variations of sport came into being.

As a nation we are said to be unparalleled in vagaries and certainly we do seem to choose some of the most unlikely spots for winter activities, even including Hawaii. To those who dream only of the soft nights and the pleasure of Waikiki this seems an anachronism but after all Mauna Kea rises to 10,000 feet and provides plenty of snow and ice. Then Palm Springs has been advertised and popularized as the true desert, dry and hot, so to include a pair of skis in your luggage for that point would seem inexplicable and yet there is San Jacinto, steep and wild and rearing a snow covered head in invitation. Through Bishop the east slopes of the Sierra Nevadas may be reached and at McGee Creek and at Conway Summit ski resorts are located.

(Continued on Page 34)

L. E. BEHYMER is presenting a series of events, other than his musical course, at the Philharmonic Auditorium, Los Angeles, which includes a lecture-recital by Maude Adams, January 30.

MRS. JACK VALLELY, who spent December and the holiday season in old Mexico, continues her current events and book review series at the Huntington Hotel, Pasadena, the second Tuesday of each month.

LILLIAN BURKHARDT GOLDSMITH offers her lecture series, "What the World is Thinking," at the Community Playhouse, Pasadena, the first Wednesday of each month at 10:45 a.m. Free to the public.

TUESDAY EVENING FORUM series of lectures, sponsored by the Patrons Association, are given at Pasadena Junior Colleges. "Youth" is the subject of four January programs, opening January 10, with "Youth and the World Today," by Brother Leo; January 17, "The Greater Career—Marriage—Homecoming," Mrs. Everett Dean Martin; January 24, "Juvenile Delinquency, Can It Be Cured?" James Hepbrun, January 31, "Youth and Education," John A. Sexson.

EDANA RUHM presents her series of lectures, "Events of the Hour," outlining the political situation, sketching new books and plays, the third Thursday of each month, Huntington Hotel, Pasadena.

EVENTS in San Diego City and County for the month are:

January 4, San Francisco Opera Ballet, Savoy Theater.

January 10, Lecture by Grand Duchess Marie of Russia, House of Hospitality, Balboa Park.

January 19, Concert by Jascha Heifetz, violinist, Savoy Theater.

January 20, Concert by John Walsh, baritone, House of Hospitality.

January 21, Lecture by Aline Barrett Greenwood, Casa de Manana, La Jolla.

January 23, Lecture by Aline Barrett Greenwood, House of Hospitality.

January 27, Angna Enters, dancer, comedienne, Savoy Theater.

January 29, Ballet Russe, Savoy Theater.

WORLD AFFAIRS ASSEMBLIES hold the dinner of the month, January 21, at the Vista del Arroyo Hotel, Pasadena. Reception at 6:30, dinner at 7:00, and program of talks at 8:30 p.m.

COMMUNITY FORUM, held in Science Hall, Mills College, the first and third Mondays of the month, presents topics of general interest, discussed by well informed citizens and guests.

SUNDAY EVENING EVENTS of community interest are presented at All Souls Church, Seventh Street at Lemon, Riverside, at 7:45 p.m. Talks are announced: January 8, "Community Economics and a Changing World," Dr. Arthur C. Coons; January 22, "Our Courts and Youth," Hon. O. K. Morton, and Mr. C. W. Matthews; January 29, "Strange Cases," Mr. Howard L. Watkins. A musical program is given January 15, and "Dr. Selleck's Poetry Hour" is held February 5.

SOUTHWEST MUSEUM, Highland Park, Los Angeles, provides a course of Sunday afternoon free lectures at 3 p.m. A special exhibit of the ceremonial dolls of the Hopi Indians of Arizona are shown during January. The lectures, illustrated with lantern slides are:

January 8, Frank A. Schilling, "Some Prehistoric and Historic Monuments in Arizona."

January 15, John H. Harrington, "Retracing California's Camino Real."

January 22, Dr. James Beveridge, "Arts and Crafts of the Ancient Egyptians."

January 29, Philip Johnston, "My Friends the Navajo Indians."



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TOWN HALL of Pasadena offers a lecture series at the Civic Auditorium which includes U. S. Senator Burton K. Wheeler, January 6, and Countess of Listowel, foreign political correspondent, January 20.

JUNIOR MUSEUM at Exposition Park, Los Angeles, continues the 12th annual Doll Convention-Exhibit to February 10. Ranging from 17th Century American to the most modern foreign "delegates," the display has been arranged from collections contributed by more than thirty southern California owners. The dolls are placed in typical backgrounds, giving interiors and exteriors, foreign and local scenes.

PLANETARIUM lecture demonstration at Griffith Observatory and Planetarium, Los Angeles, is given twice daily. January subject is "Preview of the 1939 Sky." Free use of the 12-inch refractor telescope, Griffith Observatory, is offered nightly. January 1-4, "The Moon." January 5-14, "Saturn." January 15-31, "Orion Nebula."

CHAFFEY JUNIOR COLLEGE at Ontario has inaugurated a special night course, conducted by Mrs. Bess Adams Garner, covering Mexican travel and the culture and customs of Mexico.

WINTER SPORTS: Fancy Costume Ice Skating Carnival and Figure Skating Exhibitions, Yosemite rink, January 1 and February 11. Pacific Coast Intercollegiate Hockey Matches for Hoover Trophy, Yosemite, January 5-6-7. Novice Ski Races, Badger Pass, Yosemite, January 29 and February 12. Winter Club Invitational Ski Meet, downhill and slalom, February 4-5. At Big Pines, Los Angeles County Playground, 7th Annual Snow Pageant, ski jumping competitions, cross country and slalom, figure skating and ice carnival, February 4-5. Snow Sports Day, all organizations (churches, clubs, scouts, schools, etc.) February 11-12. Exhibition jumping, Ski Club Badge Tests, February 18-19, and 25-26. Snow Sports may be enjoyed at Sequoia, Lake Arrowhead, Big Bear, McGee mountain area, Lake Tahoe and Truckee, Shasta and Lassen.

SPORTS in general: Santa Anita opens for the winter racing season, December 31, continuing to March 11, legalized pari-mutuel, daily except Sunday. New Year Handicap, \$10,000 added, January 2. Sports Fiesta Handicap, added purse, January 4. Santa Maria Stakes, \$10,000 added, January 7. San Pasqual Handicap, \$10,000 added, January 14. Santa Susana Stakes, \$10,000, January 21. San Felipe Handicap, \$10,000 added, January 28.

East-West Ice Hockey matches, Pan Pacific Auditorium, Los Angeles, January 5. Los Angeles Open Golf Tournament, Griffith Park, January 7-8-9-10.

Post season appearance of the world's professional football champions, Los Angeles Coliseum, January 15.

Palm Springs Rodeo, Palm Springs Field Club, January 28-29.

Annual Shooting Dog Field Trials are held on the Earl Desert estates, Palmdale, January 7-8.

Bing Crosby Invitational Golf Tourney, Rancho Santa Fe, February 4-5.

AVICULTURE CLUB of California announces the annual Bird Show, January 5-6-7-8, which includes type canaries and all species of rare and foreign birds.

LOS ANGELES CAT SHOW is held January 20-21, at Ebell Club, Wilshire Blvd., Los Angeles.

THE DOG SHOW of the California Associated Specialty Clubs will be held at the Pan-Pacific Auditorium in Los Angeles, Jan. 28 and 29. More than 500 dogs have been entered.

BUILDING MATERIAL EXHIBIT, Architects Bldg., Fifth and Figueroa, Los Angeles, announces a showing of lightweight folding Wood Screens to January 27. These are a recent development in hand-woven basket weave veneer paneled screens, and they are made in an unlimited variety of woods and designs.

MUSIC

SAN FRANCISCO SYMPHONY ORCHESTRA, Pierre Monteux, conductor, presents the winter season of symphonies at the Memorial Opera House, consisting of pairs of Friday afternoon and Saturday night (repeat) concerts, opening January 6-7, with Jose Iturbi, pianist as guest soloist; January 13-14, no soloist; January 20-21, Luboschutz and Nemenoff, duo pianists; February 3-4, Igor Stravinsky, guest conductor.

MILLS COLLEGE presents Hermann Ulrichs, pianist, in recital at the Hall for Chamber Music on the campus, January 18.

PHILHARMONIC ORCHESTRA of Los Angeles, under the direction of Otto Klemperer, continues the concerts of the winter season at the Philharmonic Auditorium. This Twentieth Jubilee Season includes the customary fortnightly pairs of Thursday night-Friday afternoon concerts, and a popular price series given Friday matinees and Saturday nights. Rose Bampton, soprano, is the soloist for the pair of concerts, January 5-6. At the popular priced events, January 20-21, Artur Rubinstein, Polish pianist, is the soloist. The Ballet Russe de Monte Carlo is seen at the Shrine Auditorium, opening January 25, for nine performances with the orchestra.

ART COMMISSION of San Francisco again presents a season of Municipal Concerts at the Civic Auditorium. The engagement of the Ballet Russe de Monte Carlo, February 7 to 11, is offered at the Memorial Opera House, as is the Leopold Stokowski concert, February 17. At each event the San Francisco Symphony Orchestra, Pierre Monteux conducting, is heard with guest attractions. The opening concert, January 24, brings Artur Rubenstein, pianist, to the Auditorium.

PETER CONLEY presents Jose Iturbi, pianist, Sunday afternoon, January 8, in recital at the War Memorial Opera House, San Francisco. The evening of January 8, at the Opera House, may be heard General Platoff's Don Cossack choir. Monday night, January 9, Jascha Heifetz, violinist, appears on the Conley opera house series. The Curran Theater series continues with Angna Enters, January 29.

CARMEL MUSIC SOCIETY, in the Twelfth Annual Winter Artist Series, announces the appearance of Angna Enters, dancer, January 30.

COLEMAN CHAMBER CONCERTS, founded by Alice Coleman Batchelder, now in the thirty-third season, are given on Sunday evenings at the Playhouse, Pasadena. The second concert of the season is given January 15, by the Curtis String Quartet, and Alice Ehlers, harpsichordist, who plays two groups of solos as well as a concerto with the quartet. The third concert is presented February 5, by the Gordon String Quartet.

L. E. BEHYMER opens the new year's musical season at the Philharmonic Auditorium, Los Angeles, January 3, with a piano recital by Jose Iturbi. Tuesday evening, January 17, Jascha Heifetz, world-famed violinist, is heard. Artur Rubenstein, pianist, returns to play, Thursday evening, January 19. Tashamira, Yugoslavian dancer, is seen Friday evening, January 20, presenting folk dances as well as her modern lyric creations.

SAN CARLO OPERA COMPANY, under the general direction of Fortume Gallo, opens the Los Angeles engagement, January 6, at the Philharmonic Auditorium, under the local management of L. E. Behymer. The complete repertoire is: Friday evening, January 6, "La Traviata"; Saturday matinee, January 7, "Faust"; Saturday evening, "Carmen"; Monday evening, January 9, "Aida"; Tuesday evening, January 10, "Rigoletto"; Wednesday evening, January 11, "Madame Butterfly"; Thursday evening, January 12, "Cavalleria Rusticana" and "Martha"; Friday evening, January 13, "Faust"; Saturday matinee, January 14, "Lucia di Lammermoor"; Saturday evening, "Il Trovatore." Carlo Peroni directs the various performances.

ELMER WILSON CONCERT COURSE brings Jascha Heifetz, violinist, January 18; and Artur Rubenstein, pianist, January 26, to the Civic Auditorium, Pasadena.

CONCERT SEASON at Santa Barbara opens, January 10, at the Lobero Theater with the Los Angeles Philharmonic Orchestra under the direction of Otto Klemperer.

CHAMBER MUSIC SOCIETY of Los Angeles is presenting a series of concerts at Royce Hall, University of California at Los Angeles, Westwood Village. The Vert-champ String Quartet gives the concert, January 4. Artur Rubenstein, pianist, is heard in recital, January 27.

CLAREMONT COLLEGES ARTIST COURSE is presented in Bridges Auditorium, with Jascha Heifetz, violinist, making his first appearance there in January.

MERLE ARMITAGE presents General Platoff's Don Cossack Choir, Sunday afternoon, January 15; and Angna Enters, dance mime, January 31, at the Philharmonic Auditorium, Los Angeles.

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The Sawtooth mountains are an invitation as seen from the "hot potato" hut on the summit of Proctor mountain near Sun Valley, Idaho.

SAN CARLO OPERA SEASON at San Francisco extends from Monday, January 16, through Wednesday, February 1, at the War Memorial Opera House. "Carmen" opens and closes the season, with a third performance, January 24. Coe Glade, one of the best known of operatic Car-mens, sings the title role in the three performances of Bizet's opera. The other operas scheduled are: "Madam Butterfly," "Aida," "Rigoletto," "Cavalleria Rusticana" and "Pagliacci," "Faust," "Lucia di Lammermoor," "Il Trovatore," "La Boheme," "La Tosca," and "La Traviata."

CULTURAL ARTS ASSOCIATION of San Fernando Valley, recently organized, announces the opening concert is presented by Winifred Byrd, pianist, and the Curtis String Quartet, January 16, at the Donna Hubbard Auditorium, Van Nuys. G. Walter Monroe is chairman of the association.

PRO MUSICA, Los Angeles Chapter, presents an all Stravinsky program, January 20. The "Soldier's Tale" is staged and directed by William von Wynmetal and the musicians are directed by Dr. Richard Lert. The work requires a narrator, three dancers and seven musicians.

CIVIC ORCHESTRA of Pasadena gives the current concert, January 28, at the Civic Auditorium. The soloists are members of the orchestra.

THEATER NOTES

THE PLAYHOUSE, Pasadena, now in the twenty-third year of production, presents diversified programs, varying the modern with the old. Two plays are given each month, each running approximately two weeks, and opening on Tuesday evening. No performance on Sunday, matinee on Saturday only. Gilmore Brown is supervising director.

To January 7, "The Boy David" by Sir James Barrie.

January 10-21, "You Can't Take It With You."

January 18-19-20, special matinees, offering "The Shoemaker's Holiday" by Thomas Dekker, given in the true Elizabethan manner.

January 24-February 4, "Ah, Wilderness" by Eugene O'Neill.

February 7-18, "Stage Door" by Edna Ferber and George Kaufman.

THE LABORATORY THEATER functions as a part of the Playhouse at Pasadena but has developed individually. New and original plays are offered under varying directors. Productions are staged Monday through Saturday evenings of each alternate week.

COMMUNITY PLAYERS of Palo Alto are entering the twelfth consecutive season in the present theater, and maintain a January to June season, offering excellent productions. The current play is "Ladies of the Jury" by Fred Ballard, January 26, 27, 28.

MEXICAN PLAYERS, in a theater in the Padua Hills, near Claremont, recreate the days of their forefathers in old Mexico. The legends, folk songs and dances of the various States and sections, woven around a central theme, make up the delightful entertainment. A comedy of Michoacan, in which a stitch in time saves the Fiesta, entitled "A Patch for Pancho," is given, January 4 to February 11, Wednesday, Thursday, Friday and Saturday evenings, and Wednesday and Saturday matinees.

CURRAN THEATER, San Francisco: January 28, the Clare Tree Major Children's Theater of New York gives "King of the Golden River," the third and last of a series of productions.

ALCAZAR THEATER, San Francisco, "High Tor" by Maxwell Anderson, January 9-21, a Federal Theater Production.

THEATER AMERICANA, under the direction of Fergus Reddie, selects dramas that present the American life, either of today or yesterday, and exploit exceptional local talent. Productions are given at the Recreation Building, head of Lake Avenue, Altadena.

STUDIO VILLAGE GUILD, Westwood, "One Exciting Night," written and directed by Katherine Kavanaugh, is the production for the last half of the month. "The Family Next Door" continues through the first half.

CALL BOARD THEATER, 8651 Melrose Place, Los Angeles, announces "No Place in Heaven," a dramatization of Emily Bronte's "Wuthering Heights," opening January 9.

BILTMORE THEATER, Los Angeles, presents "Sejanus," the Lucien Henri production, opening January 9.

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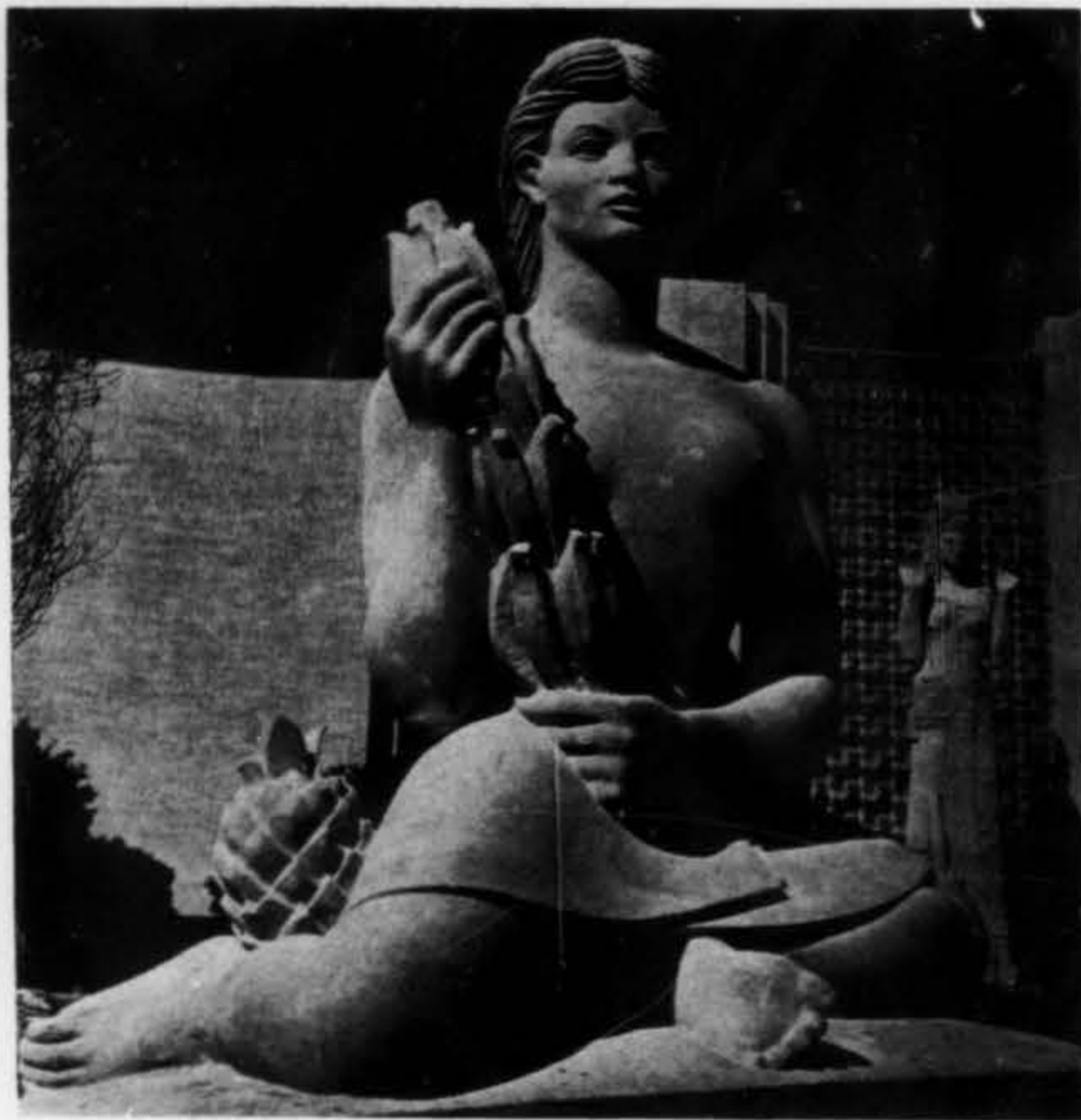


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A robust figure for the Fountain of Western Waters in the Court of Pacifica is by Brents Carlton. In the background can be seen the huge statue of Pacifica by Ralph Stackpole.

ART CALENDAR

BERKELEY

AN ARTIST'S PLACE, 2193 Bancroft Way: Exhibition by local artists interested in the advancement of all art.

CARMEL

CARMEL ART ASSOCIATION: The recent work of members in varying media.

CLAREMONT

SCRIPPS COLLEGE: Opening exhibition in the new Florence Rand Lang Studios.

CORONADO

GALLERIES, Hotel del Coronado: Watercolors, pastels and oils by well known artists.

FILMORE

ARTISTS' BARN: Paintings and prints by local artists. Paintings by Julon Moser to February 5.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 North Central Ave.: Exhibition of the work of "Women Painters of the West."

HOLLYWOOD

CONTEMPO GALLERIES, 9190 Sunset Blvd.: Lithographs, stressing black and white.

KANST GALLERIES, 6182 Mulholland Dr.: Examples of the best in academic art.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Metal craft work, designs for jewelry.

PRINT ROOMS, 1748 N. Sycamore: Etchings and prints, old and modern.

PUBLIC LIBRARY, Hollywood Blvd. & Ivar Sts.: The work of local artists, rotating show, changed each month.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Continues the December-January exhibition. Also shows character studies by Captain Vladimir Perfilieff.

ART ASSOCIATION, Villa Riviera: Recent work of members in varying media.

LOS ANGELES

BILTMORE SALON, Biltmore Hotel: Paintings by William Ritschel, N. A.

CHOUINARD ART INSTITUTE, 741 S. Grand View: To January 29, photographs of American people and buildings.

FEDERAL ART PROJECT GALLERY, 2328 West Seventh St.: To January 14, Exhibition by art teachers of Los Angeles. January 23-February 17, evolution of Gothic form.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: To January 28, exhibition of California watercolors.

FRIDAY MORNING CLUB, 940 S. Figueroa St.: Landscape by Thorwald Probst; sketches for murals by Einar Petersen; miniatures by Beatrice Smith Clark, Ella Shepherd Bush, Myrtle Matlick and Martha Wheeler Baxter.

LOS ANGELES MUSEUM, Exposition Park: To January 12, contemporary American paintings, lent by Kraushaar and Rehn Galleries of New York. To January 31, International Photographic Salon, 22nd annual, auspices of the Camera Pictorialists of Los Angeles; old masters, prior to the nineteenth century; paintings by William Gaw.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Paintings by the late Fausto Tosca of the Madonna and Child.

MUNICIPAL ART COMMISSION announces an exhibit of art metal work by senior high school students of Los Angeles City Schools, to be shown in the City Hall beginning Jan. 9. An exhibition of oils, watercolors and tempera, by students of Los Angeles, will be held beginning Jan. 16, on the 25th floor, in the Tower, City Hall, from 9:30 a.m. to 4 p.m.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Work of advanced students in the new art gallery.

SOUTHWEST MUSEUM, Highland Park: Exhibition of the ceremonial dolls of the Hopi Indians of Arizona.

STATE EXPOSITION BUILDING, Exposition Park: Permanent collection.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Oils by Douglas Parshall; watercolors by Alson Clark and Alfred Ybarra.

U. C. L. A. CAMPUS GALLERY: to January 13, student work from the University of Hawaii.

U. S. C. CAMPUS GALLERY: Architectural sketches.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To February 12, Egypt photographs by Richard Hamann; Zelina Nothman, Greek photographs. In the Bender Room: exhibitions, of Cobden-Sanderson and Doves Press books.

PASADENA

JEAN DE STRELECKI GALLERIES, Vista del Arroyo Hotel: January 15-17, Dunlap exhibition. Paintings by American and European artists.

HUNTINGTON HOTEL GALLERIES: Landscapes and marines by Frank More.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: New selection of the Walt Disney cut-outs. Recent paintings by Richard Taggart. Etchings by Mildred Bryant Brooks. "Button Pictures," by Casey Roberts, continued.

PUBLIC LIBRARY, Walnut at Garfield Sts.: Exhibition of Oriental art from the John C. Bentz collection.

POMONA

POMONA CAMPUS GALLERY: The work of students. To January 20, California Art Club group.

RIVERSIDE

RIVERSIDE ART ASSOCIATION, Rotunda of Mission Inn. General exhibition of the work of members. To January 15, paintings by Grace Landell Bartlett.

SAN DIEGO

FINE ART GALLERY, Balboa Park: Combined exhibition of paintings by Georgia Bemis and Anni Baldaugh; exhibition of paintings from Krushaar Gallery; selections from permanent collection in watercolors and oils, Japanese prints, color lithographs. January 15-31, Dutch exhibits.

SAN FRANCISCO

ARTISTS' COOPERATIVE GALLERY, 156 Geary St.: Oils by Mildred Compton.

VERA JONES BRIGHT STUDIO, 165 Post St.: Lithographs by George Gaethke; sculpture by Clarence Bates.

COUVOISIER GALLERIES, 133 Geary St.: American and French moderns.

De YOUNG MUSEUM, Golden Gate Park: Contemporary Mexican prints: glass through the ages; Bender collection contemporary prints. Prints by Koloman Sokol of Czechoslovakia. Chinese rubbings and techniques of Chinese painting. British wood cuts.

PAUL ELDER GALLERY, 239 Post St.: January 8-30, watercolors by Karl Bauman. January 30-February 9: Paintings by Enrique Riveron.

GUMP'S, 250 Post St.: Stow Wegenroth lithographs. Childe Hassam and Arthur Heintzelman etchings.

GELBER-LILIENTHAL, 336 Sutter St.: Persian miniatures.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Through February 5, watercolors by George Post; and sculptures by Raymond Puccinelli. Opening January 15, through February, paintings by Toby Rosenthal. Through January 14, portraits by Mary Curtis Richardson.

SAN FRANCISCO MUSEUM OF ART, Civic Center: Third Annual Watercolor Exhibition of the San Francisco Art Association, January 24-February 28. Paintings, sculpture, drawings and prints, also drawings by Charles Stafford Duncan from the Albert M. Bender collection. American Indian art.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: Oils, watercolors and prints by invited artists. Helen Candler Miller is the director. "The Aquarelle Painter" to February 4.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Each month special exhibits in the Library building supplement the exhibitions of paintings in the Art gallery.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: The work of local artists, changed every two months.

MISCELLANY

OTIS ART SCHOOL is particularly proud of its recent awards. Elmer Devore won a second award in the national contest for posters advertising Wild Life Week. In a local contest conducted by Saks in Beverly Hills for pictures with a Christmas feeling first award went to William Purdy and honorary awards to Jack Newton and Alma Carlin.

THE WORLD has lost three notable artists. In December, in California, death claimed Frank Tenney Johnson, F. Grayson Sayre, and Arthur Durstan, Frank Tenney Johnson was one of the great painters of the West. His cow punchers riding the range under sunny or star-lit skies are internationally famous. F. Grayson Sayre painted another phase of the West; the desert and the mountains towering above it, the lights and shadows of Coachella Valley, formed his themes. While Arthur Durstan, the youngest of the three, was an individual figure painter of distinction.

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THE ARTIST AT THE FAIR

By EDWYN HUNT

"Enigma of Life" by Haig Patigian. The figure of a man on one side, a woman on the other and between them, a brooding spirit symbolic of man's deepest wonder, the eternal mystery of the human race.



CROSSING the San Francisco-Oakland Bay bridge in the early morning one can see the man-created Treasure Island at an angle, and in light, that gives the full value to the modern architectural details of the palace buildings; the warm ivory of the buildings is relieved by the soft gray-blue shadows, and the whole scene is surrounded by the turquoise-blue sea with the hills of Oakland and Marin County forming a kaleidoscopic background.

The Golden Gate International Exposition will soon be ready for the multitude to see; and I feel pretty certain that the average person is going to feel they have seen a rare gem in architectural planning. I do not mean that I particularly like this conglomerate architecture of the palace buildings, which are the main exhibition palaces; architecture made up of Mayan, Cambodian, Polynesian and Modern. I feel that the architects in attempting to revive an architectural style which was never understood and never used by white men, was a mistake, inasmuch as we have an abundance of architectural ideas and materials. But regardless of that, the buildings are complete, and we have to view them as realities rather than theoretical exploits in architecture.

Treasure Island itself was jettisoned out of the Yerba Buena Shoals into a rock wall containing some four hundred acres. The whole idea is an outgrowth of a plan several years ago of Harmon Butler, a publicity man of San Francisco. He thought of the idea as a perfectly natural way to celebrate the completion of the two Bay bridges, and later his idea was taken over by an organization headed by Leland Cutler, and a committee of architects consisting of Geo. M. Kelham, Arthur Brown, Jr., Lewis P. Hobart, Wm. G. Merchant, and Ernest E. Weihe. Mr. Kelham passed away, and Timothy L. Pflueger was appointed to fill the vacancy.

In the build-up for the Exposition it was decided that the eleven western states should be named as sponsors inasmuch as stress was going to be laid on the playground facilities of the western states for the nation. By doing so, they have been able to enlist the support of these western states in individual buildings, and the whole thing has worked out satisfactorily.

The architects from the beginning planned that the exhibition palaces should be concentrated as much as possible around one main court. Many of them had had experience with the 1915 Exposition, and realized that the public should not be asked to walk too far, and that a concentrated Exposition would be easier to handle. As a consequence, the buildings were planned to face the West, or the Bay itself, and the long seawall was built with high wind baffles on top so that the inner courts would be salubrious and pleasant to roam through. They achieved exactly that result, and the long, ivory-colored seawall is broken

by the elephant towers which in themselves are partly Siamese and partly Modern. They are mostly an expression of cubism in architecture, but they are effective.

Between the two towers is the main gate with huge pylons that are nothing else but cubes up-ended, serving not only as wind baffles but as crowd baffles. There are many gates in this one gate, which makes it possible for a crowd to shift through without blocking the entrance.

Each of the architects was given a court to design, and these courts radiate from the four hundred foot Tower of the Sun. There are: Court of the Moon, Court of Pacifica, Court of Flowers, and Court of the Seven Seas. In each court the architect chose his own artists and sculptors, but the landscape gardening seems to have been handled on a uniform basis. The background color of the courts is ivory, and the center court is all ivory; but the Court of the Moon has much of the wall surface done in "Hawaiian Emerald Green." The other courts have used "Pebble Beach Coral," "Santa Clara Apricot," and "Imperial Dragon Red." The inside of the fountains is painted "China Clipper Blue," or "Del Monte Blue," and the steps leading to the various entrances are of "Southern Cross Blue." Some of the doors and window trim are in "Del Monte Blue," and here and there a bas relief will be completely covered in "Treasure Island Gold."

CALIFORNIA POETS' CORNER

SLOW SANDS

By M. A. MAYS

Slowly the sands blow over the old years;
The new roll in; roll on with shifting grains
That have been granite, have been moving long
Before the memory of human brains.

Less transient, more of sluggish weight, they shape
A countryside; they drift and they erase
The aqueducts, the temples and the town . . .
And when man prospers . . . they move on a pace.

BIRTH OF A SHADOW

By COLETTE M. BURNS

It was during the quiet hours of night
That the windows across the hospital court
Became insistent squares of frosted light.
The doctor's outline, tall; the nurses', short,
Skimmed and bobbed as on a movie screen.
(Masks of gauze had planed their profiles flat.)

Ether cut a woman's cries off clean.
The silhouettes moved faster after that.

A lusty yell was heard. Like Solomon,
The doctor held the newly-born by heel.
The light that fell upon that infant son
Or daughter caused the window to reveal
Its form, and awed, I witnessed then a birth,—
The infant's shade, delivered now to earth.

The murals are painted by San Francisco's leading artists, and will decorate wall panels in each of the courts. The octagonal entrances at the end buildings have four murals each done by two artists who compared their work as they went along to get good color harmony. Hugo Ballin's murals in the side panels of the Arch of Triumph are exceedingly beautiful, and although the composition was difficult, he has managed to distribute his figures so as to give increased interest in the elongated perspective.

In the Court of the Seven Seas, John Stoll has done several murals of the sea which are outstanding. He has painted them with the technique of the draftsman, so that the lines of the figures are drawn in rather than painted in, and the scenes are all taken from old sailing vessels. He hasn't given in any instance a full view of a ship, but only segments of the men at work. They are bold, strong and very convincing.

(Continued on Page 39)

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Scene from the *Gaité Parisienne*, a new production of the Ballet Russe. Music by Offenbach, choreography by Massine.

THE BALLETS RUSSE

By HENRIETTA McFARLANE

THE arrival of the Monte Carlo Ballet Russe in California each year is looked upon as the climax of the season in the art of the dance. Each year the ballet opens at Covent Garden in London; the late autumn finds it at the Metropolitan Opera House in New York. Then follows a six months tour throughout the major cities of this country.

This year the ballet is appearing with the major symphony orchestras of the cities on its itinerary. When, late in January, it reaches the West Coast it will have a complete "little season," for there are to be nine performances at the Shrine Auditorium in Los Angeles under the auspices of the Southern California Symphony Association—from January 25th to February 4th. This will be followed by six performances at the Opera House in San Francisco—from February 7th to February 11th—sponsored by the Symphony Society of that city. The conductor of the Los Angeles Symphony during the ballet performances will be Efram Kurtz. In San Francisco, Pierre Monteux will conduct as usual.

Three numbers of especial interest have been programmed for the first time this season by Leonide Massine, ballet master and director of the Ballet Russe. They are the Seventh Symphony with Beethoven's music; *Saint Francis*, a ballet based on the life of the saint of Assisi; and *Gaité Parisienne*, a robust offering of the Paris of the Second Empire. *Russian Heroes*, with the music of Borodin, is a short, beautiful fantasy, that will be given here for the first time. *Coppelia*, sometimes called the *Girl with the Golden Eyes*, is to be revived; and the series has been rounded out with the familiar *Blue Danube*, *Swan Lake*, *Les Sylphides*, *Spectre de la Rose*, and *L'Épreuve d'Amour* with the music of Mozart.

Devotees of Beethoven are traditionally profound of temperament, but they can be counted on to follow with eager interest such a new interpretation of the Seventh Symphony as the ballet, whose theme and choreography are by Leonide Massine. In this two-act production, the West Coast will see for the first time Alicia Markova, acclaimed today as the prime ballerina of London. Born in England of British parentage, Markova began professional engagements at the age of ten—a thin, fragile little girl, dancing in the old fairy pantomime "*Dick Whittington*." A pupil of Princess Astafieva, the child took to bar and center-practice with the deft courage of an inherent artist. Her teacher is supposed to have remarked to the child's mother, "Your little girl is like a thoroughbred race horse. You must take care of her, keep her wrapped in cotton."

But when Markova was fourteen her father died, leaving her mother with four younger children and no money. Distraught Markova explained to her teacher that she must stop learning and start earning. It was then that Daighliev, rehearsing at Monte Carlo, engaged the child to join his company. Sensing her talent, he sent her to study with the teachers who had trained Pavlova and Najinsky. Still too small to dance in the corps de ballet, she appeared only when the program offered suitable roles. Following the death of Daighliev, Markova returned to London to dance in the London Ballet Club, a little theater of the ballet, offering a new form, Chamber Ballet, a parallel to chamber music. Subsequently she was prima ballerina with the government-supported organization now known as the National Ballet of England. Then, for two years, she led her own company. Last year when Massine formed the Ballet Russe de Monte Carlo, Markova, trained and moulded by the Russians, returned to them as prima ballerina. Heir to the traditions of Pavlova, Markova also has in her possession relics of the great Russian dancer. This season when she appears as the princess in *Swan Lake*, she will be wearing in her head dress three large diamonds,

the same ones that Pavlova wore in her crown when she danced that role.

Appearing with Markova in the Seventh Symphony will be Serge Lifar, who since the death of Daighliev has been the star and choreographer of the Paris Opera, originating many of his own ballets there. He also is identified with Spectre de la Rose which is programmed for this season.

A ballet, based on the life of St. Francis, is another premier awaited with especial interest by Californians. It consists of six tableaux, taken from the legends of the Little Flowers of St. Francis, and it plays for forty minutes.

Many of the separate compositions which are woven into the musical texture of the Saint Francis have been taken from folk tunes. In interpreting this music, Massine has gone directly back to Byzantium for his dance designs, recalling particularly in the movements of the dancer's hands the exquisitely precise symbolism of the Twelfth Century. The palms, the fingers and wrists are as important as the toe, instep and movements of the legs. It is by the flick of the wrist and the turn of the palm and fingers that the little birds in the legend of St. Francis are symbolized on the stage.

The role of St. Francis, described as emotional and exacting, will be danced by a native of Pasadena. He is Marc Platoff, one of those Russian dancers made in America. As a youth he went to physical training school in Seattle, intending to be an athletic instructor, instead of which he emerged as a dancer. When Massine held an audition in Seattle and engaged the young man for the company, his name was changed from Marcel Leplat. The first time the tall red-haired American danced with the Russians his tights came off in the middle of the Farandole in Aurora's Wedding. That same evening he caused a minor sensation by going off the wrong side in Prince Igor. Unperturbed, Massine cast his protégé for the role of Suicide in Public Garden. Since then Platoff has appeared in many of Massine's own roles—a privilege that is coveted as much as it is feared.

Dancing also in the Saint Francis in the role of Lady Poverty will be the Danish-Japanese artist, Nina Theilade. California audiences already know her as prima ballerina in Reinhardt's stage version of Midsummer's Night Dream and later in that film. Her work is of interest to students in that her early training was in the Dalcroze method, which approaches the dance from the musical point of view. Later these supple unconventional movements were to make difficult her training in the formal traditions of the Russian ballet. However, the result has been a completely personal combination of ballet and modern technique which gives her distinctive characteristics.

Gaité Parisienne is the new ballet of the season. The Offenbach music has been orchestrated by Manuel Rosenthal, and the choreography is by Massine. Can-can girls, with long black hose, garters and a naughty glimpse of ruffled panties dance on the stage in the story of the Paris of the Second Empire—a period which roughly corresponds to the post-Civil War period in American history.

The scene is the terrace of a cafe. A flower girl bounces in exuberantly to set up her wares, while waiters flick their napkins over still empty tables. The flirtatious seller of gloves and "sophisticated necessities" comes, presumably to dispose of her trifles, but more practically to find a wealthy cavalier. Gentlemen play at billiards, "cocodettes" swagger across the scene in brightly striped skirts and colored satin boots. A regiment of the Imperial Guard, replete with Napoleonic tricorns, gold braid and luxuriant whiskers, march across the cafe in pompous formation.

A celebrity appears, La Lionne, magnificently conspicuous in the sensational red crinoline which marks her as a demi-mondaine. Sentiment enters the scene in the person of a Peruvian—a swarthy, pathetic, over-dressed South American whose pockets are filled with gold, but who lacks the skill and taste to enjoy whatever wares it might purchase. In his gaudy tight-fitting suit, burdened with his baggage, the Peruvian tempts the pretty glove-seller for whose favor he yearns, but his comic figure brings the laughter of the sophisticates crackling about his ears and he flits through the scene a perpetually hopeful, frustrated Pierrot. Crowning the gaiety come the can-can dancers, whirl of frou-frou skirts, of spirited whip-like turns and breath-taking splits—a tradition of naughtiness, infinite in its naive innuendo. When the hour is late, the merry madness gives way to the strains of the Barcarolle from the "Tales of Hoffman." Ladies draw on their cloaks and gentlemen cavalier them from the cafe—the end of an evening in a Paris cafe in the 1860's.

In this ballet will be seen Nina Tarakanova, trained by Diaghliev, and truly a Russian. As a child she was sent by her Cossack Colonel father to take dancing lessons. As a young girl she appeared in the last Daighliev season at Covent Garden in London. After that she was a member of Pavlova's company and later took ballet into the Folies Bergères. When René Blum, brother of the former French premier, formed the first Ballet de Monte Carlo, she found a place there and later was a member of Basil's ballet where she made a record by dancing in turn every role in Les Sylphides when the various members of the company were ill. It was while dancing a role in the Seventh Symphony in Monte Carlo last season that she met

(Continued on Page 40)

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MUSIC IN THE AIR

By ALFRED LEONARD

(Today's guest-columnist was formerly Berlin music-correspondent for some of Europe's leading publications. Since coming to America in 1933, Alfred Leonard has established here an equally high reputation. His comments on music and musicians are regularly heard over major net-work broadcasting stations, he is popular as a lecturer, and contributes frequently to various magazines and newspapers.)

THERE are still people who believe that the "mechanized" music of the radio and the "canned" music of the phonograph-record are part of the devil's foul play, cunningly designed to bring death and destruction to the most heavenly of all arts. It would hardly occur to these people to bring similar accusations against the art of printing. After all, printing does for the spoken and written word what phonograph and radio accomplish for music, namely, to carry it to the most remote hamlet—and to record it for posterity.

Among the various types of musical audiences, the radio audience is the youngest, the most receptive and the most naive. With the proper guidance, this audience can become one of the most important vitalizing factors in an otherwise tradition-hampered, saturated and stagnant musical world. The extent and spontaneity of this growing music-consciousness in the masses places a special responsibility upon the shoulders of all music-lovers—including music-critics. They must see to it that these trusting neophytes in the temple of music are not misguided and confused. If, for instance, they were taught the idea which unfortunately is reflected by so many concert-fares, namely that musical history ended with the close of the nineteenth century, there could be little hope for the composers of our time. Or, if they were to accept as acme of perfection certain performers and interpretations so vigorously promoted today, the true artist hardly could expect to be appreciated.

In the face of these facts, we muster a sufficient amount of courage to discuss critically the much-bally-hooed (and therefore accepted by many as sacrosanct) Saturday evening concerts of the National Broadcasting Company. If we were to believe the publicists, we would have to accept such statements as: "This is the greatest orchestra in the world," and maestro Toscanini "is the greatest conductor of our time, whose every beat of the baton creates absolute musical law." And what are the facts? The orchestra, now in its second season, is composed of highly qualified musicians. We are even ready to admit that a man for man comparison with the personnel of other orchestras would disclose superiority on the part of the NBC orchestra. Collectively, however—and only the ensemble results count in an orchestra—this group is easily surpassed by any number of organizations which have acquired the patina of culture and refinement through years of concerted effort. Toscanini is unquestionably one of the great conductors of our time, but he like any other human has his limitations. We are not given to quarrels over tempi and interpretive details, but we have often felt that the maestro's Latin temperament gets the better of him when it comes to the interpretation of such masters as Bach and Beethoven. And his program-making is by no means characterized by ingenuity. It often makes us wonder whether patriotism and sentiment are not playing an undue part in the arrangement of his programs. Otherwise it would be hard to comprehend why Toscanini persists in dusting the cobwebs off the various antiquated scores of Martucci, Rossini et al. Frankly, the concerts under Toscanini's alternate, Arthur Rodzinsky, have so far been the highlights of the series. He has given us vital, interesting programs which have included many new works of great significance—and I defy anyone to tell from the orchestra's playing whether Toscanini or Rodzinsky is wielding the baton.

John Barbirolli, now permanent conductor of the New York Philharmonic concerts and Sunday noon broadcasts, may not have the stature of his predecessor Toscanini, but his programs are usually a good deal more interesting. There is less emphasis on personalities and altogether less pretense. The music is exhibited with the detached air and just pride of the seasoned connoisseur.

One program of comparatively recent origin warrants our most enthusiastic acclaim, namely the regular Sunday broadcasts of Bach Cantatas under Alfred Wallenstein over the Mutual Broadcasting System at 4 p.m. PST. Here is great music, presented with such sincerity and artistry that it must warm our hearts. Similar series have in the past been broadcast from Leipzig and London, but Wallenstein's simple and straightforward performances far surpass either of the European efforts.

* * *

It can not be the purpose of a review such as this to cover the wide variety of current musical productions over the air. A few characteristic examples had to be singled out in order to illustrate our point, namely that radio is an invaluable aid in promoting true music appreciation. The question of music appreciation, considered by "practical minds" as a mere esthetic past-time, assumes a different role in the light of Confucius' famous word: "When music and courtesy are better understood, there will be no longer need for war!"

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Another architectural gem from the draughting board of the widely-known architect—H. Roy Kelley—now becomes the residence of Dr. and Mrs. George B. Baird at San Marino, California. Because Mr. Kelley's homes are known for their "livableness"—as well as their beauty—perhaps it was to be expected that he would specify Payneheat for the owner's comfort . . . An ever-increasing roster of Payne-heated homes—designed by far-sighted architects for comfortable living—gives evidence that Payneheat is, indeed, the "choice of experience". . . The Payne Engineering Department offers heating counsel to architects and home builders, without charge.



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CAMELLIAS AND GARDENIAS

By FRANCES DUNCAN

CAMELLIAS, known as "garden aristocrats," have distinction, perfectness of form in flower and leaf, they are never rampant in growth, and they permit no insect depredations. No garden can be commonplace when beautiful Camellias are in it!

Also they have "family" and tradition. Camellias have been treated with sincere respect by gardeners for at least two centuries. As early as 1860 they were carefully grown, in the East, in the cool greenhouse (60 degrees) and prized as an Orchid is prized. Although, like roses, they have been vastly improved in size and form and color, some of the varieties grown then are still valued. For instance the beautiful white *C. alba plena* is still a best seller, and occasionally one sees the pink striped *C. Abby Wilder*.

A native of eastern Asia, where it grows wild in the forests, the Camellia was first brought to this country in 1748 by the French botanist Andre Michaux, under whose direction were planted at Middleton Place on the Ashley River in South Carolina, four Camellias which still survive. Each is as large as a full-grown orange tree and has scarlet flowers. These plants endured the ravage of the Civil War, when the great house and gardens were destroyed, and the grass that grew up round them was cut with a scythe. For Camellias, like aristocrats, have endurance.

In California the climate seems to fit them perfectly and they flourish like the wicked and the green bay tree. Therefore it is in California that many new and very beautiful varieties have been developed, also many new Japanese species are brought here and tried to determine their fitness in this climate. Among the fine varieties in bloom during the holidays, and earlier, are the lovely *Camellia alba plena* with pure white blooms often four inches across, perfectly symmetrical, of bushy spreading habit, with foliage a lighter green than that of most varieties. A little later comes its beautiful variation *C. alba plena fimbriata* with edges of pure-white petals slightly crimped and fringed. *C. Chandleri elegans* is a gorgeous, unforgettable flower peony-shaped, large, sometimes six inches across, in color rose, blotched with white. It is often used with striking effect on a trellis against a wall, espalier fashion. Somewhat similar in effect but not so large is the brilliant *Dai Kagura* with its inner petals twisted and curled. *Dai Kagura* is one of the first to bloom in autumn.

The old favorite, *C. Pink Perfection* outdistances all Camellias in its superabundant blooming. Blossoming intermittently from October to March, it is starred thickly, almost crowded with the delicate, perfect, shell-pink flowers. Sometimes specimens of this are seen, ten or twelve feet high, symmetrical in shape, with abundant lustrous foliage.

C. Rainy Sun is a gorgeous large semi-double variety, deep rose-red, early, but of shorter blooming season than *Chandleri Romany*, about the size of *Pink Perfection*, is one of the earliest and a clear, coral-red.

Among the later ones, blooming from January to April, are *Amabilis*, white, which displays golden stamens to great effect. *Purity*, pure white and very prolific.

Jordan's Pride with large, wide-open petals, soft pink, margined in white, fragrant. Gold stamens show when the flower is wide open.

Francine, clear rose pink, large, like *C. Chandleri Elegans*, without its variegation.

Covina, a California origination, the flower informal, double, rose-red in color and good in pots, tubs for patio adornment.

Col. Firey is a brilliant Camellia 4-5 inches in diameter, blooming freely, from January to April, and is the rich, dark red of a Hadley rose.

The above are all *Camellia japonica* varieties—in old days the flower was simply called "japonica." But another type, quite distinct, is the *Camellia sasanqua*. This is informal in habit and may be treated as a climbing shrub. It has a careless grace in its way of growth, the blossoms are smaller, single, suggesting apple-blossoms, or wild roses, and fragrant. The colors are white, soft rose and deep rose. Among the charming vari-

(Continued on Page 38)

THE RENAISSANCE OF ROSES

By CHARLES GIBBS ADAMS
Landscape Architect



HERE has lately been revived in California a tremendous interest in the charm and beauty of the roses of early days. My own vivid awareness of them, as a native son and as an early gardener, goes backward through more than three decades; and so many questions are reaching me about them, in these days of gardening interest, that I concluded to answer scores collectively.

A few enthusiasts like the Howards, the late Dr. Emmet Rixford of San Francisco and the late Captain George C. Thomas of Beverly Hills have done much to revive this general interest; and now at least four prominent California nurserymen, and likely more, are putting old favorites, long almost lost, back upon the market.

Our first record of roses in California harks back to the diaries of Padre Juan Crespi, right hand man of that brave founder of the Missions, Padre Junipero Serra. Crespi, a plant enthusiast, kept a fascinating record of their explorations in 1769 and 1770, from San Diego to Monterey. These two brave leaders, in company with Don Gaspar de Portola (who was later to be the discoverer of San Francisco Bay) were, with a company of half a hundred men of the church, soldiers and muleteers, the first white men to tread the soil of Alta California. Crespi's diary delights to tell that along the way they came upon wild roses that were like the native ones of his own Castile.

Those same wild roses, especially the species with spicy fragrant leaves, later found their way into many gardens of New Spain. They provide the sweetness of my own garden to this day.

Some fourteen years after that brave pilgrimage, cultivated fruits and flowers, among them one described as the "Thousand Leaf Rose," were brought to Alta California and planted at Mission San Carlos Borromeo de Monterey, and a year later, shared with the Missions of Santa Barbara and San Buenaventura. Plants were brought from France, Spain, Malta, etc., via Cape Horn in a French ship in command of J. F. G. de la Perouse, to exchange with the Mission fathers for Californian acorns, grass seed, etc., to be tried in France. The "Thousand Leaf Rose" was presumably the Rose of Castile, which in time beautified most of the Mission and hacienda gardens. Many of the Roses of Castile still survive to perfume the grounds of California.

Soon other roses began to arrive in Alta California by way of ships from Spain and caravans from Mexico. And then they played an important role in the language of flowers, in the romantic lives of the dons and señoritas. In those days of no postal system save by occasional slow ships or by personal messengers on horseback, a flower took the place of many a letter.

To jump almost a century forward: in the eighteen-sixties and eighteen-seventies, there arose

in Europe and in America a tremendous activity in producing new and finer roses than had ever been known before, very much like the furor we have again experienced for the past ten years or so. It was those early roses, finally reaching California, that became the glory of her gardens thirty and forty years ago. What were the prime favorites among those beauties?

To the very young, in these days of unshadowed house walls, it might seem inconsistent to name the climbing ones first. But the time was when the "rose vines" were more important than the bush ones, in California. Almost every house was wreathed in their festoons of beauty. Very appropriate they were to the land, with luxuriant foliage to cool the summer, while, as the days grew short, half of the leaves dropped to let in the sun of winter.

Most of them, being of the Noisette strain, were annual bloomers, affording a riot of color in April and May. No wonder they were so thrilling to the Eastern tourists of those days, for they were too tender to be known in the climates of less favored sections of the country.

The general favorite was the tremendous grower, La Marque, with masses of perfect buds of white and cream. One famous specimen at Alhambra grew eighty feet in height, with a trunk the size of an orange tree. Planted in 1870, it flourished for fifty years. Another, William Allan Richardson (of 1878), was the first of the truly orange-colored roses. In beauty of color the Gold of Ophir, alias San Rafael, alias Fortune's yellow, and the almost identical Beauty of Glazenwood, have, to my way of thinking, never since been equaled. Their shadings of copper, buff, carmine and salmon is bringing them an enthusiastic revival today. Madam Alfred Carriere (of 1879), of blush pink and white has persisted through all the years, as has the sulphur yellow Reve d' Or.

The Marechall Neil (of 1864) was the queen of yellows, and, unlike the family in general, blossomed the most beautifully in shade.

Of the climbing tea roses, the deep cherry red Reine Marie Henriette (of 1878) with its strawberry fragrance and the buff and orange Gloire de Dijon (of 1853) were the favorites. The graceful Chinese Banksias of yellow and white, filled the air with the unusual fragrance of violets.

What of the "bush roses?"

Prime favorite, and fairest of her day, if not of all days, was the silver-pink, superbly formed La France (of 1867) the most exquisite of all Roses. She was the first of the Hybrid Teas, a cross between the old-time Tea Rose and the Hybrid Perpetual. But alas, like many another of royalty, she was too highly bred; and is now practically extinct.

Many a faker has "revived" La France, but the restorations have been bogus, the color not quite

true, the fragrance far less thrilling. At any rate she has left lovely daughters and granddaughters, as for example, Radiance.

Another pink favorite was the globe-shaped "Duchess," Duchesse du Brabant, second only to La France, in beauty of fragrance. This rose was the favorite of President McKinley.

Marie Von Houtte (of 1871) was a beauty in pink, cream and yellow.

The bud of the popular Safrano (of 1839) of exquisite sulphur and saffron color, was flattened as though lightly pressed in a book.

Maman Cochet (of 1893) was an indefatigable bloomer of superb form, but seldom produced stems of satisfactory strength.

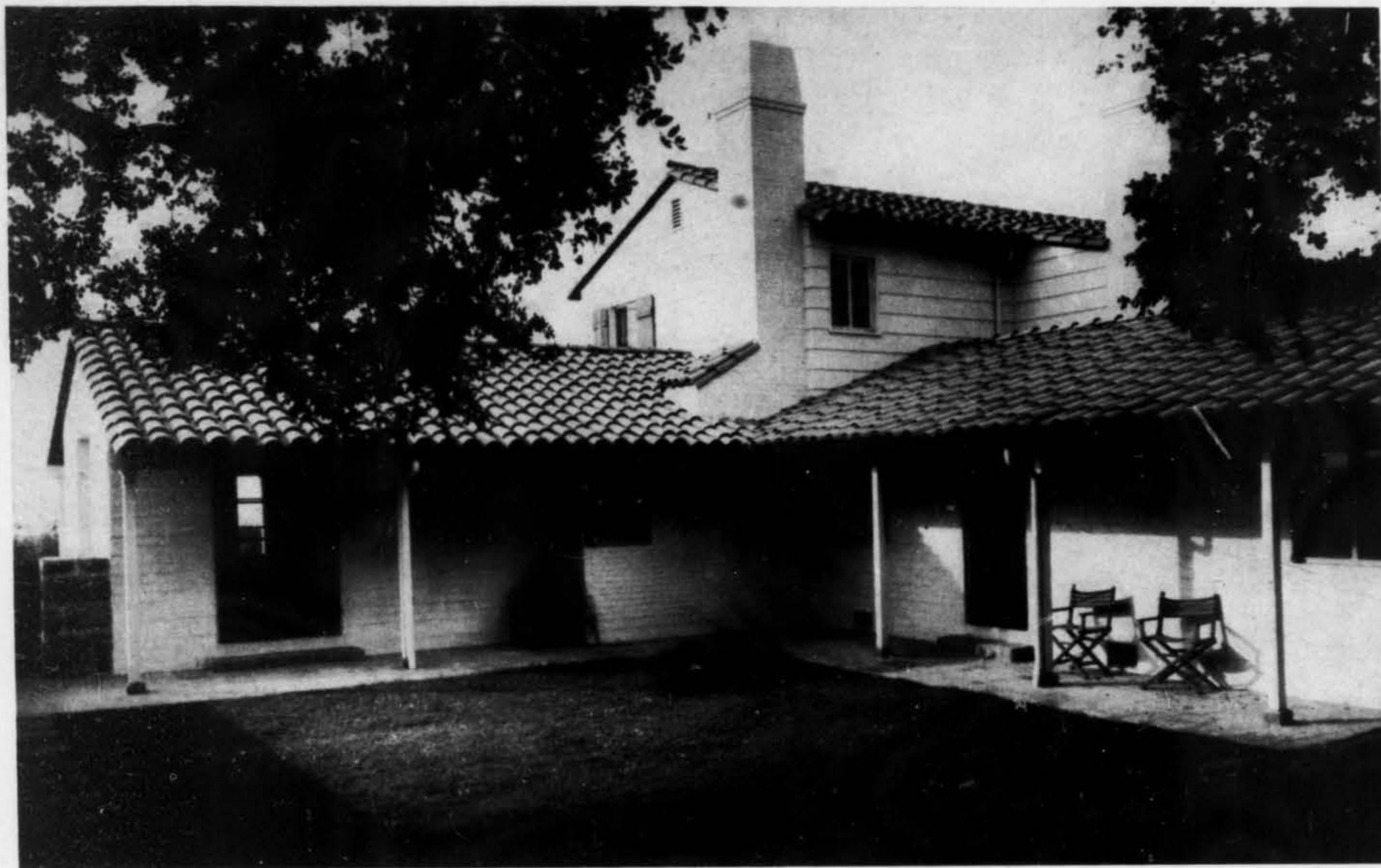
In 1900, in Frau Karl Druschki, came what rosarians had long dreamed of, a handsome and healthy white. It almost immediately appeared everywhere as if by magic. Today it is still a favorite, though the tremendous size of the bushes is often an embarrassment in a rose garden.

The rose hedges of early days have almost entirely disappeared from California. Once there were many miles of them, particularly around the orchards of the rich Santa Clara, San Gabriel and San Fernando Valleys. They were irrigated and cultivated when the orchards were. The hardy "ever-blooming" Gloire de Rosmaine, or Ragged Robin, whose color was a beautiful cherry red in cool weather, so planted by the tens of thousands, perfumed the air along miles of country road.

A famous hedge that visitors traveled far to see was that of La France Roses which surrounded the grounds of the home of Senator John P. Jones on the sea bluff at Santa Monica. The stately old mansion is now the Hotel Miramar. An industrious lady, one May Day, counted four thousand perfect blossoms in that hedge.

In those days, many gardens held "collections" of roses, particularly featuring the unusual. There were Moss Roses, both pink and white; Prince Camille de Rohan (of 1861), known as the "Black Rose," though really deepest red when seen in the sun; Rosa Vividiflora, the "Green Rose," whose blossoms consisted of multitudinous sepals instead of petals; the fragrant Damask Rose, from which the "Near East" distilled its attar of roses; the brilliant little fern-leaved Harrison's Yellow, which our grandmothers then planted in memory of their own grandmothers; Paul Neyron (of 1869), alias "Cabbage Rose," which was then, and still seems to be, the largest of all roses; and the pretty little Bengal or China, the Hermosa, known as the "Ever-blooming Rose" because it never rested.

Is it any wonder then, with all its variations of form, color and perfume, and all its uses in house and garden, even thirty or forty years ago, and all the new beauties developed since then, that the rose is all the world's favorite flower?



Photographs by Karl Obert

A RANCH HOUSE IN CARPINTERIA

CARLETON M. WINSLOW, A.I.A., ARCHITECT



Of concrete blocks with tile roof, this country home has a Spanish heritage that is simple and particularly pleasing. In the living room the open timbered ceiling has a wrought iron brace. The large fireplace with wrought iron andirons and the wood closet is of especial interest. Hand-blocked draperies and a hand-hooked Spanish rug give color and warmth.

REMINISCENCE IN CONCRETE

With a Little Sermon
Tacked on at the End

By CARLETON M. WINSLOW, A.I.A.



AS I look back on boyhood days I realize with some surprise that there was considerable building going on in our village even though it was a rather small college town in New England somewhat distant from the metropolis. Most of these new buildings were built of frame with a sizable admixture of brick structures. Large buildings like the new cotton mills were of brick. As I spent much of my spare time hanging around the works while under construction I obtained a fair idea of how buildings were put together. Apparently, though I do not remember clearly, I must have behaved myself for I do not recollect ever being chased off a job.

All the houses had cellars, always paved with cement floors. Our own house had such a floor which may have been laid over eighty years ago. The last time I saw that floor it was in good condition, smooth and even with very little visible cracking. My father was of the opinion that the cement used was imported from England. My own opinion is that it was made in Rockland, Maine, which was only thirty miles away. That would make the floor date about 1880 or nearly sixty years ago instead of eighty.

Well, anyway, along in the 1890's Bowdoin College started the erection of the Walker Art Gallery, designed by Charles Follen McKim, a beautiful building of brick and stone and, I understand now, Mr. McKim's first effort in art museums. Everything connected with the construction of the building interested me, especially the dome, a flat saucer-like affair about thirty-five feet in diameter. I do not remember how the form work was arranged but I recall that this dome of unreinforced concrete had a width at the spring of six feet and a thickness of six inches at the crown. It has been stated that it was the first concrete dome ever built in this country. The building was completed in 1893. Watching the construction of Walker Art Gallery crystallized my intention of becoming an architect. Naturally, I didn't realize what I was getting into.

Many years pass. During a sojourn in Europe in 1904, I found myself in the Island of Capri where I picked up a commission to design an addition to an old mansion on the Marina Grande side of the island. Portions of this palazzo dated back to Saracen times, in fact, in the adjoining vineyard we found a Roman pavement of the time of Tiberius. I designed a new upper story over the whole building and extended a tower even higher. The whole structure was of quadropartite vaulting

of volcanic tufa blocks and pozzuolano cement. This cement particularly interested me. It was of a warm creamy color and the resulting mortar was delightful to feel, smooth and soft as butter. Signor Desidero, the builder, brought it from Pozzuoli, a little town eight miles northwest of Naples on the other side of the peninsula of Posilipo. The natives have been making cement there since Roman Imperial times, probably earlier. Anyway, Pozzuoli is near the base of La Solfatara, a half-extinct volcano about three hundred and twenty feet high. La Solfatara is mildly active although records say it has not been in actual eruption since the twelfth century. I visited the crater of this little volcano and was interested in watching workmen shovel natural cement into bags. This cement is blown up through blow holes around the edge of the

Above the Villa Torricella, Isola di Capri. The Marina Grande with the Punta Timberio beyond. Below the loggia of the Villa.



crater, settling in the form of heavy dust. How good this natural cement is, I do not know, but Signor Desidero's cement was manufactured cement and it did not come in certified packages.

During the summer that I was in Capri, Dr. Cerio, the local physician was building a new house over on the Mediterranean side of the island, near the Punta Tragara. He used the walls of ancient cisterns for foundations and while excavating found an old cellar half filled with volcanic dust, probably deposited during some long-forgotten eruption of Vesuvius. Believe it or not, the Doctor found this powder to be excellent cement and used it in the construction of the superstructure.

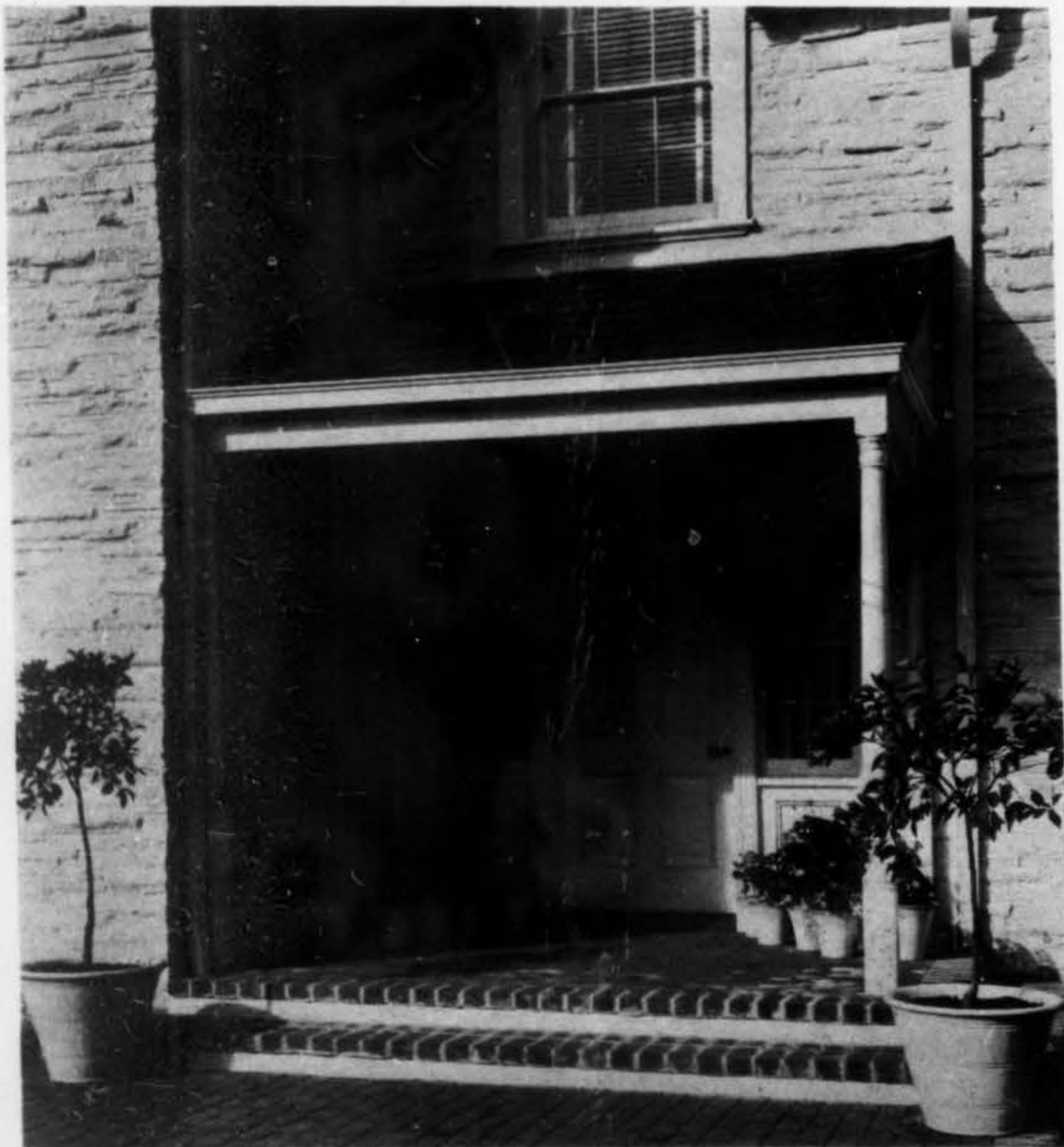
Everything in Capri has been built of stone, mortar and concrete. Almost all the buildings are plastered with stucco, mostly colored white with an occasional one tinted pink or pale blue. Majolica tiles are used for paving the floors and fresco decoration is found occasionally on the walls. All roofs are flat with parapets and the roof terraces are paved with smooth cement. Everything is honestly built and looks it. There is no jerry built construction of toothpicks covered with chicken wire and plastered to look like, the Lord only knows what. It would be a comfort to live in Capri where buildings look like what they really are.

In time Fate led me to San Diego. I remember so well a garden retaining wall at the rear of one of the first houses I designed there. This wall was about six feet high, designed on the principle of stone masonry. For some forgotten reason no reinforcing bars were placed in it and after it was built I was told it would surely crack because of shrinkage. So to cure the concrete slowly a Mexican was employed for a month to keep the wall wetted down with a hose. The wall has never shown any sign of failure which of course is a comfort to everyone concerned.

All my life cement and cement products have played an important part in my thoughts and actions as they do in those of any architect. Cement is the most naturally indigenous material we have in California. Excellent crushed rock, gravel and sand are conveniently available and remarkably good in quality. As an element of design, concrete is plastic in sense and adapted to almost any form or character desired. Of course it has its limitations but respect for the natural limitations of any material almost invariably means better architecture. The success of California architecture will ultimately depend on how sensibly it is used.



Photographs by George Haight

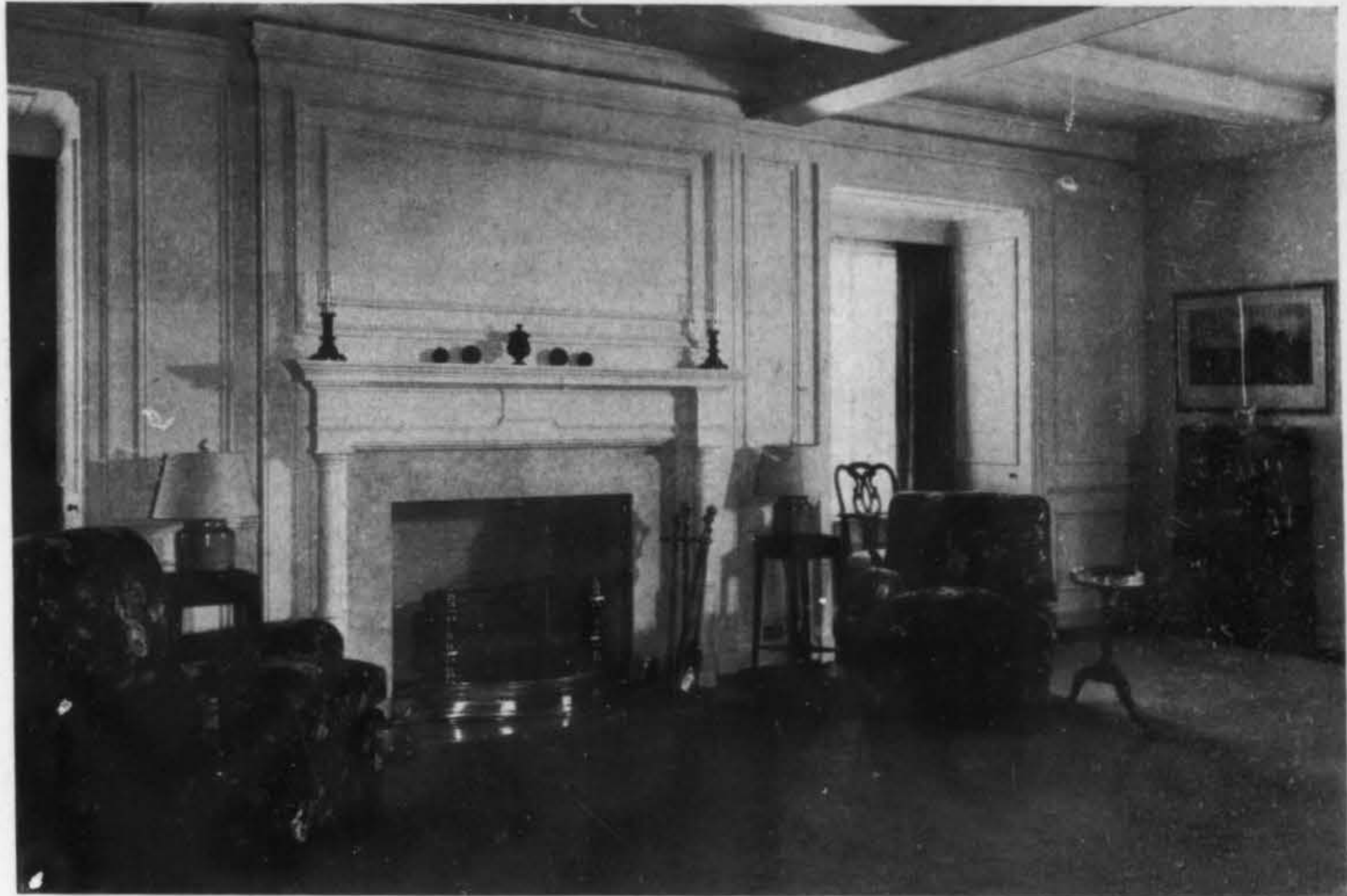


THE RESIDENCE OF
MR. AND MRS. DAVID MAY, III
Beverly Hills, California

H. ROY KELLEY, A.I.A.
Architect

FRANK A. WOODYARD
Builder

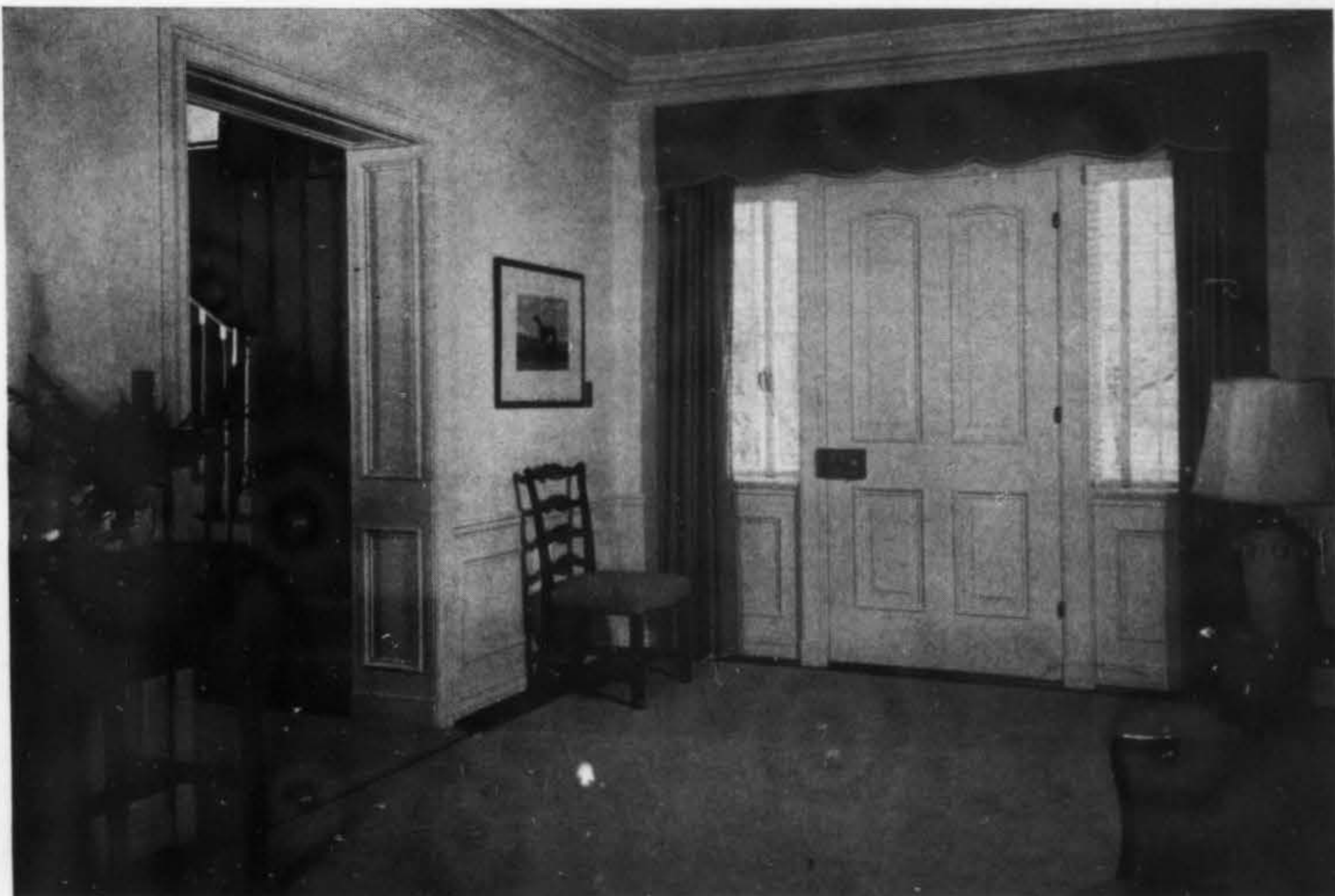
KATHERINE BASHFORD & FRED BARLOW, A.S.L.A.
Landscape Architects



The house on the cover is on a quiet winding road from which the driveway leads into a large paved area or informal motor court. On the right two citrus trees in white pots flank the covered driveway to the garage and service. Deep coral geraniums in white pots are banked at the entrance.

The entry hall is spacious, hospitable and leads through the house to terraces and gardens beyond. It is cheerful and inviting with pleasant old mahogany furniture, a beautiful old spinet and draperies and upholstery in a golden yellow knobby textured materials. Over the spinet hangs a large mirror supporting slender candles as of old. To the right is the living room, a comfortable, homey room with fine old pieces of furniture kept up to date with modern textiles and careful polishing. A huge sofa faces the fireplace and with the two

large chairs is covered in a quilted chintz of an eggplant background with greens, tans and browns. The draperies are a self patterned Nile green—a large wing chair is upholstered in the same color. In the bay window at the far end of the room is a card table and four chairs—unusual old pieces upholstered in mahogany colored leather. Hunting prints line the walls and in twin bookcases is a collection of porcelain dogs. Accessories are heavy glass or interesting pieces of silver. With no fixtures in the room, it is completely lighted by lamps. Behind the living room is a library paneled and painted a cocoa brown. Two small overstuffed chairs are light chocolate color with a pattern in tans and beige. Again hunting scenes adorn the walls. A large two-way desk, with polished leather top, rows of books and a collection of hour glasses make this room a study in browns.





Photographs by George Haight

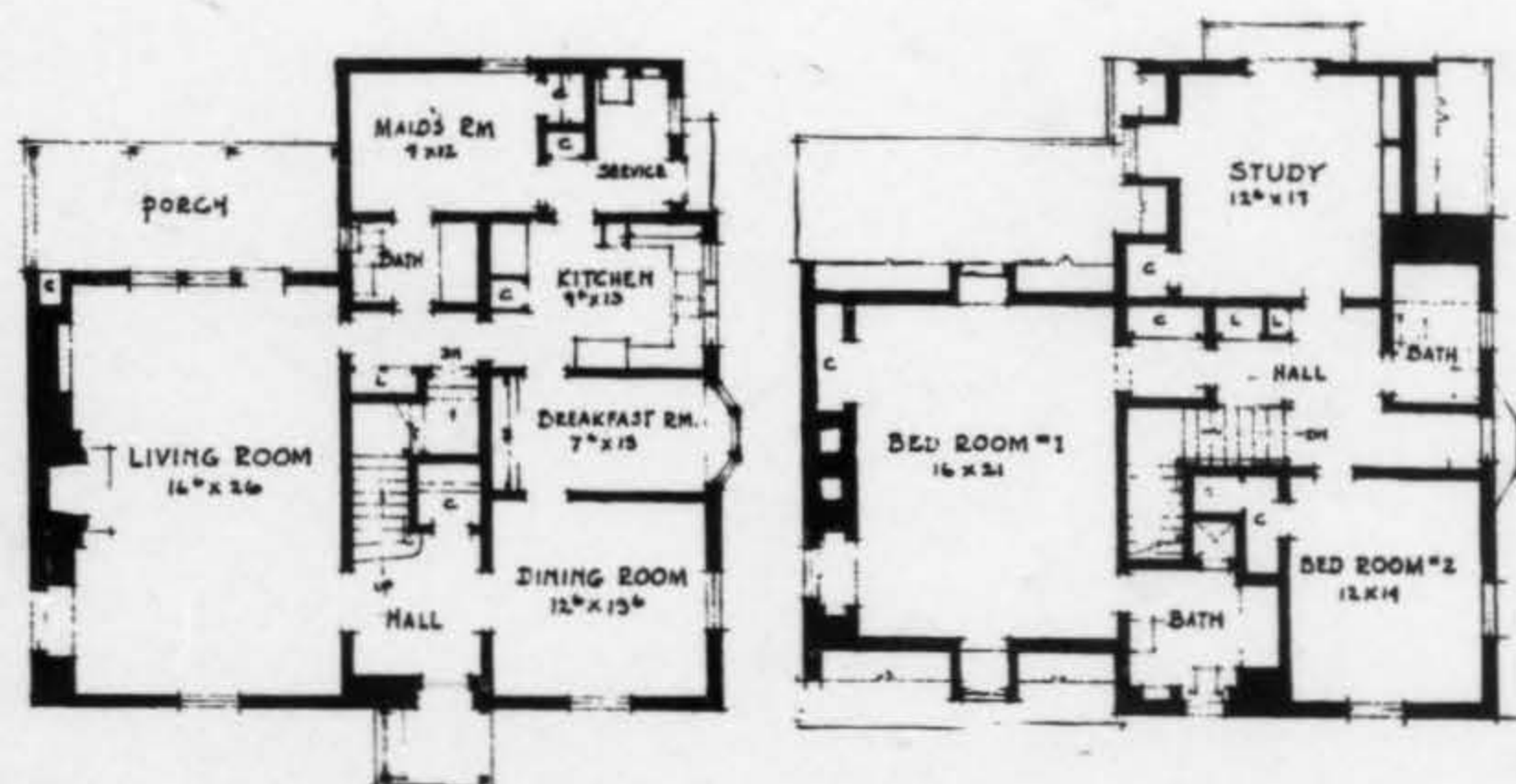
THE RESIDENCE OF DR. AND MRS. GEORGE B. BAIRD

in San Marino, California

H. ROY KELLEY, A.I.A., ARCHITECT



Of Pennsylvania farmhouse style, this house has an informal, home-like air. The walls are of cast stone masonry, whitewashed, and have an interesting texture. Classical and modern details have been blended to good advantage. The floor plan is unusually well arranged with little waste space and easy circulation. The study, of course, may serve as an extra bedroom.





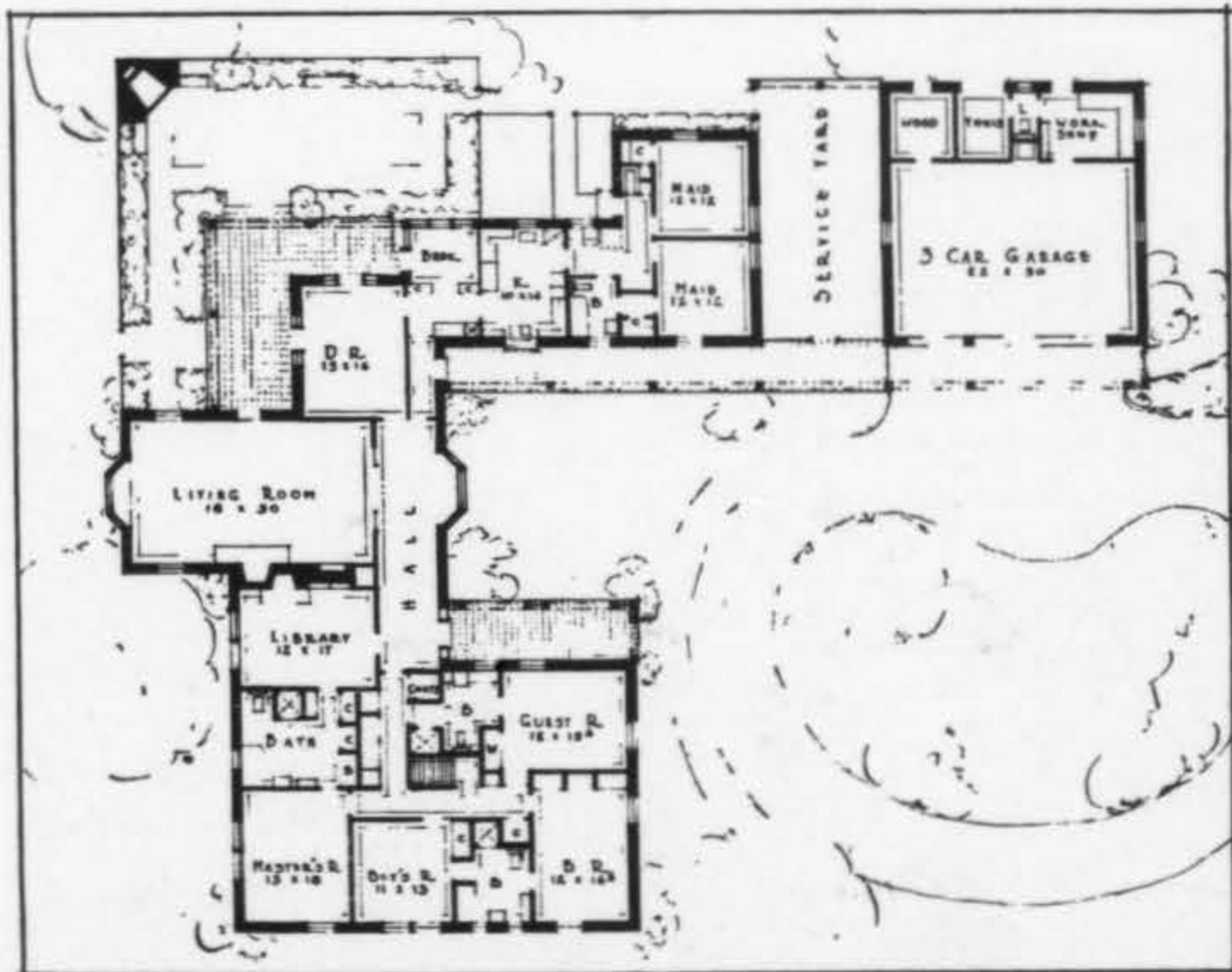
Photographs by Clyde Stoughton

A HOUSE IN ROLLING HILLS

JAMES R. FRIEND, ARCHITECT

Built atop the ridge of the Palos Verdes the view from the living room, facing in a northerly direction, affords a panorama from Malibu to Newport with the long ranges of the Sierra Madre and San Bernardino mountains in the background. Catalina and St. Nicholas islands can be seen to the southwest.

In style it is a formal California ranch house, with a modern adaptation of French Provincial. The interior partitions as well as the exterior are reinforced concrete, all of the rooms being papered. The floors are slabs over crushed rock and carpeted.

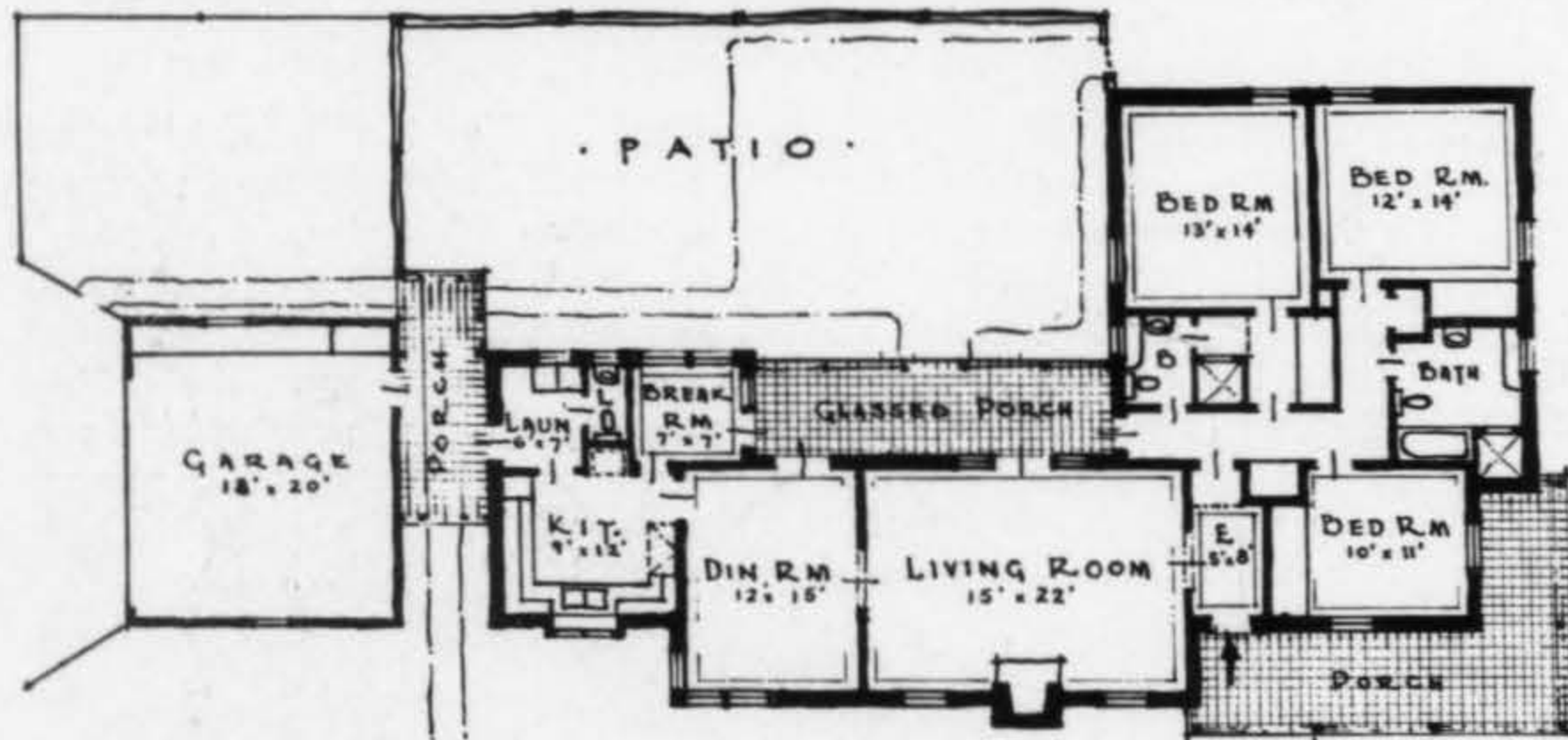
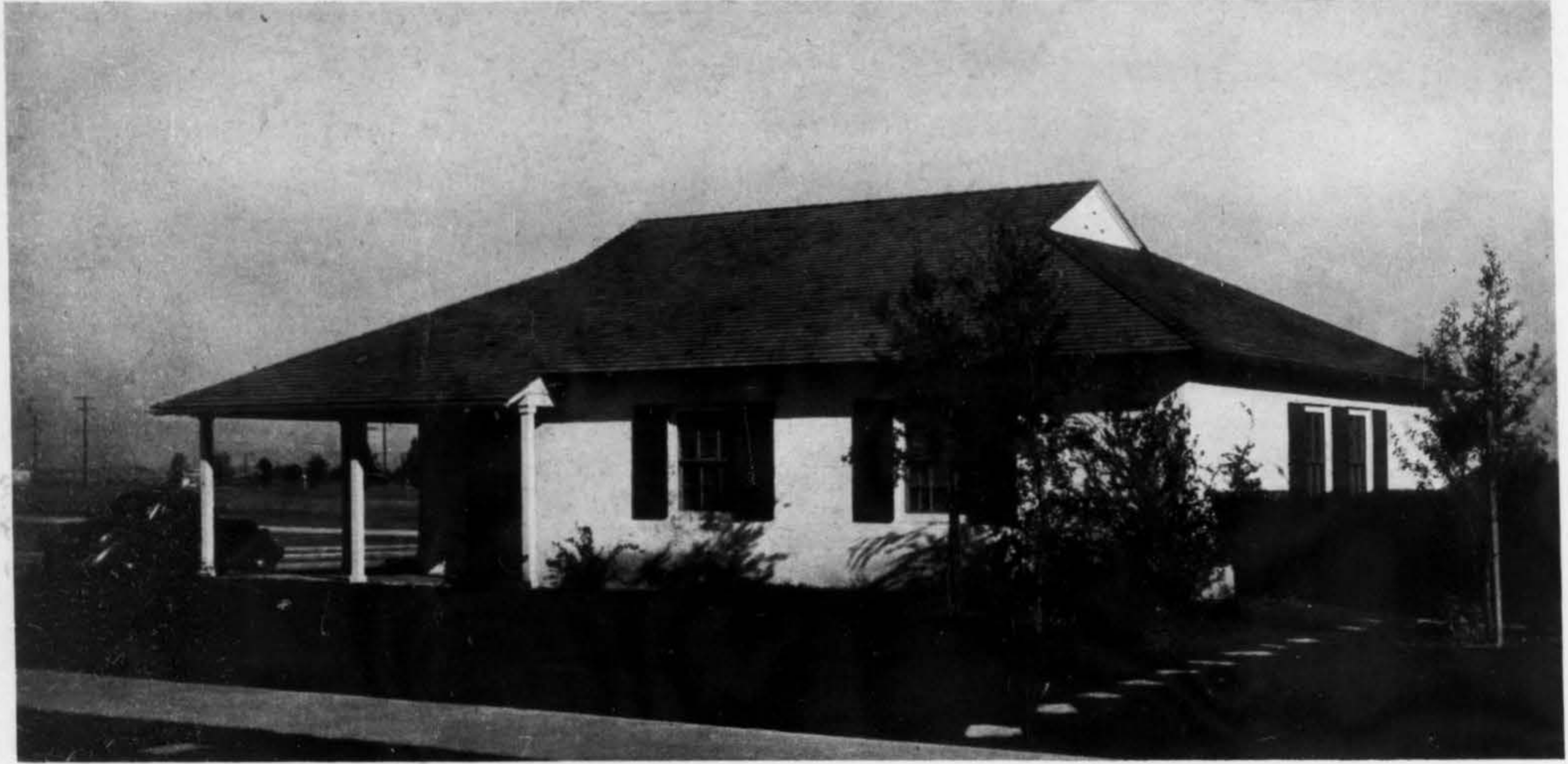




Situated in an apricot orchard, the house is located at a height to look out over the trees and yet retain the peaceful feeling which comes with easy slopes. The land is level at the south along the road, rising with increased abruptness toward the north with a view of Mt. Diablo to the southeast. The house was kept low by terracing into the hillside, the cement block construction being suited to building against the earth and acting as heat insulation in warm summer weather, the concrete walls and metal roof making for permanence, fireproofness and lack of upkeep. A furnace in the attic avoids basement problems. The walls are a warm stone gray, the roof of gal-

vanized iron is a light gray green color. The trim is of bleached pine, doors of bleached sugar pine. It will be noted the bedrooms can be reached under the roof overhang without going through the living room. In the living-dining room the sloping ceiling opens up the room to the high view of the hillside and the sky, while the low side looks out to the down view across the valley. The ceiling is of light colored plaster, the walls of exposed precast blocks a warm stone gray. White pine boards have been given a natural treatment to match the stone. The floor is of 12" x 12" dark red-brown tile. Furnishings are simple, comfortable and colorful.





A HOUSE IN
BIXBY TERRACE
in Long Beach, California

JAMES R. FRIEND, ARCHITECT
INTERIORS BY BULLOCK'S



A seemingly small home that is not quite so small. Following the lines of the Early California ranch style, the main rooms open into a walled patio affording privacy and pleasant outlooks. Built of hollow poured reinforced concrete, it has been kept simple and sturdy.

Photographs by Dick Whittington

The morning room or enclosed porch is a glorified passage with French windows opening into the patio. The walls and woodwork of this room are white, the ceiling of natural waxed knotty pine. The floor of rubber tile is covered with scatter rugs of woven wool in two shades of green. The draperies are of white muslin bordered with a band of printed Tyrolean cretonne with a box-pleated flounce of the same material. The background of the cretonne is a dark olive green with the pattern in strong reds, yellows and light blue. The Provincial sofa is covered in a red plaid linen, the two small chairs in a soft yellow cretonne with small flowers in greens, blues, and reds.

In the living room the walls are a chalk pink, the woodwork bleached and waxed knotty pine, the carpet a lupin blue of a smooth texture. The furniture combines the use of Victorian with French Provincial. The draperies are of a Victorian patterned chintz with a background of dubonnet. Next to the fireplace is a bergere covered in a blue and white toile de Jouy with a glass-topped Provincial table between it and a small chair covered in an ivory and cherry candy-striped satin. On either side of the fireplace are white tole lamps typical of the French Provincial interior. The large lounge chair is covered with a twisted cotton string material in dubonnet with heavier cordings of soft yellows, blues and reds. The sofa is upholstered in a rose beige nubby cotton fabric, with a box-pleated flounce to the floor.

The dining room is glimpsed in the background. The wallpaper is a soft sea-green with magenta grapes. The draperies are of a flowered chintz in aquamarine with tones of soft green, pale magenta, darker wine shades and gray. The carpet is an embossed hooked rug with a chalk pink background and tones of green, wine and soft yellow. The chair seats are covered in a wool plaid, the same chalk pink as the carpet with soft yellows, blues and pale greens.

The bedroom is simple with Provincial furniture. The wallpaper is a small refined design of white on a lupin blue background. The rug is a deeper shade of lupin blue, the glass curtains are white frilled net with draperies of white moire. Twin beds are covered with a floral chintz in shades of soft blues, reds, yellows and greens. One chair is upholstered in a chintz of pale Alice blue with sprays of peach colored blossoms, the other chair in a soft rose and white striped material to bring warmth to the room. Dainty white lamps and tole accessories carry on the French tradition. Interiors by Bullocks Bureau of Interior Decoration, under the supervision of Thomas V. Carter.





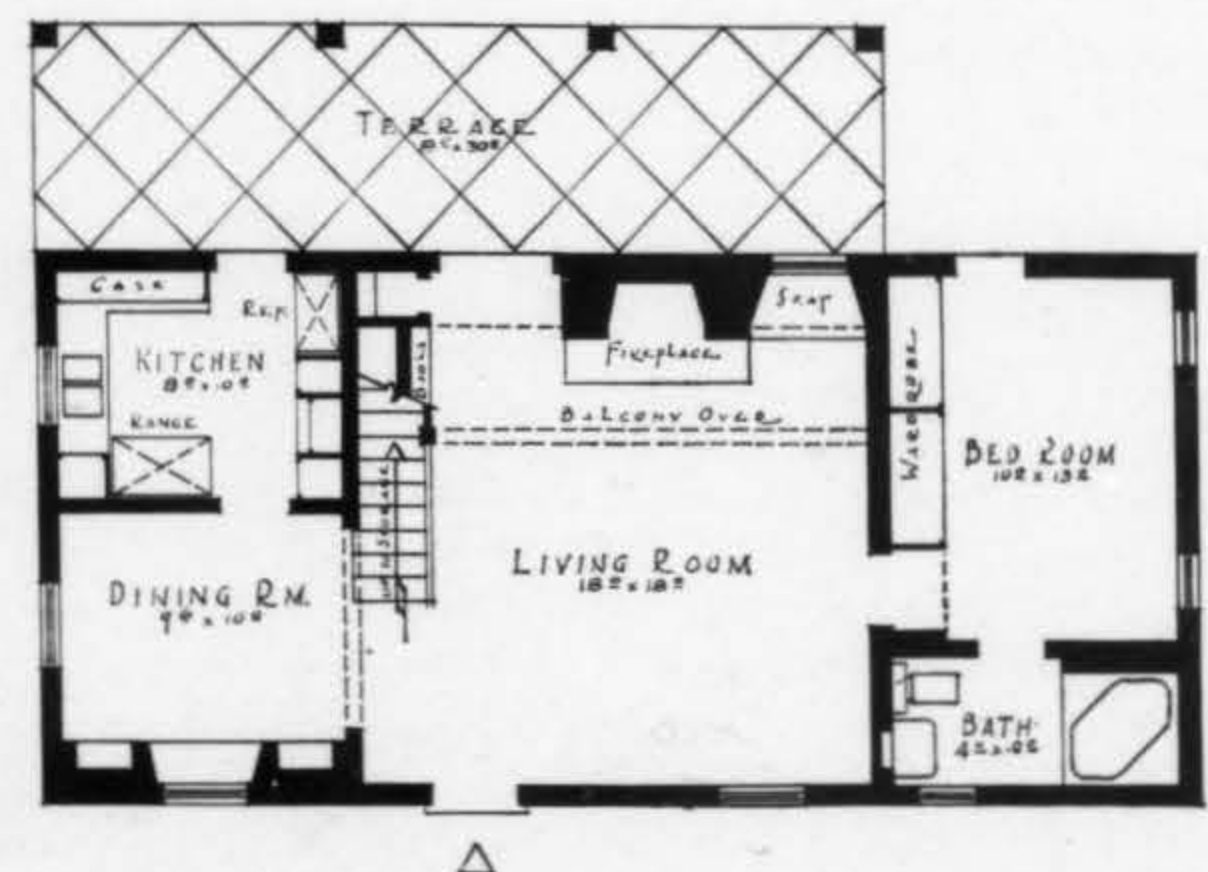
THE RESIDENCE OF MR. DICK JONES

in Van Nuys, California

JOHN BYERS, ARCHITECT



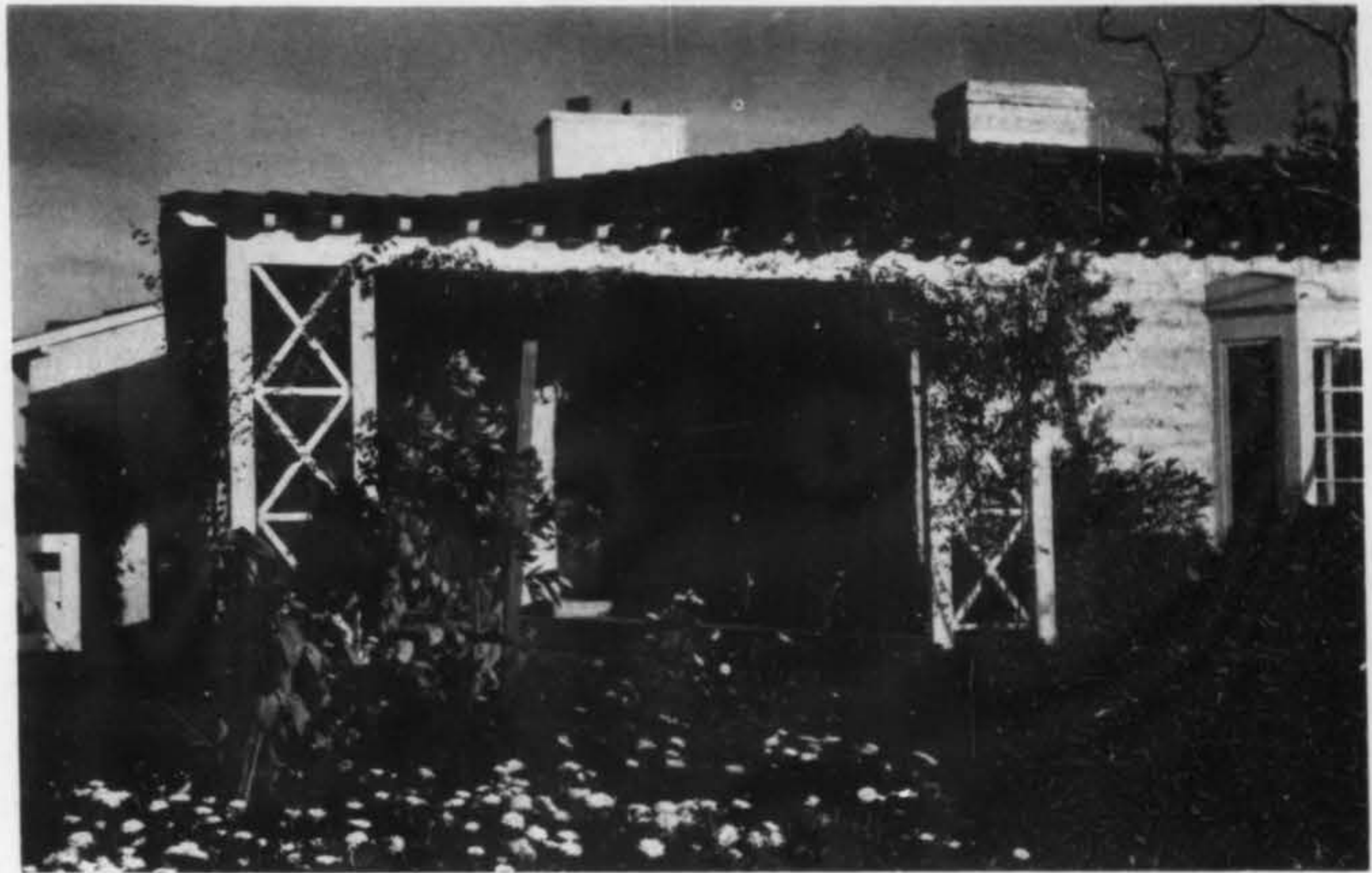
Situated in a walnut grove the house has a quiet farmlike atmosphere. Except for the roof sheathing, it is entirely of concrete, even the floors which are colored a Spanish yellow with a dado of the same color extending up to the window sills. The stairway is crude with heavy treads and the balcony above swings across the fireplace and leads to a small room over the kitchen. Outside is a terrace with a concrete floor, laid rough giving the effect of a hard, natural terrain. It is completely screened and used for sleeping quarters. Heavy bond beams of concrete form a seat for the roof rafters which are exposed below and stained to an old worn effect. Tiles are laid Mexican fashion with the mortar showing at the arches. A triangular wooden gutter and wooden shutters add a note of contrasting color.



WILL WE ALL BE REHOUSED IN TWENTY-FIVE YEARS?

By ARTHUR T. RAITT

The residence of Mr. and Mrs. Austin Sherman in Los Angeles, has been built of concrete masonry.



A SILLY question, but if we are to believe one eminently qualified to answer it, re-housing of the population of the United States in that time is well within the realms of possibility—excluding, of course, those who are now housed in homes of a high standard of construction and livability.

Assuming that this architect is correct, what an indictment against the homes in which the majority of us now live! Can we protect ourselves against a repetition of this condition in fifty years or at the end of another cycle of twenty-five years?

While I cannot feel that things are as bad as our architect "incognito" would suggest, there is enough food for thought in his belief to make us approach new housing with one compelling idea—the need for permanent, livable construction. It is true that a home built today may not be up-to-date two generations from now, but it need not be substandard. The very nature of the American people, constantly striving for "the more abundant life," will render obsolete some of the equipment now part of our most modern homes, but replacement of home equipment is vastly different from the replacement of the entire house.

Architects have gone far towards eliminating the dated house, those of the wrong date. Among the smaller houses—look at some of the development of twenty to thirty years ago, creating entire "streets of horrors." They are so bad, they cannot even be called curiosities. Most new small houses are adapting a style and design good when our forefathers first landed on America's shores, simple, straightforward, free of ostentatious ornamentation. With good design returning—and good design is only achieved with good planning—livability is also returning. Add to livability, permanent, safe construction and we need no longer contemplate the possibility of a twenty-five year cycle of replacement, even in the low-cost house brackets.

... This preamble has been leading inevitably to one thing—the *enduring* house—the *concrete* house. While architects have slowly increased home-owners' appreciation of the value of good design, these same home-owners have developed an appreciation of the value of good construction. Gone is the day of buying a home because the interior decoration was "just what we wanted." The public is housing-conscious and insatiably curious about how houses are put together and why this does thus and that does so. It's an extremely healthy state of mind and is inspired by caution. Growing in the home-buyer's consciousness is the knowledge that the surest way to get the most for his home dollar is to build for permanence and not for bulk

or show. The number who find their answer in concrete is increasing at an amazing rate. Why should this be so? To those connected with the building industry, the answer is plain; but to the layman planning on building a home, I should like to tell something of the development of concrete and the concrete house so that he, too, may understand.

Naturally the benefits concrete has to offer are applicable to any size home, but it should be clear that the modest budget has most to gain from the economies offered by the concrete house. If the first cost was the only cost the home-buyer had to consider, cheap construction might suffice. But every home-owner knows that the first cost is *not* the only cost. Other expenses must be provided for—maintenance, repairs, repainting, insurance, termite control. The less durable the construction of the house, the higher these other expenses are certain to be.

While the concrete house of today is a comparatively recent outgrowth of the cement industry, the material of which it was chiefly built was used by the Romans. Roman-made concrete is still in daily use in buildings and roads. It was crude compared to present-day concrete, but it has withstood the bombardment of nature and man for hundreds of years, rugged evidence of concrete's durability.

Various natural cements were used until 1824 when Joseph Aspdin, an Englishman, patented an improved cement which he called "portland" because it resembled the Isle of Portland building stone. From then on, progress became rapid and in the last seventy-five years, concrete has revolutionized the construction industry, until now it is accepted as a leading structural necessity.

It was a short and natural step to concrete houses from bridges, dams, roads, and public buildings, typifying as they do the structural strength to resist the forces of nature, the same forces to which our homes are subjected.

And now, what has concrete to offer in a home? In any home you may build, you are entitled to one that is: attractive, permanently rigid; reasonably maintenance free; firesafe; stormproof; termite-proof, watertight; earthquake-resistant and not subject to decay; and warm in winter, cool in summer. Concrete will provide such a home.

It might be well to be convinced of all this before going on. So let's analyze the bare statement and go into these qualities of concrete in order:

ATTRACTIVE: Contrary to one's first impression

of a material of such rigidity, concrete is elastic in its adaptability to all architectural styles and treatments. It has been so used for many years in structures other than homes, particularly in California, for all to see. In recent years, houses of all styles have been erected in all parts of America. Illustrated in this magazine are several built by your neighbors. You must admit the word "attractive" may fairly be used to describe them.

PERMANENTLY RIGID: Concrete houses are built like skyscrapers, their foundations, floors, walls and frequently the roof are molded in one solid structure, of a mass of fine and coarse aggregates, surrounded and held together by a hardened paste composed of portland cement and water. The concrete in the concrete house will withstand a minimum crushing load of a ton to a square inch.

REASONABLY MAINTENANCE-FREE: This should logically be placed last, since, if you are satisfied on all the other qualities of concrete, it follows that the concrete house has low maintenance costs.

FIRESAFE: Concrete is incombustible and is itself used as a fireproofing medium to protect other types of structural members from fire.

WATERTIGHT, EARTHQUAKE-RESISTANT: The ingredients which make up good concrete, plus steel used as reinforcement according to accepted engineering standards, produce structures which have withstood the elements under the most trying conditions, not only here where we have been witnesses of earthquake and flood, but in other parts of the world where nature's devilments have been wrought in the same or other forms.

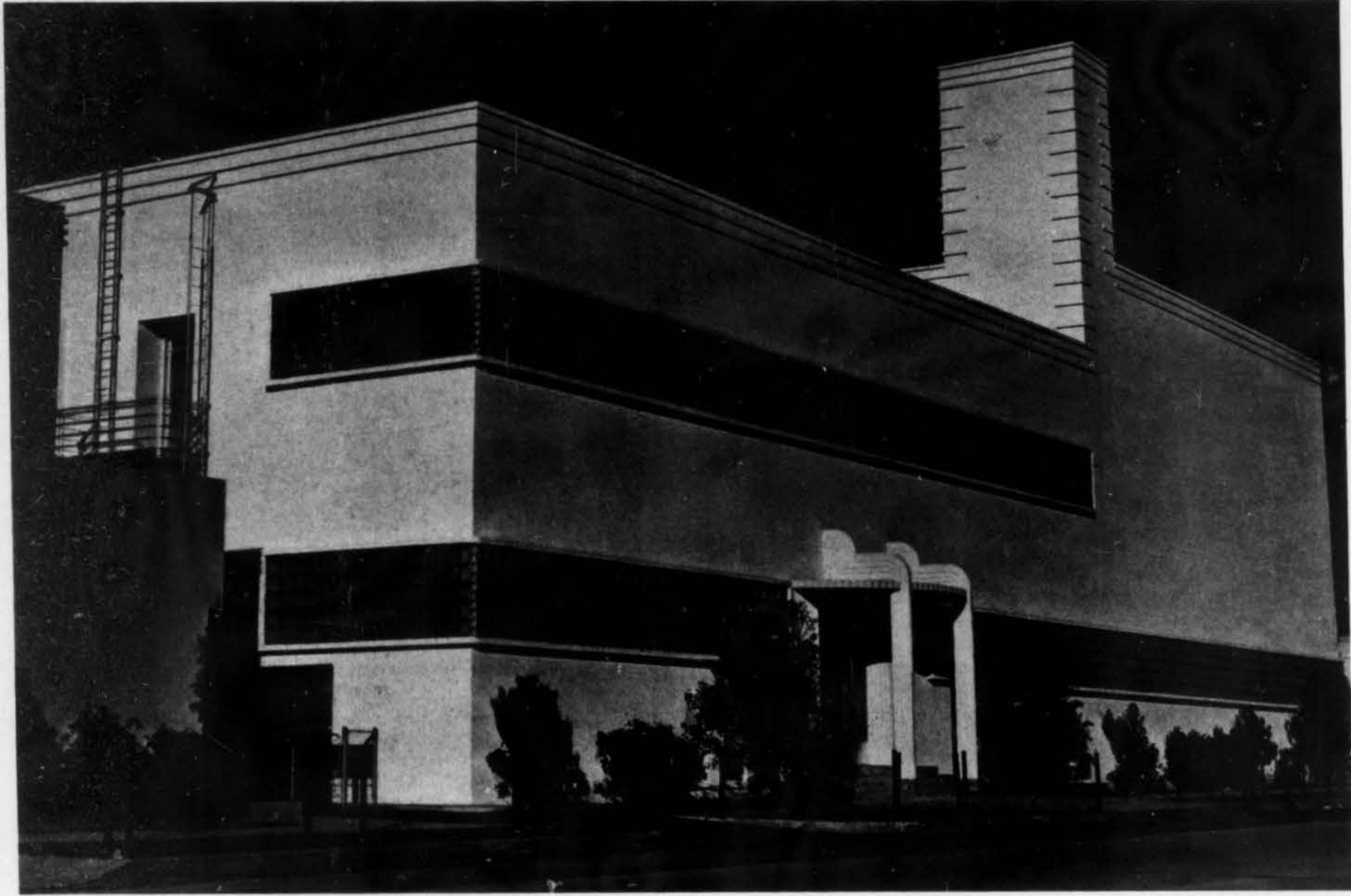
TERMITE-PROOF: Termites cannot eat concrete, so can do no damage to it or to other portions of a home protected by it. The U. S. Department of Agriculture in Leaflet 31, *Termites in Buildings*, says:

"A few hundred dollars additional (2 per cent of the first cost) spent in the beginning in proper building construction, may save you thousands of dollars in repairs and replacements later. It is much simpler to keep termites out of a building than to get rid of them and repair damages after. The necessary repairs may be too costly for the small householder."

This two per cent additional cost for termite protection is included in the first cost of the concrete house; hence, *termite protection costs the owner of a concrete house nothing at all.*

NOT SUBJECT TO DECAY: Earlier in this article I have made reference to the long life of the

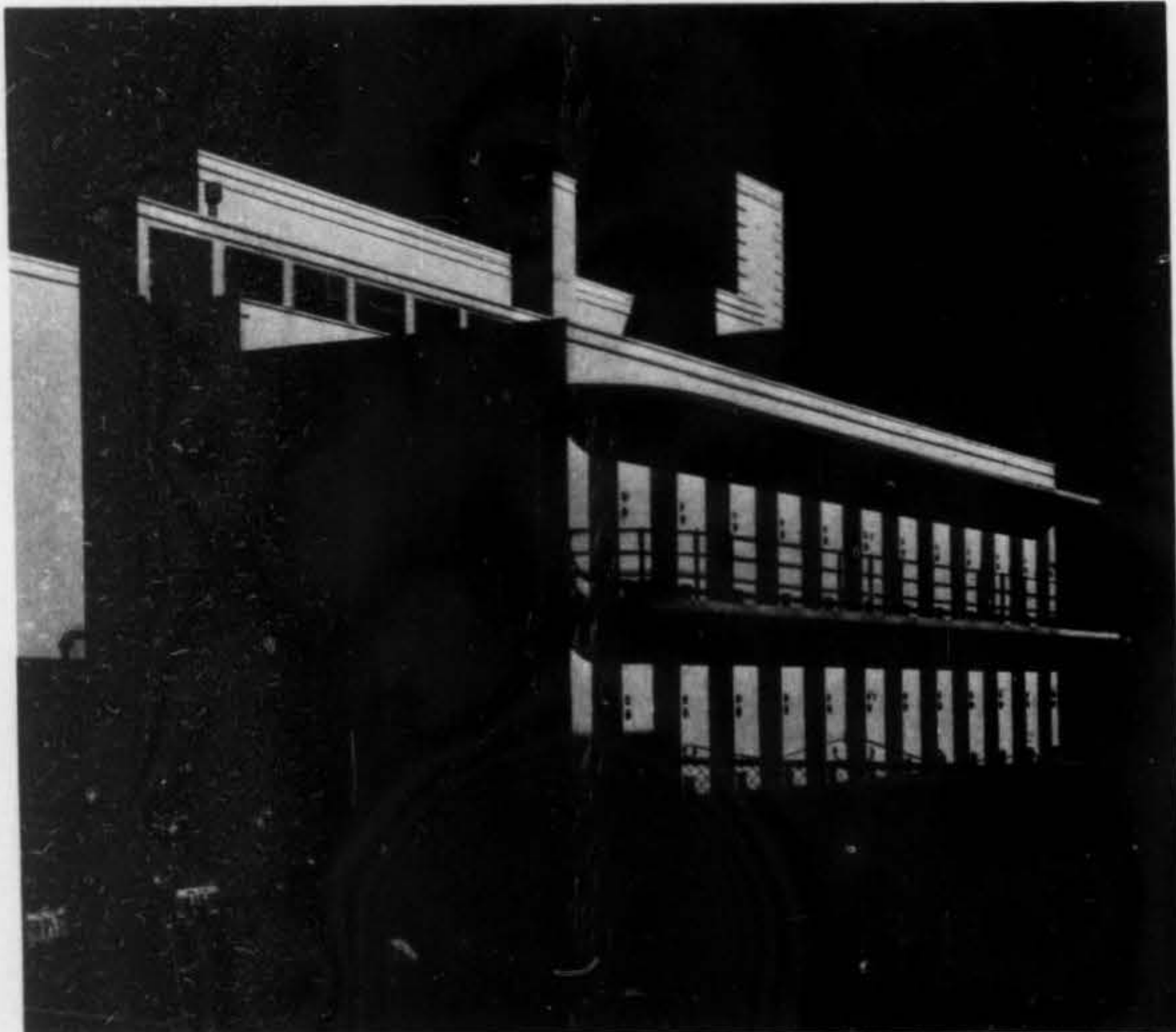
(Continued on Page 40)



Photographs by Schuyler Crail

ORGANIC ARCHITECTURE IN A STUDIO LABORATORY

By ANSON BAILEY CUTTS, M.F.A.



WHEN the Warner Brothers Picture Corporation decided to build a new film laboratory at their Burbank Studio, they were fortunate in having within their own organization Mr. Bertram Teitelbaum, head of the Art Department, who was familiar with every practical requirement of such a structure.

Function dictated, in a general way, its form and arrangement. But there is currently so much flagrant misinterpretation of these terms, it is to the credit of all concerned that this great reinforced concrete building typifies the best in both categories. It is as up-to-date as science could make it, as effective an example of functionalism as utility and a mind of esthetic balance could produce. These factors, properly combined, result in an *organism*—which is far more than a structure. Use and form interlock at every point.

On the L-shaped ground floor are situated the lobby and executive offices. Floors are covered with a dark green linoleum, chairs are chromium with light green leather, lighting fixtures are bronze. On this floor are also located the cutting room—a miracle of fireproof efficiency and light, the developing room, and its control room. Because of the inflammability of film, all rooms open directly into a main corridor, each con-

Essentially functional the modern facade of the laboratory is austere simple. With no ornamentation the long horizontal bands of glass brick are both practical and decorative. On the left the photographer has caught an unusual study of light and shadow, of mass and horizontal lines. The twenty-four doored vault where the finished films are stored.

stituting an insulated fireproof unit. Interior partitions are of metal lath and plaster construction; doors are of metal with fire-glass panels.

Generous wall areas of glass brick, running horizontally serve as windows and admit more light than would ordinary panes, while eliminating the sun's glare, heat and every particle of dust. Artificial illumination is indirect, and the entire building is air-conditioned.

For both developing machines and air-conditioner, the intricate wet and dry bulb electrical controls are entirely automatic and self-regulating. Hence one passes through room after room of humming machinery without encountering a single attendant. The ninety people employed in the building at present, are to be found in the cutting and processing rooms where each week about a million and a half feet of film are processed.

In the developing room neatness and efficiency go hand in hand. All plumbing is concealed. Pipes and fittings through which chemicals pass are of brass, the remainder of stainless steel—\$35,000 worth of it! Here the organic nature of the architecture is particularly evident. There are no floor joists; the six large machines, with a joint capacity of 750 feet of film per minute, rest instead upon concrete bases in the basement below, while the lattice-work floors are supported by the machines

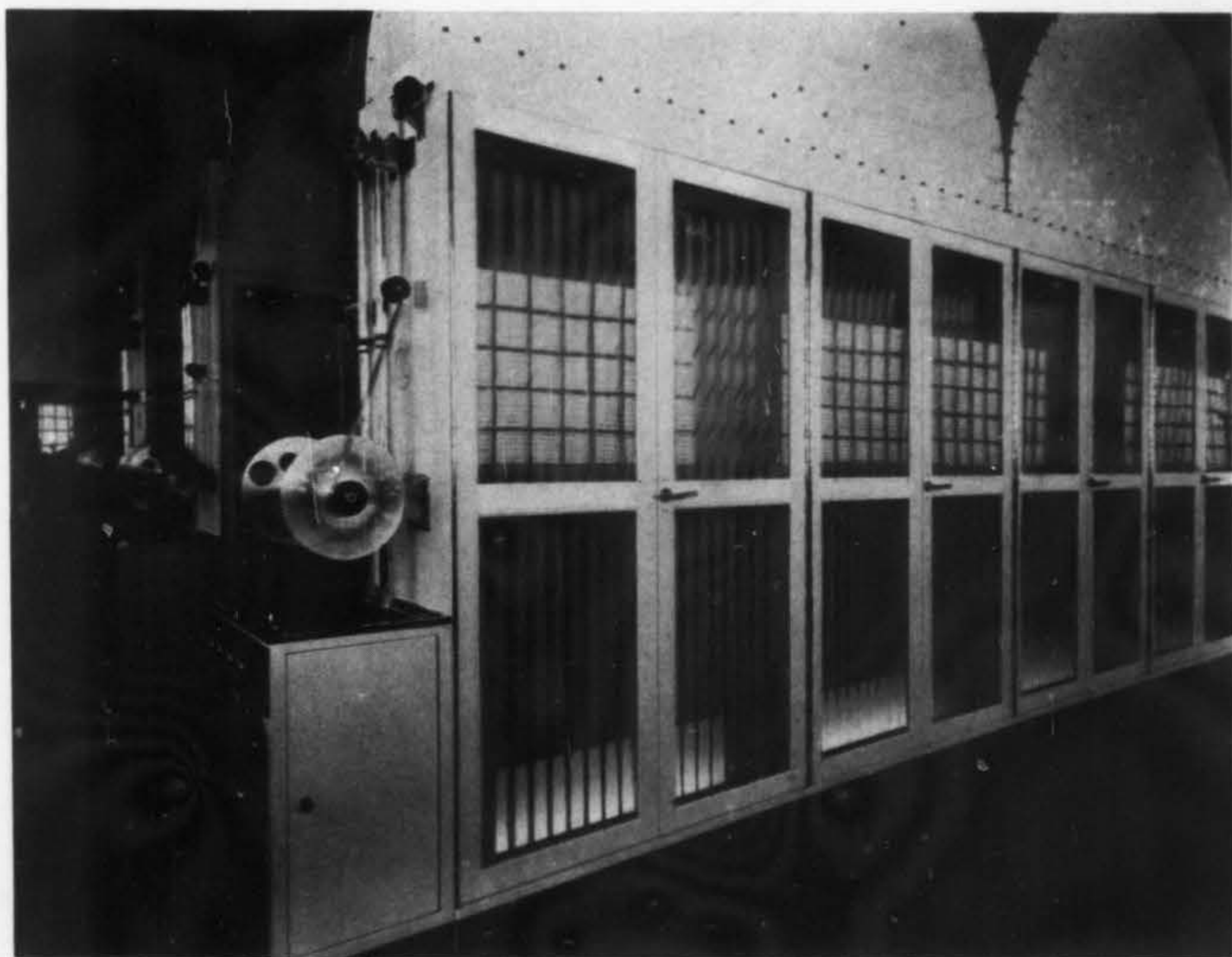
themselves, thus facilitating any future rearrangement, replacement, or expansion, without altering the basic structure. Before plans could be drawn or construction begun, every detail and requirement of the elaborate equipment had to be determined and the laboratory then designed to accommodate it.

In the basement rooms are located the chemical vats and boilers respectively, the latter equipped for either gas or oil, of which the tanks have a 2,000 gallon capacity. On this floor is the engineering room, containing four compressors for cooling

water in connection with the air-conditioning, two emergency generators for use in case of power failure, and the air-conditioning controls. This system is in itself a miracle of intricate sensitivity. Temperatures are maintained within $\frac{1}{2}$ to 1° , and humidity within 1 and $\frac{1}{2}\%$. The former at 74° Fahrenheit; and the latter at 55° and 54° in offices and working rooms respectively. All air is thrice filtered before entering the rooms. First by a self-cleaning filter at the intake on the roof, and subsequently by two filters. Every three minutes, all the air in the building is completely replaced.

A portion of the second story accommodates the air ducts, a unique feature of which is the 84 access doors, capable of admitting a man for periodic interior cleaning—a precaution not generally taken in systems of this kind. This exemplifies the thoroughness with which the creators of the world's newest motion picture film laboratory have tackled and solved their intricate problem.

Behind the "Lab", stands a separate building containing 24 vaults in which finished films are stored. This, too, is constructed of reinforced concrete with steel doors and fittings. Here the repetition of identical openings—unified by the long horizontals of an almost nautical balcony, rail, and roof—contributes another organic feature to the architectural conception.



Two views of the developing rooms where seven hundred and fifty feet of film are developed per minute. Mechanical neatness and luxurious efficiency have been procured with thoughtful planning and an abandoned disregard for cost.



Photograph by W. P. Woodcock

RADIO CITY, California Style

By ANSON BAILEY CUTTS, M.F.A.

AUSTIN & COMPANY
Engineers and Builders

Photographs by E. A. Bachrach



WHEN on October 17th, the National Broadcasting Company's \$2,000,000.00 reinforced concrete Radio City Studios opened, the nucleus of a functional development in Hollywood's architecture advanced another step. The neighboring Columbia Square Studios started the ball rolling, and Earl Carroll's new theater, as well as facing buildings on Vine Street now being remodeled, shortly will change the complexion of the neighborhood from Spanish Renaissance to Ultra-Modern. If the results are in every instance as happy as the case of N.B.C.'s new West Coast home, Hollywood will be fortunate indeed.

This is functional architecture of the solid American variety, heavy in mass, with its feet planted firmly on the ground, long horizontal lines broken by verticals, and in arrangement eminently practical.

In plan, the structure consists of three main divisions, closely linked. The Vine Street wing contains executive and other offices. The Sunset Boulevard wing is composed of the four main broadcasting studios and auditoriums, each seating 340 people, equipped with lobbies and lounging rooms. Glass panels permit late comers to see the broadcasts from the lobbies. Clients' rooms, in which sponsors and representatives may hear and view programs, overlook the respective stages. Public entrances to the auditoriums are reached from a 300-foot terrace, running the entire length of the Vine Street facade. Within, a parallel corridor serves the artists as a reception hall and separates four smaller non-audience studios from these larger units.

The third section of the building is a three-story entrance rotunda, linking

studio wing with office wing at the corner of Vine and Sunset. Day illumination comes from six vertical panels of glass bricks similar to those of which the "hyphens" between the auditoriums are constructed. In this rotunda, behind a panel of invisible glass, is located the Master Control Panel of Radio City, heart of the intricate wiring system by which N.B.C. broadcasts take to the ether. Above this control panel is Mr. Ed. Trumbull's huge mural painting depicting the Genie of Radio, standing like a Colossus against a background of scenes and enterprises from his far flung domain.

The building is a light turquoise green on the exterior, with aluminum trim. Varied color schemes distinguish each of the studio interiors: "A" is painted in graded tones of brown, ranging from straw to deep mouse, with seats of sea-foam blue. "B" has walls of dark robin egg blue, seats of rust, gold stage curtain and accents of rose ash, faun and eggplant. "C" is done in straw and yellow with turquoise seats and curtains of mahogany and pale turquoise.

Technically, Radio City is noteworthy. Experts consider the sound-absorbing acoustical plaster, cork-supported floors, echo-proof walls, the floating pipe organ chambers, the improved air-conditioning and catastrophe-proof power plants, as features unsurpassed among broadcasting stations of the world.

On the left Amos 'n' Andy broadcast as usual. Amos (Freeman Gosden) is on the left of the table with Genevieve (Madaline Lee) while Andy (Charles Correll) is on the right. Announcer Bill Hay, the "Here th' are" man is in the foreground. Below is a view of Studio "D".



FUNCTION
AND
FASHION
AT
COULTER'S

STILES CLEMENTS
Architect



Photographs by Stuart O'Brien

Coulter's, one of the oldest stores in Los Angeles, moves to new, functional quarters—way out on Wilshire Boulevard. The building of Class A construction consists of a full basement storage, four stories of merchandising and a part fifth story. It is constructed with full reinforced concrete frame with concrete exterior walls. The exterior treatment of cement plaster on the concrete walls marked off to simulate stone jointing, then painted with cement brush coating, picking out the various blocks in slightly varied tones to give a limestone effect. A special feature of the design is the use of glass brick in place of windows on the north, east and south elevations on all floors except the first floor where large display windows have been effectively designed. The building is equipped with a forced air heating and ventilating system throughout and full automatic sprinkler system. The interior is smart, simple and well lighted by the soft prismatic reflection of the glass bricks augmented by indirect lighting.





PROVING A THEORY

By ADRIAN WILSON, A.I.A.

IS NOT man as much entitled to decent sanitary housing in a harmonious environment as he is to sufficient nutritious food and suitable clothing? Statistics indicate that at current costs 80 percent of the people in the United States cannot afford to rent or buy adequate habitations.

If you are a potential investor, have you considered the advantages of efficiently organized groups designed for comfort and convenience in terms of privacy, light and air, community facilities, adequate recreational areas, and related to cost and demand?

If you are a worker, would you not select an employer who was sufficiently interested in your welfare to consider your means of habitation, to see that you were provided with a livable, modern home, at a rent you could afford to pay?

If you are an employer, do you not agree that employees housed in convenient and comfortable homes, suitably related to harmonious environment, are better equipped to render you a more efficient service?

Millions have been spent in recent years for the development of new materials and systems for use in multiple quantity house production with no appreciable progress in lowering the cost of the product to the consumer. The writer has long been of the opinion that mass production and prefabrication principles can be applied to group housing using most any present day materials and systems of construction and effect appreciable savings.

As an experiment to determine the value of cooperation between employer and employee, the Southwestern Portland Cement Company recently erected a group of thirty houses at its Victorville,

California, plant, thus affording an opportunity to demonstrate the theory of mass production and prefabrication as applied to group housing.

Erle Webster and Adrian Wilson were the architects for this housing group. The project was planned to use the products of the owner and to employ insofar as was practicable the principles of mass production and prefabrication.

The houses are constructed with concrete foundations, cement floors covered with asphalt tile, mortarless unit masonry exterior walls and interior partitions, reinforced concrete studs and bond beams; wood roof construction covered with cement asbestos shingles, cement plaster interior and exterior surfaces; thermax insulated ceilings, steel sash, and wood interior trim.

Plans were prepared on loose leaf sheets, note book size. Each sheet or series of sheets contained details of each branch of the work, list of materials required for such work in each house, and specifications of such materials. At the job the workmen were divided into crews to handle individual portions of the construction, and each foreman given a note book of blue prints of the particular work under his supervision. Wherever possible, materials were pre-cut, prefabricated and delivered to the site ready for installation.

Pre-cast mortarless units were manufactured at the Company's plant, delivered to the job and carefully stacked beside each unit in quantities sufficient to complete that house. Reinforcing steel throughout was carefully scheduled, cut, bent and tagged at the factory and delivered to the site in bundles, ready for installation. Framing plans with schedules and material lists were prepared for each type of roof construction and the lumber ordered

in individual loads for each house. The lumber waste was thus reduced to a minimum and the waste from each house could literally be carried away in one basketful.

All plumbing fixtures in each unit were planned around a roughing assembly which was standardized for all units. Slots were left in the floor to receive the assembly. The roughing in the first house was installed and each pipe and fitting tagged and numbered. The roughing was then disassembled and taken back to the shop where each pipe, nipple and fitting was duplicated thirty times. Roughing units for all the houses were assembled in the shop and delivered to the site for installation. Total cost of installations, compared with nominal installations of equal number of plumbing fixtures, indicates that this procedure saved from \$75.00 to \$100.00 per house unit.

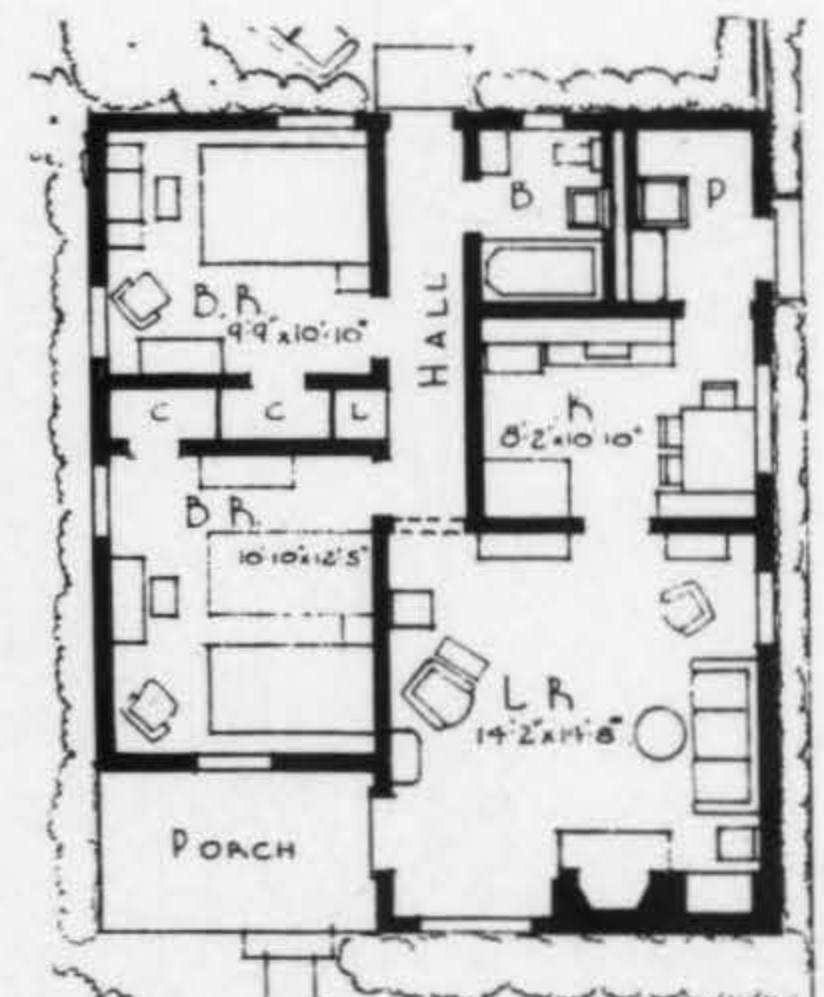
Electrical materials and installations were handled similarly to plumbing installations. Cabinet work throughout was prefabricated at the mill and delivered ready for installation. At the site it was merely necessary to place each cabinet in its position, secure same to structure and apply a scribing mould at the juncture with plastered surfaces.

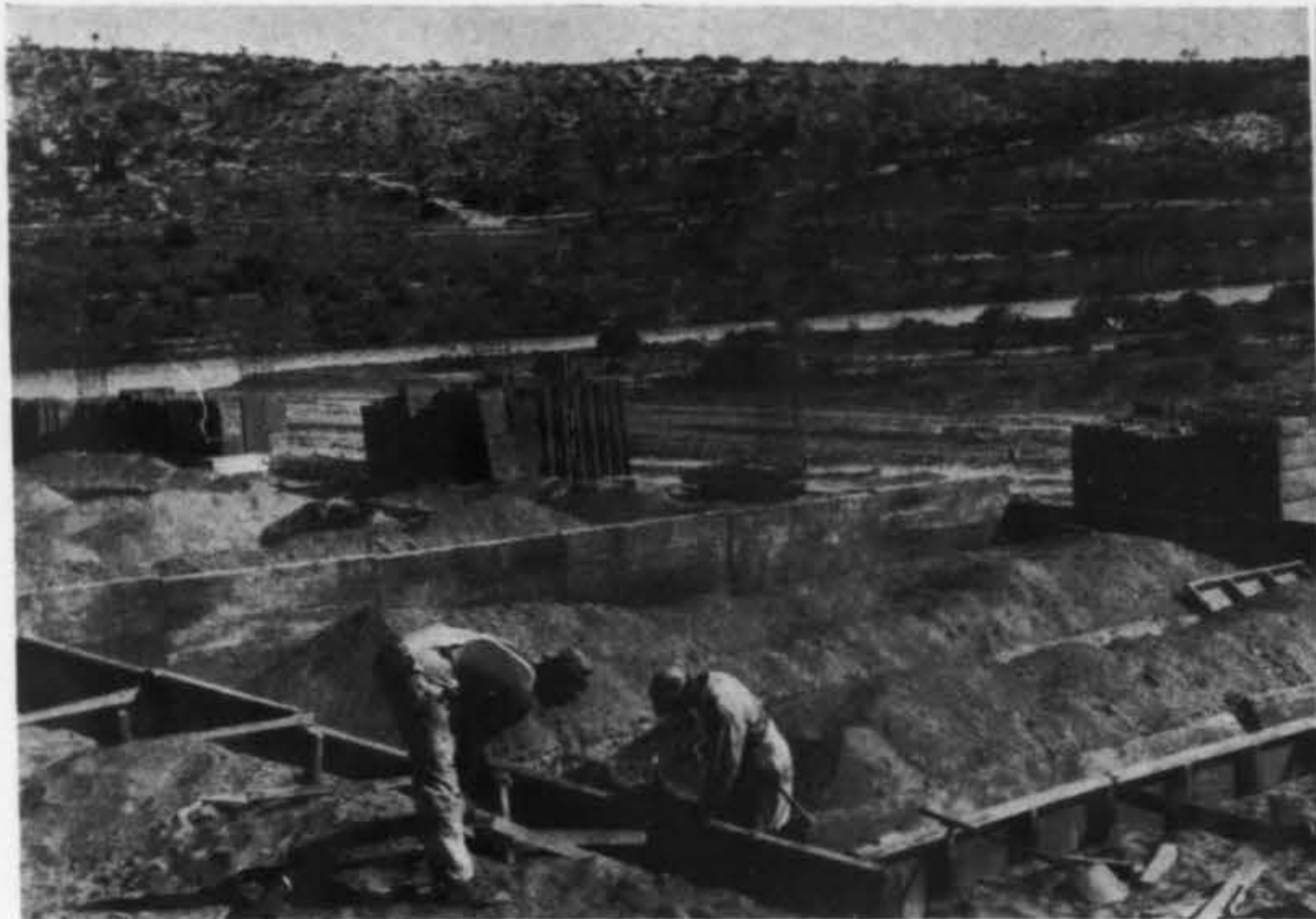
Materials throughout were purchased under the mass buying plan—in many instances in carload lots. The savings thus effected can very conservatively be estimated as between 25 to 30 percent over nominal individual purchases.

Planning throughout in the office of the architects was with the view to job organization, so the workmen could be organized into crews to start with the first house and carry through the entire project performing the same function. To this end it was necessary to plan and correlate the work

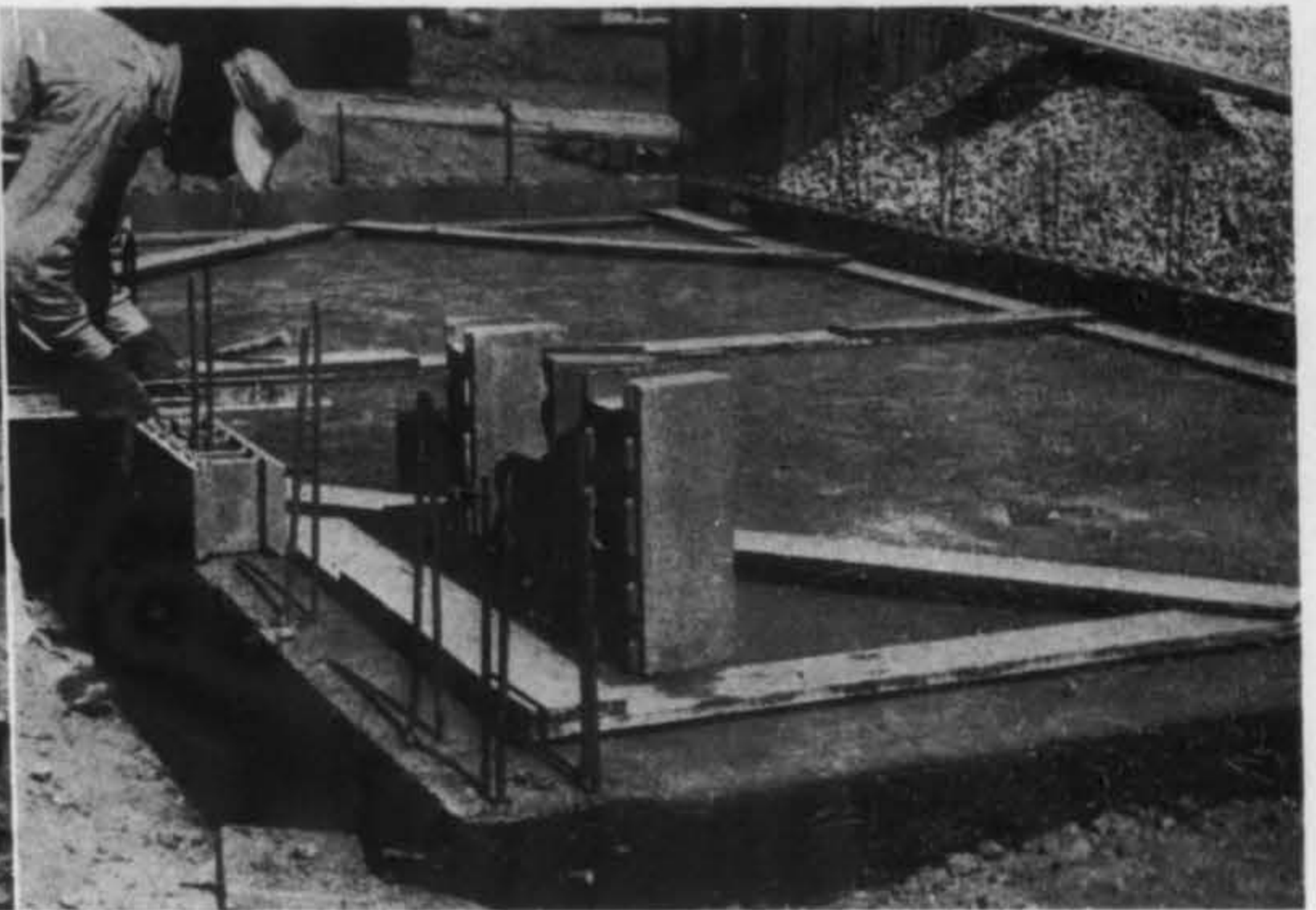


A view of one of the small houses showing the simplicity and solidity of construction. The floor plan which is reversible not only provides access to the rooms but increased cross circulation so necessary in this location.





Standardized foundation forms were used for all concrete foundations.



Wood templet used for laying out the thirty garages.

so that each crew or trade could complete its work on each house without doubling back or waiting for the work of other trades to be performed. As an example, the fireplaces and chimneys as shown on accompanying photographs were designed as an integral part of the masonry walls with oversize fire boxes to be filled with brick liners and facing trim. This permitted the masonry erecting crew to proceed with its work without interruption or tying into brick work. When the masonry work of the first fifteen houses was completed, the brick crew (consisting of one mason and one helper) started the fire box in the first house and followed at the rate of 1½ house per day and a labor cost of approximately \$12.00 per mantel.

Wherever possible, templets were made to avoid duplicating layout work, and were used from house to house throughout the project. These were used to locate all dowel steel and anchor bolt installations, starting courses of masonry units, partitions, nailing strips, inserts, etc. Standardized panels covered with plywood were used for all foundation forms. These were numbered and scheduled for proper locations and were light for ease of handling. After each house pour the forms were removed and oiled for the next use, and were used throughout the project without replacement. Forms for the pouring of concrete door and window

jambes were standardized of wood, and held in place with bolted wood clamps. One set of standard forms was used thirty times without replacement.

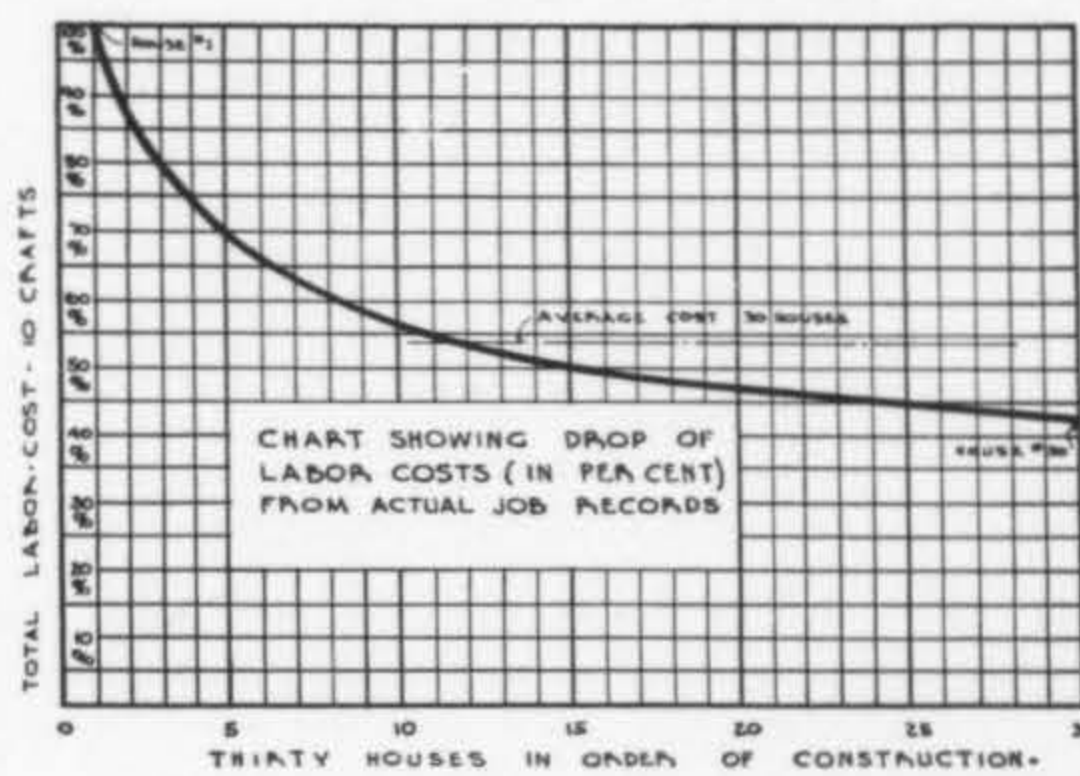
The foregoing brief description of planning, materials and processes illustrates in a minor degree the principle as applied to housing. In every instance the labor process of moving the workman by the product instead of the product by the workman showed decided decrease in labor cost as the work progressed. A graph illustrated the savings

effected as the work moved from house to house. The average labor cost per house compared to the cost of the first house indicates a saving of approximately 40 percent.

The fact that the finished structures are earthquake-proof, fire-resistant, termite-proof, insulated, 50-year houses, and were erected with savings in material purchase of 30 percent and labor costs of 40 per cent seems to justify the belief that mass production procedures can be profitably applied to group housing.

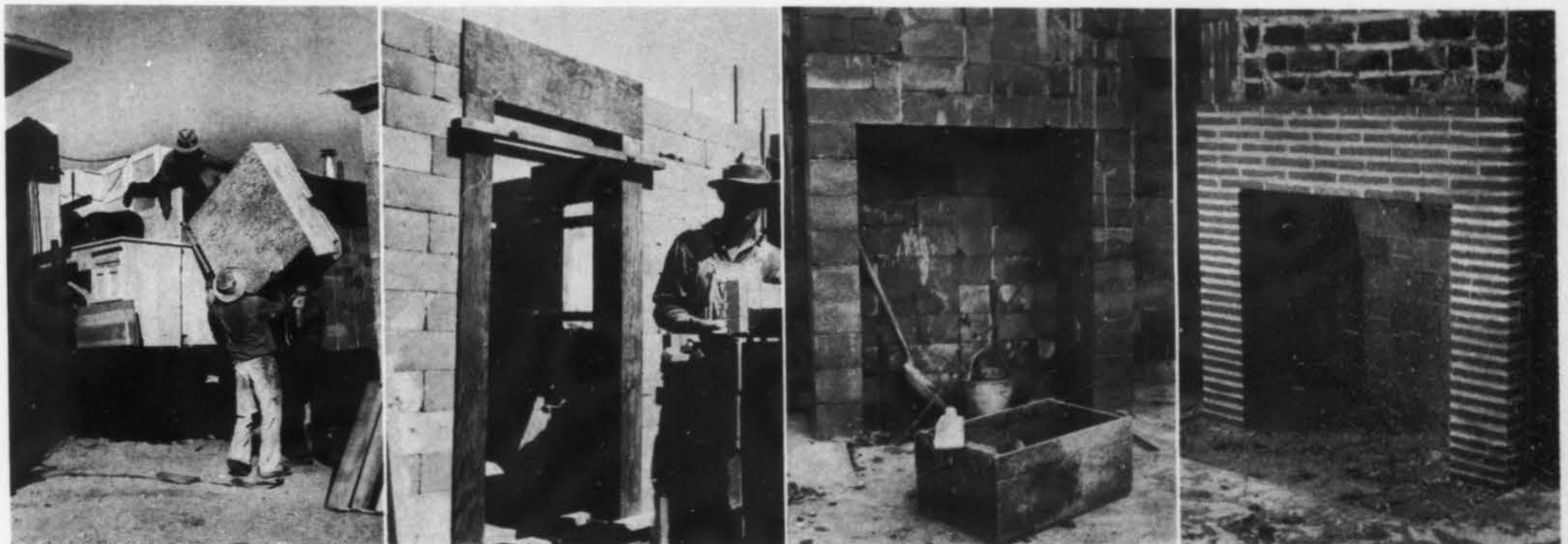
Influences beyond the control of the designer required the use of identical elements and plan arrangement, yet the exterior designs give distinct individuality to each unit. Mass production applied to housing does not mean row after row of monotonous houses. Proper planning of the unit in relation to its site can bring about a much more harmonious result than obtained under the present so-called individual system of building.

Similar applications of principle to group building under the management of large parent organizations with departments for land purchase, planning, construction, experimentation, and sales can and will in the future provide men with suitable habitation, in a manner comparable to that employed by the automobile industry in meeting the demand for adequate low cost transportation.



Cabinet work was delivered to the job prefabricated and ready for installation. Standardized door and window forms of plywood were used for pouring the concrete jambs.

The rough fire box of the mantel was formed of precast units as an integral part of the wall. The finish fire box of brick mantel filled into the rough box facilitates the work of the bricklayer.



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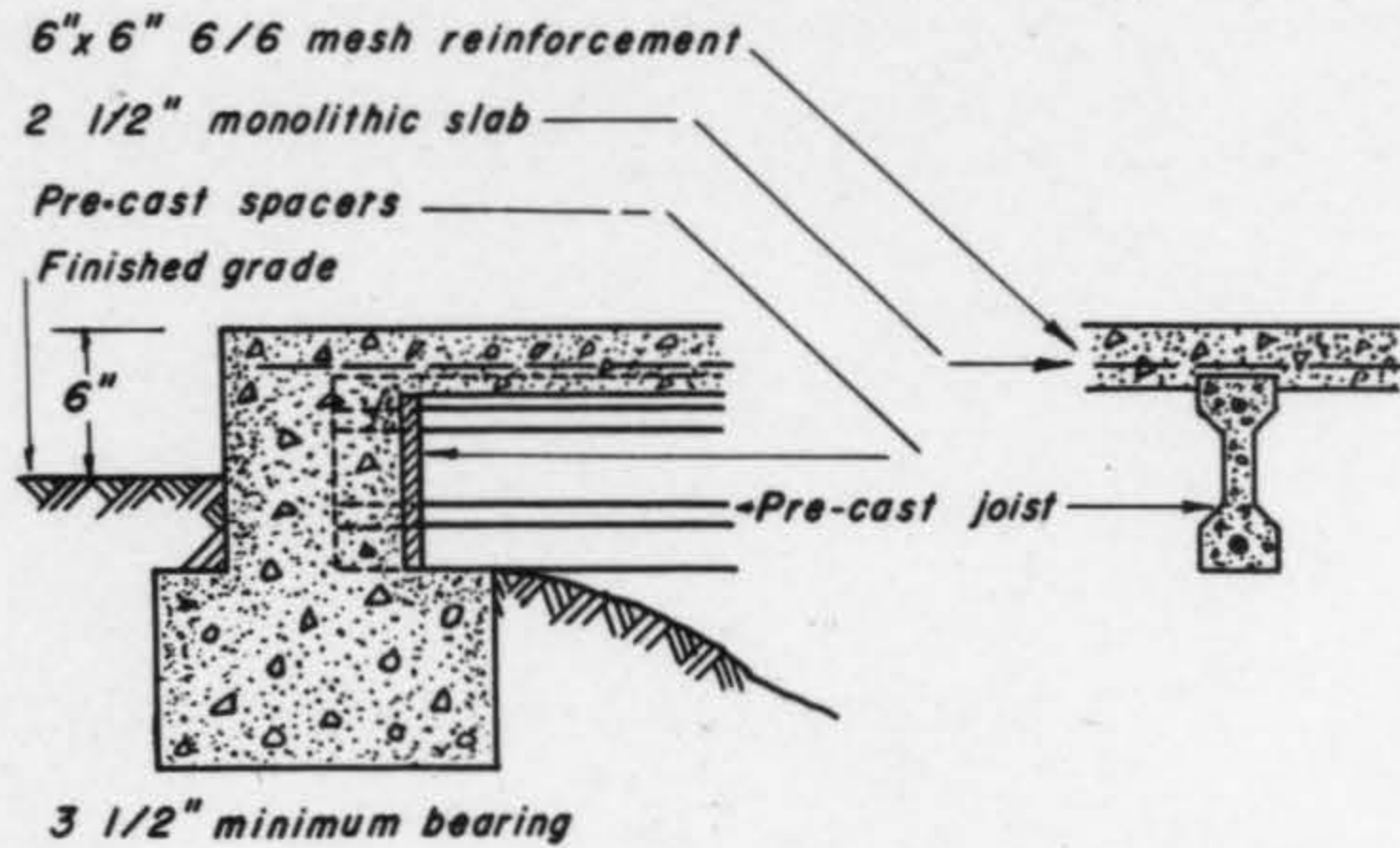
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CONCRETE FLOORS

By ARTHUR T. RAITT

WHERE "native" architecture calls for placing the first floor as close to grade level as possible and where large basements are not in general use, the concrete floor has been rapidly filling a long-felt want. To do this the floor types illustrating this article have been evolved. The prospective home builder might appreciate a résumé of the high lights to be looked for in the completed floor.

It will be presumed that the details shown cover construction requirements, with these added instruc-

tions: The concrete should be mixed in the approximate proportions of 1 part cement, 2½ parts sand and 3½ parts gravel graded from ¼" to 1". Do not use more than a total of 6 gallons of mixing water (including the moisture in the sand and gravel) to each sack of cement. This means that the actual water added will be about 4½ gallons. The reinforcing in the slab should be No. 6 gauge, electrically welded mesh on 6" centers or its equivalent. The concrete should be kept moist for at least 7 days after placing. Wet canvas or burlap can be used to cover the floor during this curing period. To facilitate drainage after completion of the floor, it is a good practice to grade away from the outside walls.

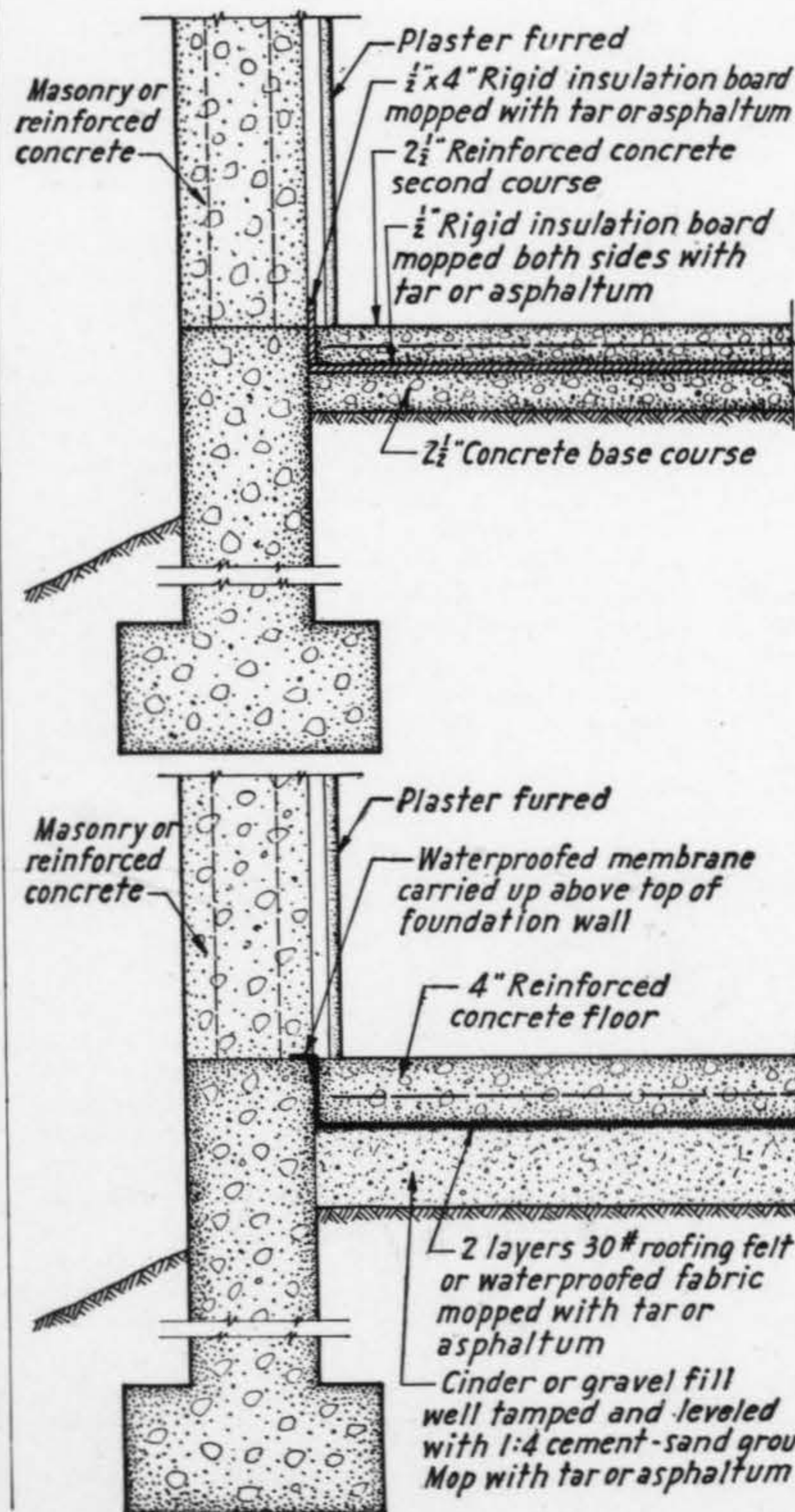
And now to return to what may be expected of concrete floors. They are in competition with other types of floor construction in first cost and do not become a maintenance problem. Their first cost, except where left exposed necessitating waxing, is their final cost.

They provide rigidity, stability, strength and durability. Lack of rigidity in floors with consequent sagging or other movement, is responsible for most plaster cracks. Likewise, floors that are subject to movement are responsible for doors and windows being out of plumb and many other structural defects. Concrete floors are free from sagging, deflection or lateral movement. Furthermore they do not decay; their strength and durability increase with age.

In conjunction with concrete walls and roof, concrete floors complete the triad which assures the home owner of safety from fire, termites, earthquakes and storm. In conjunction with walls of non-permanent construction, they act as an effective stop to fire and termite and vermin travel and may be the means of preserving the entire structure from total loss from storm and other natural hazards.

In hotels, apartments, schools, hospitals, garages, office, mercantile and industrial buildings the successful performance of reinforced concrete floors over a long period of years has made it a logical material for residential floor construction. This is particularly fitting since it lends itself to such a range of finishes and is an excellent base for any type of floor covering. You may have integrally colored cement finish, chemically stained finish in an infinite variety of color blendings, concrete or

(Continued on Page 39)



SMALL HOMES OF THE WEST

THE SMALL CONCRETE HOUSE OF TODAY

By EDITH NORTHMAN, ARCHITECT



A FEW days ago, at a club luncheon, the women at my table were talking about building homes. That seems to be a very popular subject today.

One of them stated that she and her husband were going to build a new house but, they were not going to build a "crackerbox" house like everyone else in California. Her brother, an architect in Washington, D. C., had designed it for them. It was to be built of reinforced hollow concrete tile and it was to be insulated inside and out with a new—to the West—insulating material, and it was to be something very special. Her brother had said that evidently the architects here didn't know very much since they didn't use these materials and since they kept on building, what he termed, "crackerbox" houses.

Of course, we are building all the various kinds of concrete and masonry houses here, even the kind my friend was going to use, and if we don't use as much insulating materials as our eastern friends do, there are very good reasons. California weather and climate being two of them.

But I was anxious to hear what my friends would say, since the remarks had brought on something of a discussion pro and con this and that of building, and especially concrete masonry constructions.

So I sat back and listened except when I was asked. Even architects do that—sometimes.

At first some thought the concrete blocks mentioned were the same kind used many years ago in the middle west and Rocky mountain areas, those ugly blocks that made anything but beautiful houses. They probably had some advantages. I can't think of any at the moment.

I explained the difference between these unwieldy and crude former experiments and the present concrete tiles and slabs that have a wide architectural adaptability.

But then, if these blocks were as good as my friend had claimed, why didn't we use more of them here? And why didn't we build more concrete houses?

Ever since I came to California nineteen years ago that question has come up from time to time. One of the first house plans I worked on here was for a small concrete house that was going to revolutionize the home building industry. The owner had a pet scheme of his own that he wanted to try out—he had visions of himself as a millionaire inventor—and it didn't work.

Since then a great many different kinds of concrete and concrete masonry houses have been built

here of various kinds of materials and various types of construction. And while some of the constructions proved too costly or too complicated or inefficient, many of them have been both practical and inexpensive.

Today there are many kinds of concrete and concrete blocks or tile for use in home building. You may have read about many of them. Beside plain concrete and reinforced concrete there are various kinds of lightweight concrete, made of mixing certain aggregates, such as cinders, pumice, diatomaceous earth or similar materials in the proper proportions with portland cement. Some of these have excellent insulating and sound deadening qualities, and have been used for years in certain parts of Europe.

Houses of these materials can be plastered or painted or even left *au naturel* if desired. They are termite and vermin proof, fire safe, and very low in upkeep and depreciation cost and, best of all, reasonable in cost.

When I speak of concrete houses I intend, of course, to include the floors. Yes, I know. You think you don't like concrete floors. You are thinking of store floors or sidewalks. Remember that all the large hotel and apartment buildings have concrete floors under their oak floors and carpet or linoleum. Of course, the floors can, if you like them that way, be colored and marked in tile pattern and kept waxed.

In one house just finished the floors are Diacrete, rubbed smooth, varnished and waxed, and the surface, resembling reddish brown terrazzo, is quite attractive. The owners are immensely pleased with their floors and claim they are neither cold nor hard to walk on.

I believe we are going to see many houses built of concrete and concrete masonry in the years to come. A well designed, well built house of these materials is good for many years with little upkeep.

I say "well designed" advisedly. If it is not well designed, if it is one of the architectural atrocities that, unfortunately, abound here, the shorter life it has the better for all except the owner.

Of course, I don't expect to see everyone start to build concrete houses. We have built wooden houses for many hundreds of years and shall probably continue to do so for many more. Whatever you may think of our much cursed and discussed climate—we are fortunate in being able to live and be comfortable in frame and stucco houses in spite of anything our eastern colleagues may say about "crackerboxes."

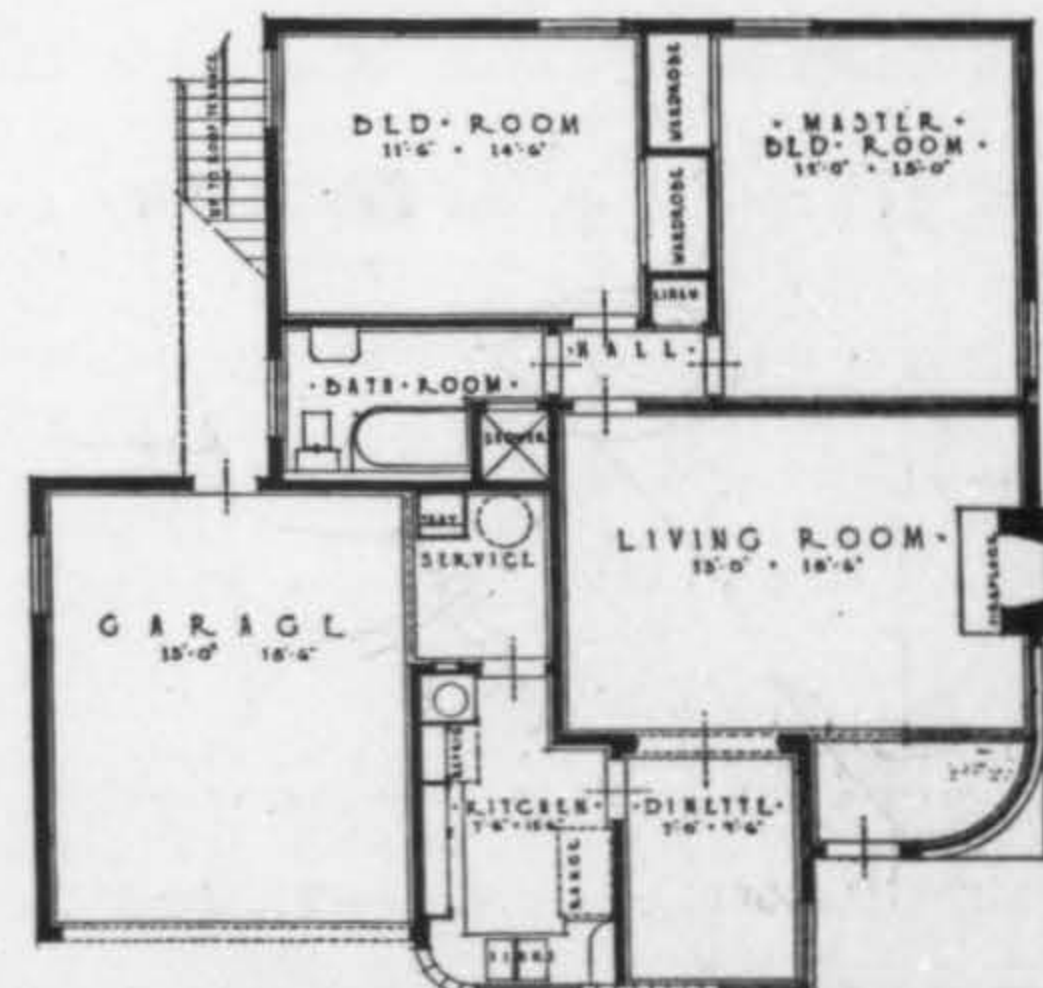
A MODEL HOME

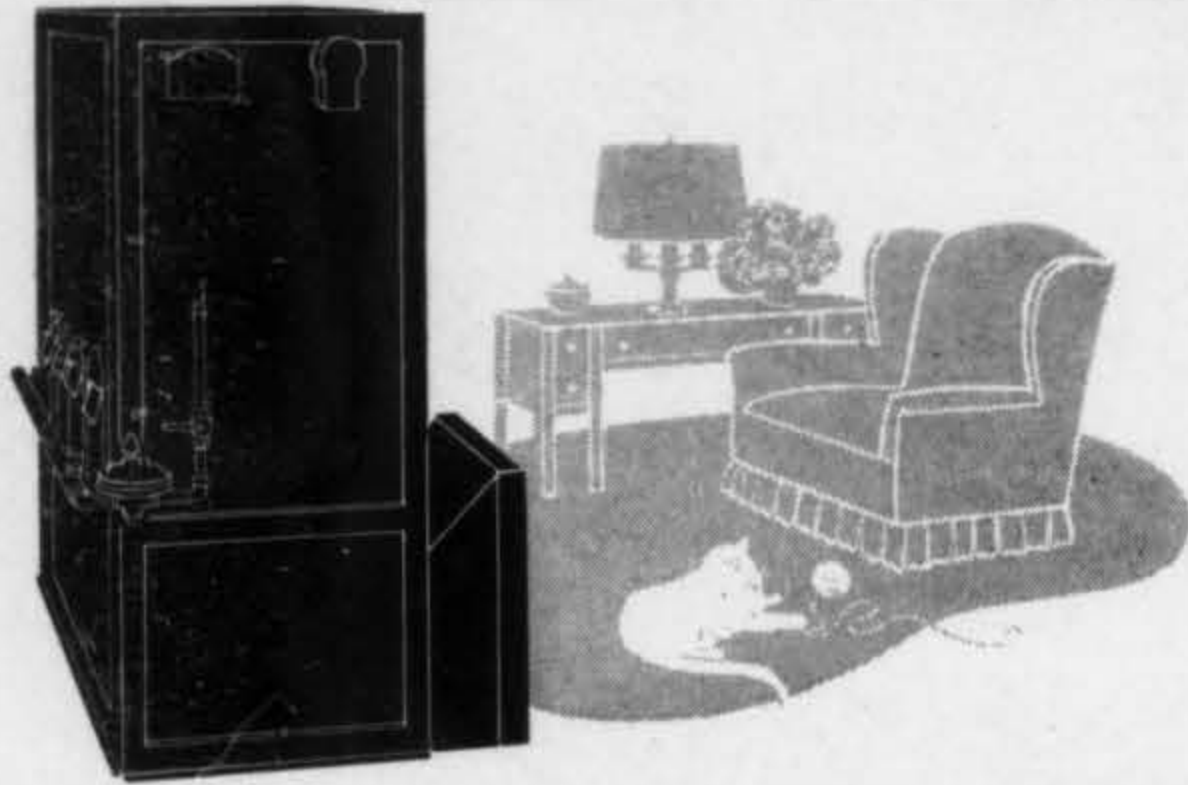
in North Hollywood

ARLOS SEDGLEY, ARCHITECT

SCHULTZ CONSTRUCTION CO., BUILDERS

A small modern home constructed of poured reinforced concrete using a new lightweight aggregate. Diacrete is not only light in weight but has several other noteworthy properties. Due to its dead air cells it has a high natural insulation value, is waterproof, and unlike ordinary concrete, nails can be driven into it and it can be sawed. A concrete roof acts as a practical and durable sun terrace with privacy provided by a three foot extension of the walls. A barbecue pit built into the chimney adds a hospitable note.

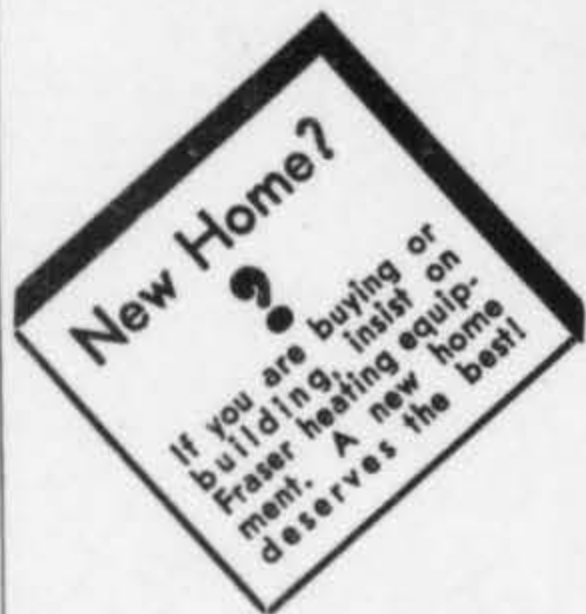




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A MODEL CONCRETE HOME

Constructed by
The Adjustable Steel Form Co.

Poured reinforced concrete was used to build this small home in the San Fernando valley. Through the use of adjustable steel forms, 100 per cent hollow walls were obtained, the 1 1/2" dead air space thus created preventing dampness from forming on the inside and having an excellent insulation value.

The dining room is an enlarged corner of the living room, giving both an additional feeling of space, and opens onto a very usable porch. The service porch is located in the front, increasing the privacy of the rear. The outer walls are white with a turquoise dado and a yellow roof.

FORGET MAINTENANCE COSTS

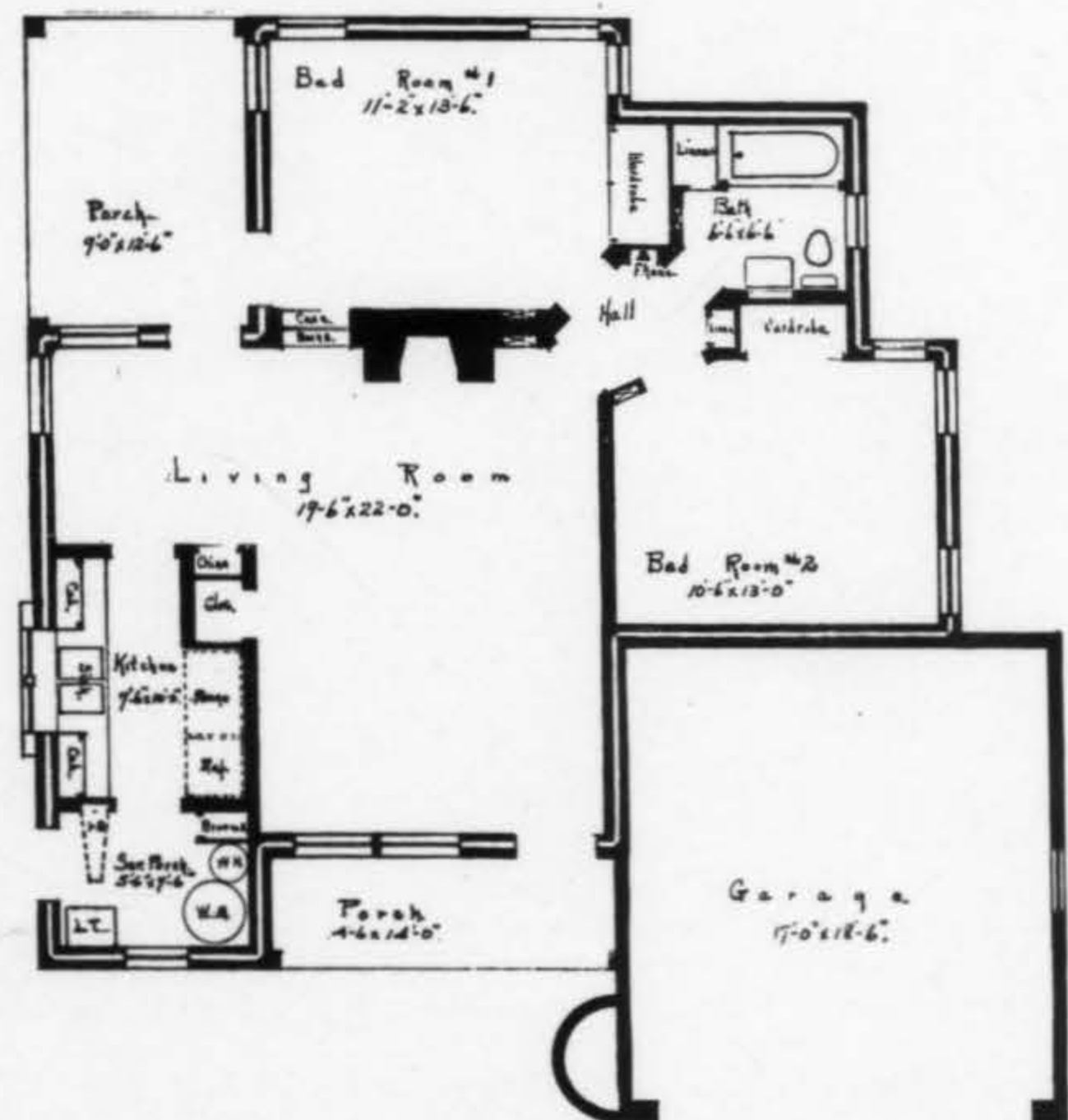
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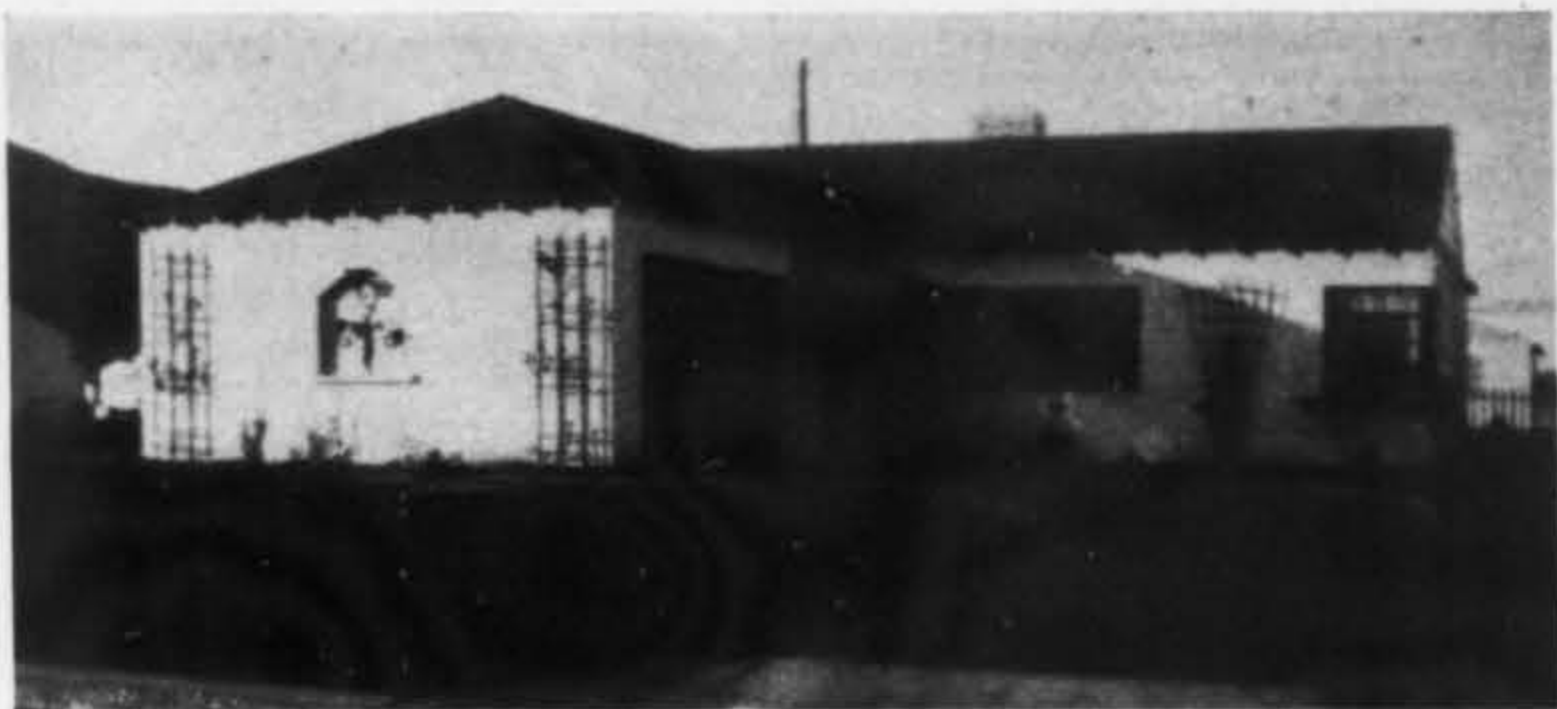
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WINTER SPOTS

(Continued from Page 3)

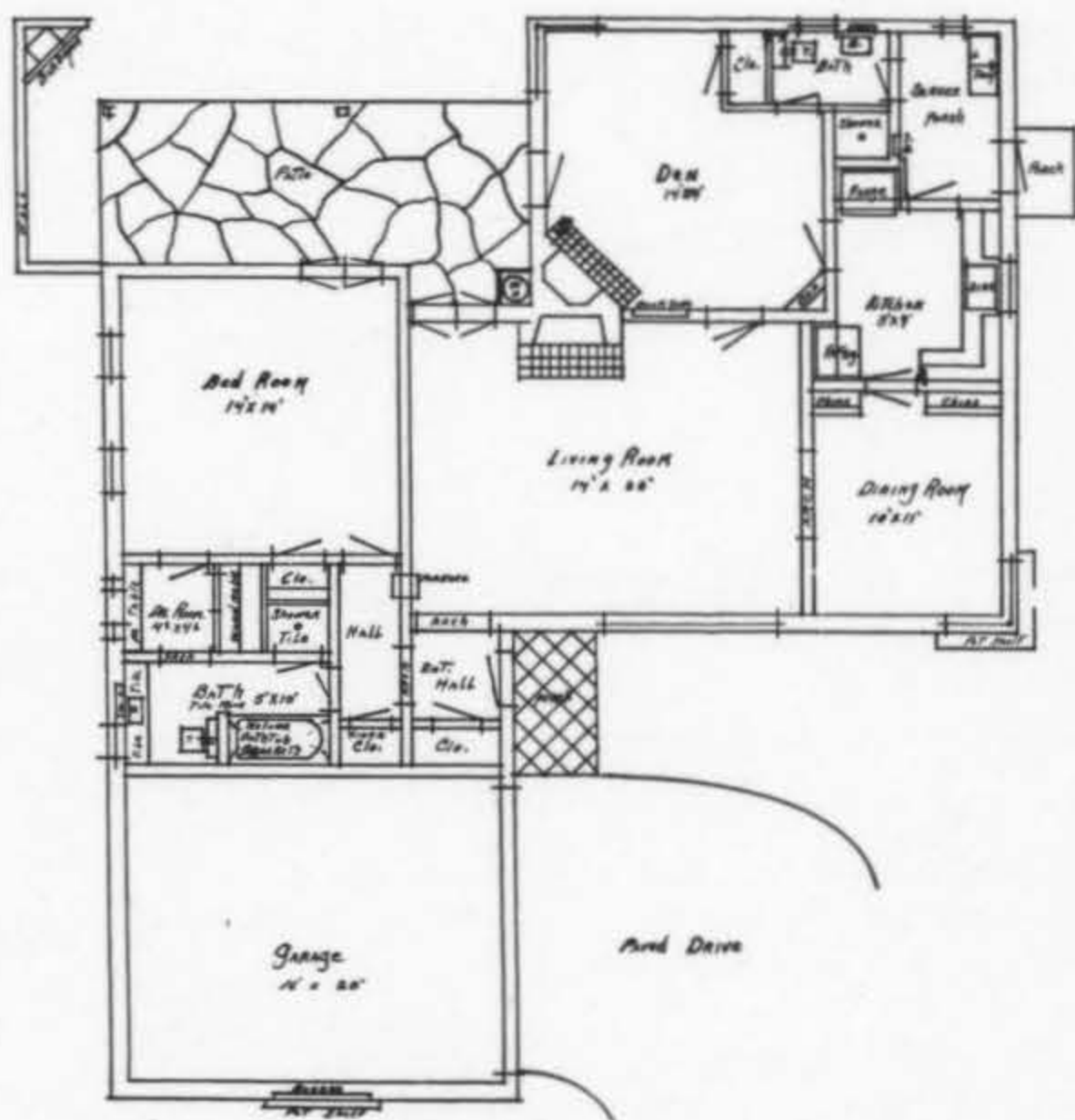
In northern California the delights of winter sports were recognized earlier than in the south, and in the Truckee and Lake Tahoe region the sports formed the center of much social life. Johnsville, in the Feather River Country, is one of the sites of the very early introduction of skis and the race track now in use is identical with the one so popular in the early fifties. At Soda Springs, Norden, Cisco may be found hotel and cabin facilities, while Mts. Shasta and Lassen provide ski-club headquarters. Of course skiing on the west coast is not confined to California, there are many ski resorts in Oregon and Washington. One of the best known is Timberline Lodge on Mt. Hood, where they hold a ski tournament in mid-June, making it coincide in date with the Rose Festival at Portland.



A MORTARLESS MASONRY HOME
in Riverside Ranchos

VICTOR J. NELSON, Builder

The construction of this house is of hollow blocks, laid without mortar with a thin coating of plaster on the inside and stucco on the outside. The hollow walls have a high insulation value and in addition can be filled with insulating material. The living room has a beamed ceiling and a wide fireplace. The dining room is finished in knotty pine. The den with its generous fireplace has a separate bath and can be used as a guest room. French windows lead from the living room and bedroom into the patio where a barbecue does double duty as an incinerator.



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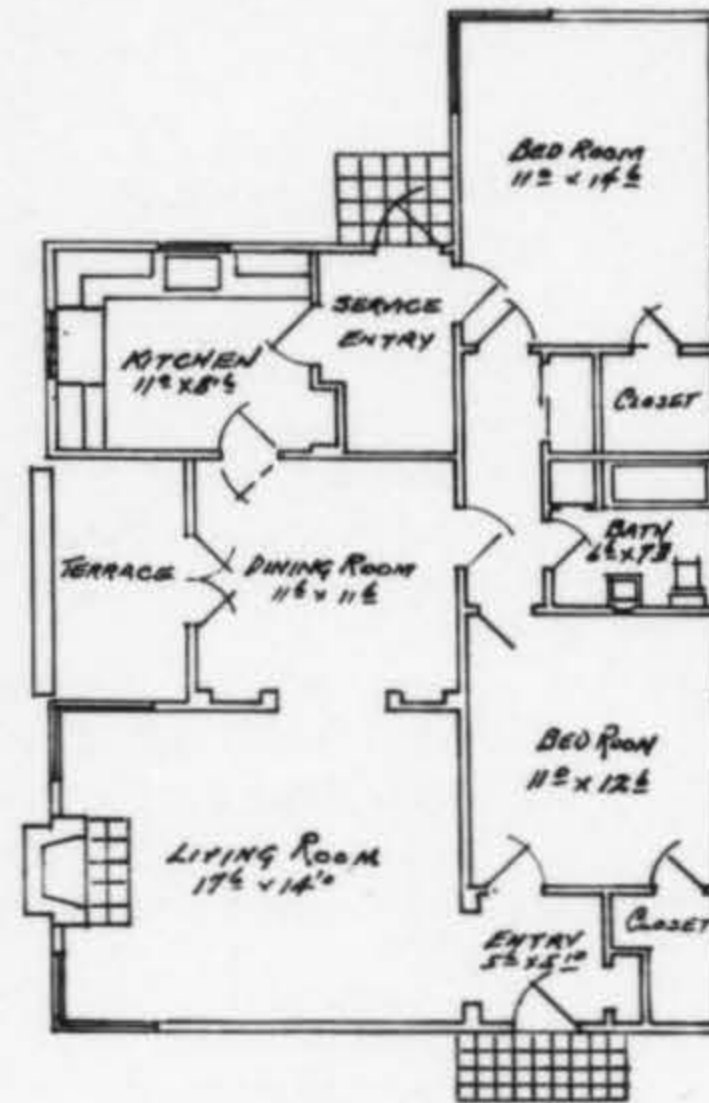
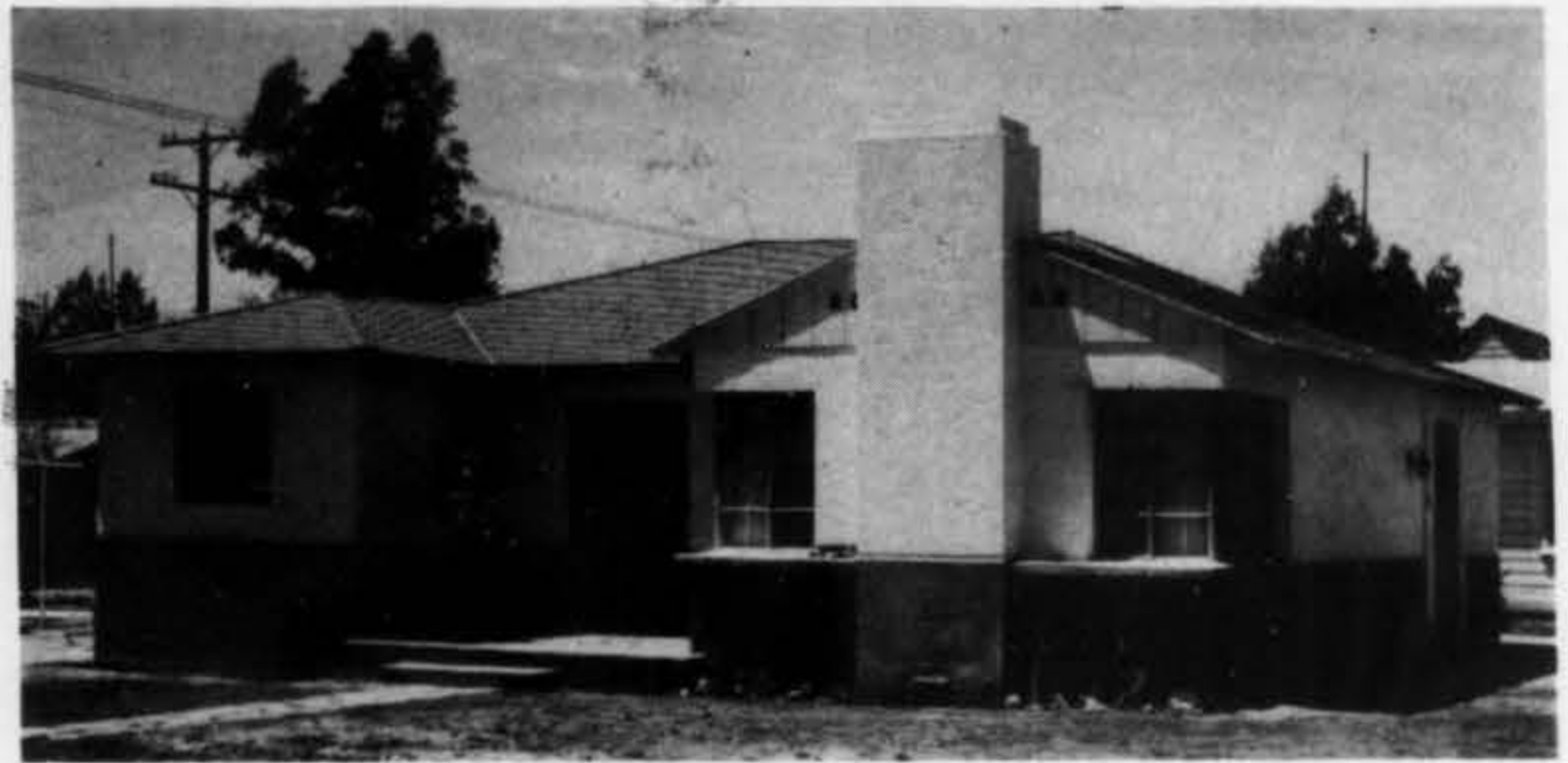
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TWO SMALL CONCRETE HOUSES IN EL CENTRO, CALIFORNIA



have been built of ribbed gunite construction. The ribs are 4" deep and placed from 2' to 3' apart, the intervening stices being filled with insulating material. The inside walls are covered with lath and plaster, the outside walls are the same construction. The floors are concrete laid on grade.

Above the home of Miss Alice Harrison has easy access to the outside, a small terrace opening off the dining room. The roof has a low pitch and is shingled.

Specify

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Because:

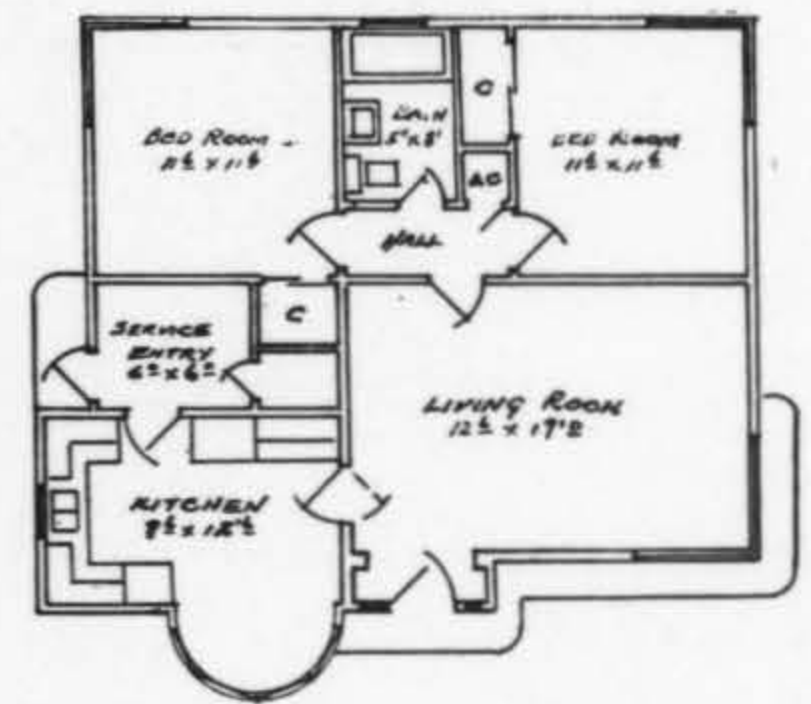
Cost is no greater than wood construction, upkeep cost is nil, and resale value is enhanced. Uneven settlement, warping, shrinking, plaster cracks and noisy, booming and creaking floors are eliminated. The structure will be fire-safe, termite-proof, vermin-proof, damp-proof, dry-rot-proof. The first floor line may be placed closer to grade and the space under the floor may be used for cooling air for an air-conditioning system. Any type of floor finish may be applied without difficulty. For design information and load tables

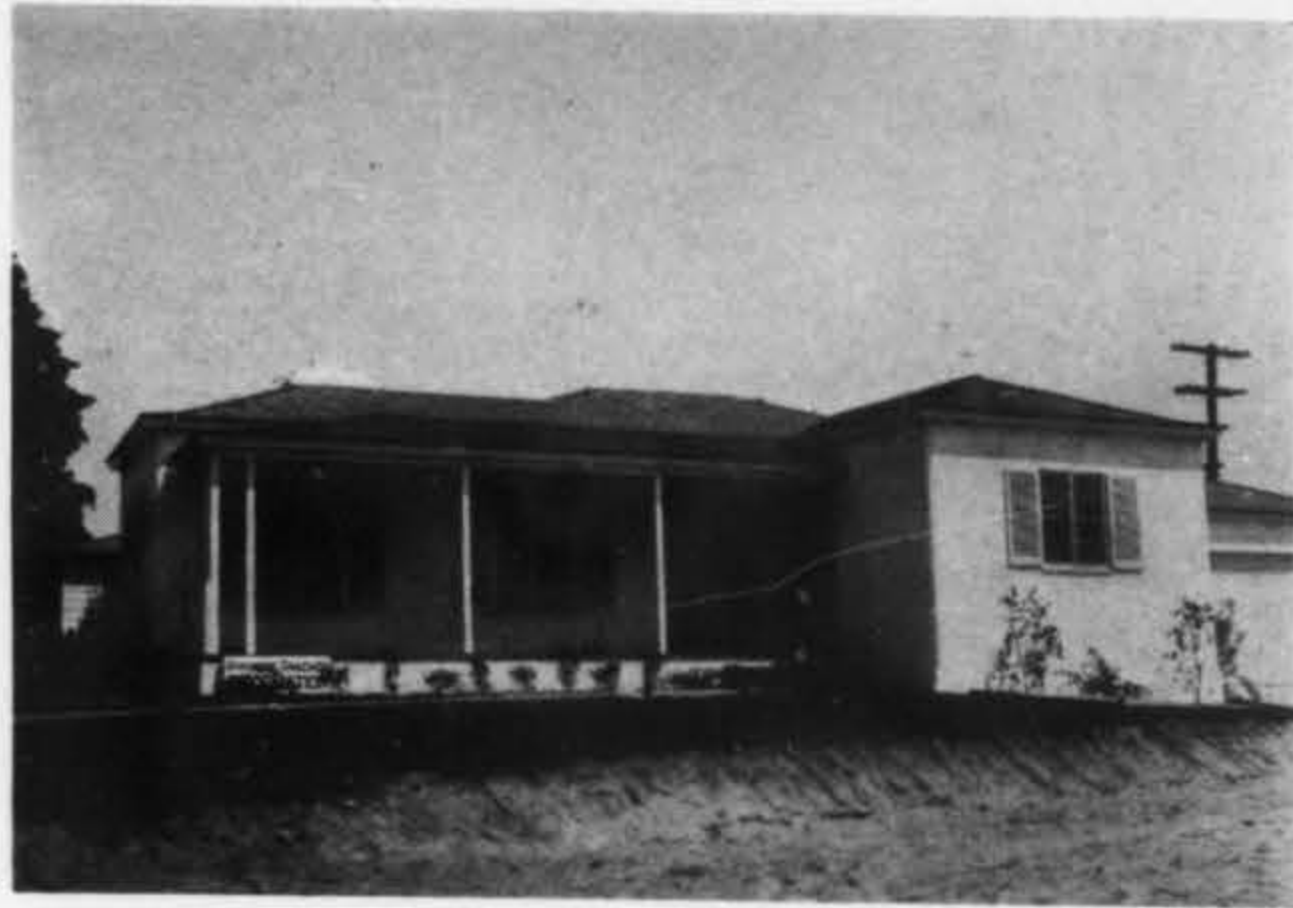
WRITE FOR FREE PRE-CAST JOIST MANUAL

GRAHAM BROTHERS, Inc.

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Below the home of Mrs. Gladys Salmen is small, compact but very convenient. The flat roof is also of concrete well insulated. Both houses have been planned to resist the extreme heat of the Coachella Valley and are very livable in this torrid locality. The Ribcrete Construction Company, builders.

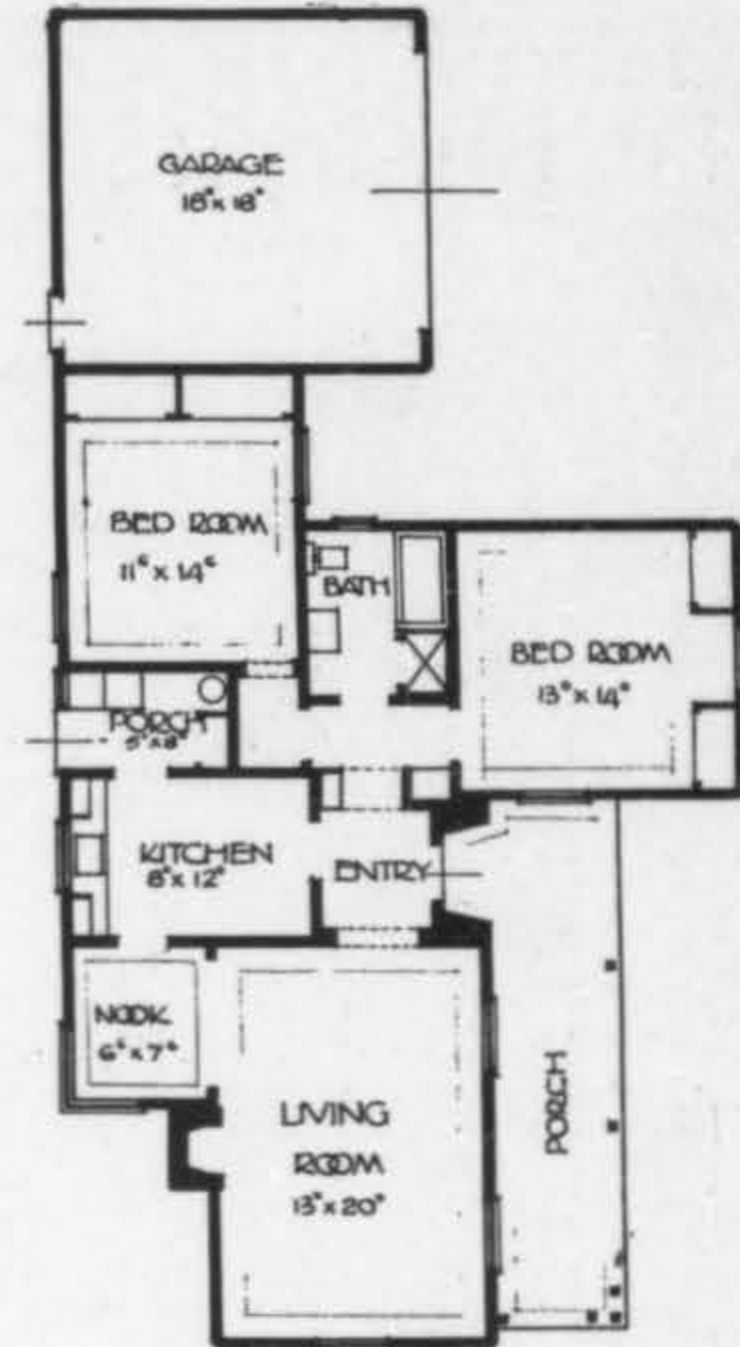




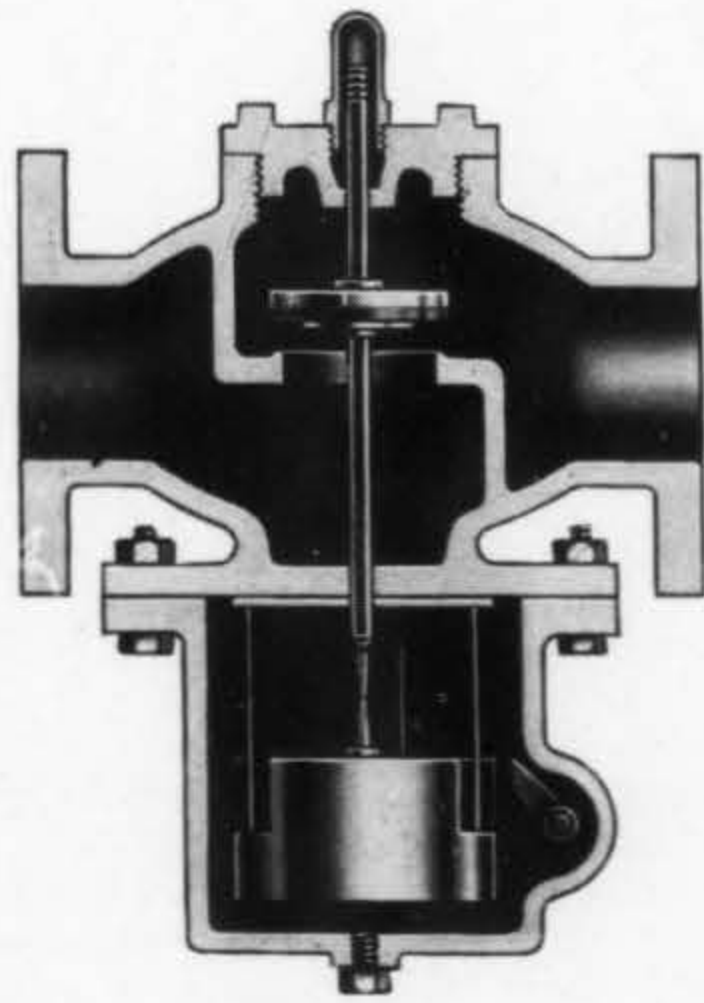
A PREFABRICATED MODEL HOME

PAUL R. WILLIAMS, ARCHITECT

KNAP AMERICA INC., BUILDERS



Designed for a corner lot this small house is unusually well arranged affording good circulation, privacy and convenience. It is constructed of standardized, mass-produced interlocking units which come in various sizes so that they may be adapted to door and window openings. These units are put up without the use of mortar and no plaster is required either internally or externally. However, any form of plaster may be applied to the walls if desired. Units on the two sides of the wall are staggered so as not to permit any vertical or horizontal joint to extend completely through the wall, and in addition a builders insulating paper is firmly attached to each unit on the interlocking side.



Valve open

Earthquakes?

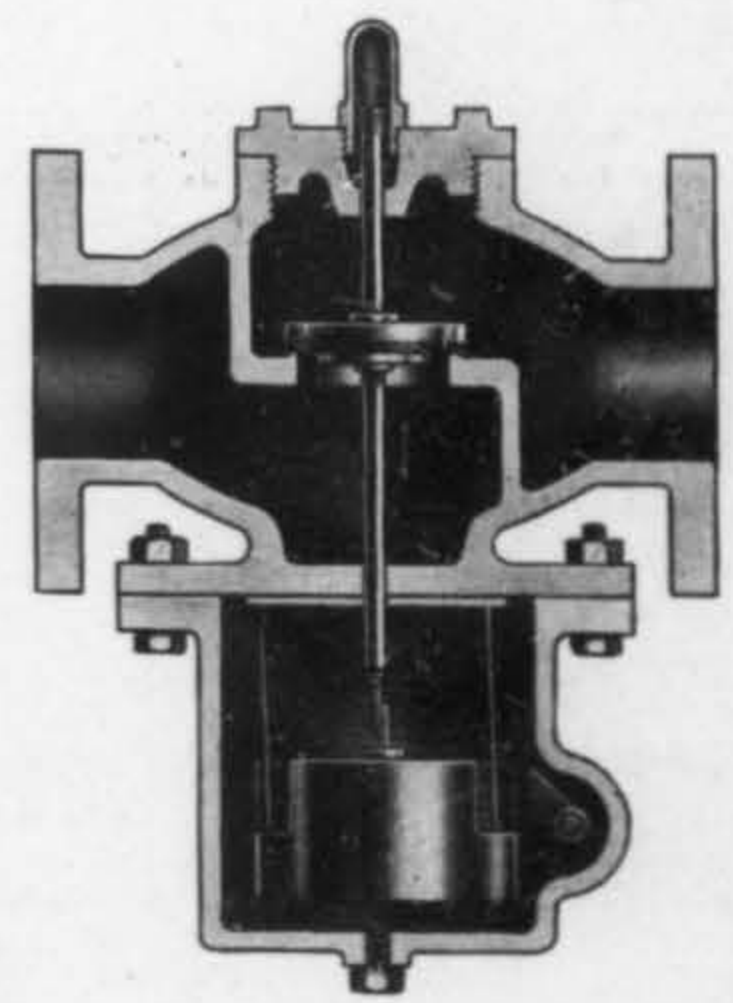
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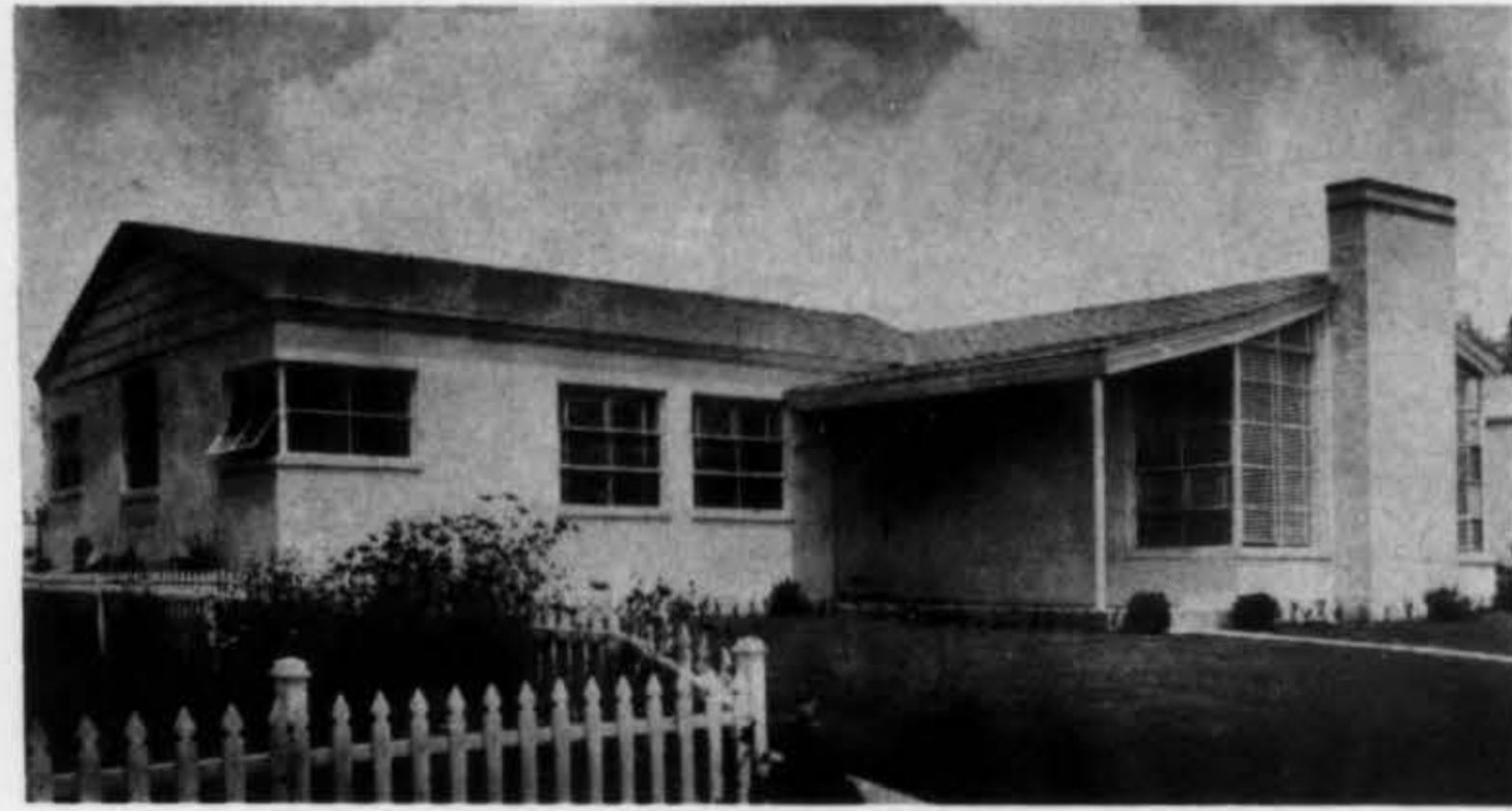
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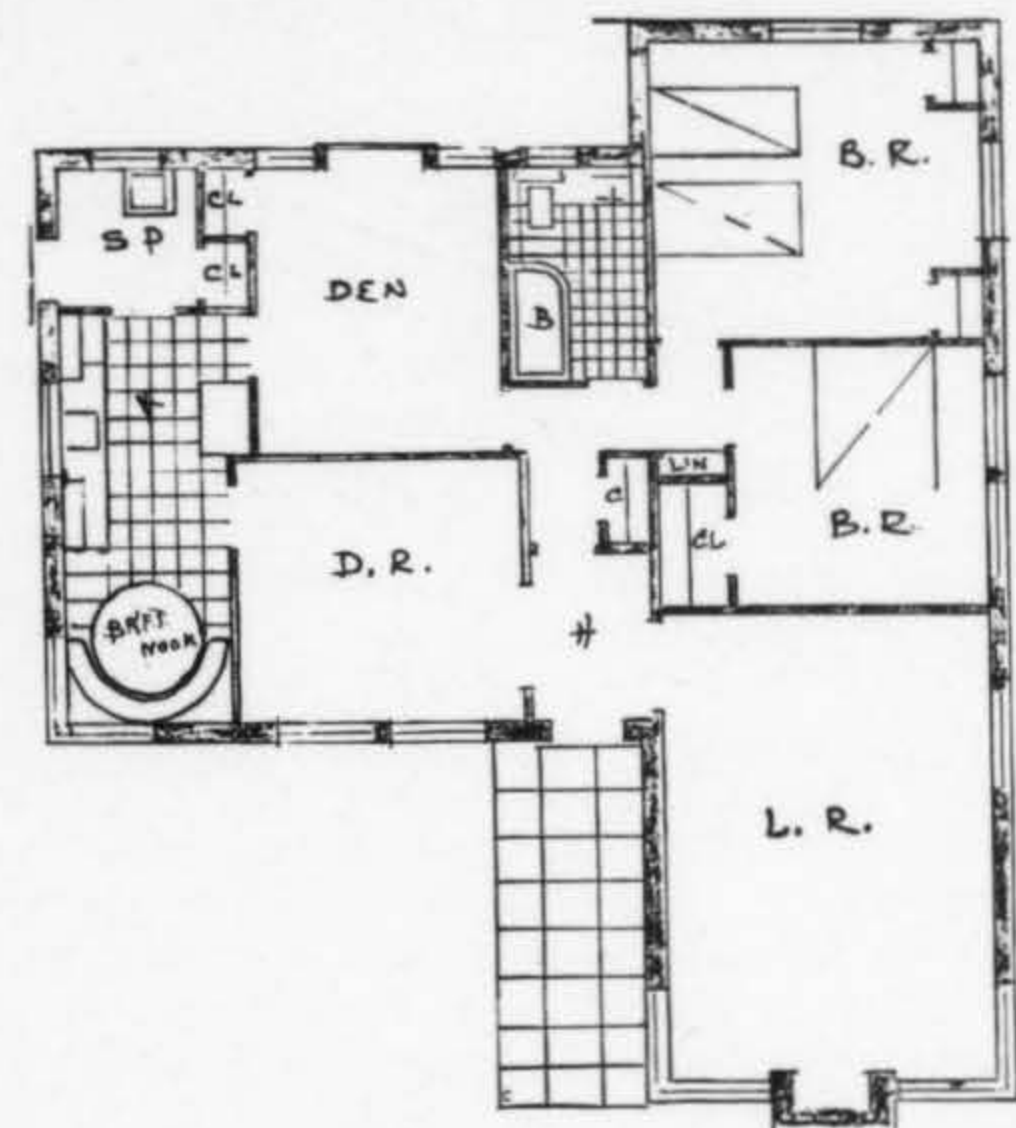
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THE RESIDENCE OF MRS. W. K. PHILP

ROBERT DENNIS MURRAY
Architect

To build this house slip forms are put in place by a large crane. After the walls are poured and cured, clamps are released and the big crane removes the forms. The result is a beautiful concrete wall, so smooth that wallpaper can be applied directly to it. The exterior may be brush-coated if desired. Floors are concrete slabs with oak blocks applied direct in a pitch plastic. The roof is reinforced concrete and the entire frame of roof walls and floor are tied together so that the house could be rolled over without injuring the frame. Pipes are carried in the hollow walls which in some localities can be insulated for added protection.



CAMELLIAS AND GARDENIAS

(Continued from Page 12)

eties are *White Doves*, *Briar Rose*, *Tanya*, the two last rose and deep rose in color. *C. sasanqua* is charming for espalier use in the patio.

The Camellia's requirements are simple; it likes good drainage, filtered sunlight, a soil of leaf mold, peat moss and sand. It dislikes alkali, doesn't care for afternoon sun, and likes to be let alone after planting. For fertilizer give a little cottonseed-meal every other month after blooming, when the plant is making its growth, thus in April, June, and August, working it in lightly, for the roots are shallow.

Camellias may be moved at any time, preferably in the winter when they are in bloom, rather than in the summer when they are growing.

In California gardening, Camellias have marvelous possibilities. The smooth, shining evergreen foliage makes them attractive the year round: the habit of growth, symmetrical form, amenable to pruning, but rarely needing it; steady increase in beauty with the increase in years—these qualities alone make the shrub of high value in permanent

planting, especially for the north side of a house or wall where one's choice is limited. And beside these basic excellences, they yield a steady winter supply of beautiful table decorations and of irreproachably lovely corsages. Small wonder that Californians plant Camellias.

Linked with the Camellia in the mind of the florist and the debutante, is the Gardenia. In the gardener's mind, the two are not so closely linked. The Gardenia is a summer flowering, warmth-loving plant, and is not placed on the cool side of the house.

But like the Camellia, it likes good drainage and a soil free from alkali. The mixture liked by Camellias agrees well with the Gardenia's tastes: namely a sandy soil, well mixed with leaf mold and peat moss.

For California, the best variety is *G. grandiflora*, a variety less temperamental than *G. Veitchii*. The latter is lower-growing, more compact in form. It blooms throughout mild winters as well as in summer, but the flowers are smaller than those of *G. grandiflora*. *G. grandiflora* blooms heavily from May through July, with a scattering bloom during the entire year.

The alluring fragrance, the lovely texture and form of the petals have made the flower prized in the bride's bouquet and corsage. Also the plant is decorative in the garden. A four or five year old specimen, crowded with bloom and growing in a tub or a large jardiniere, is marvelously effective. A single mature plant will often yield hundreds of blossoms. And it is the fading Gardenias which are used for perfume.

Any family with debutante daughters in it, should have Gardenias in the garden.

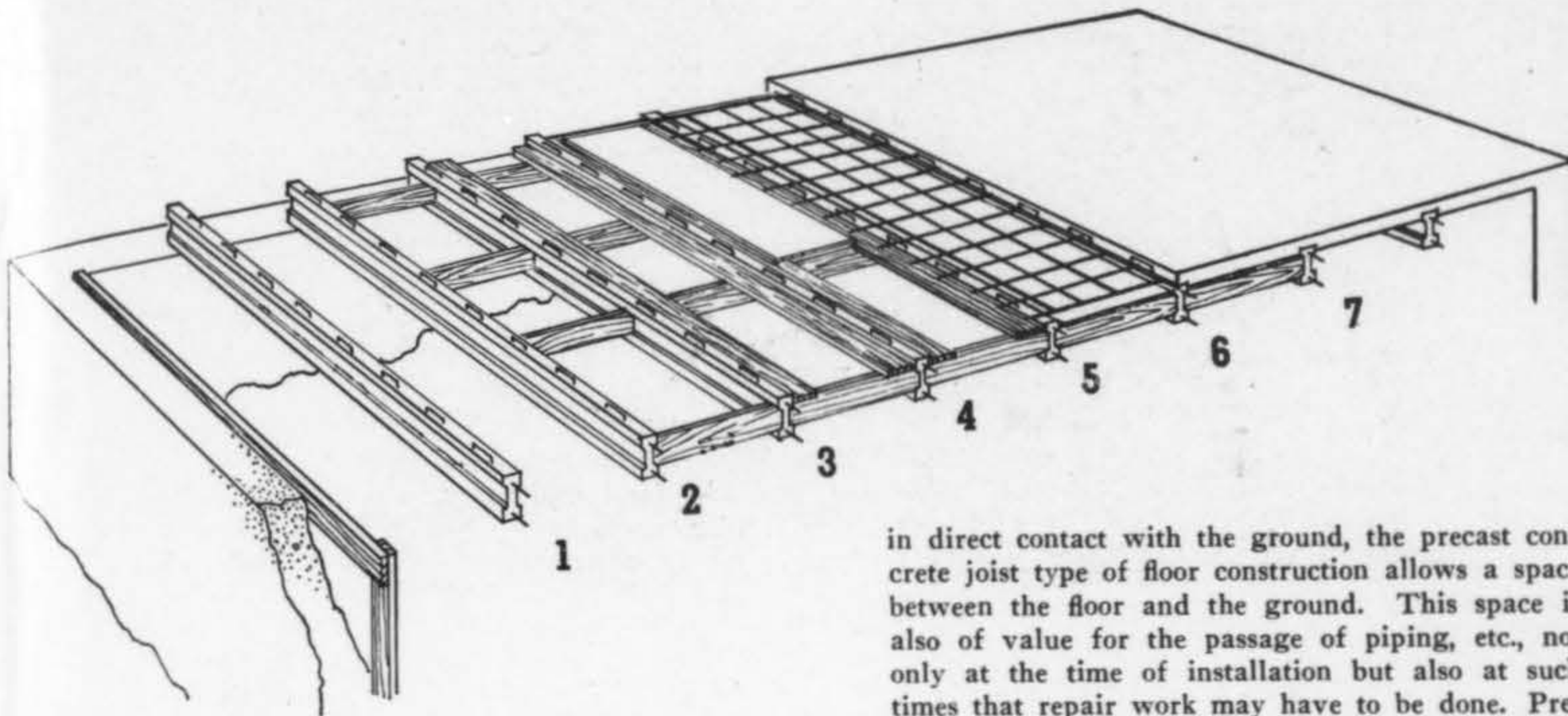
The chief enemy of the plant is scale, for which the gardener must watch. Prompt spraying with a good oil emulsion will control it. Moving of large plants is best done in the spring. Of course plants grown in gallon or five gallon cans may be moved at any time.

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CONCRETE FLOORS

(Continued from Page 32)

ceramic tile, terrazzo, art marble, slate, linoleum, rubber, cork and wood.

In the case of the owner who objects to a floor

in direct contact with the ground, the precast concrete joist type of floor construction allows a space between the floor and the ground. This space is also of value for the passage of piping, etc., not only at the time of installation but also at such times that repair work may have to be done. Precast joists, of course, are reinforced as is the slab poured on them. They are carefully designed to carry required loads and their spacing and size are worked out in tabular form for ready reference.

The cave man built of mud, the medieval man of stone and timber, the modern man of steel and concrete!

THE ARTIST AT THE FAIR

(Continued from Page 7)

In each court also are bas reliefs, statues in the round, combination murals, frescoes and bas reliefs in some of the large panels, and etched reliefs for night lighting. These etched reliefs are very interesting, as the color is worked into them in such a way as to be almost invisible in the daytime; but they are done in fluorescent paint which, under the new magic black light, sparkles with vivid emerald greens, turquoise blues, purples and magentas.

The planting in these courts is nearly complete, and consists of large madrone and eucalyptus trees, with a very generous planting of shrubs. The planting conceals the indirect flood lights which will tremendously enhance the glamor and beauty of the gardens at night, particularly when we consider all of the art treasures that are being perfected for the palace grounds themselves. I would like to mention one figure which I think is supremely beautiful, and that is the "Evening Star" in the Court of the Moon, done by Ettore Cadorin. This is a female figure that stands on a high pedestal, and in its utter simplicity and beautiful modeling is one of the most beautiful statues I have ever seen. It is modern, and yet it is ageless which I think good art should be.

In the sculpture, we have work done by men as far apart in technique as Haig Patigian, who belongs to the "emergence" school of sculpture, we might say. In other words, he seems to derive directly from Rodin. Then we go to the other extreme in the work of Jacques Schnier, Ralph Stackpole, O. C. Malmquist, Adeline Kent, Robert B. Howard, Brents Carlton, Ruth C. Wakefield, Cecelia Graham, Helen Phillips, P. O. Tognelli, Raymond Puccinelli, and Carlo Taliabue.

At the end of the long axis of the buildings stands the huge eighty foot figure of Pacifica designed by Ralph Stackpole. This figure looks directly down upon the large hexagonal fountain around which are grouped many very modern figures. These statues in some instances seem to be a little too modern for popular acceptance; some seem a little grotesque and over-accented in their modernity. We have in that group men like Jacques Schnier, whose male and female figures symbolize the Spirit of India.

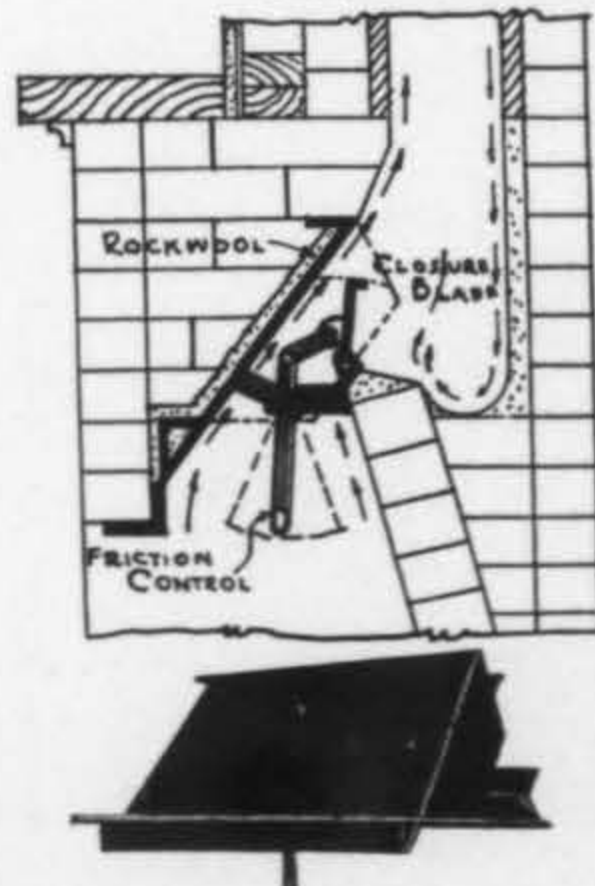
On one wall of this huge court is the large bas relief done by Margaret, Helen and Esther Brunton, which becomes the theme piece of the Exposition, "Pacific Peace and Unity." The panel is called "Peacemakers" and is 144' long and 57' high, made of 270 units 4' by 8' in size. The

reliefs are cut out of very thick wallboard, painted and put together like a mosaic.

Before going any further I would like to speak about the old Palace of Fine Arts on the Marina in San Francisco, the only remaining building from the 1915 Exposition. This building is a never-ending source of pleasure to me because of its marvelous classical architecture and color. It has glamor which seems to be achieved by the texture, the architecture, the sculpture and the planting. Recently I saw excavations of Pompeii, a city destroyed nearly 2000 years ago, and there the means of self-expression was exactly the same; and on Treasure Island we again have these five arts combining to create that illusive appearance of glamor. But where, in mind, the painting and sculpture of the Golden Gate International Exposition are outstanding in quality, I feel that the background buildings are lacking the genius which went into the earlier show. Somehow, I constantly feel in conflict with the buildings themselves in their hodge-podge of architectural motifs; but the result, without question, is going to be very, very beautiful. There is no reason for being too strict a critic of such an enterprise. The architects had to have an idea, and if we do not like their idea, it is merely a matter of opinion.

The rest of the buildings on the Island, with one or two exceptions, are extremely modern—in that they are streamlined, cylindrical, simple in form and peculiarly functional. When completed and surrounded by fountains and gardens, they will undoubtedly create enough interest architecturally to make up for the lack of architectural thought in the main buildings.

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of the

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FRANK L. HOPE, JR., A.I.A., ARCHITECT

A commercial building in a residential section built and designed to harmonize with surrounding residential buildings. This was accomplished by the use of decorative tile, painted concrete, and shutters grouped to give the effect of windows. There are no openings, but the louvred shutters give a pleasing effect and are less objectionable than false windows. The unusual number of vents required were grided over with quarry tile worked into a design.

THE BALLET RUSSE

(Continued from Page 9)

and married Gray Shaw, the Scotch film producer and owner of a shipping line. Among her wedding gifts was a yacht named "Gaité" for her favorite ballet.

Coppelia, which is being revived this season, is the first of the ballets about a doll who comes to life. The music of Coppelia was composed by Delibes who wrote Invitation to the Waltz which forms the musical background of the famous ballet, Spectre de la Rose. In three acts, Coppelia is the largest production in the repertoire of the Russians this season. The theme of the doll who joins the world of living people is a happy one for the Ballet Russe, for the turned-out stance, the stylized gestures and the progression on the toes form a logical expression of the doll's movements. Coppelia was first produced at the Paris Opera in 1870 and was considered daring, for it included a Czardas, the first time a popular folk dance was admitted to the ballet stage.

Of the sixty-five members of the ballet, this year seven are Americans. It will not be easy to identify them from the program, however, since the old tradition of the Russian ballet dictates that all names become Slavic. Four Americans have violated this precedent. One of them is Virginia Rosson of San Francisco, the daughter of a doctor. She began her studies with Theodore Kosloff in Los Angeles, and later appeared in the film of Romeo and Juliet. Another Westerner is Robert Irwin of Portland, who completed a course in aviation before he became a dancer. At present he is appearing in some of the old productions and in all of the new ones. He is the master of the "cancan" girls in Gaité Parisienne, the snake in the Seventh Symphony, and the traveler in Saint Francis.

WILL WE ALL BE REHOUSED IN TWENTY-FIVE YEARS?

(Continued from Page 25)

concrete buildings and roads of the Roman Empire. Present day governments show the same explicit faith in concrete's resistance to the ravages of time, as shown by its use in such structures as the Boulder Dam.

WARM IN WINTER, COOL IN SUMMER: The concrete house is readily adaptable to the reduction of heat loss (and cold penetration) to the point considered most efficient by heating and ventilating engineers. In concrete masonry houses and concrete hollow wall houses, without added insulation the home owner is assured of a home cool in summer and warm in winter. In solid wall houses, the utilization of insulation boards on the inside face of the wall or the use of lightweight aggregate in the concrete of which the wall is composed, will give the same assurance. (I might tell you here that the roof and window and door openings present a greater source of leakage than the walls.)

Fortunately for the individual taste, there are several ways of building the concrete house. The majority of these "Systems" are comparatively new, having been evolved to meet the needs of low cost housing. The cost of the actual concrete going into these houses has not changed materially, but the ingenious methods of placing it and the new ideas in formwork to receive it, have produced a decided saving in the finished concrete wall, floor or roof. In almost every instance these houses are built with concrete floors, either of solid reinforced slab construction or of slab construction supported by precast concrete joists. These concrete floors can be finished with wood, linoleum or carpet or left exposed, colored integrally, or chemically stained or painted after completion. In many cases the roof can also be formed of concrete without seriously affecting the total cost of the completed house. In any case, in order to get full benefit of the concrete walls and floors, the roof construction, if not of concrete, should be protected with a non-combustible roof covering.

In brief: the various types of reinforced concrete houses are as follows:

First, solid walls, using wood, plywood or metal forms.

Second, hollow double wall, with continuous air space between inner and outer shells—usually erected in progressive lifts of eighteen inches.

Third, hollow wall, in which the outer and inner shells are connected with webs, poured in one operation for each story.

Fourth, ribbed wall, with outer shell and ribs poured together, and inner face of wall obtained with insulation board or lath, spanning from rib to rib, leaving hollow spaces between ribs in the finished wall, or the ribbed wall section maybe erected entirely of "Gunite."

And fifth, the hollow concrete masonry and precast unit walls, reinforced to resist earthquake stresses with poured reinforced concrete studs. These walls provide a variety of textures and colors, some so closely simulating the stone walls of the early Colonials that architects are finding it a most economical means to reproduce the beautiful homes of our forefathers.

Can all this be obtained in a house costing little, if any more to begin with—and less per year? To what else can be attributed the amazing popularity of concrete houses in these housing-conscious years?

To return to our preamble. If it is possible that we have been guilty of building houses that cause an authority in good housing to predict that the majority of us will be re-housed within twenty-five years, does not the solution for the next twenty-five year cycle lie in building for permanence and endurance with *concrete*?

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