

In the midst of a community that builds today to tear down tomorrow—Hollywood, California, capital of movies and talkies—Hollywood Post's new clubhouse assumes something of the permanence of the Pyramids

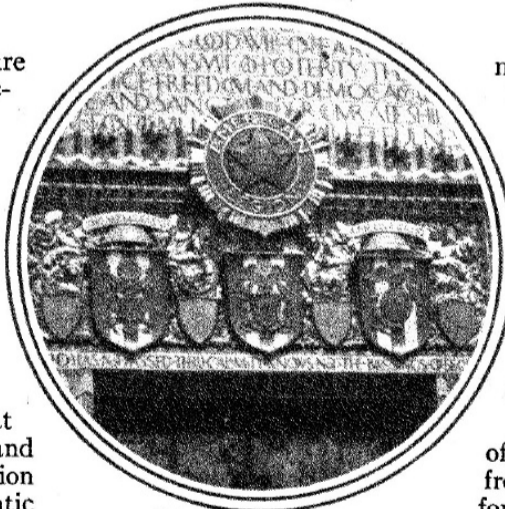
ON LOCATION *to* STAY

By Clarence L. Kincaid

SOONER or later everybody comes to Hollywood. Walking through the vast studios and in the great vistas of the open-air motion picture lots, the visitor is bewildered at the succession of scenes that clamorously overwhelm his imagination. In one place he sees crusaders before the walls of Jerusalem. A few steps farther on he finds pith-helmeted, sweating hunters beating their way through a jungle. Going on, he looks upon bearded and red-shirted miners in a gold-rush town. Turning a corner, he has the illusion of being in the midst of a metropolis, with tall buildings all about him.

He is dazzled by all this unreality that seems so real. He marvels at the genius and the ingenuity of the craftsmen of the motion picture industry that create at will the romantic or glamorous background for a picture story of any age or any clime. But of course as he walks through filmland he gets behind-the-scenes views. He sees what lies just behind the magnificent false fronts—the skeleton work of the supporting structures. And always there is the conflict of impressions—the sense of beauty and completeness of the scene as the camera sees it and the around-the-corner feeling of disillusionment produced by a view of the stage settings. Coming away, it may be the impressions of insubstantiality, of pretense, that endure.

Today, the Legionnaire visitor to Hollywood may leave the



Above the massive bronze doors leading into the clubhouse are the insignia of Army, Navy and Marine Corps, beneath the Legion seal and the Preamble to the Legion's Constitution

and halls went the same spirit and labor which gave form to medieval cathedrals—it is the expression of an ideal by men inspired. It is Hollywood Post's contribution to the spirit of The American Legion, and Hollywood believes that no one can look upon it without being reminded of the (Continued on page 58)

studios and the open-air gigantic settings and find a structure which will completely restore his belief in the permanency of things. In the midst of the city of Hollywood he will come upon the new clubhouse of Hollywood Post of The American Legion. Seeing it, he will think instinctively of the Pyramids—not of the Pyramids of the picture lot but of the Pyramids that have stood in Egypt for several thousand years. Before him is a building of solid concrete, beautifully decorated, colorful with the symbolism of the World War and rich in architectural reminiscence of an earlier glorious era of history.

This building, with its ornamented entrance of colored terra cotta set in a solid concrete front, with broad steps and terraces in the foreground and graceful tower and pyramid surmounting it, was produced by Legionnaires at a cost of \$270,000. It represents not only the home of a Legion post but also a memorial to the fighting divisions of the American Army and every American who took part in the World War. It is the product of two American Legion architects and also of Legionnaires in widely diversified arts and crafts. Into its walls

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On Location to Stay

(Continued from page 33)

many things for which The American Legion stands.

The photograph of the front of the clubhouse conveys in a measure a sense of the building's symbolism, but it cannot tell the full story. One must see the auditorium, with its proscenium arch, a full semi-circle hung with velvet curtains, the graceful arches that support the dome of the auditorium. He must see also the vaulted ceilings of the recreation room, the main entrance rotunda, the World War relics in the trophies room, the balconies and the lounges. Together, they set unusual standards of beauty and appropriateness that will certainly influence the erection of similar clubhouses by Legion posts elsewhere.

The architects are Gene and Joe Weston. With them worked Paul Jeffers, construction expert, rated as one of the finest concrete engineers in the United States. Gene Weston joined Hollywood Post in August of 1919 and has served the post as Vice Commander and as chairman of its finance committee when it adopted its budget system. His archi-

tectural training included work in the office of Bertram G. Goodhue of New York City, one of the country's outstanding architects. He has made a special study of decorative ornament, work which carried him to Cairo, Constantinople and Mexico City. He is a director of Los Angeles Chapter of the American Institute of Architects. Joseph Weston also joined the post in 1919 and has served as Vice Commander and as chairman of the relief committee and the finance and budget committee. He studied architecture at the University of Pennsylvania and at Paris in 1925, building on the groundwork he laid in 1919 when he was a student at the A. E. F. Art Training Center near Paris.

The clubhouse is reminiscent of the old communal halls of Northern Italy. From basement to roof, its walls are of earthquake-proof and fireproof reinforced concrete. The impression of solidity conveyed by first sight of the structure remains as one looks upon the halls and corridors. Located on a site of three acres near Hollywood Post's fa-

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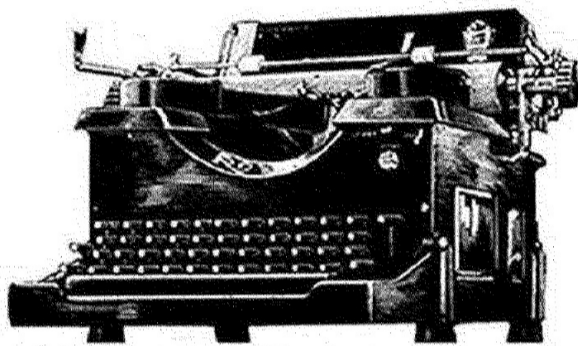
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