

OBSERVATIONS IN COMMUNITY PHILOSOPHY By J. W. MORIN

FOUR PHOTOGRAPHS BY ALBERT HILLER, PASADENA

THE writer has been invited to set down from time to time in these columns comments having a bearing upon the new Pasadena Community Playhouse, and what it means and can do. There seems, therefore, to be a necessity of beginning at the beginning of things, even at the risk of stating self evident truths, and at the same time a certain amount of liberty will be indulged in, to wander somewhat afield from the strict subject of the Playhouse itself, in an effort to define the spirit behind the Playhouse, because the Playhouse is but a manifestation of the spirit.

ments and deficiencies as are entitled on their merits, to our respect. Until we can find a formula for this program, we do not begin to build for permanency any structure in society depending on an organization greater than the family.

In earlier times we used to read that there was a patriarch; such he was because he was older, perhaps, and wiser, but particularly because he was stronger than the rest, and he was the father of the tribe. With little change, except in details, this type has persisted to quite recent centuries, when finally in the mother country, whence came our



Wherever two or more persons are in contact, there are community problems and a community philosophy must develop. The simplest form of association is the family, and from remote time this association grouping, depending on instinct and blood relationship in the individual, has been the irreducible unit which in the primary form of society has supplied the individual with his support, protection, education and amusement. In general, however elaborate various systems may become in various periods, the greatest problem has been to build an orderly structure in society beyond the circle of the mere family or tribe. There has always been a difficult hiatus to bridge—an absence of sustaining foundation on which to rest—there has always been a lack of permanent and satisfactory stability somewhere in the structure of society, and there has always been a nebulous twilight zone somewhere, which the light seems never to quite penetrate, and it has always been just beyond the home gate.

In general, the harmony, efficiency and cohesion of the family has been characteristic, because it rested on a mere natural instinctive feeling in the individual towards his parents, his mate, and his offspring. Until, however, we have developed relationships and institutions out of human contacts which are stable and are beyond the mere instinctive impulses, we do not make even a beginning in civilization, which has well been defined as the Art of Living Together; not living together with one's children, sisters, aunts and cousins, but living in a little crowded world and yet in peace, in an attitude of mutual respect and co-operation with such persons of various races, attain-

ideals, an especially powerful conqueror fought a lucky battle and his family has ruled for nearly nine centuries. A dynasty was founded. The assumption of a few convenient fictions has given this system a very orderly structure, and the English nation has emerged, to which we are infinitely indebted for our language, our law and our social ideals.

For most of this time a very consistent progress has been made in the direction of individual self expression according to democratic ideas, in which environment, it has been stated, the individual has equal opportunity, and knows that he has it; but to what end? Along with these privileges that have been afforded us at great price, have come increase in our opportunities for gain in wealth, education and comfort, and we must confess that many of us are living with one main idea—to so live, not that our neighbors may call us "blessed", but that we may accumulate enough wealth so that we will need not exert ourselves beyond middle age, and not only that, but to succeed so well that neither our children nor our children's children need ever engage in competitive efforts for a livelihood, but may be free to extend their graces through long years of polite relaxation.

There is a good deal of hoping that we may each, in our own little personal realm, establish a family dynasty. Self accumulated wealth is but an expression of our personality, and a medium of the expression of our power, in the form in which power may be used by us.

The question, therefore, is—can the traditional limitations of personal instinctive ambition yield to the Community interest?

THE BUILDERS

By M. U. S.

THE Community Playhouse of Pasadena is an accomplished fact!

We see now a finished building adapted to a specific need. What that need is can be best expressed in the use which those who have built it demonstrate.

So, we are asking of its founders and builders that direction and leadership which they only can give; and we shall record their ideals in these pages monthly that we may evidence our ability to unite and to follow.

Certain of us who entered and took our appointed seats in the new auditorium in May, 1925, the opening night, will never forget the spiritual thing which, as the building grew in grace and beauty, had found within its spacious interior an habitation and a permanent abode. And as we gazed upon the multiplying beauties of its chalice, it seemed to us an actual presence, the spirit of the place.

It is an intangible which has resulted from the concentrated thought and patient labor of so many talented and trained citizens of Pasadena. The play is not the whole thing; good as the play undoubtedly is.

In the beautiful studio of Mr. and Mrs. Alson Clark this community spirit, which now dwells in our new Center of Arts and the Drama, has slowly been molding a ma-

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A. DWIGHT GIBBS, ARCHITECT.



FRANK H. SELLERS, CHAIRMAN.

CLOTHES IN THE FIELD OF SPORT--RIDING

By P. M. F.



ARLINGTON HOTEL, SANTA BARBARA, WHERE MANY OF THE "UP THE VALLEY AND DOWN THE COAST" TRAVELLERS STOP.

IN the field of sports, clothes play an important part for women. For those who are most skillful demand the most comfortable and efficient garb; and this in turn, if properly made, is usually the smartest, for it will invariably be simple in line, whether golf skirts, riding coats, or bathing suits. Just as one feels sure that the girl wearing a bathing hat with a brim, is no swimmer, equally convinced is one that a woman in baggy breeches, a belted coat, or boots with high heels, can not ride. In giving advice about riding clothes, I am tempted to make a list of "nevers," and I shall head it with never follow the information given in the ordinary advertisements. "Chic" and "all the rage" never apply to riding clothes. There are no sudden changes in fashion, or new fads, but plain and sensible conventions, adhered to very strictly, by those who ride the best, because these conventions are based on comfort and upon those lines which please the eye.

Advertisements are very often written by people who never ride. They gave pictures of pretty models posing. Sometimes the models have never seen a horse except from the ground. Naturally such pictures are very unsatisfactory for practical purposes.

And now to business. Never wear red or green coats. A woman does not wear a red coat, unless she be M. F. H., and there are not more than two or three in the United States who hold that honor. Never wear sleeveless coats. "It just isn't being done," the obvious reason being that white shirt sleeves break up the simple lines of the body and distract the eye.

Never wear boots with pointed toes or high heels. Never wear flat or odd-shaped derbies, and above everything else, never wear sports hats, no matter how simple. A man's soft felt is comfortable and always looks well for informal riding. And now comes a very important never; it refers to white breeches. Again, as in the case of red coats, there is but one occasion when it is correct for a woman to wear white breeches. If she is showing in a hunt team with two men and riding astride, she must dress as they do, and regulations demand the breeches be white. It might be well to speak here of the silk hat, for as a result of the hunt team situation, which has arisen in the last few years since women have been riding astride, it has gradually become correct for them to wear top hats on this occasion. I write that word "correct" with hesitation, for there is still an old guard that looks with horror upon a woman in a high hat astride. It must be admitted that it looks not quite right. Fortunately however, occasions requiring it are rare.

Breeches should be cut in one way only. The buttons must come on the inside of the shin bone. This is very important, for the material is then so cut that the bias of the goods while fitting the knee snugly, still will give when it is bent. On ready-made breeches, usually the buttons are on the outside for some reason not to be understood. So placed they rub off easily, and more often rub into the wearer; and the breeches, if fitted tightly enough not to wrinkle, have no give and

are uncomfortable. This illustrates the fact that comfort is the foundation of what may seem to be petty conventions, although perhaps this maxim applies only to riding clothes.

Coats should be simple and cut in at the waist only slightly, and never belted. I have said there are no fads in riding clothes, but for the past five years there has been one which is now almost a convention. Breeches and coats are not matched, in material or color, although they are supposed to blend; a dark brown coat goes with tan breeches, or a dark-grey coat with light-grey breeches.

Boots should be high and the line at the back of the leg straight. It is almost impossible to find a ready-made boot that is well-cut and high enough in the leg. Several London bootmakers send every year, representatives to this coast, to take orders and measurements; if not convenient to get in touch with them, it is best to be fitted to an ordinary boot at a local shop, and then order one like it from the factory, insisting on a higher leg, which generally adds only \$5 to the cost, and much to the good appearance of the boots. They should come high enough to leave room for the width of a pencil between the top and the bend of the knee at the back when the knee is bent only slightly as in the saddle.

One last never. Never go to your family tailor for a coat and breeches, but patronize a good and reputable habit maker. My own experience is a sad tale. Several years ago, I intended to crush my friends by appearing in a magnificent formal coat. I went to a large city, where there was a very expensive ladies' tailor, whose name one mentioned with awe. He made me the coat. It was dreadful. If I had worn it, standing perfectly still in a room, I should have been the center of an admiring circle, but unfortunately I had to ride in it. When I mounted, the coat became a mass of bunches. That tailor did not have a saddle in his establishment and therefore could not fit a coat for riding. One pays a high price perhaps at a habit-maker's, but gets comfort and appearance for the money expended. If one is willing to wait, it is possible to order from English firms at lower prices, but there is also the danger of necessary alterations.

Men's or boy's shirts are far nicer than women's because they are longer and do not pull out; likewise men's socks are preferable to long hose, which are likely to bunch at the knee. Riding crops with bone handles and leather loops at the ends are proper only for hunting. The bone handle is intended for opening gates. For park or country riding, a stick or stout whip is best.



Photo by Val

CHRISTINE SQUIRES INTERIOR DECORATIONS MATERIALS

*Exclusive Furniture
Designing*

3217 WEST SIXTH STREET
WASHINGTON 3433

THE BUILDERS

(Continued from Page 13)

terial form which would express itself in actual architectural presence. Here the friends of the building gathered, trying out designs and new improvements and molding in plasticene every curve of the satisfying interior, every relief of the walls, now so brilliantly colored and lighted.

Just as ancient Greece gave her artists freedom to study the endises, the proportions, the details and decorations of her classic orders until they have come down to us in a refinement of beauty and usefulness today; so this age and generation has given time and money into the hands of its artists to study out perfection of detail and beauty of line and color that every artifice known to modern science may be at the command of the artists developed here to express in perfection the beauty of the human relationships and individual or social ideals.

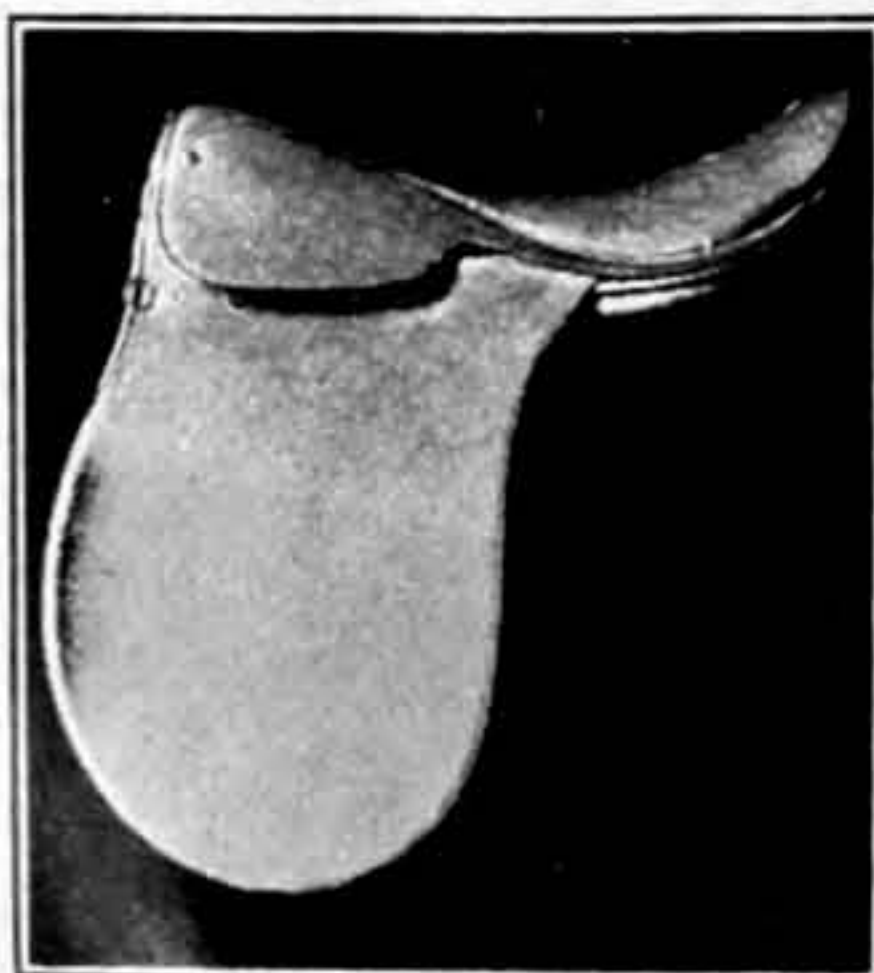
In the congenial atmosphere of Mr. Clark's notable studio set so lovingly in a garden on the edge of our arroyo, there has for many months been growing up this subtle thing which the people of Pasadena recognized on the opening night. The applause which greeted the curtain meant more than any casual observer might know. When before has a painter listened to applause for his great canvass as it unrolled before an appreciative and sympathetic audience? It is seldom that such an experience comes to living men.

For it is the gift of their love for the work that has made this little theater something more than ordinary — the determination to have everything done well.

When the work became too cumbersome for a painter's private studio, Mr. A. Dwight Gibbs, who was appointed to execute the plans, opened an office down town, where he will continue to practice the profession in which he has proved himself so eminently efficient.

Before he left for a much needed time of rest in Gloucester, Mr. F. H. Sellers gave to us a complete list of contractors and workers which appeared in the souvenir programs, and requested that the city give credit to all who have contributed in time and thought as well as in funds.

The beauty of the combined work appeals to all who understand,



- Specifications:**
Whippy pattern
Fine pigskin seat
Square cantle
Straight head
Leather lined
Felt panel
Stitched edges
Folded leather girth
Beveled edge and numbered stirrup leathers
Never rust stirrups

Looks like \$100.00
Wears like 100.00
Guaranteed like . . 100.00
Cost \$40.00

ENGLISH RIDING or POLO SADDLE

In lots of 2 \$37.50
In lots of 3 35.00

WRITE FOR CATALOG

Liberal discount to Riding Academies
and Saddlery Stores

The "Little Joe" Wiesenfeld Co.
Baltimore, Md.



A VIEW OF THE PASADENA COMMUNITY PLAYHOUSE. WINTER CONSTRUCTION COMPANY GENERAL CONTRACTORS, 2404 WEST SEVENTH STREET, LOS ANGELES. TWO OF THE MANY HANDSOME WROUGHT IRON LANTERNS DESIGNED ESPECIALLY FOR THIS THEATRE BY ROBERTS MANUFACTURING COMPANY, 827 SOUTH HILL STREET, LOS ANGELES. THE ANCIANO STONE COMPANY FURNISHED THE BEAUTIFUL FLAGSTONES OF THE PATIO.

but we put on record here some of the main contributions as examples of the thoroughness with which the work was done. For this is an advertisement for them.

The Winter Construction Company is the general contractor. Experienced in the building of theaters, and sound experts in carrying out architects' plans and specifications, this company proved itself a tower of strength to the Guild in its execution of every construction detail. It is one thing to plan carefully, it is quite another thing to find efficient help in the execution of those plans. The Winter Construction Company has done the actual job of building the playhouse for the people and the gratitude of the people of Pasadena will not diminish but will grow greater as the thoroughness with which they have done their work is more and more evidenced.

This handsome building is a monument to the efficiency of this Construction Company. Mr. Frank Sellers, who as chairman of the building committee of the Guild sacrificed personal plans to the demands of the Playhouse in his constant attention to its business, tells of their conscientious helpfulness, and gives a glimpse of the numerous trials made to find lighting fixtures that would conform to the massive yet pleasing and livable architectural scheme.

The Roberts Company, discarding all its standard products for the occasion, sent out from Los Angeles Mr. H. C. Frost, designer, and set him to work on the spot. The result is a most happy outcome of true artistic application to first principles. The heavy wrought iron lamps at the entrance show the skill with which the thing was done. Their appropriateness as well as their historical and artistic interest makes them a striking addition to the patio where the people of Pasadena and their friends and guests will congregate daily and revel in their new possession—an actual community meeting place for all.

The Roberts Manufacturing Company put in all the lanterns and brackets designed by Mr. Frost to harmonize with the unique architecture of the building. It was a very happy idea of the first planners of the theater to have this outdoor foyer to a California theater and very happily was it designed by Elmer Grey, the architect.

On either side of this patio, which opens toward the east, are shops where the artists and craftsmen of the town will display their products and those who cannot find room there are crowding this eastern section of Colorado Street and El Molino for store rooms. It is to be hoped that builders on nearby lots will keep to a two-story height and leave the distinctive tower of Mr. Clark's and Mr. Gibb's decorative skyline to dominate. Pasadena can have this her own original shopping district in the Pasadena style instead of attempting to fake

a Spanish town, which she never was and never can be. Our beautiful mission is down at San Gabriel; we have nothing in Pasadena of the Spanish occupation to revive as has Santa Barbara—to her everlasting glory and renown.

Just as our citizens are from every part of the United States, so the materials are from far and near. The use of flagstones we brought with us as our forebears had used them in New England; but flagging cannot conscientiously be brought so far, and we must look to our mountains nearby to furnish them or make them ourselves.

It is fortunate that the Anciano Company had already begun to bring in their beautiful flagstones, which are now laid on the floor of this patio. Colorful and easy to the tread, they give great interest to the court so that even the ground we walk on is here a thing of beauty. Interest and varying sizes give relief from the stereotyped square concrete of our too universal sidewalks.

Set around the court and on the wide upper balustrade or planted in the open spaces left in the flagging are interesting plants native to this or other semi-tropical and semi-arid climate. These are from the extensive nursery of Edwin Rust, with offices and lath houses on Bank street, South Pasadena. Mr. Rust made his contribution to the Community Playhouse by selecting plants and shrubs appropriate to the architecture and in line with the ideals of the Building Committee. Who knows what interest these fascinating desert growths may inaugurate in carrying out the ideas of Professor Houghton, who in speaking to the Garden Club at the home of Mrs. Albert Sherman Hoyt last month deplored the fact that California has no Kew Gardens and suggested the establishment of a public place where all the interesting plants of Southern California will be available for study by the Community and its winter and summer guests.

Standing one day with Mr. Sellers and Mr. Gibbs across the street from the rapidly rising building, we noted with interest the way they worked to accomplish this satisfying result which makes everyone call the playhouse "lovely," an appropriate word, notwithstanding its frequent misuse. Every sharp edge of the concrete walls was curved or rounded as though Father Time himself had worked on it for centuries. So while it is new, it has the soft contours of ancient walls.

Inside one meets again the loving care which attended every detail of the building. Ablaze with color and gold leaf, the decorations of the false boxes and the garlanded proscenium arch and handsome drop curtain combine to make the interior something for the Community Players to live up to whenever the curtain rises on a new play.

It is, perhaps, the ceiling which is the crowning work of the Interior Decorator, Einar Peterson. Blue as the heavens on a still, starry night, it adds height to the dome-shaped auditorium and yet is near enough to enable us to enjoy its delightful pattern and charm of color scheme. Surely the Spirit of the Community theatre has a beautiful home, since Mr. Peterson and his painters have touched it with their magic wands.

Einar Peterson studied art in Paris, traveled and worked in various European countries, and came to America to a position in Chicago. Sent to the Pacific Coast to execute some mural paintings about four years ago, he remained to build a studio at 4350 Beverly Blvd., Los Angeles, from which point of vantage he has decorated many beautiful interiors with the skill of a true artist, and a creative genius which is his own. For the Friday Morning and University Clubs, Mr. Peterson received the honor award of the A. I. A., showing the satisfaction of the architects with whom he has collaborated.

We shall expect to see some of his work reproduced in color before long—but it is futile to try to show in black and white the work of twenty skilled decorators, led by Mr. Peterson's direction.

Beneath the color and gold leaf is the staff or plaster-workers' surface to be adorned. This is the work of the Watkins Company, 43rd and Pacific Avenue, Los Angeles.

The designs by the architect, Dwight Gibbs, for the interior, worked out in the studio of Alson Clark, were molded by the artists of this company in clay, and then cast in staff. That this work, with which we have all grown more or less familiar, through watching the building of our World's Fair building, should be done for the moldings and other decorations of the walls is not surprising. But we were surprised when, entering the building for another peep at the interior by daylight, we were told by Mr. Clinton C. Clarke, indefatigable worker on the Governing Board, that the flat fixtures surrounding the ceiling lights in the foyer are also of plaster or staff, and were designed and executed by the Watkins Company. Their dainty design and lightness never betray their origin in concrete, but give great pleasure as added beauty spots in this beautiful house. So, too, the grilles and the other artistic touches executed by this company tell to the world of theatre goers that there are artists in our midst.

In no profession practiced has modern progress made greater gain than in that of the electrical engineer. Fascinating in its study, it repays its devotees in manifold ways. The modern lighting of a modern theater is therefore a profession in itself and its ways are intricate and hard to comprehend. Standing before "the very latest thing in switchboards" we listened to Mr. Sellers expatiate upon its elaborate control and usefulness, and were glad it was there. But we are also glad that the experts are there to use it, and that we are permitted to sit in the comfortable theatre seats and enjoy the lighting effects. It has gradually dawned upon us as we have studied the subject, that much of the genial effect of the lighted interior comes from the various contrivances of this remarkable system used in the auditorium. The general electric contract was placed in the hands of W. E. Langstaff, 1256 North Fair Oaks avenue, Pasadena. Elaborate indeed in the wiring done in this up-to-date enterprise, and carefully has it been carried out. No seat in the auditorium is spoiled by direct light, and yet there is no loss of light by the position of the lamps. As a citizen of Pasadena, Mr. Langstaff has put his best work into the Community Playhouse, and it will continually remind the people of his thorough knowledge of all that is now possible in modern electric lighting and its control.

The determination on the part of the Building Committee to have the most complete stage lighting equipment obtainable brought to



STAFF ORNAMENTS, WATKINS PLASTER CO.

them and to the Community Playhouse of Pasadena the Safety Electric Products Company of 1330 E. 16th St., Los Angeles, who have installed here in Pasadena a switch board that is more full of wonders than Aladdin's lamp of Arabian Knights Tales. It has the largest number of stage circuits of any theater switchboard west of Chicago, and combines in one unit the best features of all the more important installations now in existence. It gives more combinations and has greater flexibility of control than any other board in the western half of the United States and puts our little theater in a class by itself at the head of the list in lighting.

Because the Building Committee are themselves up to date and keen to get the best in stage equipment, they have given the Safety Electric Products Company opportunity to do their very best work, and to put in every new appliance their engineers have worked out. Thus the dream of the technician has been realized; house lighting has been used as a direct aid to stage lighting. There is no seeming artificiality about our stage. We dwell in so complete a harmony with the actors to whom we are listening, that we almost forget that they are acting, and feel with them as though they were our friends. This is in no small part due to the naturalness of the lighting controlled by a switchboard that is like a musical instrument to be played upon by artists answering quickly, and silently, to their every demand. It can

be controlled from many points on the stage, or from the stage manager's station to every necessary signal receiving point.

Elliot Lee Ellingwood, "the best heating and ventilating engineer on the Pacific Coast," the architects call him, worked out the pressure system of warm, washed air and cooled, washed air which comes in on demand at the top of the house and is pulled out near the floors through registers. The E. O. Nay Company of Pasadena, executed this most finished system of heating and ventilating and also did the plumbing in the house.

Proudly we were shown this fine, scientific system by the Building Committee, as we picked our way through the basement before the debris was removed. We can therefore assure the attendants at the plays that the air is absolutely clean and fresh in the building, no matter what imagination may persuade them to think. It is moving air, it is warm air in winter and cooled air in summer, but it is always and continually fresh air, no matter what the thermometer. We can thank the E. O. Nay Company for doing this elaborate job so substantially and so well, and as we enjoy future plays, we shall always remember that basement with its great pipes and air tubes, its air washer and heater, its intricate system of "works" that only an expert like E. O. Nay can put into a building so that it will satisfy even the audience at the Community plays.

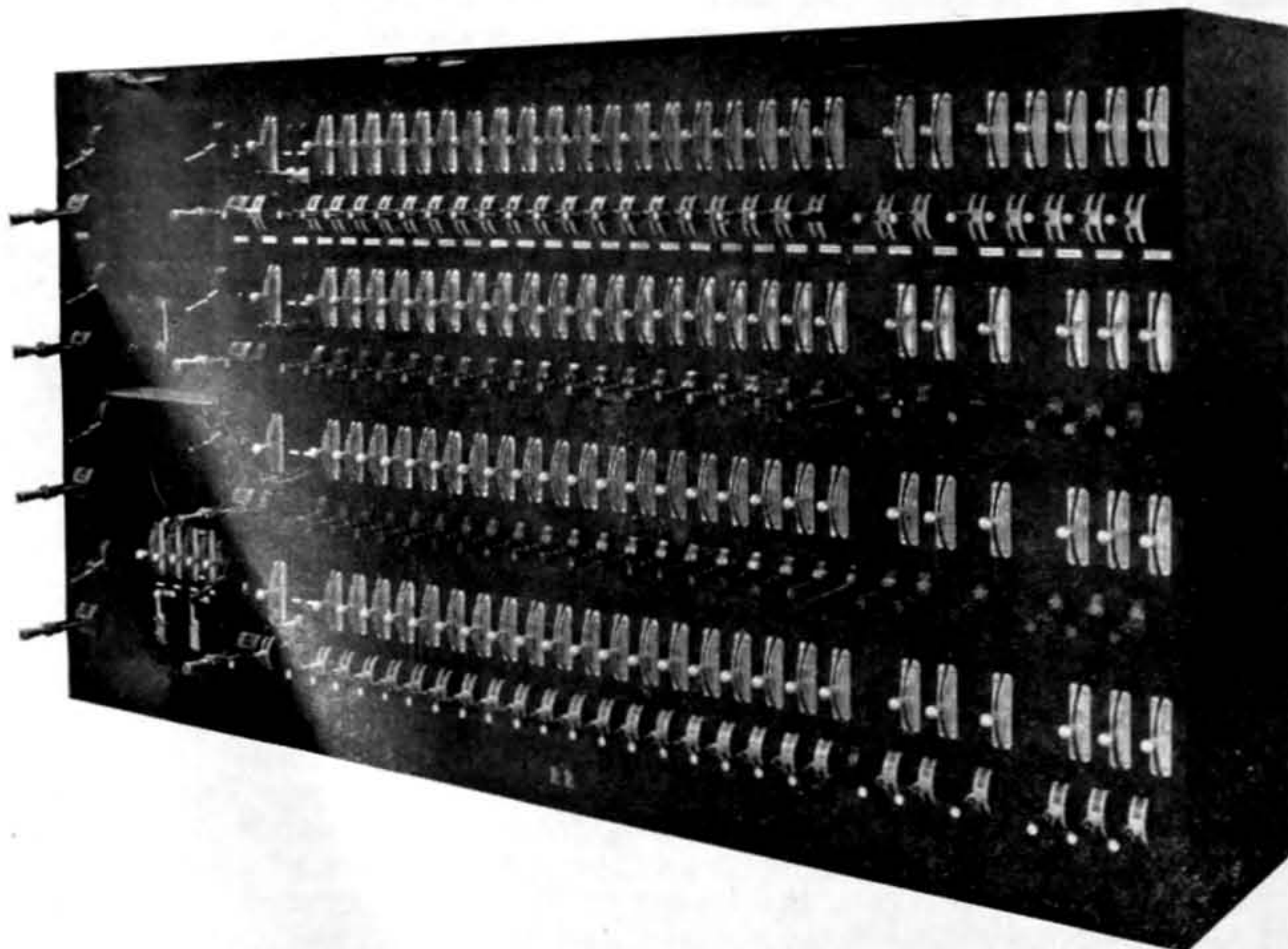
Prominent among those who have brought the Community Playhouse idea to its present state of prosperity is Mr. E. J. Cheesewright from whose studios and crafts shops have come many of the settings of past plays in the old playhouse and to whom may be given all praise for the subtle beauty of the new green room, that heart of the Community Playhouse. Here through two little doors under the stage the audience may have the pleasure of meeting the actors on our new and elaborately fitted modern stage, and here the Community Players may enjoy midnight suppers and various activities hitherto unknown only to the profession but soon to be recorded in these pages as they occur in future years.

It is a joyous room. Red laquered doors, green and gold walls, beautifully harmonized ceiling and decorated beams unite to form a handsome, low ceiling reception room reminding one of some old French drawing room where stately salon was held.

More brilliant than a French room often is, but less crude than a description of its colors might suggest, this room, it is safe to say, is original, pure Californian as developed in the southern counties, if you must have a name for the style. The furniture is especially Californian for every piece was made in Pasadena, in the high-grade shops of the Cheesewright Studios. Few even of those who live here know how fine a furniture shop is established there and many wonder where this leading decorator finds his furniture.

When Mr. Einar Peterson reached this room in his decoration of the theater he, too, began to play with his art and no spot is more lovely than the ceiling of the actors' meeting place in the green room of the Pasadena Community Playhouse on South El Molino Avenue, where all the art lovers of the town and state will congregate.

For the art of this gem of a playhouse is no imitator. It is false to call such a product of all the thought and experience, the talent and training of local artists an imitation of the work of Spanish, Mexican, Italian or French artists. In the freedom of Western America Art is in solution as the chemist would say. As it crystallizes around a Community playhouse, as its painters and sculptors, its tile workers and plasterers, become interested to the extent of giving their very best something new is evolved. Travellers bring their offerings and suggestions, experienced decorators who, like Mr. Cheesewright, have received their training in Kensington Galleries where the art of the old world at its best is concentrated for study, bring ideas and their dreams. From this treasure trove, things appropriate to our climate, the spirit of our community and its mode of life spring into being and a new art is the result. Many hands working happily together have molded the playhouse into beauty. "It is lovely," said the President of The Community Arts Association of Santa Barbara, telephoning over long distance his congratulations to CALIFORNIA SOUTHLAND. Yes, and it is lovable; for love of the work has been put into every line and curve and it is Pasadena's own



PASADENA COMMUNITY SAFETY CONTROLITE STAGE SWITCHBOARD: SAFETY ELECTRIC PRODUCTS COMPANY, 1330 EAST SIXTEENTH STREET, LOS ANGELES.