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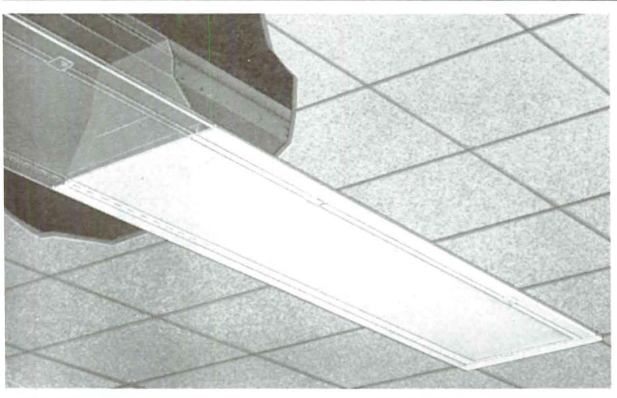
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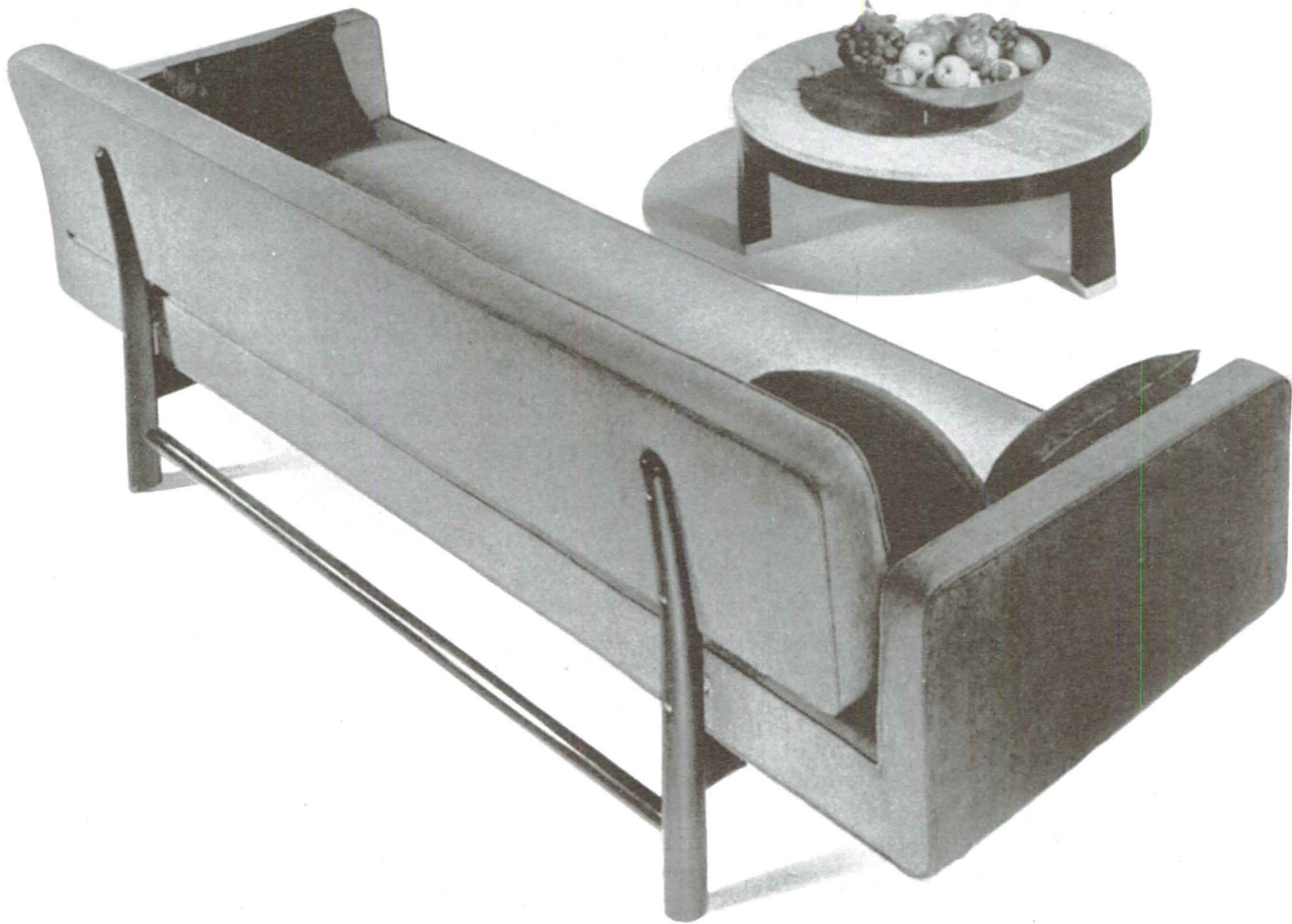


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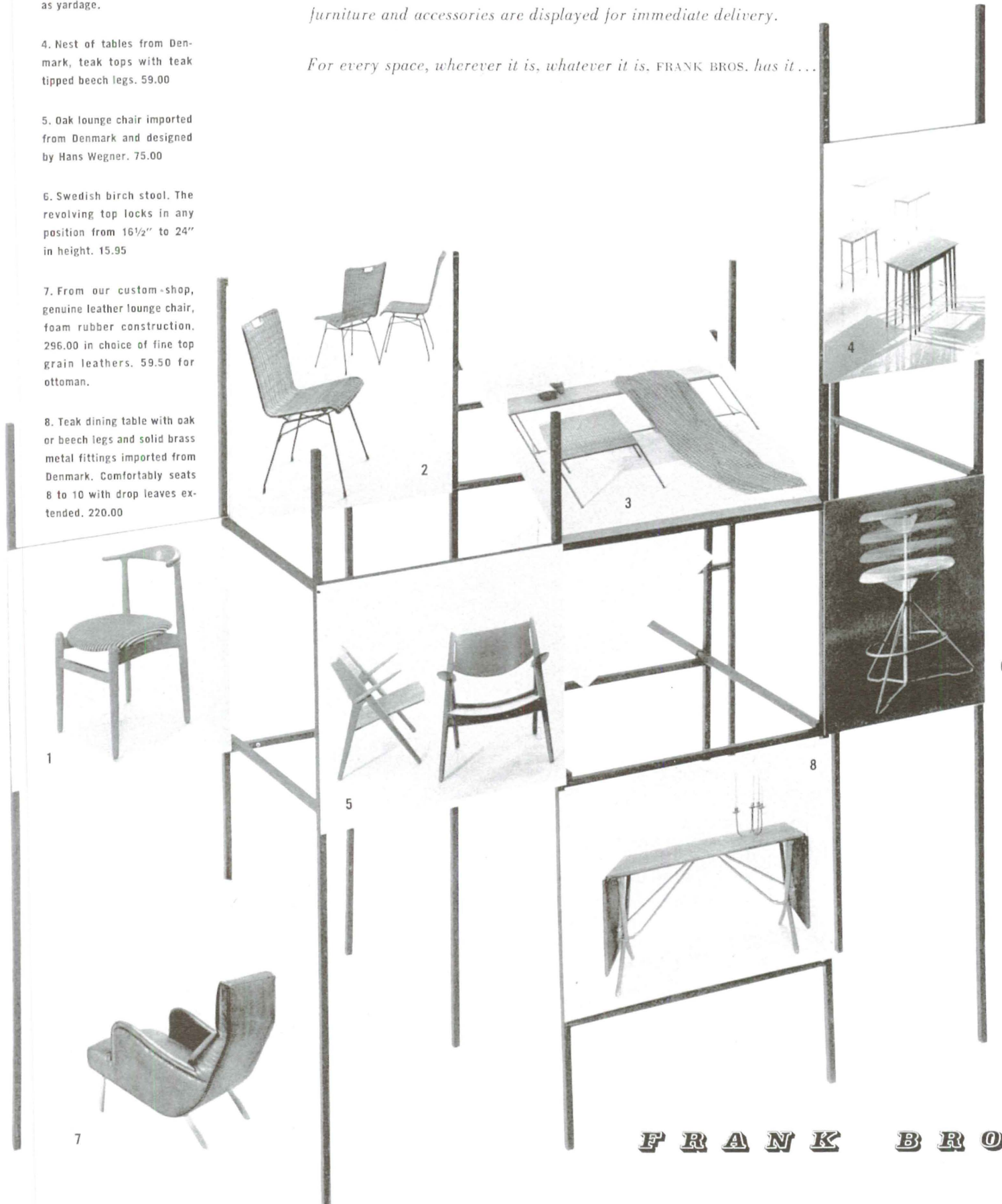
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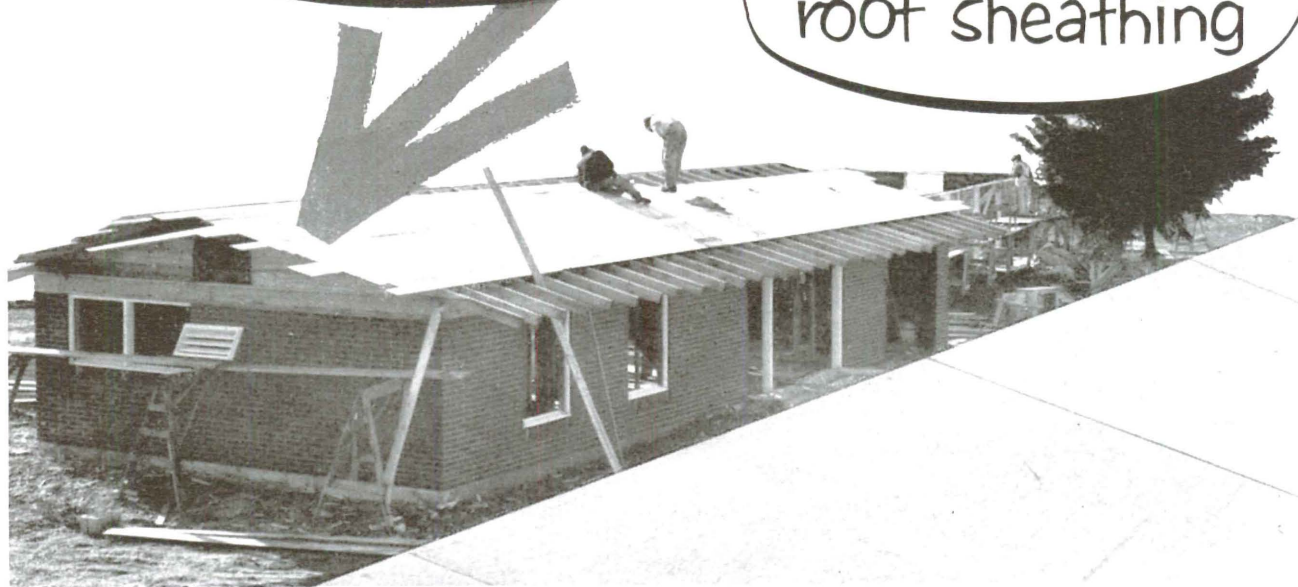
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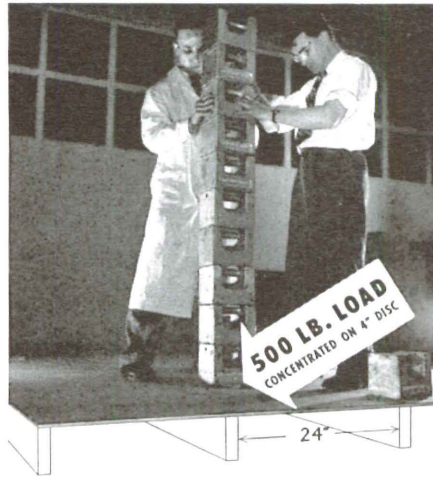
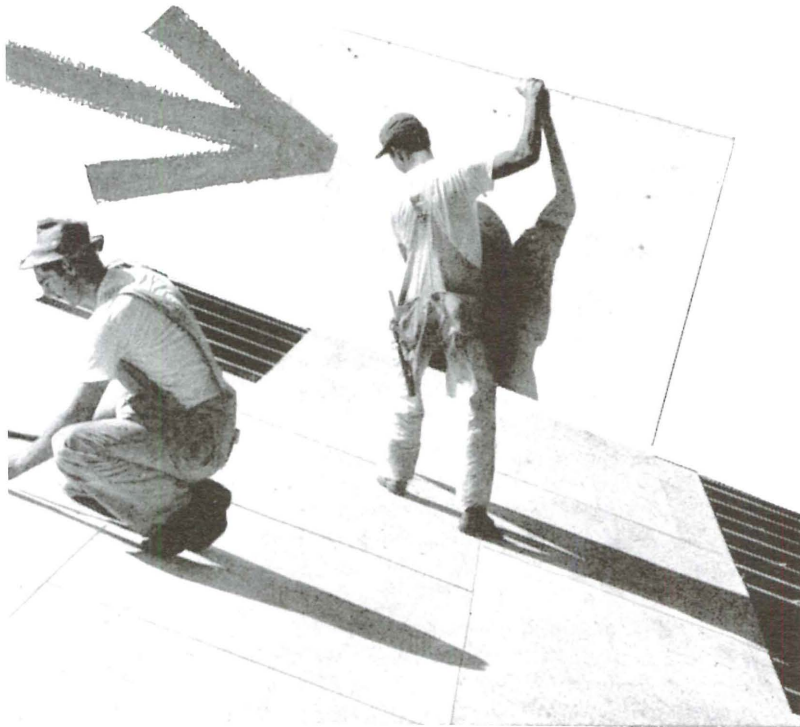
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ART

JAMES FITZSIMMONS

Between 150 and 200 exhibitions of painting, sculpture and other works of art were held in New York during the month of March; I have selected 12 to review.

Because this is the first of the articles in which I will discuss exhibitions and other art activities in this area, a brief statement on my approach to art criticism may be advisable. Criticism is qualitative analysis. The critic's job is a limited one for many problems having to do with art lie outside his professional competence. The nature of the creative process; painting as pure act or somatic gesture; the artist as actor—these and many other important topics belong less to the criticism than to the philosophy and psychology of art. (I suspect that for certain highly intellectual anti-intellectuals there may be a dramaturgy and choreography of art as well.) Criticism is concerned with the fact, the specific work of art. How and how well is it made? And does it work? These are the questions formal criticism asks, and its criteria, implicit in the questions, are technical excellence and formal integration.

Because form and content, manner and matter, are inextricably fused in art, formal criticism merges with generic criticism whenever it is concerned with inner consistency—whenever it seeks to define the content of a work of art. For, of course, art is more than rhetoric and virtuosity. As I see it, works of art (as distinguished from objets d'art) are essentially dramatizations of a few perennial world-attitudes. These provide art with its basic genres, and generic criticism evaluates the individual work in terms of the genre to which it belongs.

A number of European artists are having exhibitions in New York this month. Because they are an unusually interesting lot, I will devote most of this report to their work. Among these artists is Georges Braque, ten of whose recent paintings are on exhibit at Theodore Schempp's. At least half of them represent the artist at his best; two seem to me to be masterpieces of post-cubist art.

In his book on Braque, Henry Hope relates that when a visitor asked the painter if the bouquets of flowers in his studio were models, he "replied that he did not paint directly from the object . . . that the flowers on his canvas were drawn from many bouquets he had seen and remembered . . . that his memory was rich in images . . . that that was one advantage of being old." Braque's words are reminiscent of the Chinese (notably Wu Tao-Tzu) who also painted from memory. In both cases the reason for the procedure is the same: the artist is not interested in natural appearances as much as he is in underlying structural appearances and properties, like and unlike, by which all things may be related.

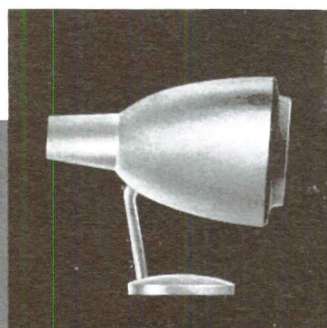
I am not trying to make a Chinese of Braque. His art has its spiritual roots in the West, in France, in the work of Boudin, Chardin, Poussin and Cezanne. Nevertheless, Braque's way of life—detached and highly disciplined, but neither narrow nor constrained—is one Confucius would have approved, and beneath the obvious differences of style many curious parallels may be found between this modern Frenchman's work and that of the old Chinese. I do not have room to discuss those parallels here, but the quality in Braque's paintings (especially in his combination still life-interiors) most reminiscent of Chinese art is the complexity of tone and structure which result from his conception of man's relation to nature. (For at bottom that is what his art is most often about.)

Braque's vision is syncretic; his still life-interiors are miniatures of a world in which man (who is present in these paintings by proxy: in his effects) and nature form a harmonious structural unity. It is the pairing of dissimilar elements and the resolution of tensions between them that gives his paintings their complex tone of sober serenity.

If Braque's art is thoughtful, if there is no place in it for self-dramatization, it is not because it lacks feeling. There is a great deal of feeling in it, the impersonally lyrical feeling of a man who likes to walk by himself in the country and who has spent a lifetime studying objects around him in order to know and be at one with them.

Much has been written of Braque's elegance and taste, his superlative craftsmanship, his mastery of brushwork, texture and subtly harmonized color; but in all of his major paintings his obvious love

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of sensuous values is balanced by more austere considerations. Lavender and mustard yellow, cinnamon brown and leek green are coupled with cold greys and sonorous blacks; the rippling arabesque is contained by the severely rectilinear; the patiently ornamented patch is part of the rigorous structural scheme—not an addition to it. (Braque's surface ornamentation often helps to establish the relative value, the hierarchical position, of different areas in a painting.)

There are two important qualities of Braque's art which I feel have received insufficient attention. One is light: the role of light as superordinator—and sometimes as life-giver. The other is the sense of mystery, the awareness of psychic realities. Braque's fascination with light is clear in these recent paintings: in *The Shower*, where he has painted not the rain but the light it carries; in *The Billiard Table*, where the table might be a glass tank, an aquarium filled with light; and in *The Terrace*, where the canvas is swept by diagonal paths of light. But it is in *The Night* and *The Studio* (the two post-cubist works referred to above) that Braque's mastery of light is most subtly demonstrated. Both paintings are extremely dark, and it is light that brings them to life, shimmering, so it seems, over and beneath their painted surfaces. *The Studio* is a large shadowy interior in blacks, greys and browns: a massively architectonic composition in which realistic details are combined with a form visible only to the inner eye. Over the paraphernalia of the artist's studio, the brushes and furniture, the painting on the easel and the objects dimly visible in the corner, hovers a great transparent bird, symbol of the creative spirit perhaps, perhaps not, but mysterious and deeply moving. The mood of this painting is exceedingly complex. One has a sense of austerity and isolation, of grandeur even, and with it of absolute intimacy—for how can an artist give himself more fully than Braque has here?

As far as Braque's own style is concerned, *The Studio* is a work of synoptic genius. The surface is highly ornamented, with a dozen or more variations of brushwork leading the eye from area to area. While most of the shapes are large and simple, and most of the lines severe, others are undulant and even musical. The prevailing mood of this painting—reverence, silence, mystery—is also felt in *The Night*. But here mystery takes a more familiar, more romantic form: that of the goddess or muse. *The Night* is a standing nude of great dignity and grace, painted in warm browns and dark greys against velvety black. A strangely heraldic work, it might easily be a tapestry. A much simpler composition than *The Studio*, it is notable for the admirable placement and articulation of the figure, and for variations of tone and texture even subtler, perhaps, than those of the interior painting.

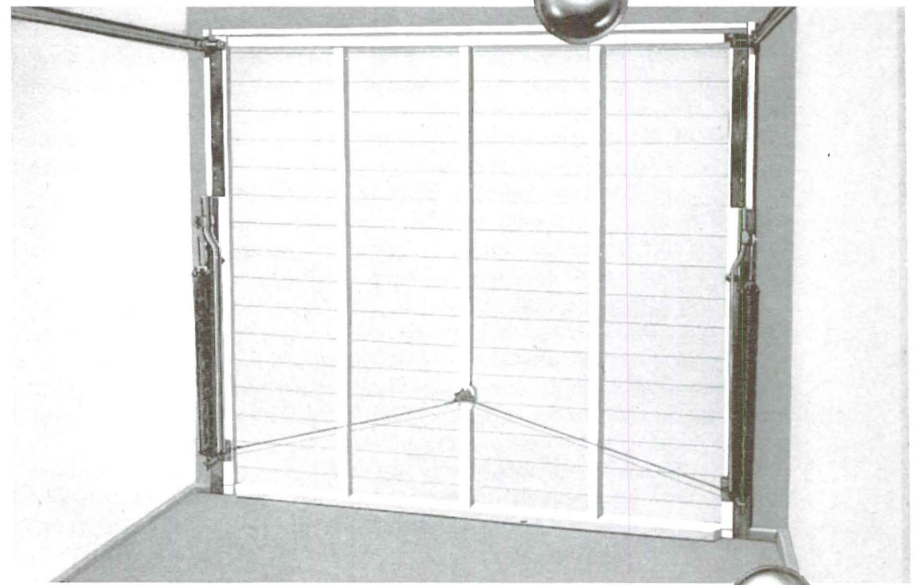
If Braque is not as popular with American artists today as some other Europeans, it is probably because he is a classicist, and the virtues of classicism appeal less to this generation of American painters than do those of expressionism.

Nicolas de Stael is a 39-year-old protege of Braque's. A few of his paintings (which are totally unlike the older man's) were shown here three years ago by Louis Carre, and more recently he exhibited with Theodore Schempp. A much larger selection is now on view at Knoedler's, where it is attracting considerable interest. De Stael has changed greatly in the last few years. His earlier work was more abstract; forms were smaller and more chopped up—often resembling enlarged crystals of metal or mineral; color was generally darker; surfaces more like tapestry. Today he might be called an abstract impressionist.

De Stael's best paintings are land, sea or city-scapes in which natural forms, reduced to their simplest contours, to basic divisions of land, water and sky, are represented by great slabs of paint, literally as thick as mortar. Using a plaster knife De Stael spreads his colors across the surface of a canvas, layer on layer, until the painting seems to have the solidity of a wall. Sometimes he uses flaming oranges and reds. More often his palette is somber: dark greys, greens and vehement blacks applied in slanting patches or in vertical and horizontal bands up to 20 inches wide and several feet long, with smaller areas of bright blue or smoldering red wedged in here and there. Obviously, his paintings are large; one measures about seven by eleven feet. (And has 250 pounds of paint on it!) Obviously too, some of them have a brutal impact. But there is much more to De Stael than mere force. Surfaces are expertly chipped, scored and glazed, and some of the quieter paintings reveal a passion for exquisitely modulated hues. For, despite all his fauve-expressionist violence, De Stael is essentially a luminist whose spiritual an-

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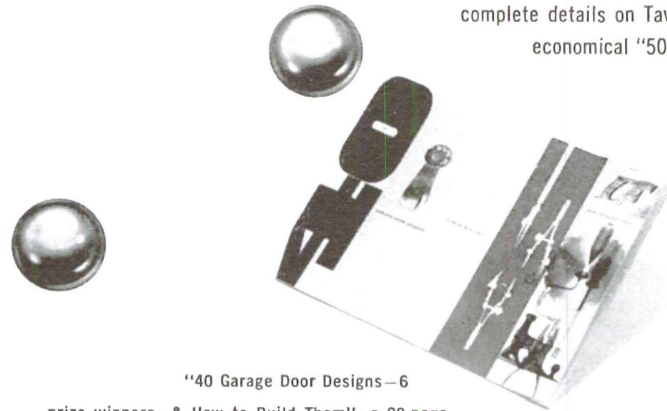


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cestors are Vermeer and Hercule Seghers.

In a typical seascape, *Ciel à Honfleur*, the sky which fills most of the canvas is a pale blue-grey; the water is a narrow black band; the land, a still narrower band of white. In other seascapes, grey skies are shot with pale blue-green, pink or lavender; the sea is white; the narrow foreground, black. The mood of these paintings is serenely lyrical. De Stael handles more complex structure equally well in *Les Indes Galantes* (a nude: a few broad slashes of white and flesh-pink on dull greens, pale blues and black); in *Parc des Princes* (a post-cubist painting of football players in red and blue on a dark green field); and in some of his grey, brown and black flower paintings, which also derive from cubism. To me, De Stael seems to be well on his way.

Another French painter who is well on his way is Manessier, whose paintings are being shown for the first time in this country at the Pierre Matisse Gallery. Manessier's inspiration is religious, Christian, abstract. His themes are taken from the Bible for the most part—specifically from the story of the Passion. But there is nothing "literary" about his art: it is not an interpretation of optical reality, but neither is it, despite the titles, a re-telling of episodes in the life of Christ. Manessier's paintings are abstract symbols of inner processes, states of conflict, stages of spiritual death and rebirth. His apprehension of these matters is intuitive and deeply felt.

Some of Manessier's painting suggest fragments of stained glass scattered on a solidly colored ground. The deep, glowing colors he uses are not, however, limited to those of stained glass. (There are many browns, ochers and purples in his paintings.) Crystal, cross, thorn and lattice are his motifs, arranged in overlapping, interlocking designs which cover the canvas from edge to edge. His touch is strong and self-possessed. His art is not "heavy" (like Rouault's), nor on the other hand is he so involved with its spiritual content that he neglects its physical existence. No, the Word becomes Flesh, and quite beautiful flesh in these sumptuous paintings. In the best of them, that is. A number of the smaller compositions are studies, and for that reason they are sometimes unsatisfyingly fragmentary.

It is in three of the large paintings (measuring 59 to 87 inches) that the various elements of Manessier's art are most successfully combined. In *Nuit de Gethsemani* sharply defined black and grey-

violet shapes form a floating screen in front of a deep green field. In *Turris Davidica* cartouches and cabochons of pink, red, and cobalt blue are arranged on a magnificent expanse of cadmium orange. For me, the finest painting in the exhibition is *Pour la Fete du Christ-Roi*. This is a montage of cross-and-crystal axial elements, pale blue and tan, set in niches of stained glass color. The background is a glowing golden ocher shot with traces of pink and green. These three paintings offer rather dazzling proof that the sense of glory is not lost (and that Paris is not moribund) as some seem to think.

Oils and gouaches by the young Italian, Music, are currently on display at one of New York's newer galleries, the Cadby-Birch. Music, a Dalmatian by birth, has lived in Venice for a number of years. Like many a Venetian before him, he turns his eyes to the East, to Byzantium, and perhaps beyond, to Central Asia.

Music's subjects are the terraced hills of Umbria and Sienna, nomadic travellers and herds of striped, spotted horses. The appearance of his paintings is perfectly suited to their content—the crumbling textures and mildewed tones reminding one of faded frescoes. In style they are reminiscent, on the one hand, of the Italian primitives, of Sassetta for example, and on the other, of Coptic art.

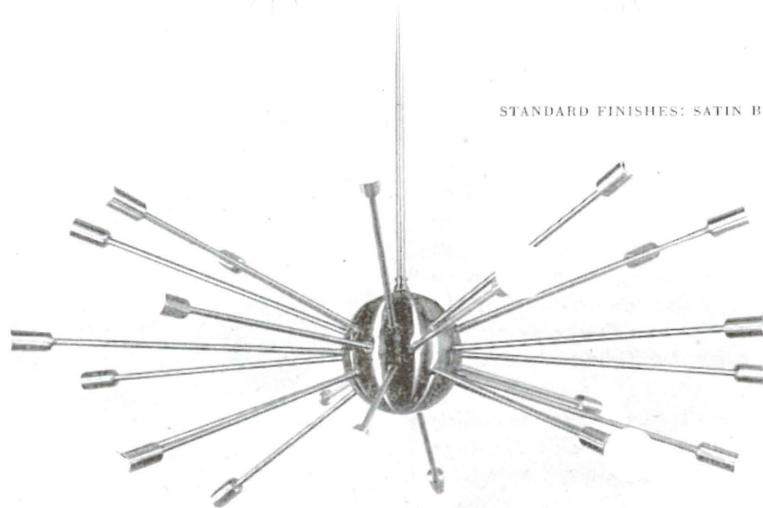
Music's vision of things is intensely romantic: a vision of timeless places where forms seem always about to dissolve. He paints a narrow river in the background so that everything is beyond reach, on the farther shore. The sun is shining but the light is mysteriously forlorn. In this lavender, grey and umber land, under an umber sky, pale horses, blue, tan and iron grey, stand by the bank of a stream. It might be the Gobi desert, 100 or 1000 years ago.

It might be argued that the content of Music's art belongs to poetry, rather than to painting; certainly it can be approximated in poetry—and in novels like Prokosch's "The Seven Who Fleed." But the objection will not hold up, and is irrelevant in any case. An artist has no choice but to paint his own vision, and when he is gifted, as Music is, he provides experiences that cannot be exactly duplicated in any other medium. (In painting the communication of atmosphere is instantaneous; and the sensuous appeal is to the eye, while that of poetry is to the ear.)

A radically different kind of art, having to do with experience of a more difficult order, is that of Frank Kupka, ten of whose paintings,

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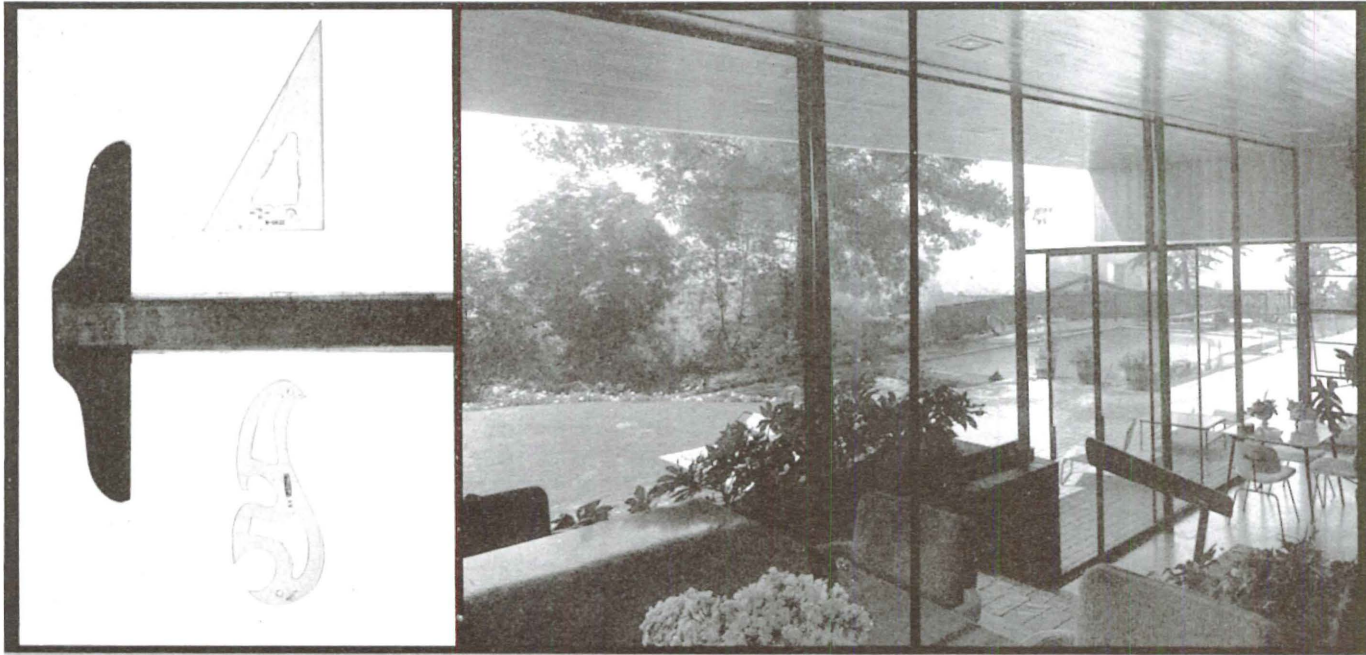
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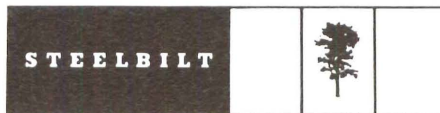
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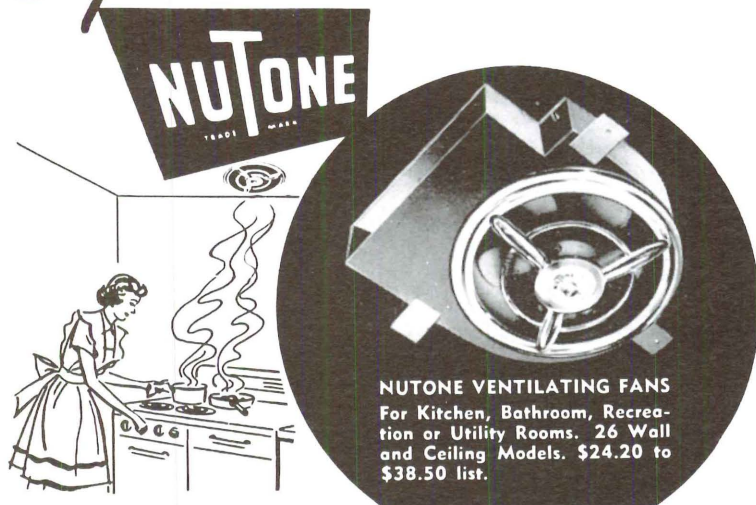
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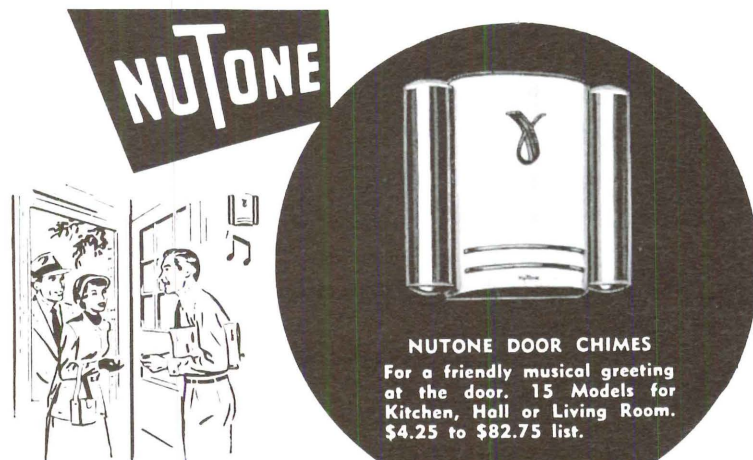
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dating from 1913 to 1948, are at the Rose Fried Gallery. Kupka was born in Czechoslovakia in 1871. He settled in Paris in 1895 where he became known as a gifted illustrator, caricaturist and neo-impressionist painter. He also pioneered in the development of the color etching and was hailed by many as a leader in this field. In 1911, with dramatic suddenness, he gave up figurative painting. In that year and the next he discovered and developed Orphism, antedating Delaunay and the American Synchronists by a year or more. He exhibited these first abstractions at the Salon d'Automne in 1912. Walter Arensberg bought the *Fugue in Red and Blue*. Kupka's discovery received wide acclaim. But somehow he got lost in the shuffle of art politics and, except for the war years of 1914-1918, he has been painting quietly near Paris ever since.

Alfred Barr called attention to Kupka's achievement in 1936 in his book "Cubism and Abstract Art." In the last few years his work has been brought to the public's attention by Louis Carre (in a New York exhibition two years ago); by Jean Cassou (Director of the Paris Museum of Modern Art); by Michel Seuphor (in his book, "L'Art Abstrait"), and now again by Rose Fried. It is high time, too, for Kupka's early paintings of overlapping colored discs, of circular and elliptical colored lines, and his more architectural compositions of vertical and horizontal planes, establish him as one of the great style-originators of abstract art. Nor is Kupka only an idea man; he is a first-rate painter as well, a painstaking craftsman with a love of the sensuous, or tactile, qualities of paint. This is apparent in his purely abstract work, and in the semi-abstract compositions which suggest blue and red prism cities, their crystal towers rising into the light.

It must be admitted that for many people Kupka's art is not easy to take. I can think of three reasons for this. In the first place, people sometimes have an erroneous impression of this kind of art: they think there is something hugely cerebral about it, and this scares them away. They fail to realize that it is an art based partly on feeling (the same kind of feeling that determined the proportions of an Ionic column or a statue of Venus) and partly on intuition that seeks to discover principles of equilibrium and relationship governing both man and the universe around him. (Or on the other hand, failing to grasp this semi-psychological, semi-mystical aspect of geometric art, they dismiss it as "mere design.")

A second block to understanding is lack of patience where art is concerned. We are accustomed to listen quietly to music, to wait while one of Bach's complex visions of order takes possession of us; we are less sensible, and less courteous where painting is concerned. But paintings like Kupka's *Traits, Plans, Espaces III* (1913) and *Divertissement II* (1935) cannot be seen all at once: they need exploring. Then, given the chance, their rhythms, too, begin to act upon us.

In Kupka's case, a third difficulty exists. Our eyes are conditioned by the colors of Western European painting generally, and, in recent times, specifically by those of French painting. Kupka's color is exotic, Eastern, sometimes almost Tibetan. But unless we can overcome our provincialism with respect to color, we must fail to experience a large part of the world's art.

Up at the Solomon R. Guggenheim Museum the works of a number of Kupka's contemporaries may be seen. They comprise the first exhibition arranged by the museum's new director, James Johnson Sweeney. Clearly it was a great day for the museum, the day Sweeney took over. He brought a gust of fresh air with him that blew the cultish cobwebs away. Specifically, he painted the walls a sparkling white, set big green museum-plants here and there, took the paintings out of their gold frames, consigned two-thirds of those that were on more or less permanent display to parts unknown (to me), and ransacked the cellar, where he discovered a number of unsuspected treasures. Most important of all, he installed his first exhibition superbly. There was a time here when paintings were lined up on the walls like postage stamps, from floor to ceiling. Now, a large painting gets a wall to itself. A painting that "needs distance," has distance. Paintings that belong together stylistically, are paired. Paintings that, together, convey the essence of a particular artist's style are hung together.

It is a large show and I can mention only a few highlights. One is Mondrian's umber and ocher *Composition No. 7*, painted in 1913 when he was still close to cubism, and suggesting the facade of a cathedral. An unnumbered composition of 1916 (an overall+and— design: black on muted pink, ocher and blue) brings us closer to his mature style. By 1922 when he painted *Composition No. 2*, Mondrian was well on his way.

Vantongerloo is represented by one of the paintings based on algebraic equations: a large white canvas cross-cut by a few straight black lines with three rectangles, green, yellow-orange and violet, along the outer edges. A fine painting; it strengthens the belief that too little of Vantongerloo's painting has been seen here in America.

Turning from neo-plastic to non-objective art, there are ten Kandinskys in the show. These include two quite beautiful examples from 1913: puffs of fresh color and clusters of delicate black line: imaginary dragon flies among imaginary flowers. Kandinsky's *Two Circles*, No. 614, painted in 1935, is less lyrical and more mysterious—sun, moon and ladders in space, evoking notions of nature's secret dialectic. Here Kandinsky is close to Klee in spirit, and the Guggenheim collection of Klees is remarkable. Those in the present exhibition include the famous *Dance*, *You Monster*, *to My Soft Song*.

Cubist paintings in the show are dominated by Picasso's 1911 *Landscape, Ceret* with its tilting, climbing, zigzagging facets. Two "figurative cubist" still lifes by Juan Gris in black, grey, brown and olive green, are among the most handsome paintings in the show. Gleizes is responsible for a big surprise. This is his 1912 *Harvest Threshing* (a semi-cubist montage of solidly interlocked figures in smoky colors dominated by brown), which measures 8 feet 10 inches by 11 feet six inches. Robert Delaunay contributes a surprise, too. His 1910 painting of *The Eiffel Tower*, a crazy, rickety structure climbing to the sky, is a powerful, sketchy work, more expressionist than cubist, filled with air and a sense of splendor. Delaunay's 1911 painting, *The City*, is cubic rather than cubist; its exaggerated pointillism suggests a sheet of hammered glass. The artist's Orphic period is represented by *Circular Forms* (1912?), an arrangement of overlapping disks and targets, remarkably fresh in color.

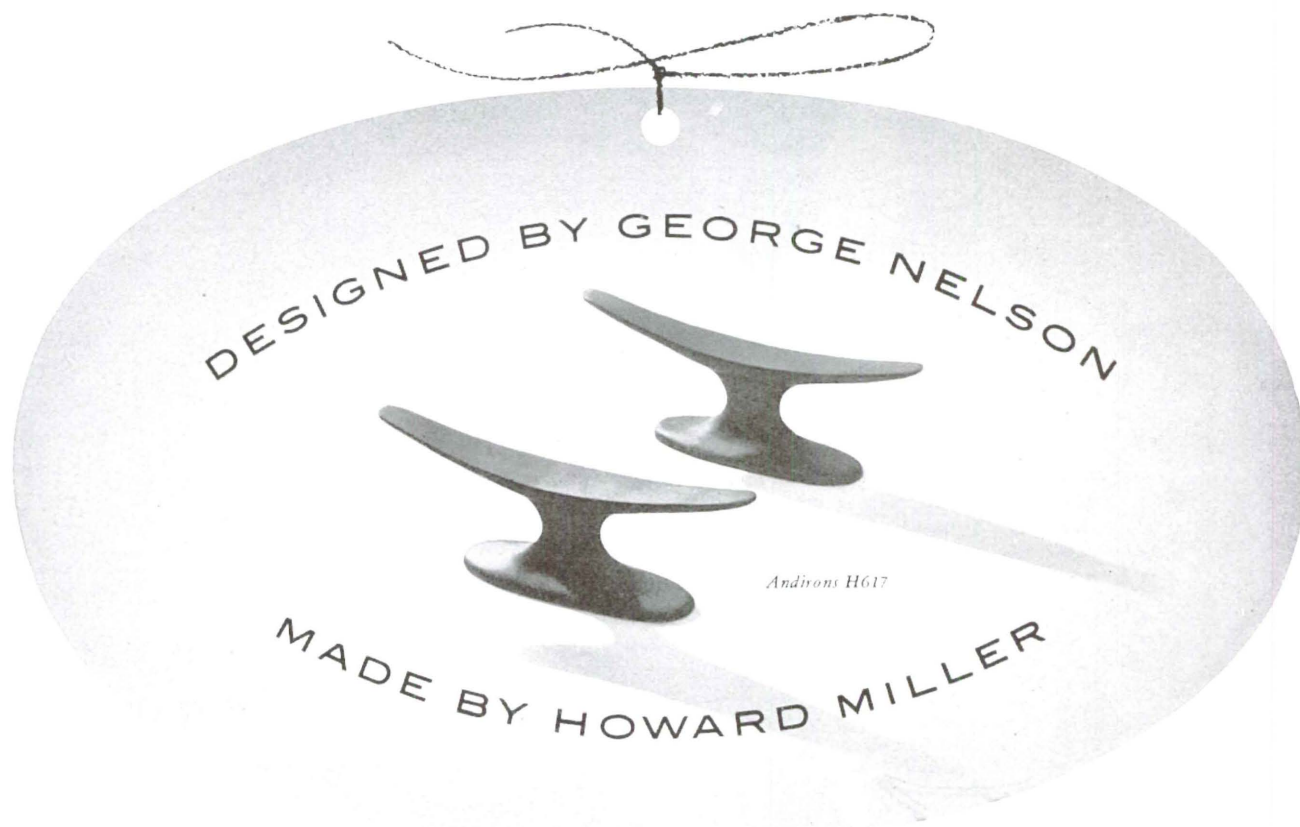
There are a number of works in the exhibition which do not fit into any of the categories mentioned so far. These include several of Seurat's exquisite chalk and conte crayon drawings; one of Modigliani's famously naked golden girls; and Brancusi's African-influenced *Adam and Eve*—an oak, chestnut and limestone figure, almost eight feet high; one of the great works in the Guggenheim collection. Last, by no means least, there are eleven Legers. These

include *The Smokers*, painted in 1911 when Leger was still close to Cezanne, and startlingly like a Malevich of the following year; two 1913 compositions, warm in color and tapestry textured; the 1918 *Bargemen*, with its piquant fruit colors and a 1925 "piston period" composition.

American art is redeemed in the current exhibition at the Wildenstein Galleries. Called "Landmarks in American Art," and staged as a benefit for the American Federation of Arts, it consists of 62 paintings selected by a committee of museum officials and writers on art. The exhibition begins with an anonymous portrait of a child, painted in 1670. It ends with Jackson Pollock's No. 6, 1950, a characteristic example of the artist's work in which color functions more than it does in most of the paintings Pollock made prior to 1952. (In the big paintings he showed a few months ago at the Sidney Janis Gallery, color, for the first time, seems consciously and strategically placed so that it contributes as much as line in the total experience of his art.)

There are a number of early portraits in the Wildenstein exhibition, including fine examples by Copley, Earl, and Gilbert Stuart—excellent characterizations, admirably painted. Throughout the history of our art there have been painters whose feeling for the American landscape was passionate, romantic and often rather melancholy. They contribute some of the finest paintings in the exhibition—a little old-fashioned at times, perhaps, a little quaint or picturesque, but meticulously observed, skillfully painted and filled with an unabashed reverence and a sense of grandeur that one must respect and even envy. This feeling, so directly expressed in the work of Cole, Church, and Bierstadt, also informs the more restrained and aesthetically sensitive paintings by Inman, Heade and Lane. A more conscious and knowledgeable concern with form and space as pictorial elements is shown by Inness. Knowledgeability and the capacity to focus feeling on the painting itself, to be inspired by painting and its problems (instead of merely transferring to the canvas feeling that properly belongs to the subject) reach a peak in Winslow Homer. In Homer's *The Fox Hunt* and *The Adirondack Guide*, the dramatic feeling for light and space, the firmness of touch, the strong grasp

(continued on page 34)



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SHOWROOMS IN NEW YORK, CHICAGO, GRAND RAPIDS AND LOS ANGELES

HUMAN RIGHTS AND PUBLIC OPINION

If we wish Human Rights to become a reality for everyone, the goodwill of governments, on which indeed we count, will need the active ungrudging and determined co-operation of public opinion.

The achieving of the rights is indeed the task of Man, of the man in the street. He alone will secure the application of our Universal Declaration, because he is himself its author.

The lawgivers who drew it up were not proffering a masterpiece of inspiration from on high for the admiration of the learned. Throughout their work they were swept along by public opinion. They wrote at its dictation. They set down the results of long toil carried out in obscurity by generations of citizens devoted to the public weal.

If the Universal Declaration represents a definite advance on all which preceded it, it is because it has had the advantage of a process of general evolution more rapid and more feverish than in any other age. If then this Declaration is today the supreme expression of our will for peace and justice, the credit must go to the peoples of the whole world; the Declaration

was born of their deepest longings.

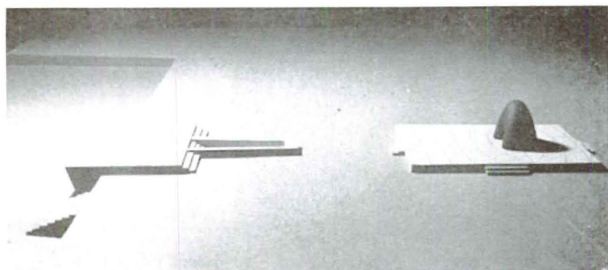
But how many people in each country, how many children in each school are aware of it? What efforts have been made, I do not say to apply it, but merely to make it known?

These efforts will fail in their effect if the great vehicles of public opinion in each country, especially the press, cannot or will not play their part too.

I have no hesitation in saying that the future of this Declaration is like the future of Unesco itself. Unesco will not fulfill its purposes without the active assistance of public opinion. Conversely, it will have fulfilled them all when public opinion comes unreservedly to support it; its future is bound up with that of education, culture and peace.

But as long as it is foreign to the majority of mankind, the Universal Declaration of Human Rights will remain a pious resolution. Once, however, it has penetrated the minds and hearts of men, once men have voluntarily rallied to it, become fully aware of their own rights, they must necessarily claim them, and no force on earth will be able to refuse them.

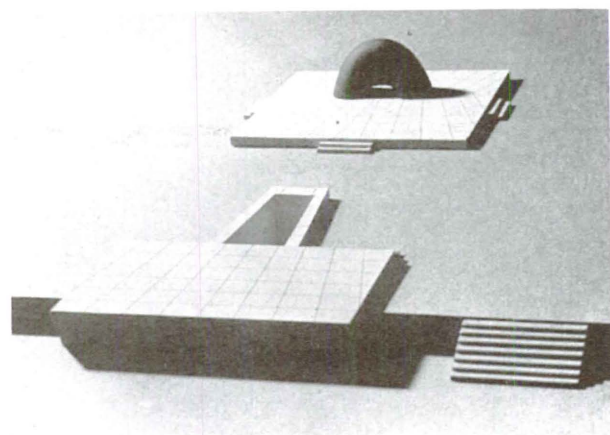
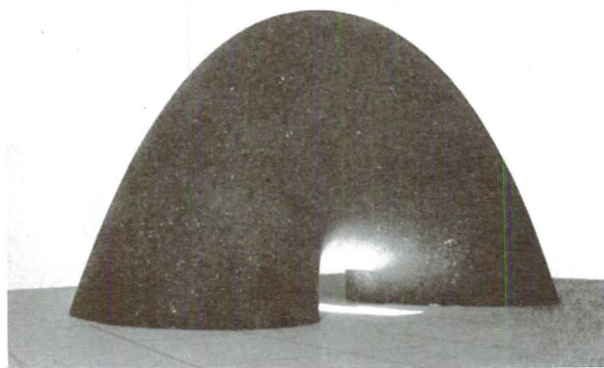
Jaime Torres Bodet



ISAMU NOGUCHI

A Project

HIROSHIMA MEMORIAL TO THE DEAD



The requirements specified that the core, or repository of names, should be underground. A cave beneath the earth (to which we all return), it was to be the place of solace to the bereaved—suggestive still further of the womb of generations who would in time replace the dead. Above ground was to be the symbol for all to see and remember.

A challenging subject—I thought sculpture need not be sculpture as things: it could be a sort of concentration of energies. My symbolism derived from the prehistoric roofs of "Haniwa," like the protective abode of infancy—or even equated this with birth and death, the arch of peace with the dome of destruction—there was nothing untold in this.

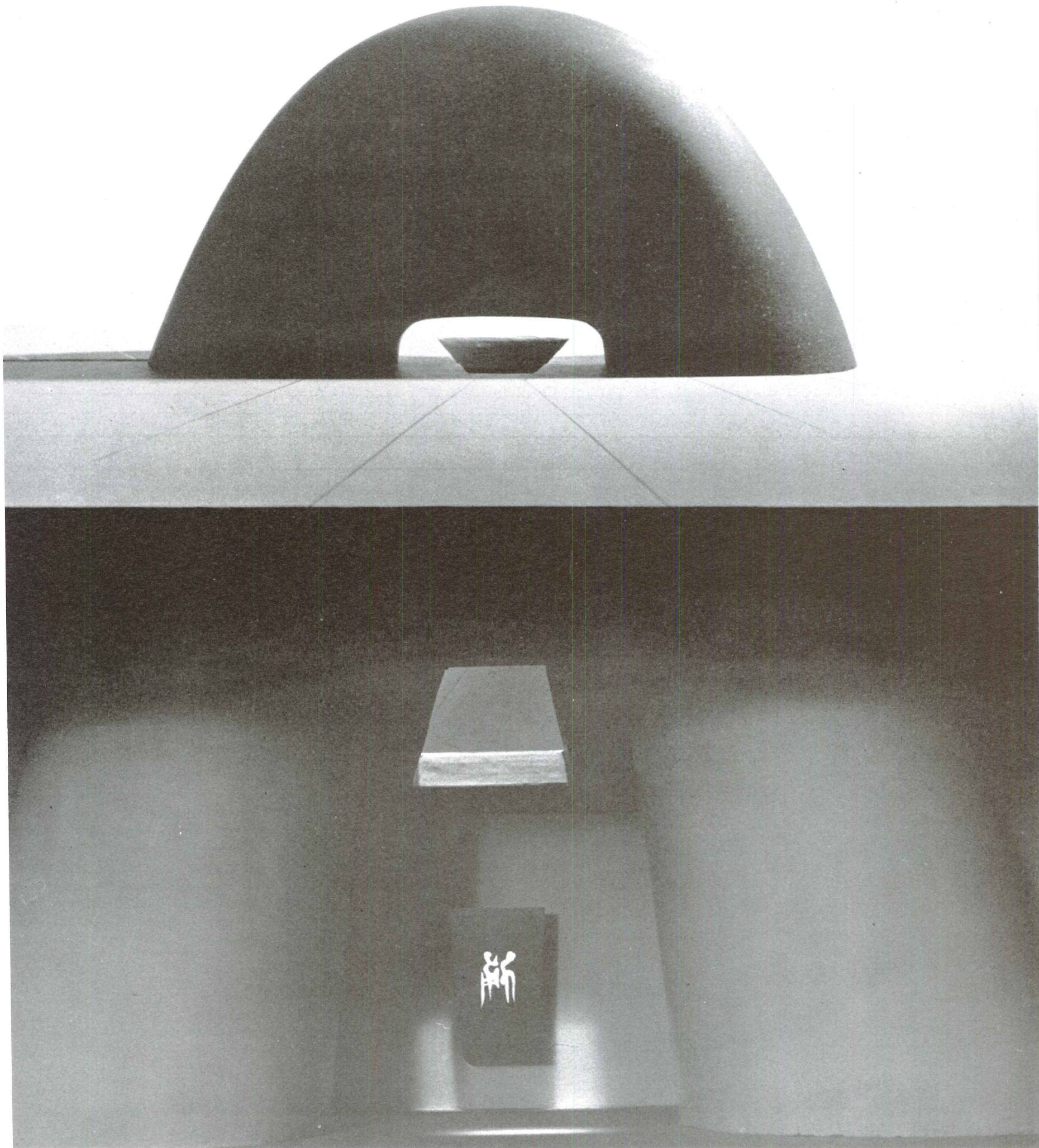
It was to be a mass of black granite, glowing at the base from a light beyond and below. The feet of this ominous weight descended underground in concrete through the box which formed its anchorage. To be seen between these heavy pillars was a granite box cantilevered out from the wall, in which were to be placed the names of the world's first atomic dead.

All went well till the very last concluding judgment. Then the committee which has the final decision on what goes on in Hiroshima, turned our plan down.

Of course, there were the usual reasons given: that it was too abstract—I understand, but they cannot—it would not fit in with ceremony—too expensive—no need to seek outside assistance.

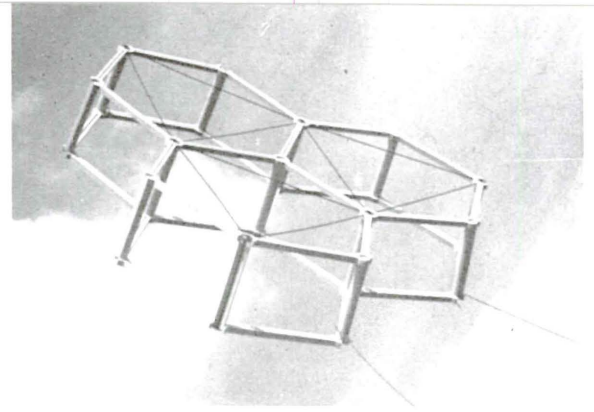
Was it density not to get the point—a lack of delicacy? . . . Where nothing can be said, sculpture may indeed not be needed, not wanted. However abstract, in sculpture there is a meaning.

Though humanity protests, it seems, no lessons may be learned, no warnings given, only gently bury the dead.—Isamu Noguchi.

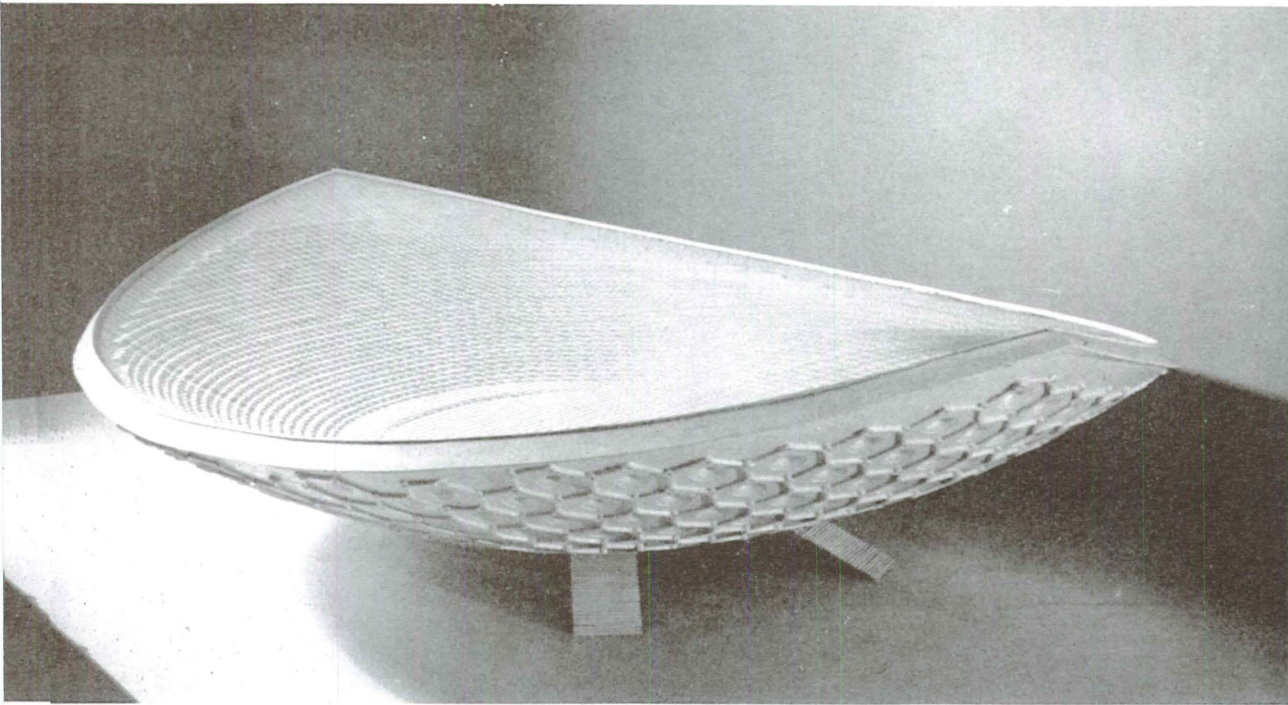


Design Project for Stadiums

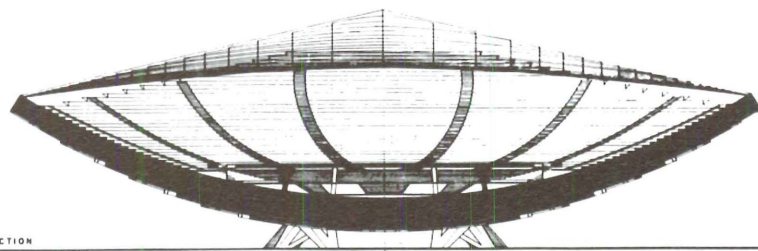
FROM THE SCHOOL OF DESIGN OF NORTH CAROLINA STATE COLLEGE



STRUCTURE—STADIUM SANTA MARIA
THE MODEL BELONGS TO THE PART OF THE SECTOR OF SPHERE
NEXT TO THE EDGES. THIN VERTICAL MEMBRANES ARE NOT SHOWN.



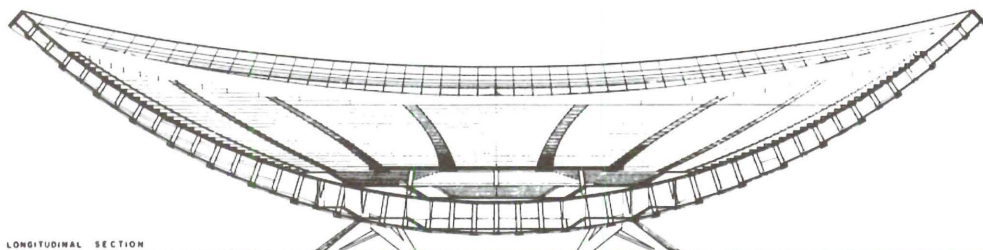
STADIUM SANTA MARIA



TRANSVERSE SECTION

STADIUM SANTA MARIA

TWO SECTIONS SHOWING THE SPACE BETWEEN THE TWO SHELLS. IT IS USED IN ITS BOTTOM (WHERE A LARGER HORIZONTAL SURFACE IS OBTAINED) AS SPACE FOR PLAYERS' AND JURYS' LOCKERS, ADMINISTRATION, SPECTATOR FACILITIES, STORAGE AND BOILER ROOM. HOT AIR GOES THROUGH THE "PLENUM" OF THE TWO SHELLS AND COMES BACK FROM THE SPACE BELOW THE COURT SURFACE.



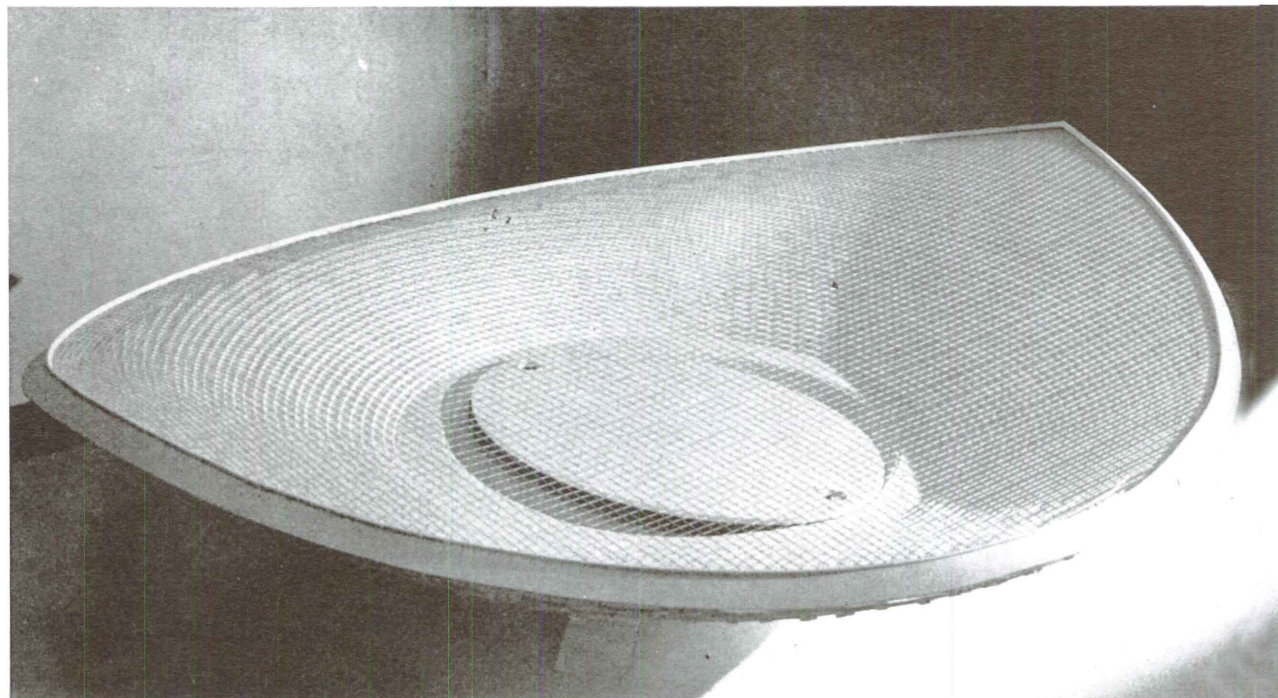
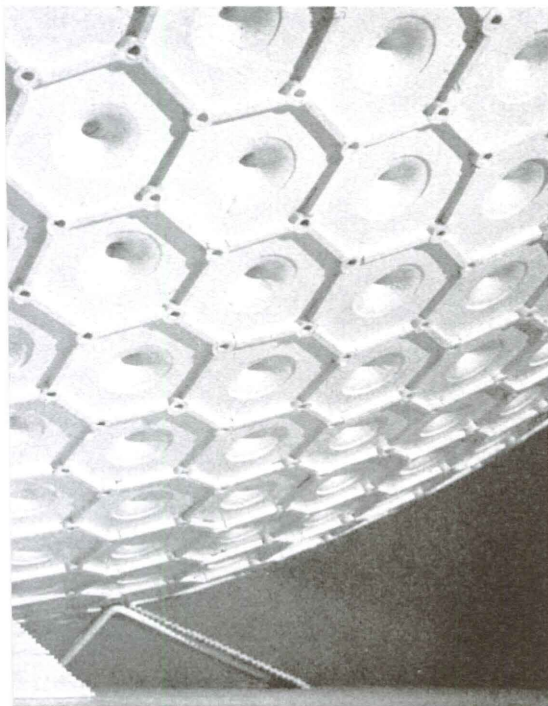
LONGITUDINAL SECTION

These stadiums designed for basketball, tennis, boxing, skating are based on a comparative study of concrete and aluminum. The main object of the project was to solve a structural problem based on the maximum application of geometric breakdowns, for logical generation, order, and simplicity of technic-construction.

It was also intended to introduce in building design the necessary and still neglected participation of aeronautics. The problem was undertaken by those students engaged in analysis of particular structural forms and through experiment with large scale models to ascertain everything that leads to design: the geometric-structural, acoustical, lighting, aeronautical thermodynamic properties.

Architectural Design : Eduardo F. Catalano
 Instructor : Kenneth McCoy Scott
 Descriptive Drawing : Duncan Robert Stuart
 Structure : Robert Le Ricolais
 Aeronautics : Philip L. Michel
 Thermodynamics : Theodore Brown

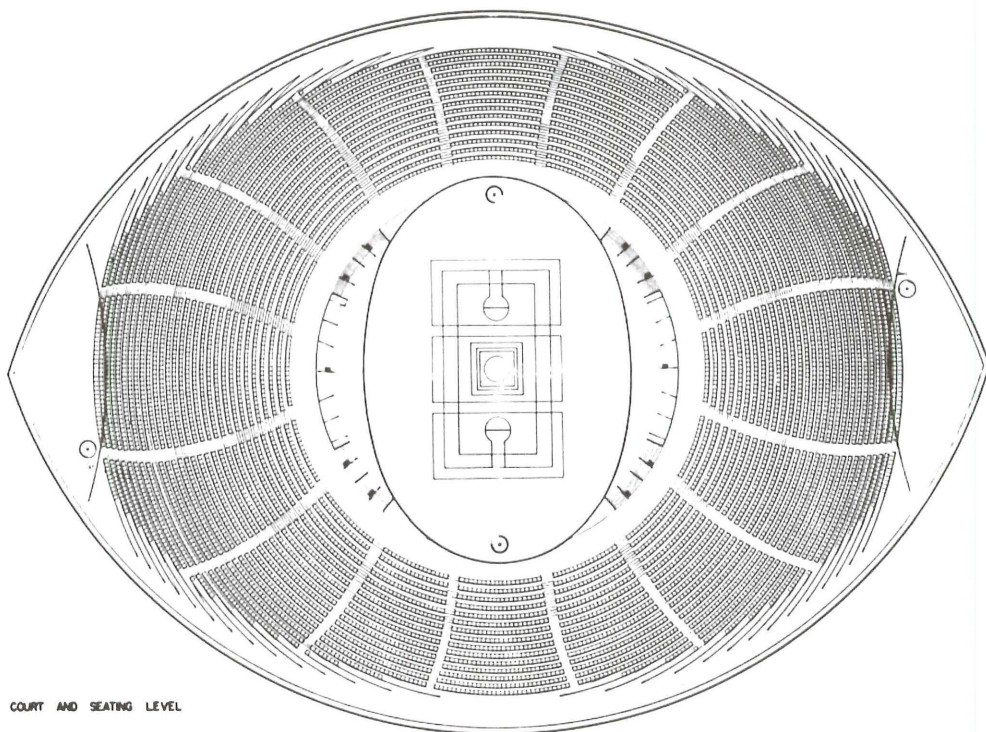
PHOTOGRAPHS BY RALPH MILLS



STADIUM SANTA MARIA
 MAKE-UP OF THE GEOMETRIC ORGANIZATION OF THE DOUBLE
 FULL SECTOR OF SPHERE. IT IS BUILT WITH MODULAR PRECAST
 REINFORCED CONCRETE Y SHAPE MEMBERS. THE TWO SHELLS ARE
 INFILTRATED BY PERFORATED MEMBRANES. REINFORCING IS IN-
 CREASED IN THOSE NEAR THE FOUR SUPPORTS. SUPPORTS OF
 COLUMNS (6M. WIDE, EACH ONE) ARE ONLY ONE ELEMENT.

BOWL OF SANTA MARIA STADIUM SHOWING ROOF CONSTRUCTION,
 GRANDSTAND AND THE COURT SURFACE INDEPENDENT FROM THE
 SPHERIC CONCAVITY OF THE MAIN STRUCTURE.
 EXIT OF SPECTATORS IS DONE CONCENTRICALLY BELOW THE
 COURT SURFACE, WHERE AN AREA FOR REFRESHMENTS IS LOCATED.
 THE TWO SMALL CIRCLES ON THE COURT ARE THE ENDS OF
 STAIRS LEADING TO THE PLAYERS' AND JURYS' LOCKERS.

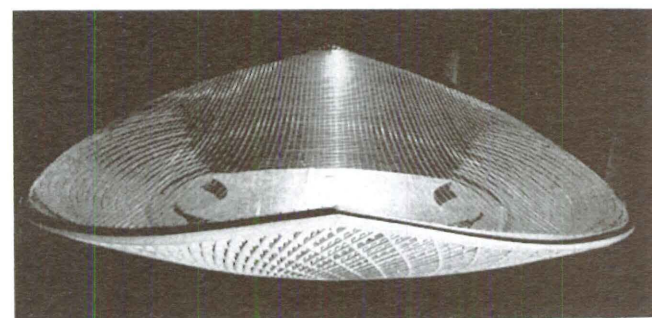
MODEL OF STADIUM LA PINTA: BELOW
 NIGHT VIEW OF THE STADIUM, WITH ROOF CONSTRUCTION. THE
 SHELL OF THE SECTOR OF SPHERE IS ORGANIZED IN THE PRESENT
 EXAMPLE WITH PRECAST CONCRETE BEAMS 1.80 M. LONG. THE
 SECTOR OF SPHERE IS SUPPORTED BY A CONE SURFACE THAT IS
 GENERATED AS A PROLONGATION OF THE SECTOR OF SPHERE,
 AND GOES AROUND AN ELLIPTICAL CORE, WHERE ALL THE FACILI-
 TIES ARE LOCATED.
 STUDENTS ON PROJECT: SCHIFF, LEAMAN, MITCHELL, JONES,
 MOSS, MILLER, ODEN, GEORGE.



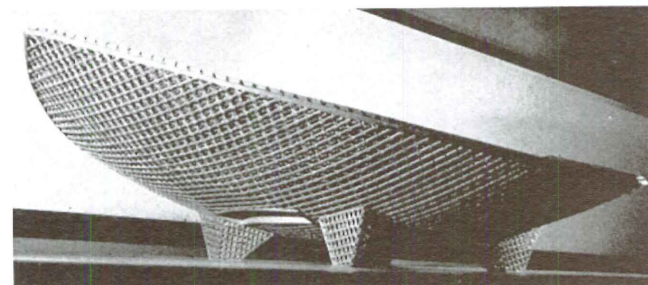
COURT AND SEATING LEVEL



STADIUM LA PINTA
 PLAN OF THE GRANDSTAND AND COURTS FOR BASKETBALL, TENNIS, BOXING, SKATING, ETC. IT HAS ROOF FOR 8,000 SPEC-
 TATORS. THE SEATS ARE SITUATED IN RINGS THAT FORM THE CONCAVITY OF THE SECTOR OF SPHERE.
 STUDENTS ON PROJECT: BECKWITH, JACKSON, LEE, MCPHETERS, PARKER, SAWYER, SCHRIVER, SHIRLEY.



STADIUM LA NINA: BELOW
 IT IS BUILT WITH ALUMINUM, FORMING A SPHERIC SPACE TRUSS.
 ROOF IS FORMED BY TENSION CABLES AND SHEETS OF FIBER-
 GLASS. SEVERAL WIND TUNNEL TESTS WERE CARRIED OUT TO SEE
 THE ACTION OF WIND PRESSURE OVER THE ROOF AND THE SPHERIC
 SHAPE OF THE GRANDSTAND. THE STRUCTURE OF THIS MODEL IS
 BUILT WITH MORE THAN 12,000 MODULAR PIECES.





The Bradbury building at Third and Broadway in Los Angeles is sixty years old, but time has not made it obsolete. The exterior is hardly distinguishable from the general drabness of the neighborhood, but once through the door and inside the interior court, a new world appears—a world electrified by an overpowering sense of space, light and sound.

Interior forms rise like flowers to the all-embracing source of light. Hydraulic elevators glide upward, clicking as they go, while their counter-weights pass them moving downward. Balcony passages give depth and deep shadows to the enclosed space. Stairways leap out, turn and return again to the rhythm of balconies. Above the elevator motors, web-light iron trusses spread the skylight over the entire enclosure.

Few buildings of today surpass it as an urban expression. The architect, George Herbert Wyman, recognized first of all the poor environment which is the rule of streets in a business district. The need to look out a window, combined with the absence of anything pleasant to see, caused the architect to fold his interior elevations in to face an interior court, thus creating his own environment. By using a timeless material such as light, the environment is unfading.

The street walls (there are indeed eight exterior walls) are of sandstone and brick and are handled with a restraint unfashionable in 1893. The architect saved his eloquence for the court. The language is rich and ordered, and in the deliberate repetition there is no monotony; there is movement but a sense of calm; formality without stiltedness.

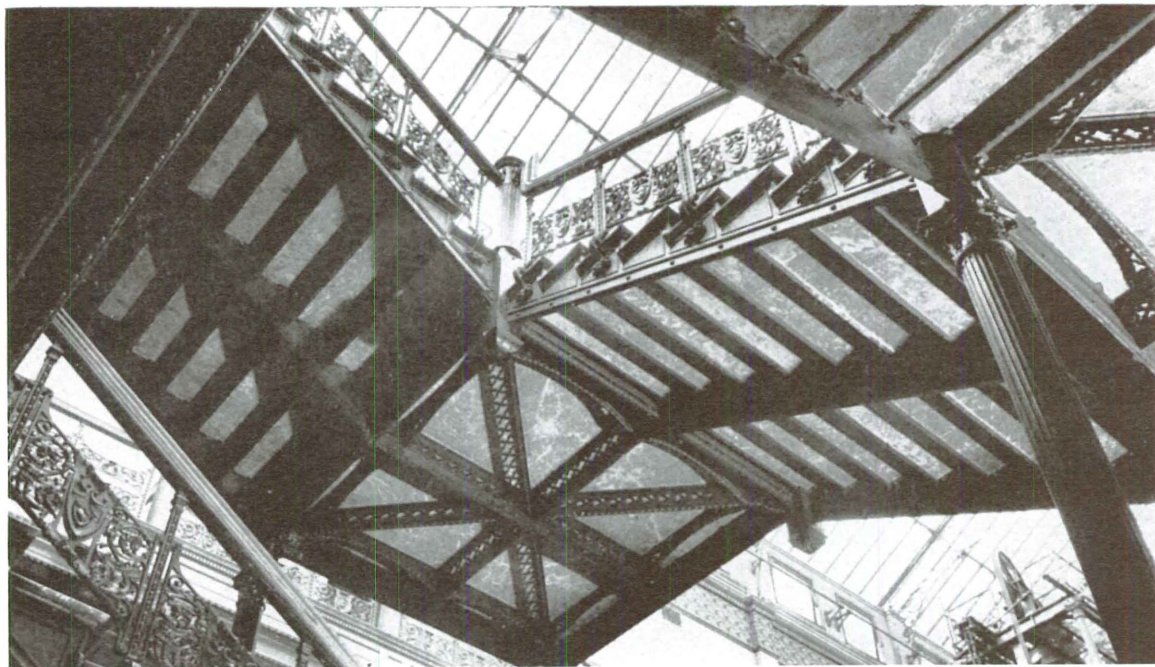
The court is 50 by 120 feet, is roofed with glass, most of it installed 60 years ago. There are three sources of ventilation: a continuous opening between glass roof and wall, two turrets, and a series of clerestory windows.

The building has its roots in literature as well as the famous engineering feats of the early nineteenth century. The architect was passionately devoted to Edward Bellamy's novel, "Looking Backward," which was published in 1887 and describes a utopian civilization of the year 2000. The description of a typical commercial building reads like notes on the Bradbury Building, and could hardly have escaped the notice of the young designer: ". . . a vast hall full of light, received not alone from the windows on all sides but from the dome, the point of which was a hundred feet above. . . . The walls were frescoed in mellow tints, to soften without absorbing the light which flooded the interior."

George Herbert Wyman, born in Dayton, Ohio, in 1860, was 32 years old when he designed the Bradbury Building. He had lived in California less than two years, and was without formal training in either architecture or engineering. His father owned a paper mill in Dayton, but young Wyman chose to work as a \$5 a week apprentice to his uncle, Luther Peters, an architect. Peters had traveled in Europe and had seen but was not influenced by the new experiments in steel and concrete.

After an attack of pneumonia, which left him debilitated, Wyman moved with his family to his mother-in-law's home in Los Angeles. That

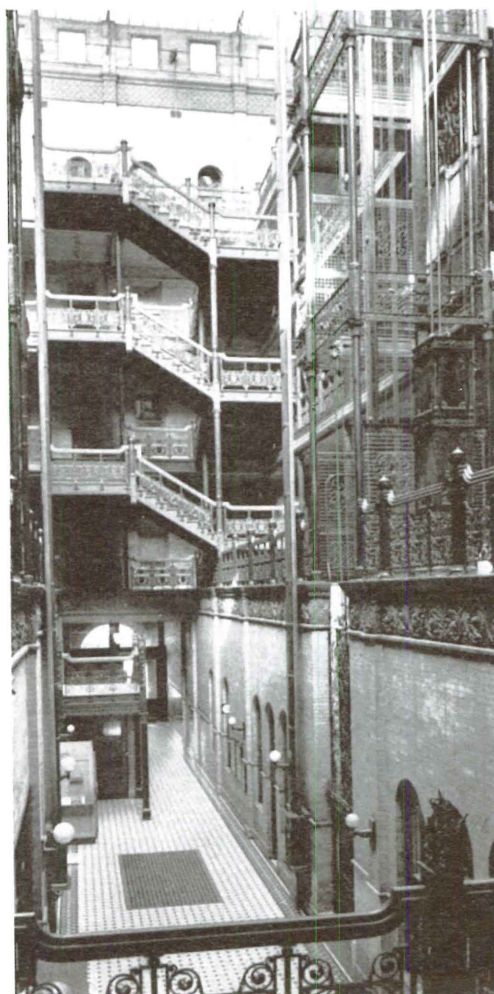
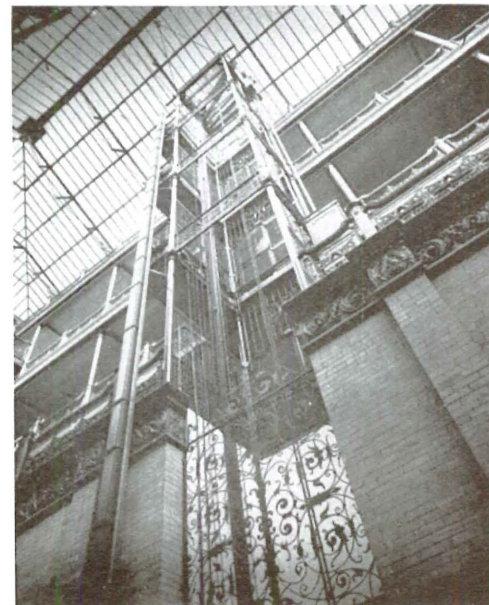
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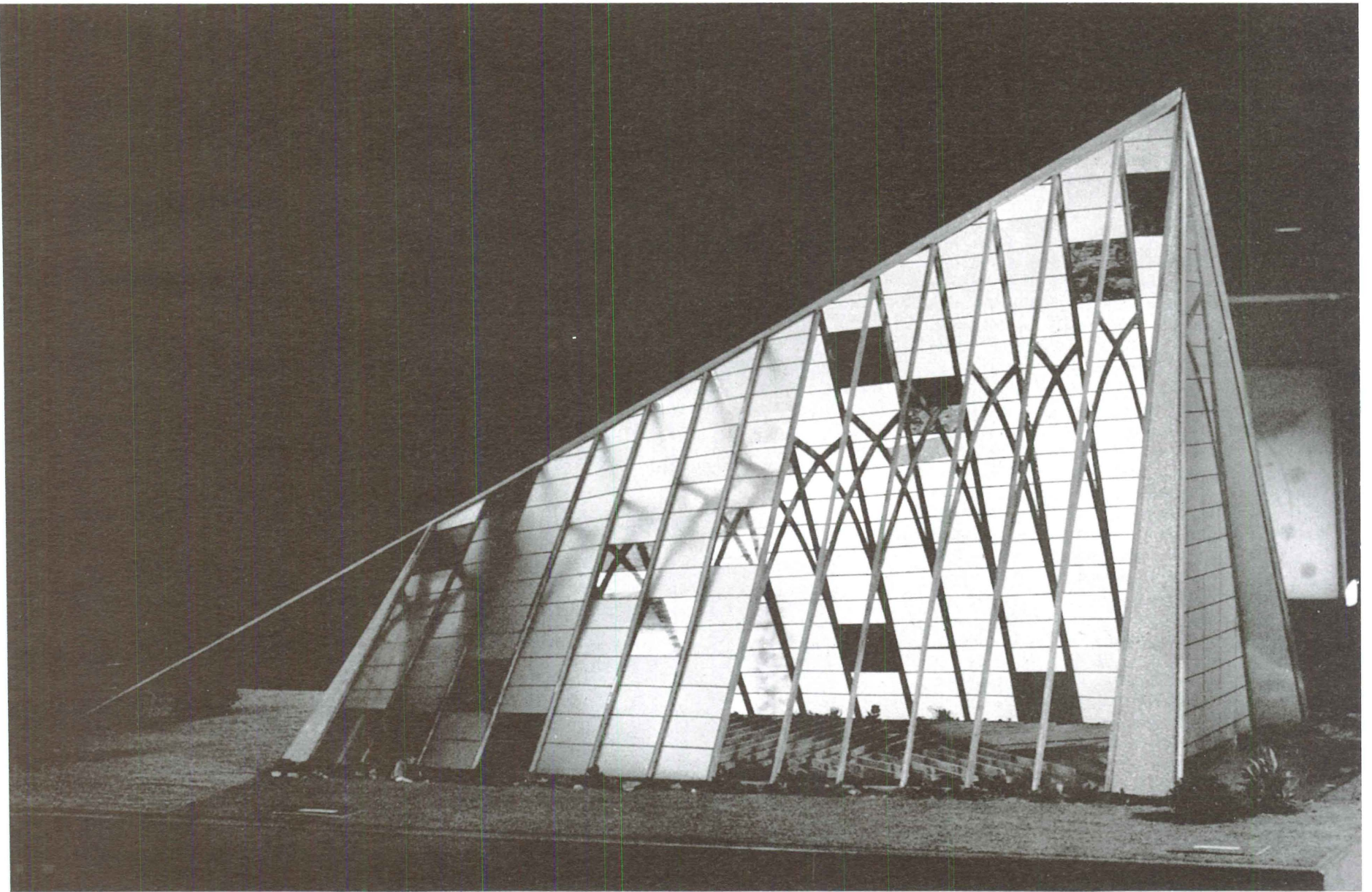


"A VAST HALL FULL OF LIGHT"

THE BRADBURY BUILDING: 1893

ESTHER McCOY





Small Auditorium

BY M. L. TUNKS

Four natural elements—movement of sun, color, water and light—are the major points around which the structure was designed.

The principal material used in the construction of this building is laminated wood and glass, colored and frosted.

The building is situated so that the sun's light rays will strike 90° to its surface at all times. Fig. 1 & 2.

Psychologically there are warm and cool colors. Earth colors such as brown, orange and red are warm by association—(fire). Blue, green and some purples are cool, again by association—(water).

The sun's light rays in the early morning first strike the panes of colored glass at the base, as

illustrated in Fig. 3, giving the occupants the feeling of warmth. As the sun moves along its daily path its light rays strike 90° to the particular color best suited for that time of the day; for example, at noon the sun's light rays are passing through the blue, cool colors of glass. Movement of the sun will cause movement of color in the interior.

Fig. 4, ill. "A" indicates the placing of a single piece of colored glass on the inside arch, the glass being a color that is a transition between the two colors that are on the exterior. This results in a graduation of four colors from three.

Since the structure is facing south, as indicated in Fig. 1, the sun's rays shine 90° to its surfaces; therefore, the back of the building is

always in shade as illustrated. The north end of the building is suspended from its ribs to the water, which can be raised or lowered to permit passage of cool air from the shaded side of the building across the water to the inside for purposes of ventilation.

The laminated wood ribs are made up of seven layers of long leaf yellow pine. The inside arch, Fig. 4, ill. "B", is for the purpose of taking any bend that may occur in member ill. "C", and transferring it to the opposite footing. The wood member, Fig. 2, ill. "D", that runs the full length of the structure is to take any horizontal movement. The two buttresses, ill. "E" and "F", are added support for member illustration "D".

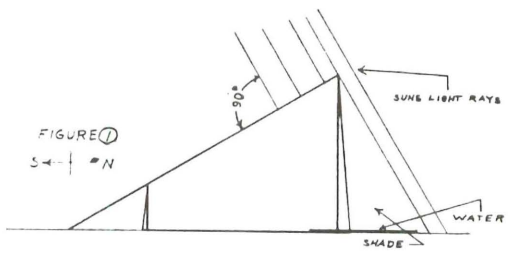


FIGURE 1
S ← N

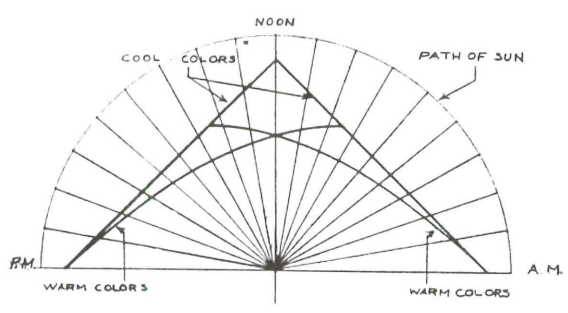
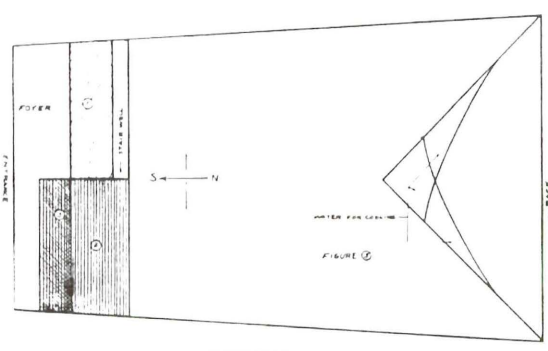
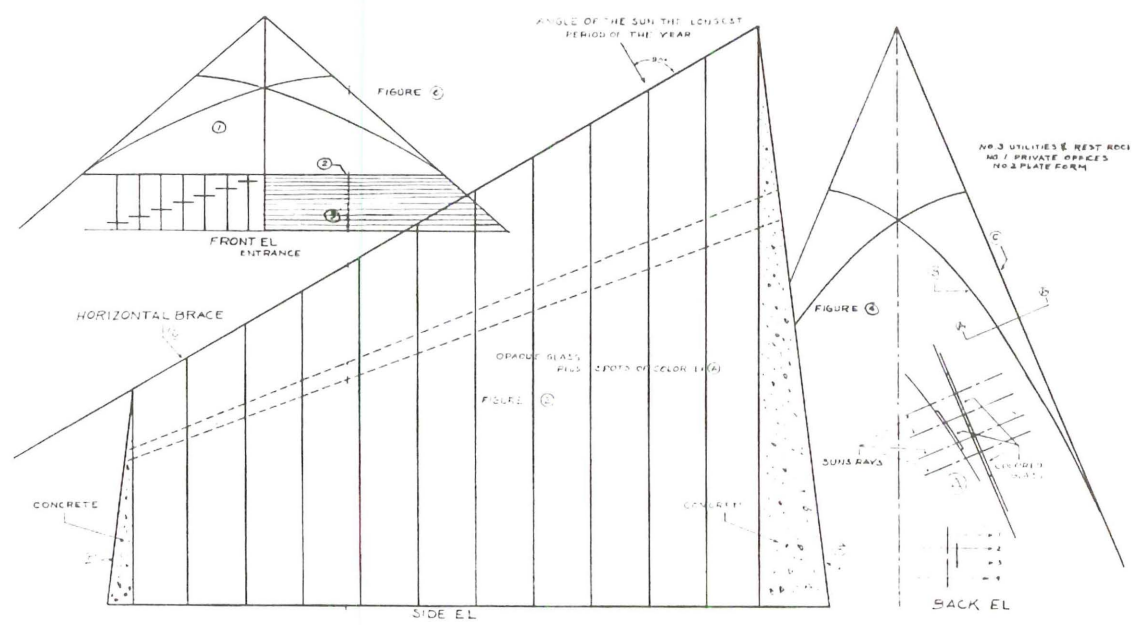
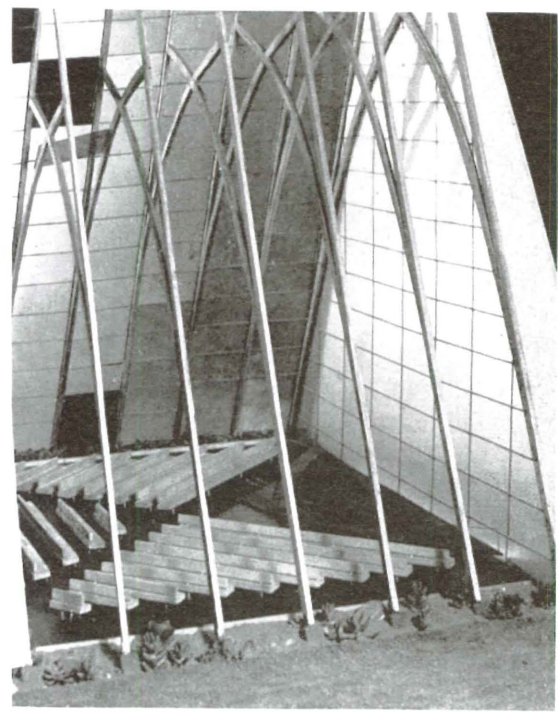
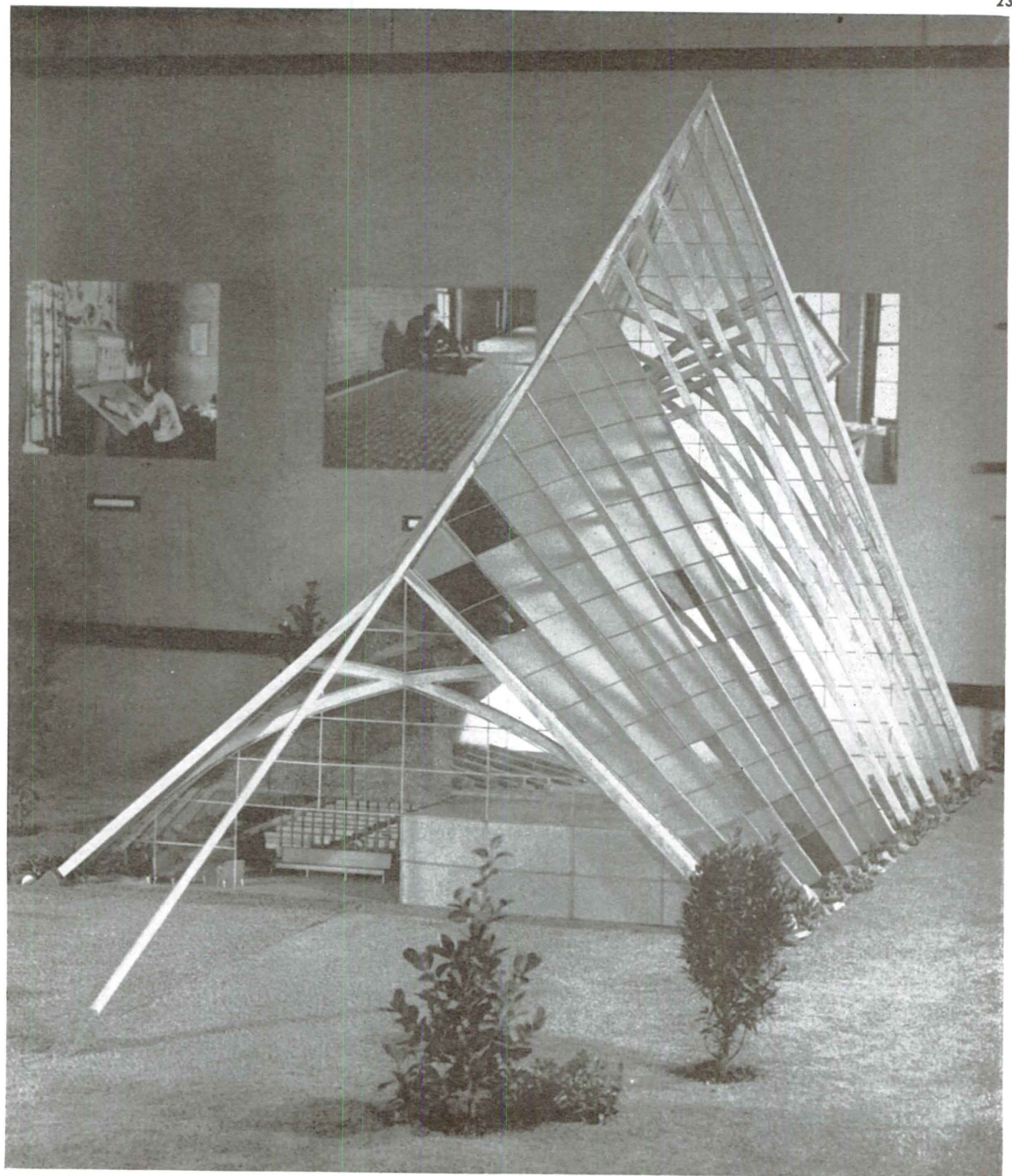


FIGURE 3



FLOOR PLAN



FRONT EL
ENTRANCE

HORIZONTAL BRACE

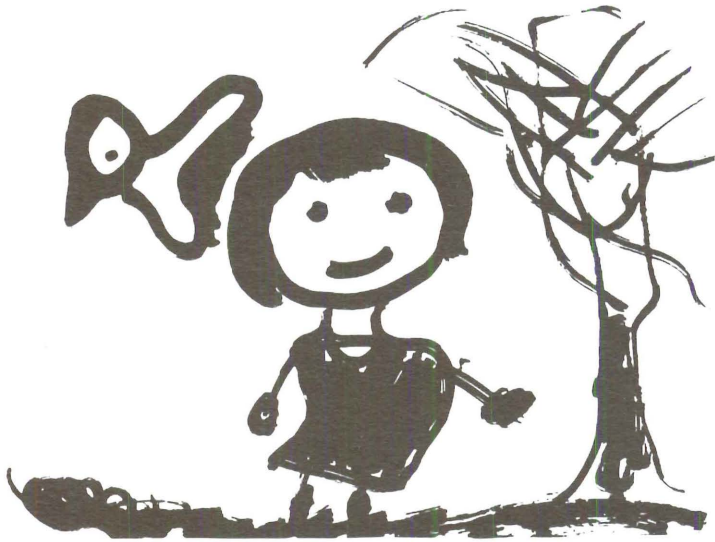
CONCRETE

SIDE EL

BACK EL

NO UTILITIES & REST ROOMS
NO PRIVATE OFFICES
NO PLATFORM

GIRL AND BIRD: A FREE AND HAPPY COMMUNICATION FROM A CHILD WHO HAS, FORTUNATELY, NEVER HAD ADULT STANDARDS OF ART IMPOSED UPON HER. THIS IS UNCONSCIOUS SELF-PORTRAITURE.



CALLIGRAPHIC DRAWING OF FIGURE: CALLIGRAPHIC AND HAUNTING, THIS DRAWING, DONE BY A NINE-YEAR-OLD BOY, WOULD PERHAPS INTEREST A GESTALT PSYCHOLOGIST, WHO COULD READ IN THIS HANDWRITING THE INNER RHYTHMS AND TENSIONS OF THE BOY. THE MAGIC OF THIS DRAWING IS IN ITS MIRRORING OF THE SPECTATOR'S RESPONSE IN TERMS OF HIS OWN TENSIONS.



FAT ANIMAL: DRAWN BY A SIX-YEAR-OLD BOY, WHILE PLAYING WITH COLOR THAT HE SCRUBBED AND SCRATCHED ON PAPER, THE BOY RECOGNIZED THE IMAGE OF A "FAT ANIMAL" WHICH HE THEN DEVELOPED WITH CONFIDENCE AND DELIGHT.



MANDALA: WITHOUT HAVING BEEN SUGGESTED, OR EXPLAINED AFTER COMPLETION, THIS CONCENTRIC DESIGN, A MANDALA, WAS DONE BY A CHILD OF EIGHT AND REVEALS THE DEEPLY INTUITIVE GENESIS OF THE ART IMPULSE AND THE WEALTH OF UNCONSCIOUS SYMBOLISM INHERENT IN CHILD IMAGERY.

The work shown here is part of a collection of children's paintings from the classes of Eula Long and Dorothy Hewes Royer and will be among those assembled for circulation to schools, clubs, art galleries and recreation centers under the sponsorship of the Los Angeles Municipal Art Department.

children and art

BLACK BRUSH LINE ON BLUE-GREEN:

THROUGH EXPERIMENTING WITH COMBINATIONS OF NEW MATERIALS EVOLVED THIS ABSTRACTION OF A DANCER'S MOTIONS, VIVID IN COLOR—BLACK ON BRILLIANT BLUE-GREEN. THIS IS AN EXTENSION OF THE GIRL'S FEELING FOR RHYTHM, REMARKABLY SUGGESTIVE OF A JAVANESE PUPPET, IT REMINDS US THAT CHILDREN'S ART OFTEN RESEMBLES THAT DONE BY PRIMITIVES, BUT JUST AS OFTEN IT WILL RESEMBLE THAT DONE BY HIGHLY CULTURED PEOPLES.



STORYTELLING PICTURE: FANTASY-IMAGERY STORYTELLING. (BEGIN AT LOWER LEFTHAND CORNER AND READ AROUND EDGE COUNTER-CLOCKWISE.) "I SAW PETALS ON A POND. . I SAW MOUNTAINS RISING OUT OF THE OCEAN. . I SAW FIREWORKS BURSTING IN THE SKY. . I FOUND A FRUIT TREE AND ATE ALL THE FRUIT, LEAVING THE TREE BARE. . . SO I PUT DRESSES ON THE TREE. THEN I WENT HOME AND SAW THE TURTLE IN THE POND."



GISSAWAGAL MONSTER: VISUAL MEMORY OF SCIENCE-FICTION ILLUSTRATIONS CONTRIBUTES TO THE FORM OF THIS GISSAWAGAL MONSTER. (SO TITLED BY THE BOY WHO DREW IT.) BUT WHAT IS MORE IMPORTANT IS THE HARMLESS RELEASE OF ADOLESCENT EMOTIONS AND TENSIONS WHEN CHANNELLED THROUGH SUCH EXPRESSION.

KENNETH ROSS

If I cannot speak with authority about children's art, I can certainly speak from a degree of experience. One day after we had papered the bathroom ourselves with a most beautiful paper far beyond our means, our second child determinedly armed with crayolas permanently implanted a colorful horse into the design. And, before her little posterior could cool off another horse appeared on the newly painted living room wall. That was five years ago, and the house has never been redecorated by anyone but the children. Absolutely defeated by this uncontrollable force, we now sit back and wait the years out as our offsprings express their love, hate, joy, and fear throughout the house. It is amazing watching the different approaches. The shy one will embroider the toilet lid with little no names, the bolder one does herculean murals on the redwood siding.

It was Franz Cizek who, in the 1930's, first noticed the difference between the kind of art children do on living room walls, fences, or sidewalks as compared to their formal work in school. The first is a free creative expression as natural and important to the child as breathing; the second is a stultified and illiterate translation by the child of what the adult would like the child to say.

This difference between free and directed child art hit me with a broadside on a recent visit at Thanksgiving time to the large Indian school at Taos, New Mexico. Having heard much of the fine arts and crafts produced there, I visited the elementary grades in high anticipation, only to find the walls decorated with hundreds of stilted realistic renderings of turkeys. Proudly the teacher showed me work done at other times, pumpkins at Halloween, and Santa Claus at Christmas. Before she could show me the portfolios on Lincoln and Washington, I hastened to lunch at the house of one of the Indian teachers. There, pinned up on the wall of their little girl's room was one of the most exciting children's pictures I had ever seen. Painted at home, it was a wide-eyed child's impression of a ceremonial dance performed at the reservation each Christmas eve. Out of all proportion and with little semblance of realism, it captured all of the essential drama of the semi-nude warriors in deer antler head dresses dancing over the snow in the firelight, while others in the center vied with each other in climbing a pole to reach the presents adorning the top. Released from the creative straight jacket at school, this child had not only said some thing important to herself but also to an adult.

Fifty years ago the public lived contentedly, undisturbed by children's art and confident of what was fine and noble in adult art. Today confidence in their own taste in art has reached a quiet and nervous all-time low. Adding insult to injury, many adults are now going down for the third time with this new concept that children's art is significant. Typical is a question asked by a parent at a forum the other night. "My little girl paints all the time, but is it art?" When told that it was a form of art because the child made her own selection of forms and colors to express experience and emotion, the parent shook his head and sat down in complete discouragement.

The impasse comes when the adult tries to

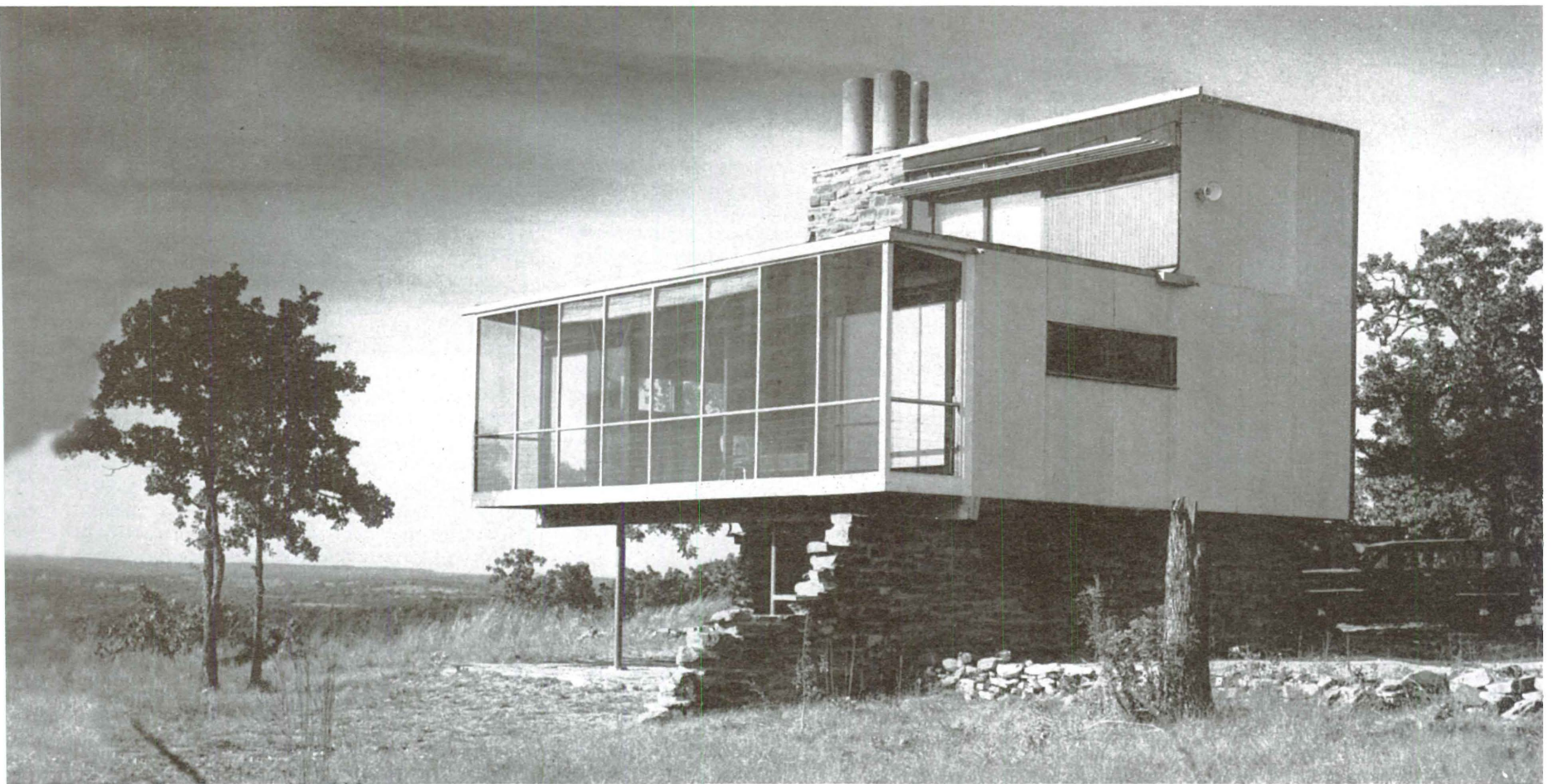
(continued on page 42)

EULA LONG

Almost to the exclusion of admitting that emotions and senses can be educated, traditional education of children has been of verbal-intellectual concept. The resultant imbalance plays havoc with those children of a psychological type unable to conform to purely intellectual directives and regulations. Even in art education the verbal-intellectual approach has been used, to the de-vitalization of art and the misdirection of the art impulse which should be allowed to surge forth in children, without intellectual interference and prejudice. Children who have a deeply rooted urge toward art expression go about with their feelings hurt when subjected to controls and disciplines antipathetic to the spontaneous release of sensibilities. The new way in art guidance is permissive and acceptant, not restrictive and dogmatic, and sets up no intellectual standards for the child's art expression to reach—in this area, surely the child may be left free to experience the joy of creating something solely on his own, of investigating materials in nature, of self-realization and ego-identity with his work. No damping off of inherent sensibilities, through the restraining and stultifying effects of "verbalism," has a chance to deprive the child of emotional development through art expression if his guide begins early enough in the child's life to satisfy with materials the child's urge to express. Who would have a teacher direct a child to draw a *whatever* when that child is bursting to translate to paper some vivid image of his own perceiving?

DOROTHY HEWES ROYER

One must learn how to look at children's art to understand it, and through it, the children who make it. To understand what happens to a child, we must think of other things than maturing and improving his mental faculty. The adjustment between his inner, personal life and its needs and the outer adult-formal world is of the greatest importance. One aspect of this orientation, in a psychological sense, starts when the child first communicates by means of drawing. If he makes a mark on paper and sees that it is his own and that he has done this alone, he feels success in his first attempt. Should the child be stopped with admonitions, assistance, or criticism, a conflict is begun between adult standards and his own free expression, which inhibits and distorts his original gifts. In anyway that we can encourage the child to an habitual and confident outpouring of his inner feelings we help him to adjust to the outer world. If we provide easy access to and a variety of choice in materials, we allow him to choose objects and materials that have associative value for him, in shaping these materials he will again feel a sense of accomplishment. Through giving many materials and experiences to a child, another aspect of growth is revealed—the development of sense perception. When a child plays with a stick, he experiences weight, sharpness, texture; when he holds a ball, he learns about volume; when he fastens weights on either end of a pole, he learns about balance. He learns the positive and negative qualities of matter and space as he pushes and pulls clay into shape. The child gains clear, emotionally experienced concepts of thickness, thinness, height, texture and shape by working with all kinds of materials under the dictates of his own inner need to express himself.



VACATION HOUSE

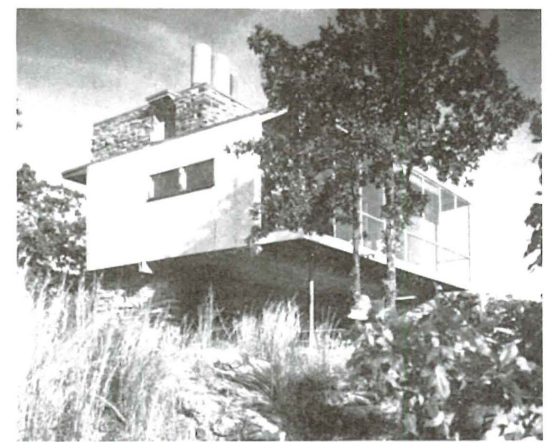
BY FREDERICK VANCE KERSHNER, ARCHITECT

The site is a 540-acre tract of land overlooking the Arkansas River Valley, in Oklahoma, and the cabin, placed on the highest point, has a sweeping view of the valley.

The problem of maintaining a vacation house which is closed nine months of the year, he determined the materials. The outer shell is three walls of 16-inch thick untrimmed sandstone from the site, with projecting cage of cemento shee set on stilts.

Insects make unscreened living areas uninhabitable in vacation season, so the porch designed as part of the house, on the same four foot module. Glass doors opening living area to porch move on a barn door track.

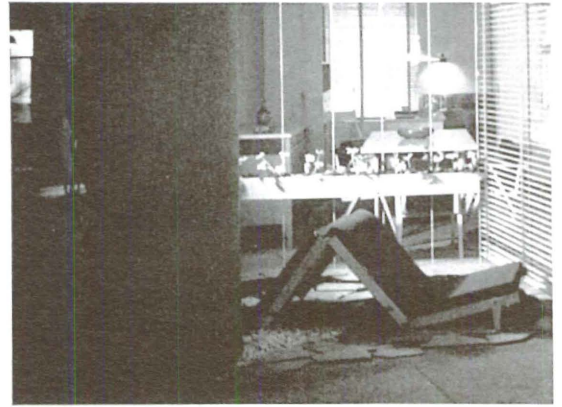
The stone shell, with raised living quarters, used here because the vacation house is easily victimized by brush fires in the fall. Two upper floors of minimum area have been preferred over a larger partitioned one.



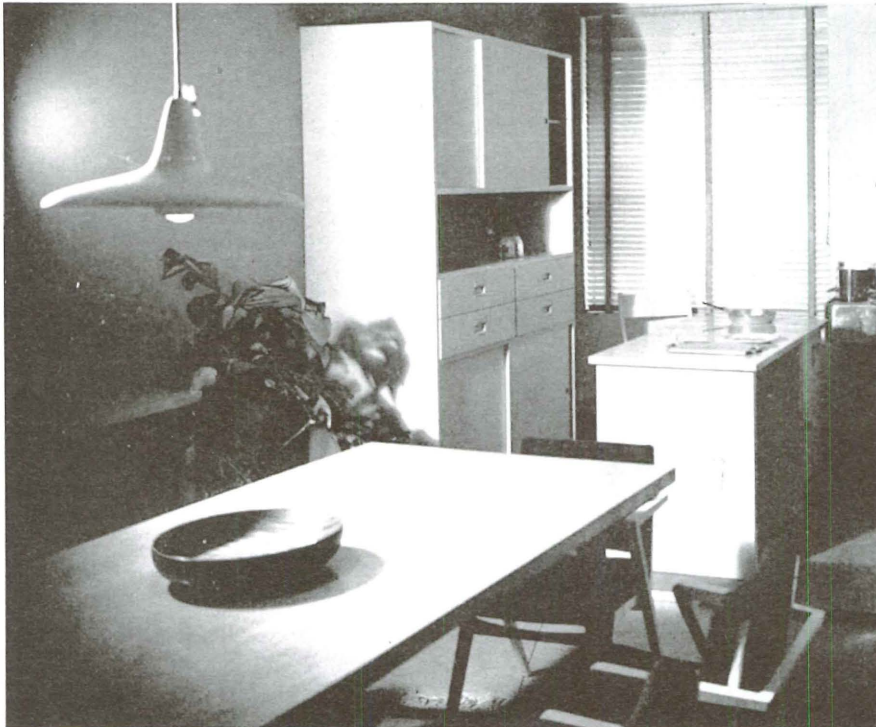
NEW FURNITURE BY ITALIAN DESIGNERS FROM THE COLLECTION OF "LA RINASCENTE" DEPARTMENT STORE



OFFICE LOUNGE WITH FURNISHING DESIGNED BY FRANCO ALBINI. THE OVAL SHAPED TABLE HAS BRASS AND METAL LEGS AND A WOODEN TOP FACED WITH WOOLEN FABRIC. BY INSERTING TWO ELEMENTS AT BOTH ENDS THE TOP IS ENLARGED WHILE ITS SHAPE IS ALTERED. THE SMALL ARMCHAIRS HAVE ASH WOOD FRAMES AND BLACK WOOLEN FABRIC UPHOLSTERY. THE VARIOUS PARTS FORMING THE BOOK CASE ARE LINKED TOGETHER BY MEANS OF A SPECIAL BLOCKING DEVICE. THE STRUCTURE IS POLISHED WALNUT AND REMOVABLE SHELVES ARE POLISHED PLYWOOD. BOOKS ARE PROTECTED BY GLASS SLIDING DOORS.



DETAIL FROM MODEL FLAT EXHIBITION, FURNITURE DESIGNED BY FRANCO ALBINI.

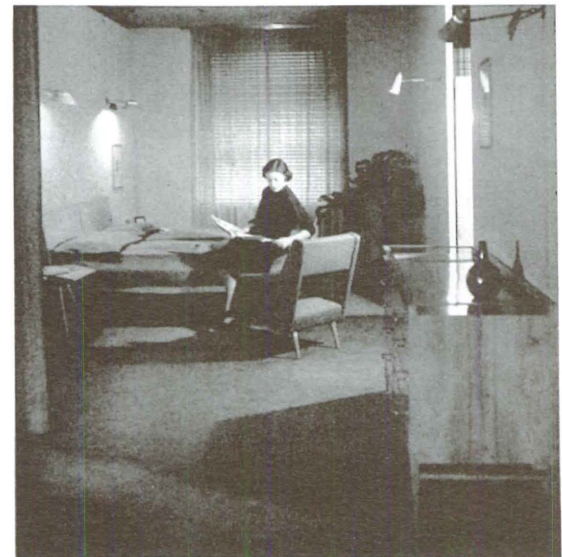


KITCHEN WITH STORAGE CABINETS IN WHITE VARNISHED WOOD; TABLE IN WHITE VARNISHED WOOD WITH WHITE MARBLE TOP AND SMALL CABINET WITH DRAWERS.

BELOW: LIVING ROOM DESIGNED BY C. DE CARLI. THE FURNITURE IS IN CHERRY WOOD; CHAIRS AND ARM CHAIRS ARE PADDED WITH FOAM RUBBER.

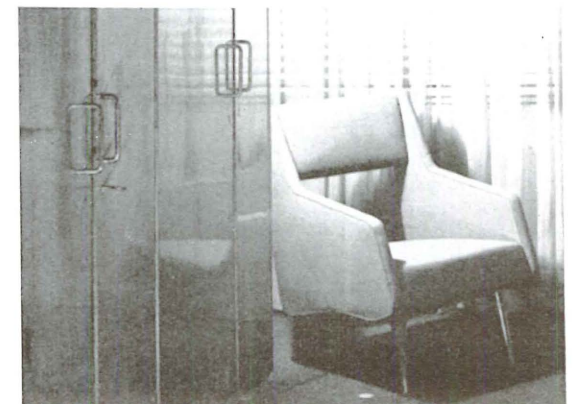


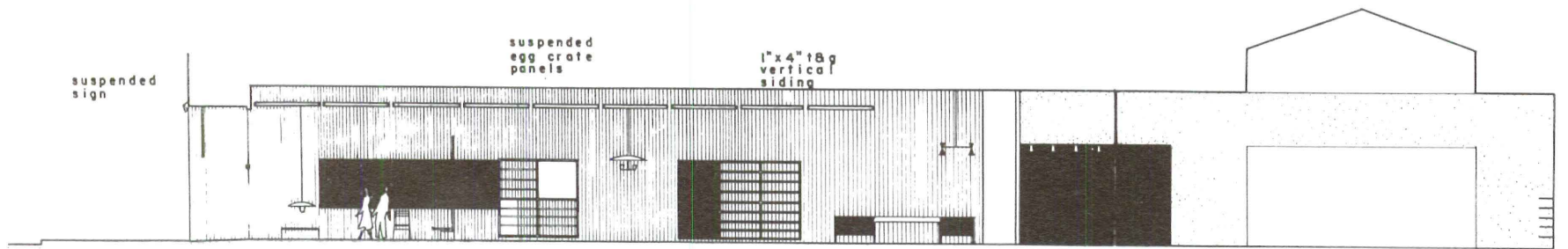
DOUBLE BEDS IN NATURAL WALNUT DESIGNED BY THE INTERIOR DECORATION OFFICE OF "LA RINASCENTE."



BEDROOM DESIGNED BY CARLO DE CARLI. THE BED IS IN PRESSED BIRCH PLYWOOD, 8MM. THICK. ARMCHAIR PADDING AND CUSHION ARE IN FOAM RUBBER, UPHOLSTERED IN BOTTLE-GREEN "GORVIGLIO." THE CHEST OF DRAWERS IS IN CHERRY WOOD.

WARDROBE AND CHAIR IN CHERRY WOOD; UPHOLSTERY IS PLAIN GREEN FABRIC; DESIGNED BY CARLO DE CARLI.

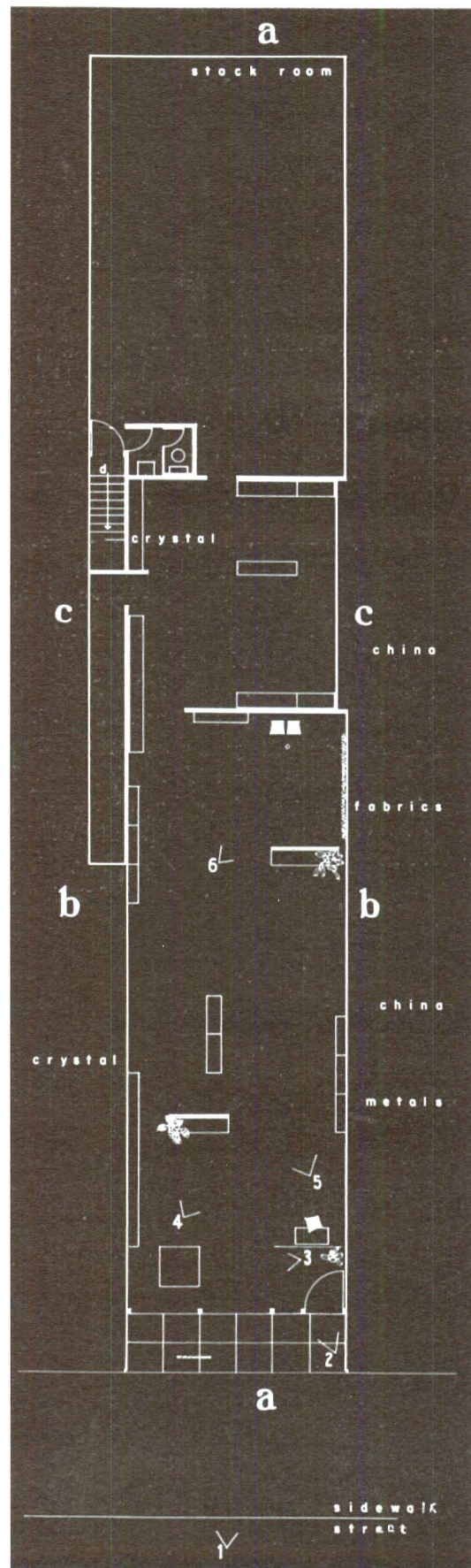




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New Shop

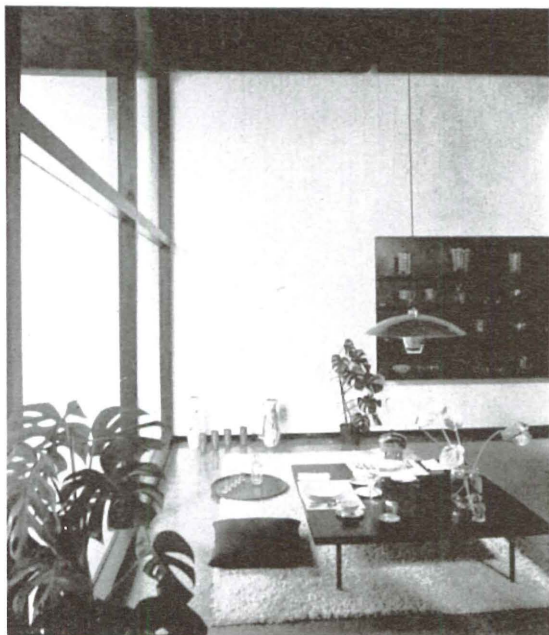
BY SKIDMORE, OWINGS & MERRILL FOR CARGOES, INC.



As the client wished to move into a larger and more central location, the project called for remodeling existing fixtures and providing new fixtures for the enlarged facility. The architectural program was to create a flexible background for varied merchandise. The principal elements in the design are the ceiling units, the prefabricated wall panels and the use of color. The egg-crate ceiling was designed by the architects. It screens exposed piping and structural

work and permits flexibility in lighting through the relocation of spotlights for changing displays. All fixtures incorporated in the lighting solution are commercially available.

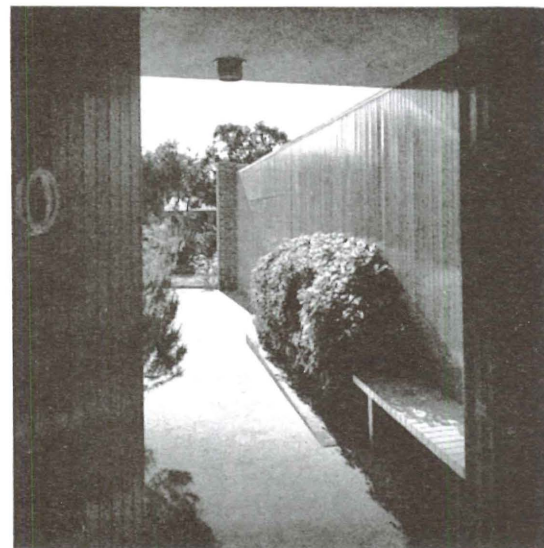
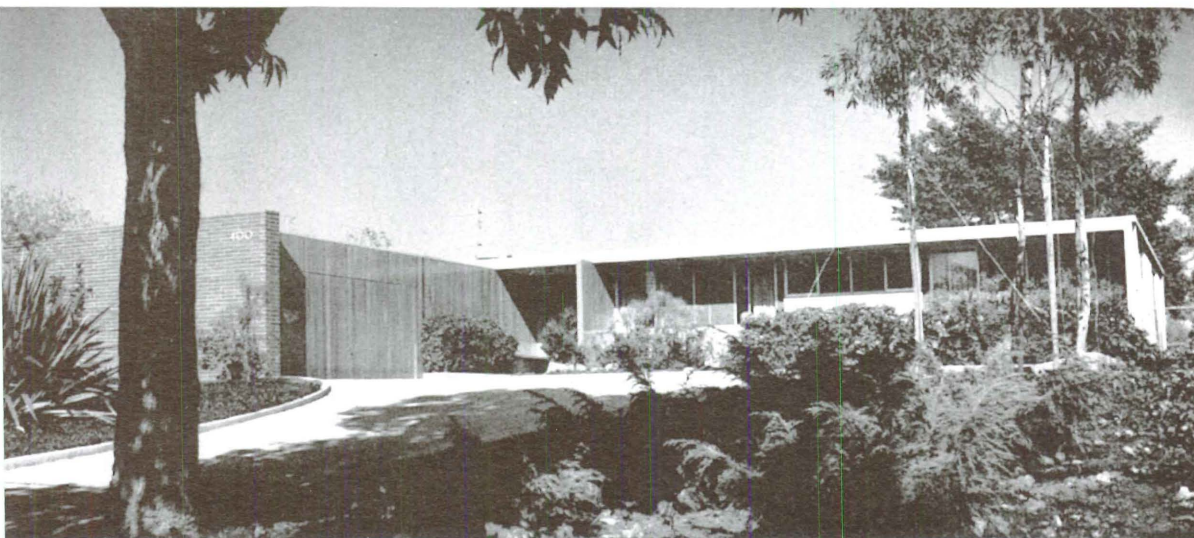
The wall panels are 7' sections T&G vertical siding, shop fabricated, which permitted fast erection—150' of these panels were set in place by three men in one day. The walls were painted white to give a spacious feeling to the deep store. The existing cabinetwork was refinished



and wall mounted in order to contrast with the walls.

Color is used in broad simple planes to establish an orderly visual pattern against the variety of merchandise. Large panels in Swedish red and mustard yellow are used to divide the space, and their placing can be altered. Panels were added to the movable cabinets in the center of the store and can be moved to provide a background for the merchandise.





Town House

BY CRAIG ELLWOOD, DESIGNER

The plan is zoned into three areas: living-dining, working, and sleeping; each is directly accessible from the centralized entry.

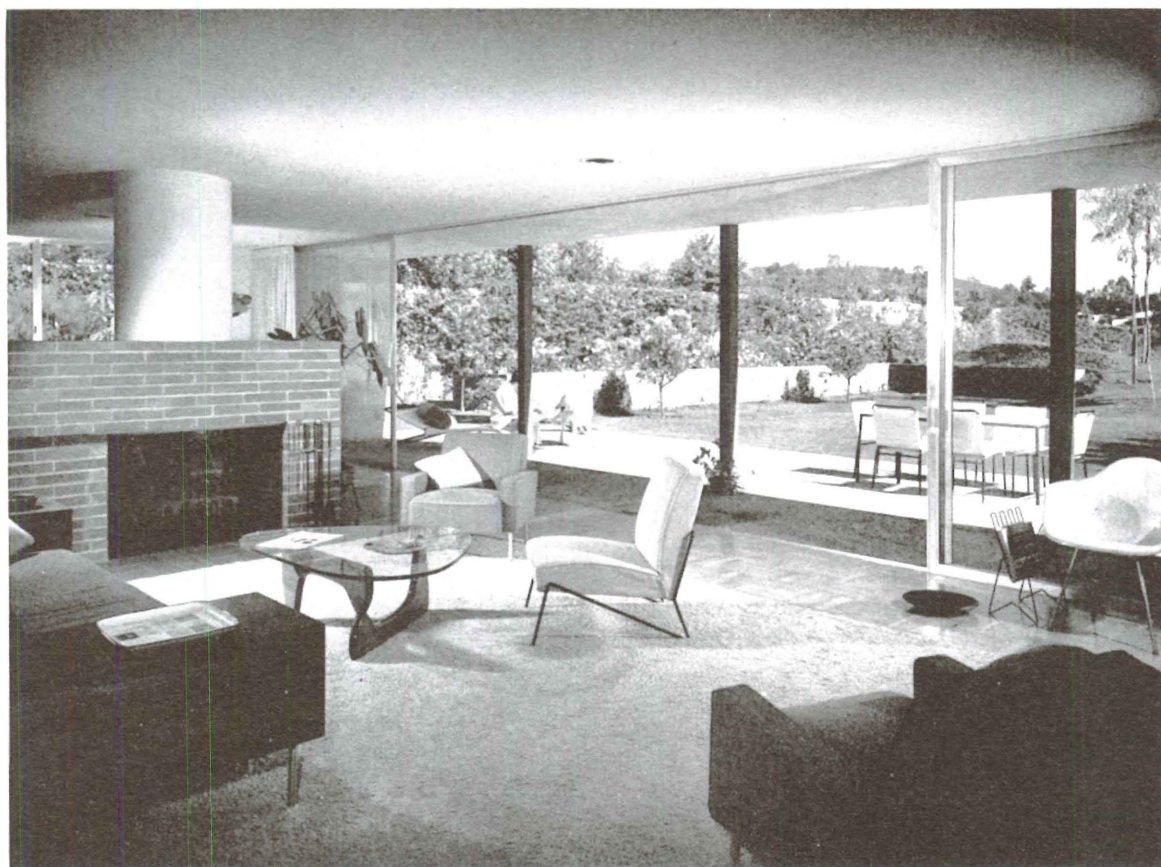
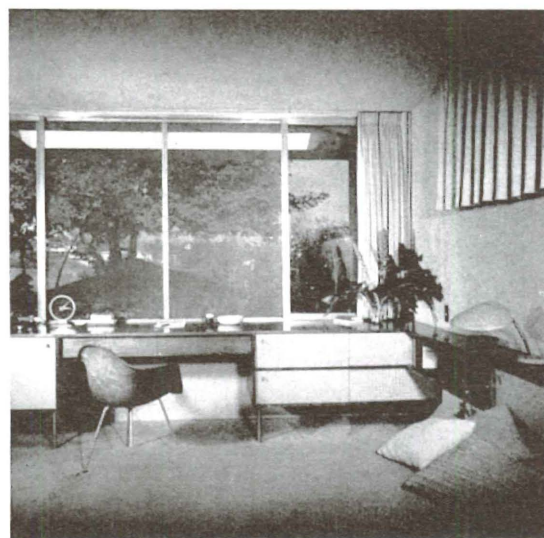
Walls of glass and landscape elements provide an interrelation between structure and garden which offsets the compactness of the plan. Four ten-foot glass doors, each sliding, open the living-dining area to the terrace of textured concrete which leads into the plant garden. The landscape architect used the excess soil to an advantage by molding it into gently rolling mounds along the north and south boundary lines. The sculptural quality of the free-form mounds and the textures and forms of the plant materials are in contrast to the rigidity of the architecture, but each is complementary to the other.

A low, open fireplace of red Norman brick separates living and dining. The terra cotta color of the masonry is repeated on the south wall of the living room. A cabinet of rift oak along this wall houses the radio, phonograph, and speaker elements, and also provides record album storage. The rift oak cabinetwork is repeated on the north wall of the dining room to provide dining service storage.

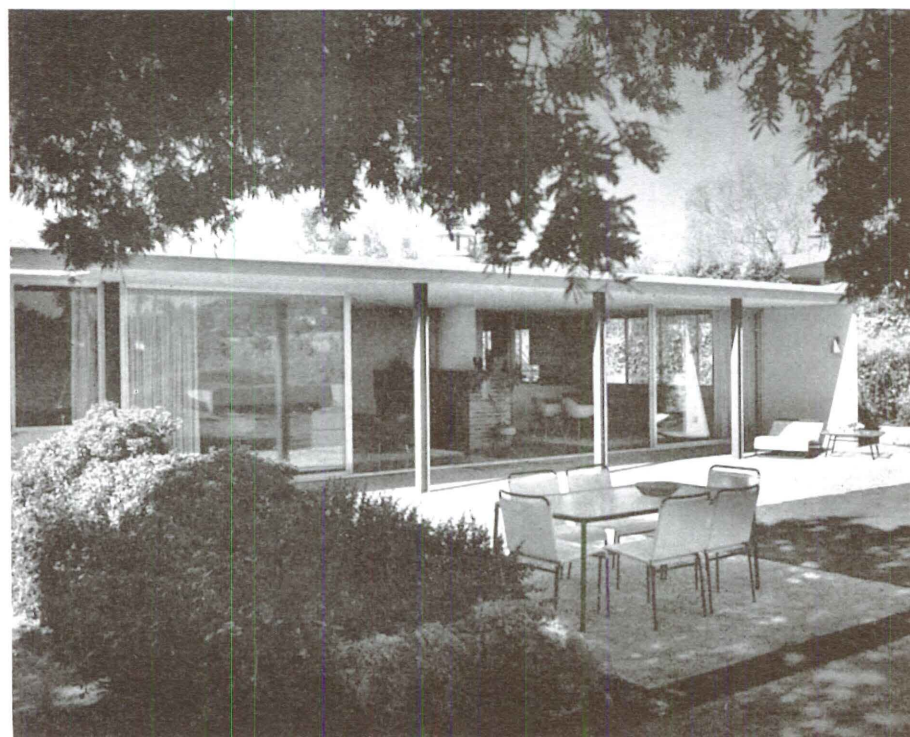
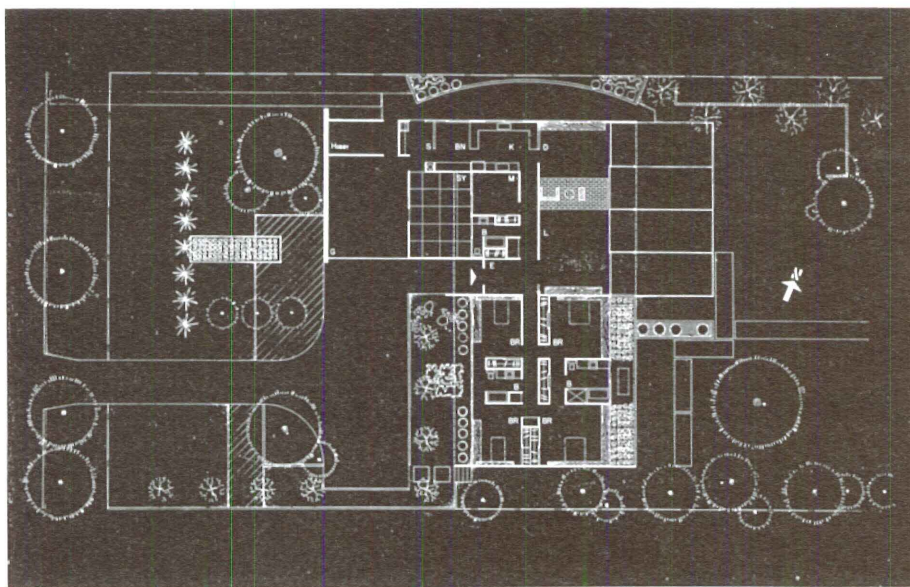
The work zone includes kitchen, breakfast, and utility areas. The utility room opens to an enclosed service yard and to the garage. The garage is oversize to allow space for a hobby workshop. The maid's room is adjacent to the kitchen and near the entry hall.

The sleeping zone comprises four bedrooms and two baths. Each bedroom has built-in desk and storage units of walnut or rift oak; beds are plywood slabs with air foam mattresses. Sliding panels of Masonite in the cabinetwork are painted sharp color accents.

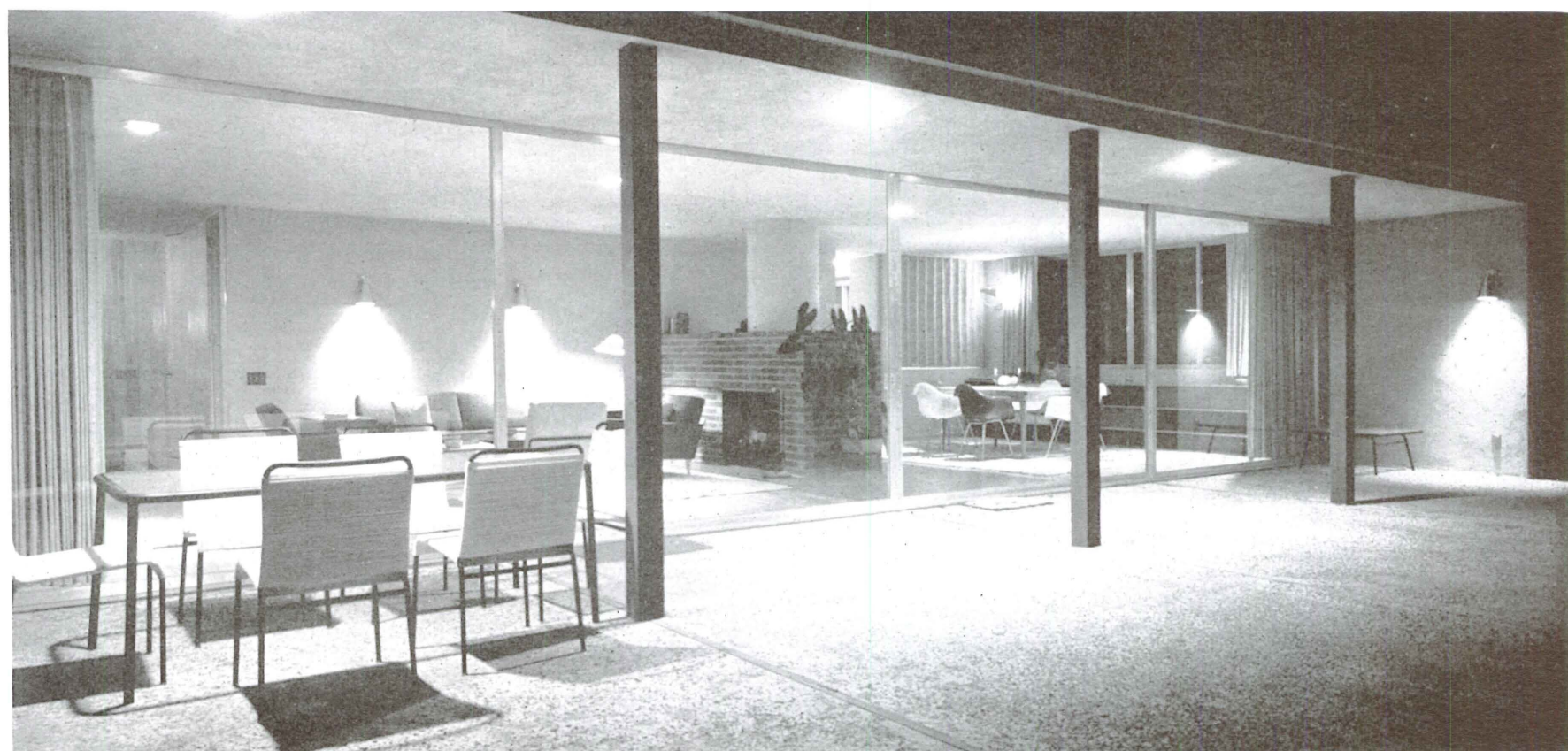
Basic materials are Norman brick, white cedar, and plaster.



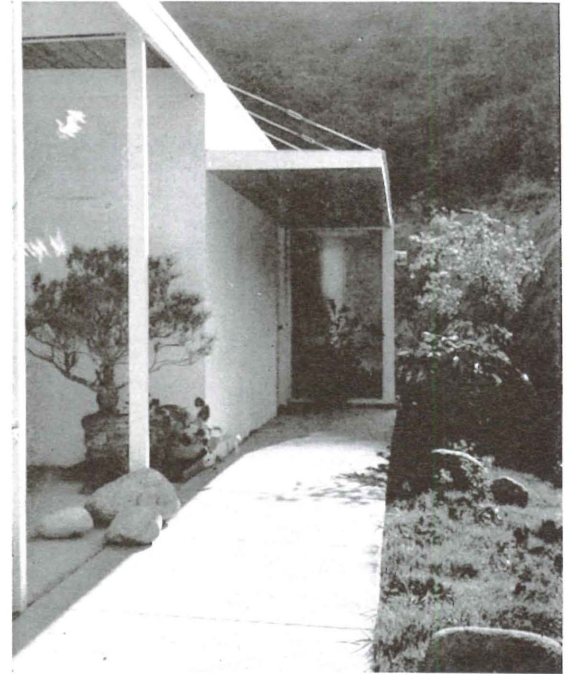
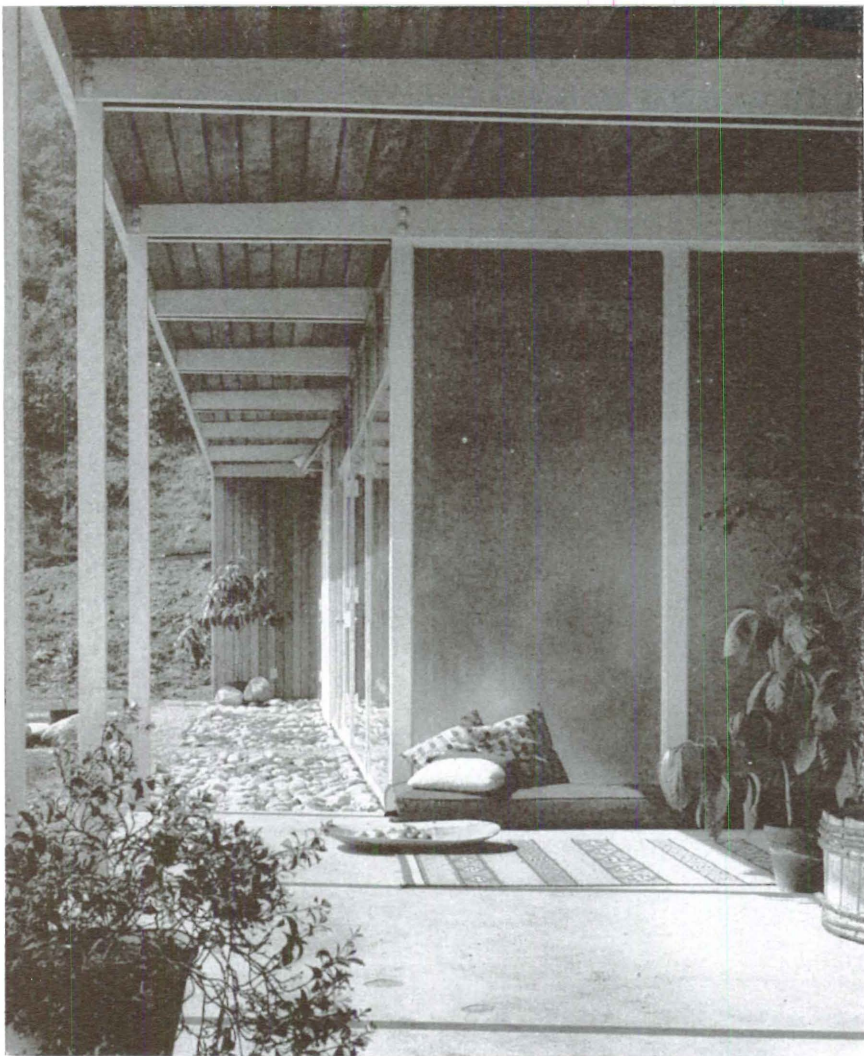
PHOTOGRAPHS BY JULIUS SHULMAN



Mackintosh & Mackintosh, Consulting Engineers
 Eckbo, Royston and Williams, Landscape Architects
 Henry Salzman, General Contractor



ABOVE PHOTOGRAPH BY ALEX DE PAOLA



This is a small house set on a site levelled during the war for an army barracks. The result is a small shelf enclosed on 3 sides by granite banks of varying slopes, and open on the street side. The house is arranged as a rectangular plan with carport and a garden-laundry room at the street side, with living, dining, kitchen and bedroom facing the main yard on the south side; child's room and bath a very small garden against the north bank. Actually an accordion door opens the bedrooms into one large room during the day making a large, sunny, and cross ventilated area.

It is the designer's belief that any house, and particularly one as small as this (1050 square feet house proper) should be unobtrusive enough in character to provide friendly background for family activity and decoration. The structure and all walls here are painted white, with the exception of the light mahogany ship-lap along the inside of the solid west wall, and a burlap covered living room wall. Cabinets, lanterns, cobblestones, plants, fabrics etc. are intended to make the major statements of color and materials.

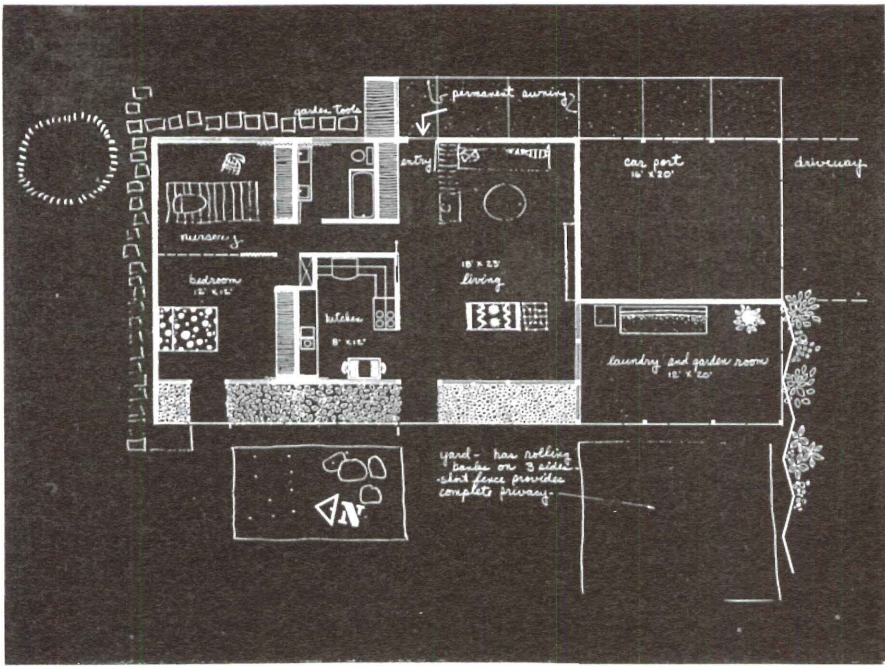
The building uses standard practices and components; post and beam construction, (3"x4" post @ 7'-o.c.); a pair of beams is bolted to the top of each post, spans the 24 feet of the house and extends 4 feet as a sun shade. All windows are aluminum sash extending from concrete slab to 2"x6" ceiling. Walls are plaster. As was remarked in an earlier issue of this magazine, it is encouraging to note that the California Veterans Administration, following FHA housing requirements, gave a 100% construction loan and offered no restrictions pertaining to style or construction.

Small House

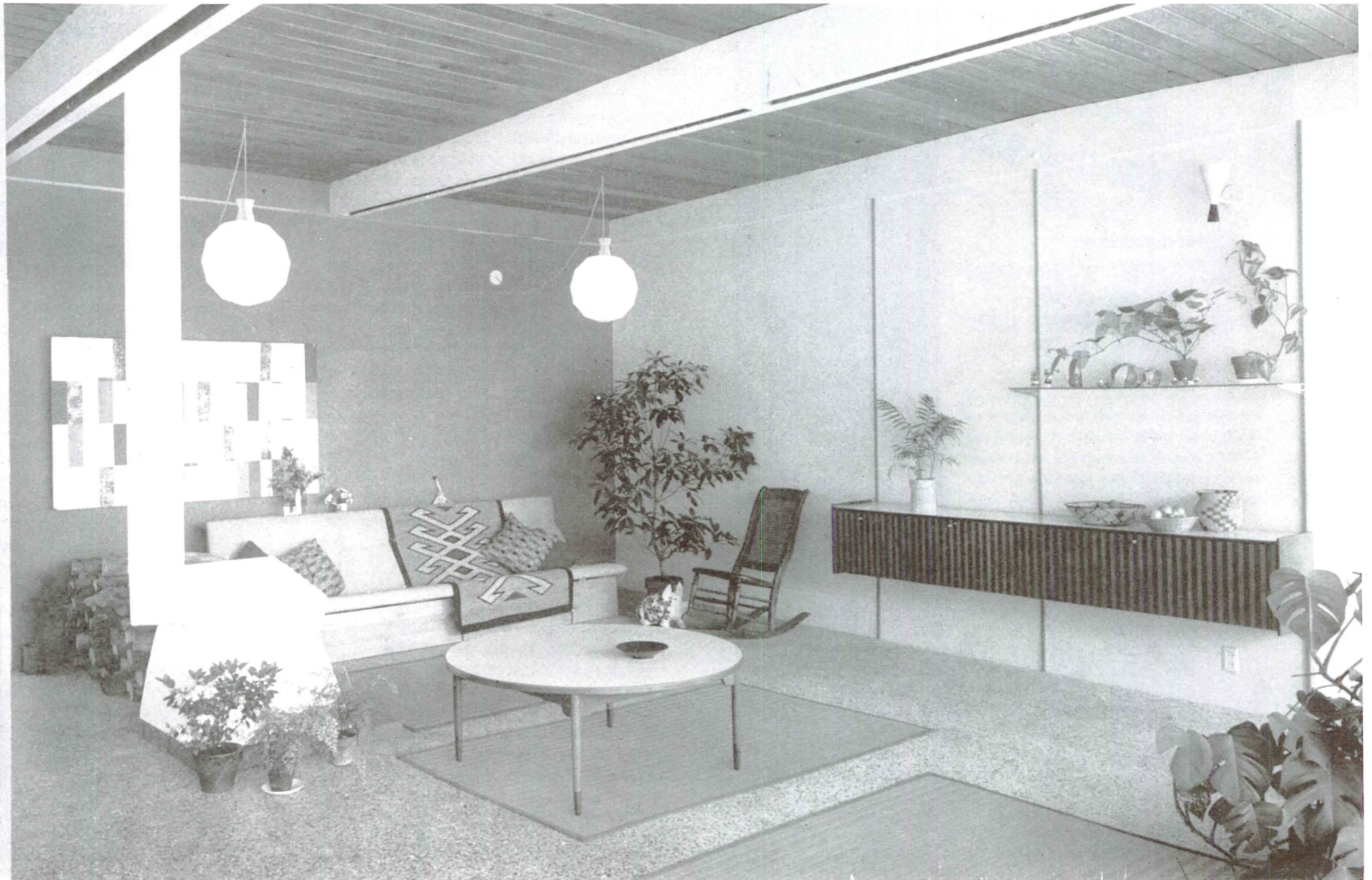
BY KIPP STEWART, DESIGNER

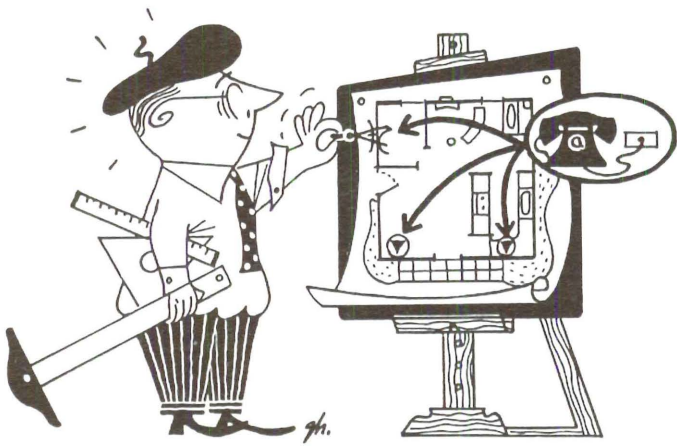
Mackintosh & Mackintosh, Consulting Engineers
P. E. Philbrick, Builder





PHOTOGRAPHS BY S. C. BURDEN





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ART

continued from page 13

of form, all these qualities belong to the paintings themselves and not to the subjects they depict. A less robust, almost ethereal vision of landscape is expressed in Twachtman's *Hemlock Pool*, with its misty late autumn colors, and delicately fretted surface.

The American sense of mystery and loneliness is expressed in various ways and with varying overtones by Bingham (in my opinion one of the finest artists this country has produced), Blakelock, Ryder and, today, Hopper.

The trompe l'oeil tradition is traced from Raphaelle Peale, Peto and Harnett. (Incidentally, there is more to Harnett than the technical skill trompe l'oeil painting requires: his *After the Hunt* shows a notable feeling for structural tensions.) Our genre painting is closely related in spirit to our landscape painting, and in this category Mount's *The Power of Music* and Eastman Johnson's *The Conversation* are especially good. Genre painting and realism meet in Glackens' *Chez Mouquin*—one of the strongest and most mature paintings in the show—and in Eakins' rowing scene, *The Biglen Brothers Turning the Stake*, one of the handful of masterpieces here. What is remarkable in the Eakins, aside from technical skill, is the communication of atmosphere in the warm, late afternoon sunlight on the rowers' arms, and the dry pungent color: the rowers' caps and the marker flag, a strong vibrant blue against the brown, dark farther shore.

Notable 20th-century paintings at Wildenstein's include Stella's famous bridge, Demuth's immaculate *Paquebot Paris*, and an unusually warm, glowing Feininger (one of his church interior-exterior abstractions). Stuart Davis' *Report from Rockport* seems first-rate to me—a painting that really jumps, like good barrelhouse (with a measure of corn thrown in for laughs). Gorky's *The Calendars*, finished in 1947, the year of his tragic death, is one of his best late works, vigorously painted, sober in color, less fragilely constructed than many of his paintings. Morris Graves' *Blind Bird*—a disturbing, pathetic image—is not my favorite Graves, but it is good to see this artist represented here: he is one of our most gifted.

Over on 57th Street at the Iolas Gallery, John Ferren is exhibiting a number of new oils and watercolors. Ferren's work is quite abstract; I would call it nonobjective rather than abstract expressionist. Perhaps the label is unimportant, but words have connotations, however vague, and the spirit of Ferren's new paintings is closer to Kandinsky than to the sometimes rather desperate slashing called abstract expressionism.

This is springtime art, full of light, buoyant movement and a sense of growth. Patches of pale phosphorescence, hazy pinkish whites, squares and squiggles of yellow ocher are scattered on white, grey or saffron fields. Here and there a passage of stronger color, brown or orange, is scooped or slashed across the canvas. There is a sense of stirring and expanding, of organic forces which rise, fall and intermingle in the middle air. Not that there are any horizons or illusions of deep space in Ferren's work: everything floats on the surface of the canvas, and if this is nature's felt reality, it is seen from above—or perhaps from inside. Ferren's art deals with intangibles but it is not itself intangible. A love of paint ensures that, and the surfaces of these paintings are a tactile delight. The sparkling watercolors with their puffs of intense black and their long, swiftly trickled black lines, are like Japanese brush drawings of marsh grasses: they have a similar vitality of line.

New paintings by William Baziotes are to be seen at the Kootz Gallery. Elegant phantoms and bulging phantasms: Baziotes subjects remain the same, but his definition is sharper and his color is more piquant than last year. And this is all to the good, for the mysterious images of psychic reality, the lords and ladies of the night, gain in terror, grace and majesty when they emerge from the mist and "come forth by day"—something Baziotes' good friends the ancient Egyptians understood very well.

Italian painters have always had a way with architectural subjects, and Conrad Marca-Relli, who lives in New York, is a spiritual cousin of Chirico and Magnasco. At least he is in the new paintings he is showing at The Stable. They are very romantic paintings: deserted cities at night, vast white buildings under grey or blue-black skies. The largest and most effective shows a row of houses huddled in the distance, far across a vast marble square dotted with black ponds—or are they shadows? In another painting, the facade of a greenish golden ocher building extends across the canvas from edge to edge. It might be a palace, a monastery or a warehouse, but why is it so silent and what is going on behind its strange black windows?

In all of these paintings Marca-Relli confines his palette to greys and white, black, tan and ocher, modifying these colors with a great deal of skillful glazing. His most successful canvases are very simply composed. Where he introduces more than a few forms his composition becomes untidy, there is a noticeable loss of tension, and with that loss the romantic paintings become romantic stage sets.

Down in the village at the Peridot Gallery Louise Bourgeois is showing some new sculpture and a large group of India ink drawings. The sculpture had not yet arrived the day I called, but the drawings had, and while closely related in feeling to her sculpture, they are also interesting in themselves. One group of drawings suggests masses of wavy hair, cross-sectional diagrams of rock strata, the rolling movement of a heavy sea. Another group might be of intertwined corn husks, or of muscles and sinews—those of the arm and shoulder for example. But the drawings most closely related to Miss Bourgeois' sculpture are of large black free-standing shapes which resemble Indian clubs, bananas or ears of corn. This is very strange, disturbing and rather obsessive work. Improbable images, they have the enigmatic reality of an Easter Island head, of a dolmen on a deserted plain.

Next month I will devote more space to American artists; I will have something to say about Graham Sutherland, the well-known English painter exhibiting at Curt Valentin's; and I will file a vigorous dissenting opinion on the merits of Willem de Kooning's large new painting, *Woman*.

MUSIC

PETER YATES

Once last year, and this year two evenings in a row, at Santa Barbara and at Los Angeles, I have had the pleasure of being impresario and host to Suzanne Bloch and of hearing her play music for the lute, the recorder, and the virginals, besides, and most entertainingly of all, singing to her own lute accompaniment.

During the recitals, and before and after them, and indeed continuously while I was with her and I am sure a good deal of the time while I was not, she talked, mostly about music, her natural medium, and about her husband and children and their summer home on two hundred acres in Vermont, and about famous people she has known, who are not her natural medium but the one she was brought up to and in. Her husband, although a professor of mathematics at Columbia, plays the recorder very well. They go to Princeton to play trios with Einstein, where Suzanne often has to count time for the two mathematicians. That is the way she goes on, and I could welcome a great deal more of it. You can take my word that it's a rare experience to meet a touring performer who is more interested in what he thinks and does than in who he thinks he is and the professional shoptalk of the world of high-paid vagabonds he moves in. Schnabel was like that and would talk two hours at a stretch without interruption about what was in his mind, without once referring to his colleagues or the concert business.

Suzanne Bloch is a daughter of the composer Ernest Bloch, often spoken of as the Jewish composer because he has used many Jewish subjects for his music. Bloch is a Jewish composer only in the sense that Rachmaninoff was a Russian composer; his melodic convictions stem from an ancient tradition of religious music rather than from any national or folk tradition. The conflict between his melodic origins and the methods of harmonic composition intended for a quite different sort of melody which were the nearly inescapable inheritance in which he was trained has made his music more fertile of emotional rhetoric than of stylistic decision. For all that the means were unsuited to him he has mastered them and has made himself, unlike Rachmaninoff, a teacher of composers, who do not reject his paternal authority when they have outgrown his influence. He has been the beloved centre of two generations of personal devotion.

It might be expected that a musical daughter, growing up near the source of so much esthetic-emotional authority, would have trouble branching out to make an independent musical life. And

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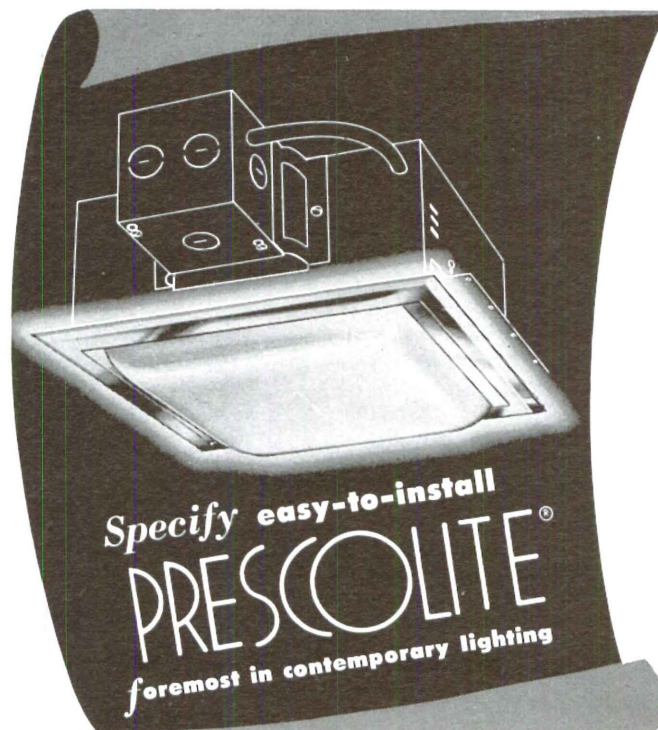


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PRODUCTS



merit specified

for the new Case Study House

DESIGNED FOR THE MAGAZINE ARTS AND ARCHITECTURE BY CRAIG ELLWOOD

The new Case Study House for the magazine, ARTS & ARCHITECTURE, by Craig Ellwood, is now under construction and should, barring ill winds, be ready for showing in approximately three months. The magazine will record the building procedures up until the time of opening, and it is hoped that with the next issue we will be able to show substantial progress by way of construction illustrations and explanations.

The following is a list of those materials which have been specified by the designer for the magazine's new Case Study House, representing a careful selection of products on the basis of quality, design, and general usefulness. They have been selected from among many good products as the best suited to a specific purpose, or at least best suited to the use to which this individual designer intends to put them. They are, therefore, (within the meaning of this program) Merit Specified. Other specifications will be added as the project develops.

LINEN CARPETS BY KLEARFLAX.—A delight to the homemaker, preferred by the decorator—conservative or daring as the occasion demands. KLEARFLAX LINEN, a traditional leader in beauty, design, and color, is equally at home in period or contemporary decor—the choice of those who can afford to spend more. Now, new multi-colorful MESABI LINEN—designed by Joseph Blumfield, Hollywood Rug Stylist—was selected for this Case Study House, in a soft, neutral shade. Klearflax carpets are manufactured by Klearflax Linen Looms, Inc., Duluth, Minnesota.

PITTSBURGH PLATE GLASS.—Having conceived a design utilizing glass from floor to ceiling in the entire living area of the new Case Study House, Craig Ellwood specified 1/4" glazing quality plate glass manufactured by the Pittsburgh Plate Glass Company. This specification is the assurance of beauty and of the finest quality in a design where plate glass is utilized as an enveloping transparency for the maximum enjoyment of indoor and outdoor living. Pittsburgh Plate Glass with true and parallel surfaces mechanically ground and polished to greatest brilliance is well known for its clarity and for undistorted vision from any angle. The transmission of visible white light is approximately ninety per cent. It is manufactured in sizes up to a maximum of 10'10" by 18'4" and is the recommended glazing material in quality construction. The Case Study House was glazed by W. P. Fuller and Company, West Coast distributors of Pittsburgh Plate Glass Company.

PLUMBERS' BRASS GOODS.—All plumbers brass goods, hose bibs, chrome and brass traps, diverters, basket strainers and angle stops used in the Case Study House are manufactured by the American Sanitary Company, Abingdon, Illinois.

PREVIOUSLY NOTED:

Allenco Fire Hose Stations

Manufactured by W. D. Allen Manufacturing Company, Chicago 6, Illinois
West Coast Office at 2330 West Third Street, Los Angeles 5

American Maid Shower Door

Manufactured by the American Shower Door Company, Inc.
1028 North La Brea Avenue, Los Angeles 38

Aquella Waterproofing material

Manufactured by Prima Products, Inc., 10 East Fortieth Street, New York 16

Bendix Automatic Washer, Automatic Dryer

Manufactured by Bendix, Home Appliances, Inc., South Bend 24, Indiana

Borg Bathroom Scales

Manufactured by Borg-Erickson Corporation, 469 East Ohio St., Chicago 11

Built-in Television Outlet

The T. V. Outlet Company, 6510 Teesdale Avenue, North Hollywood, California

Ceramic Mosaic Tile

Manufactured by The Mosaic Tile Company, Zanesville, Ohio; distributed in Southern California by The Mosaic Tile Company, 829 N. Highland, Hollywood 38

Desert Rock Roofing Granules

Desert Rock Milling Company, 2270 Jesse St., Los Angeles 23

"Edco" Delayed Action Light Switch

Manufactured by Electric Deodorizer Corp., 9993 Broadstreet, Detroit 4, Mich.

Faries Bathroom Accessories

Manufactured by Faries Manufacturing Co., Decatur, Illinois

Fiberglas Insulation

A product of Owens-Corning Fiberglas Corporation, Toledo 1

Garden Flood Lights

Manufactured by Stonco Electric Product Co., Elizabeth, N. J. Distributed by The McLoughlin Company, 811 East Fourteenth Place, Los Angeles 21

Gas-Fired Automatic Incinerator

Manufactured by Bowser, Inc., Incineration Division, Cairo, Illinois.

Geneerco Doors

Manufactured by the General Veneer Manufacturing Co., 8652 Otis St., South Gate

General Water Heater

Manufactured by General Water Heater Corp., 1 East Magnolia Blvd., Burbank

Glide-All Sliding Cabinet Doors

Manufactured by Woodall Industries, Inc., 4326 Van Nuys Blvd, Sherman Oaks

Globe Lighting Fixtures

Manufactured by Globe Lighting Products, Inc., 2121 S. Main St., Los Angeles 7

Globe Vanity

Manufactured by the Globe-Wernicke Company, Cincinnati, Ohio
Distributed by Thomas W. Berger, Inc., 701 American Building, Cincinnati

Heat Registers and Ventilating Grilles

Manufactured by The Hart and Cooley Manufacturing Company, Holland, Michigan
Distributor: The Rueger Company, 1335 South Hill Street, Los Angeles 15

Kaiser Hardwall Plaster

Manufactured by the Kaiser Gypsum Division of Kaiser Industries
148 South Robertson Boulevard, Beverly Hills, California

Loafer Lawn Chair, Utilitee Folding Chair

Manufactured by the Crescent Aluminum Products Company, Allegan, Michigan

Lytceaster Lighting Fixtures

Manufactured by Lightolier Company, Jersey City 5, New Jersey

Marco Recessed Lighting Fixtures

Manufactured by Marvin Manufacturing Co., 3071 East Twelfth Street, Los Angeles

Milwaukee Fluorescent Bathroom Cabinet

Manufactured by Northern Light Company, 1661 North Water Street, Milwaukee

Mississippi Obscure Glass

Manufactured by Mississippi Glass Co., 88 Angelica St., St. Louis 7

Modernfold Accordion Doors

Manufactured by New Castle Products, Indiana, and distributed by Modern Building Specialties Company, 1729 Maple Street, Los Angeles 15

Modular Hollow Clay Block

Manufactured by the Davidson Brick Company, 4701 Floral Drive, Los Angeles 22

Moen Mixing Faucets

Manufactured by Moen Valve Company, a division of Ravenna Metal Products Corp., 6518 Ravenna Avenue, Seattle 5, Washington

Nevamar Laminate

Manufactured by the National Plastic Products Company with warehouse and sales office at 2252 East Thirty-seventh Street, Los Angeles

NuTone Products

Manufactured by NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio, and distributed through NuTone, Inc., 1734 South Maple Street, Los Angeles 15

Palos Verdes Fireplace Rock

Obtained from Palos Verdes Corp., Administrative Building, Rolling Hills, Calif.

Payne Perimeter Heating Unit

Manufactured by the Payne Furnace Company, Monrovia, California; the unit will be installed by La Brea Heating Co., 734 E. Hyde Park Blvd., Inglewood, Calif.

Plexolite

Manufactured by Plexolite Corporation and distributed by Plexolite Sales Company, 4223 West Jefferson Boulevard, Los Angeles 16

Plugmold

Manufactured by the Wiremold Company, Hartford 10, Connecticut

Portland Cement is manufactured by more than 150 different plants in 34 of the United States and in Canada.

Pumice Aggregate

Crownite is distributed in California by Blue Diamond Corp., Los Angeles; Pacific Coast Aggregates, Inc., San Francisco; Squires-Belt Materials Co., San Diego

Ramset Fastening System

Ramset Fastening System, Inc., 12117 Berea Road, Cleveland 11

Revolvodor Wardrobes

Manufactured by Coast Store Fixture & Manufacturing Corporation, and marketed by Revolvodor Corporation, 1945 North Central Avenue, El Monte, California

Rotir Electric Barbecue Spit

Manufactured by the Rotir Company, 8470 Garfield Avenue, Bell Gardens, Calif.

Russwin Locksets

Manufactured by the Russell and Erwin Division of The American Hardware Corp., New Britain, Conn. West Coast Rep.: R. C. Bolt, 325 Nancy Way, La Canada.

Servel Refrigerator

Manufactured by Servel, Inc., Evansville 20, Indiana

Shirley Steel Kitchen Sink and Cabinets

Manufactured by the Shirley Corporation, Indianapolis 2, Indiana

Steelbilt Sliding Glass Doors and Windows

Manufactured by Steelbilt, Inc., 4801 East Washington Boulevard, Los Angeles 22

Structural Steel Square Tubing

Manufactured by Drake Steel Supply Co., 3071 East Twelfth Street, Los Angeles

Superfan Portable Forced Air Blower

Manufactured by Queen Stove Works, Inc., Albert Lea, Minnesota

Telephone Conduit

Architects and Builders Service of The Pacific Telephone and Telegraph Company, 740 So. Olive Street, Los Angeles 55, California

Thermodulor Forced Air Heating Controls

Manufactured by Carvell Heat Equipment Co., 1217 Temple Street, Los Angeles 26

Van-Packer Chimney

Manufactured by the Van-Packer Corporation, 209 South La Salle Street, Chicago 4

Western-Holly Automatic Built-in-Gas Cooking Units

Manufactured by Western-Holly Appliance Company, 8536 Hays St., Culver City

it could be said that Suzanne Bloch chose the best way out, by retreating into the music of the past, by learning to play that one instrument least wanted and least useful in contemporary music. If it was a retreat, daughter Suzanne transformed it into a victory by learning to be the first performer in modern times who could really play the polyphonic lute. Arnold Dolmetsch and several of his family had learned to play the lute fairly well, among other instruments, and many willing amateurs can get around on the six-stringed German lute, which is really an accompanying instrument, tuned and played like a guitar. But Suzanne learned to play the solo instrument with fifteen, or nineteen, or twenty-two strings, which, although it resembles the guitar, is more nearly an ancestor of the harpsichord, capable of intricate polyphony and of accompanying its obbligato voices.

Though it is so little used at present, the lute was the chief household instrument as well as the true esthete's instrument of the fifteenth, sixteenth, and early seventeenth centuries. A great and large solo literature was composed for it, most of which, except a few works by Dowland, cannot be adequately translated to piano or harpsichord. The most important use of the instrument was for accompanying songs. The art songs of Italy, Spain, England, and later of France contain the most subtle and recondite music ever composed to accompany the voice, as intricately rhythmical as any music of the Orient. There is a wealth of highly cultivated popular song, and such musically accompanied poetry as the verse of Thomas Campion. Because of its nature the lute was also used like a guitar for strumming and as a medium of improvisation. As the lute literature increased the technique became more demanding, and the instrument grew in size, adding more strings. The early lute, like the Spanish vihuela, was small and allowed close fingering, in the same way that the earlier keyboard instruments had narrower keys, allowing wider reaches. The later lute grew a long neck to accommodate the open bass strings. This is the instrument for which Dowland wrote his greater fantasies and Bach composed the Suite in E minor and the Prelude, Fugue, and Allegro. As the lute grew larger in size and more

difficult to play it gave way to the more easily mastered harpsichord;* by the middle eighteenth century it had nearly gone out of use.

During the high period of its popularity the lute was worn as an article of dress, like a gentleman's sword. For this purpose ornamental lutes were manufactured, as handsome in appearance as they were usually less adequate in tone. The majority of lutes that survive in museums are of this sort. The playing lute eschewed ornament and remained plain, as the violin has remained plain, for the sake of its tone. The lute was the first instrument to be regularly tuned to a scale resembling our equal temperament and kept this tuning during the long period when all keyboard instruments were tuned to some variety of meantone. Thus the harmony of lute music more nearly resembles our own harmony than that of keyboard instruments until at least the later lifetime of Bach.

While the lute grew in size, it did not notably increase in volume. Like most solo instruments before the modern piano and violin it was not intended to be heard in a concert hall but in a room. Remember that every Stradivarius now in use has been rebuilt to increase its volume at the expense of its original tone. We may estimate the volume of the earlier music for consorts of instruments, and the dimensions of the usual audience, by the fact that lutes took part on an equality with the other strings and winds. (Bach preferred the soft accompaniment of lutes and recorders for several of the most expressive movements of his Passions and Cantatas). This must have been a wonderfully soft and expressive combination of sound, quite unlike what we hear when the same notes are played by groups and especially orchestras of modern instruments. Because the sound was so soft, consonance of parts was less regarded than rhythmic accuracy and independence. A player was expected to keep up his own part in a consort, with no conductor, while reading at sight. Unison attacks and disciplined part-playing as we know it probably were not thought of until Lully began to invent the modern orchestra at the court of

*The lute-harpsichord was invented to reproduce the lute tone on a keyboard instrument. The two Bach suites are for large lute and play well on it.



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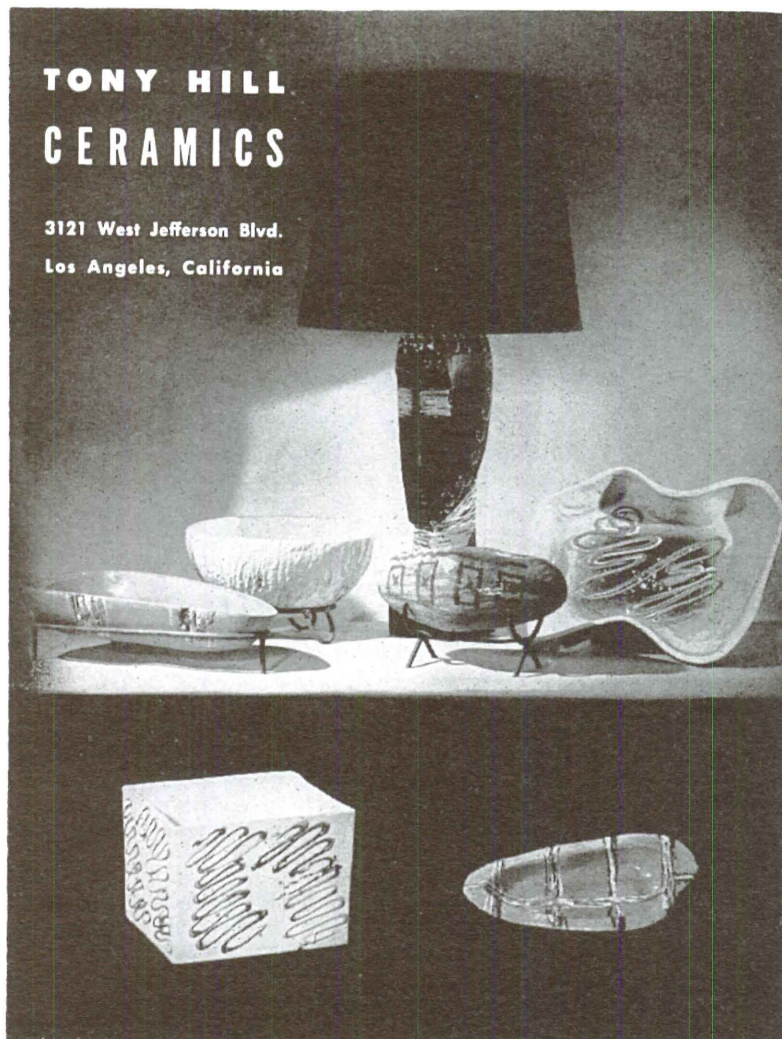
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Louis XIV. In such an orchestra the lute was replaced by the large harpsichord with sixteen-foot bass, that was not generally used, because of its volume, for solo or domestic playing.

People who think of all music as notated harmony often fail to consider the sound and rhythm it made on its own instrument. Or that the majority of the world's music, having no harmony, makes up the lack of what it has never known by rhythmic variety, contrasts of melody and percussion, and embellishment. I have heard more than one competent musician dismiss the rest of the world's music as inadequate and then come apart with wonder when he has heard some of it slicked up for performance—and possibly simplified—according to our concert standards.

"Now Christiana, if need was, could play upon the viol, and her daughter Mercy upon the lute; so since they were so merry disposed she played them a lesson, and Ready-to-Halt would dance. So he took Despondency's daughter named Much-Afraid, by the hand and to dancing they went in the road." Thus Bunyan; and thus the viol and the lute, in spite of their inherent difficulties, lay ready to the hand, like our phonograph and radio, for making casual music. I would the time might come again.

Suzanne Bloch tries in her playing to capture something of this casual ease without polish, to get back in her own words to the "wheaten bread and home-made cheese" of a time when people made music for themselves, by giving up the "vitamin-reinforced loaf and synthetic cheeses" of the modern art-production-line. She finds her taste confirmed by the great upsurge of interest in the older music among younger people during recent years. She is creating around herself a group of young lutenists.

She travels as unaffectedly as she plays and sings. A canvas case holds her tiny portable octavino harpsichord, which she finds licence to call virginals. A large pocket in the case contains her clothes, all self-designed and self-made. Her playing gown is slung into the sack after the recital and shaken out next evening for use. Also in the sack are three recorders, sopranino, soprano, and alto, her tuning key, but no music. She learns pieces easily and often has to unlearn them after she has studied them, to get them right. The lute has its own wooden case. The canvas case rolling along on wheels attached to a low corner, dragged by a grip at the upper end, the lute case over her arm, Suzanne is free to travel as a musician where she likes, regardless of express agencies and porters.

When she sits bent over her lute, the plucking fingers weaving like an intelligent spider among the many strings, two bunches of black hair nearly hiding her face from the audience; when the quiet ease of her speaking voice tells of the music and of her esthetic philosophy; or when she raises her dark face and sings; the unpolished simplicity of her manner, like a gypsy out of time, conveys sincerity, a little sentimental perhaps, a trifle the entertainer but never the professional folksinger, never the high-powered concert artist. Segovia may be her friend, but he is not her model.

Her recital is designed for those who do not know much about and have not learned to hear the earlier music. In New York she attempts larger and more ambitious works for groups of players. For us she added several more demanding pieces. A group of solos for the lute, the most exacting work of the evening, on that "imperfect instrument," which she loves most for its imperfectness; then a quick trip through the literature of the block-flute on the three recorders; a group of virginals solos on the octavino; and a concluding group of songs to the lute in her untrained, well-pitched voice: that is her recital.

Understand that by untrained I do not mean unskilled. Only the rare modern trained voice that has not lost its point, a voice like that of a not-too-ample coloratura or a boy soprano, capable of the upper register of an oboe or a Bach high trumpet, can mediate between this music and the artificiality of our incorrect requirements. In earlier times the singer sang as naturally as he wore his face, without cosmetics; among the cosmetically dirty upper classes sophisticated singers learned to produce tone through the nose or in falsetto. The cultivated voice of this period was even farther from our taste and standards of excellence than the uncultivated voice. The primitive standard of an abnormal register for sacred or pretentious song still governed the artificialities. Even the natural voice was more nasal and pointed than our own, as

it is today in what survives of primitive American folksinging.* When Suzanne sings, it is our standards that need to be adjusted, not her voice.

While I was still on the rise of my this-year's fresh enthusiasm for Suzanne, and possibly in need of a corrective, though I have a way of standing by my enthusiasms until other folk catch up with them, an evil genius came along. Evil genius, that is, merely in the guise of the devil, one who inspires doubt. He was as displeased as I was pleased. He had been sitting in distinguished composerly company during the program, and both of them claimed they could scarcely hear the music for the wrong notes. I murmured that to me, who have been working away year after year at Gibbon's Fantasia in Four Parts, Suzanne's performance was a revelation of one way of playing it, a design that had not occurred to me, something between the style of keyboard and of lute. I was so interested in what she was doing with the music I was not aware of incidental deviations among the notes.

Of course you can play a good many wrong notes around me, and I won't notice them if they are placed rhythmically and esthetically in the right places in the design. I worry less about note-accuracy than about a lack of more important accessory details. I would rather hear slurs, ellipses, contractions, tensions, relaxations, reticences, and silence, continuous overlying planes of rhythm, emphases properly placed instead of beat voiding every emphasis, and especially in the older music a continuous elasticity of what we call tempo, instead of that falsely strict counting that only reminds us we have been raised to conductor's music and, except well-rehearsed string quartets, cannot sing madrigals or play consorts without an additional participant standing over us to mark the beat. Even the majority of our best soloists nowadays play like a band.

That, the good part of it, is what I heard when Suzanne played the Fantasia in Four Parts. The long, monolithic piece, intended for organ or for a pair of virginals larger and with the bass that is lacking on her little portable octavino—tuned up one octave to allow for shorter strings—came through with a variety of shape in rhythm, the secret of playing this music, and a coloring of tone such as few harpsichordists will allow because of their determination to have the tone heavy in hope of making it loud. Her playing is cursive rather than structural, more resembling Persian or Siamese script than the capital Roman. I have yet to hear any other harpsichord player tackle even one of the smaller Gibbons fantasias in a public performance. These are difficult pieces, tougher to shape by ear and hand than a Bach fugue, less harmonic and more resilient.

For me the chief fault was the omitting, in the Byrd Hexachord, to shorten two descending thirds, which the Elizabethan composers used in folk style at the ends of passages as rhythmic markers. These markers are no less important than the indicated embellishments, and those embellishments which are not indicated but taken for granted, the player being expected to know the more obvious rhythmic conventions. Suzanne had prepared the Fantasia first of all without embellishments, but when she informed me of this I wrote back, as she told the audience, that the thought of it made my hair stand on end. That, she knew, was polite. So she worked it over again with the ornaments, discarding some and as we have learned to do here shortening many others into acciaccaturas, like sforzatos of brightness (dissonance), instead of volume (thump), which my evil genius may have heard simply as wrong notes. He complained that she used in the Fantasia only two ornaments, but he was wrong about that.

When the American Guild of Organists presented E Power Biggs at Occidental College I went over to hear him because I was told that he would be playing on a portable baroque-style organ. Thorne Hall was packed. After a while I was ashamed to be staying in my seat, enjoying so little, when other people were waiting outside, who might be as happy with what was going on as I would have been ten years ago. Before the start of the third group I slipped out.

To get over it quickly: Mr. Biggs turned out the Concerto in A minor by Bach, after Vivaldi, on the Thorne Hall organ, and both

(continued on page 41)

*Sydney Cowell, who has traveled about this country discovering and recording primitive American folk music, told me this.

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J.O.B.

JOB OPPORTUNITY BULLETIN

FOR ARTISTS, ARCHITECTS, DESIGNERS AND MANUFACTURERS

This is prepared monthly by the Institute of Contemporary Art, 138 Newbury St., Boston 16, Mass., as a service to manufacturers and to individuals desiring employment with industry either as company or outside designers. No service or placement fee is charged to artists, architects or designers.

J.O.B. is in two parts:

I. Openings with manufacturers and other concerns or institutions interested in securing the services of artists, architects or designers. We invite manufacturers to send us descriptions of the types of work they offer and the kinds of candidates they seek. Ordinarily the companies request that their names and addresses not be given.

II. Individual artists and designers desiring employment. We invite such to send us information about themselves and the type of employment they seek.

Please address all communications to: Editor, J.O.B., Institute of Contemporary Art, 138 Newbury Street, Boston 16, Mass. The manufacturers request that candidates communicate with the Institute rather than directly with the companies.

I. OPENINGS WITH COMPANIES

A. ARCHITECTURAL DESIGNER: For large, well-established manufacturer of aluminum building materials; to design new structures and products, to redesign structures and products, to assist in developing new architectural uses and applications, and to promote the use of aluminum as a building material. Qualifications: training and experience as an architect, desire to work full-time in industry rather than to engage in private architectural practice, ability to work with engineers and other designers.

B. ARCHITECTURAL SALES MANAGERS AND SALESMEN: For large, well-established national manufacturer, as Regional Sales Managers or Salesmen of aluminum and aluminum building materials to architects and contractors. Attractive salaries for mature men with architectural background or interests, extensive sales experience, strong connections with architects and builders in their area.

C. ARTISTS: Eastern manufacturer wishes to get in touch with schools (or individuals) that can recommend artists with conception of packaging approach and design, to do key (black & white) drawings; modest beginning salary.

D. AUTOMOTIVE DESIGNERS: The Institute knows of an automobile manufacturer interested in obtaining names, addresses and qualifications of industrial designers experienced, or desiring employment, in the field of automobile designing. Training in engineering is considered a desirable asset in applying for such a position.

E. CARPET DESIGNERS: The Institute invites experienced soft-surface floor-covering artists and designers to inquire about an exceptional design staff opening with a large manufacturer near New York City. Salary open. Excellent working condition. Suggestions of possible candidates will be welcomed. Individuals who have worked with carpet manufacturers and who can handle check-work, etc., are especially desirable.

F. CERAMIC DESIGNERS (free lance): Castleton China, which retains the Institute as an advisor in design matters, invites designers to submit sketches for conventional and coupe shape decorations. Sketches accepted will be paid for at current market rates. Sketches if not purchased will be returned within thirty days. Please send all sketches to the Institute, 138 Newbury St., Boston, attn. Mr. Zahn.

G. FURNITURE DESIGNER: Opening in New York Industrial designer's office for designer of contemporary furniture. Background of at least three years' work in industrial design or architecture or both in addition to school training. Work if satisfactory could lead to position as head designer for large furniture manufacturer.

H. JEWELRY DESIGNER (Male or female): New England jewelry manufacturer needs a young designer with jewelry experience. Modest beginning salary. Good long-range opportunity.

I. MODELMAKERS: Occasionally the Institute hears of companies desiring the services of a modelmaker with training in art and design. At present we know of one company in New England which may wish to hire such a person.

J. PACKAGE DESIGN DIRECTOR: For large, well established national manufacturer, to head group of artists and designers of packages and labels for wide variety of products. Qualifications: maturity and experience as a package designer with good record of successful packages and labels, knowledge of merchandising, ability to lead and administer group, willingness to live elsewhere than in New York City.

K. PRODUCT DESIGNERS:

1. A large, well-established manufacturer of aluminum invites product designers to apply for staff positions in an expanding design and styling department, offering considerable variety in types of products designed for the company's customers.

2. A New England plastics manufacturing firm seeks for its resident design staff a full-time 3-dimensional product designer, a graduate of a design school, preferably with a year or two of experience.

L. RETAIL STORE DISPLAY: One of the largest specialty stores in Metropolitan Boston offers an excellent opportunity for a recent art school graduate in display and decorating. Duties consist of display designing, installing merchandise, selling displays. Male only. Modest beginning salary; opportunity for advancement.

M. TEACHER—INTERIOR DESIGN: Home Economics Department of distinguished university seeks teacher of interior design and house planning. Need Master's degree and experience in college teaching and professional interior decorating. Male or female about 35 years of age. Salary and rank according to qualifications.

N. TV-RADIO DESIGNERS: A large, Midwestern manufacturer wants two new designers:

1. **Experienced designer** (Possibly with furniture background) with complete knowledge of furniture. Capable of both traditional and modern design. Ability to design in plastics also helpful. Salary open.

2. **Young designer** (just out of school or with some experience). Must be outstanding and interested in design of TV, radio, etc. Starting salary \$4500-\$5000.

O. TWO-DIMENSIONAL DESIGNERS: (Two males or one male/one female) New York City. Well-established firm specializing in design of wallpapers, drapery fabrics, table linens, etc. Prime requisite: Good academic background in fine arts. Ability to draw and paint in water color or poster technique. Textile experience not absolutely necessary. Moderate beginning salary. Excellent opportunity for advancement.

P. TWO-DIMENSIONAL DESIGNER: To design labels and stickers for packages, and to do general typographical lay-out design, for the design staff of a New England manufacturer.

II. ARTISTS AND DESIGNERS SEEKING EMPLOYMENT

The Institute does not necessarily endorse the following individuals, who are listed because they have asked the Institute to help them find employment.

A. ART DIRECTOR (publications): B.B.A. from C.C.N.Y., 1940. M.A. in Visual Design (pending), Institute of Design. Two years' work with Herbert Bayer. Previously Art Director for Johnsa \ Pub-

lications and BRIEF magazine. Also free-lance record covers and advertising illustrations. Martin Rosenzweig, 943 E. 179 St., N.Y. 60, N.Y.

B. ART DIRECTOR: Graduate Vienna Academy of Arts and Crafts, award for graphic work; 7 years as art book publisher, designing own titles; just wrote, designed and illustrated "The Home of the U.N." For last 3 years institution art director. Offers services as free-lance. Inquire Editor, J.O.B.

C. DESIGN EXECUTIVE: Major experience in organizing and directing integrated design programs including product planning, development and diversification. Highly recommended by Institute. Inquire Editor, J.O.B.

D. DESIGN EXECUTIVE: Considerable experience in organizing and directing design departments for two major Eastern manufacturers of consumer products. Also experience in product planning and development. Highly recommended by the Institute. Available immediately for free-lance or staff work. Inquire Editor, J.O.B.

E. GRAPHIC ARTIST: Free lance; complete design and production of printed matter: layout and illustration. Experienced with firms in St. Louis, Chicago, Brooklyn and New York City. Samples available on request. James Kolocotronis, 427 Swan Ave., St. Louis 10, Missouri.

F. INDUSTRIAL DESIGN: 1951 graduate of College of Architecture and Design, U. of Mich., Industrial Design degree. Experience as application engineer. Drafting experience. Single, free to relocate anywhere and to travel. Presently employed in Midwest. (age: 26) Inquire Editor J.O.B.

G. INDUSTRIAL DESIGNER: 1951 graduate of Art Center School, Los Angeles, desires staff employment in product design in Los Angeles area or West Coast. 1 1/2 years staff experience with major manufacturers. Highly recommended by the Institute. (age 26) Inquire Editor, J.O.B.

H. INDUSTRIAL DESIGNER: B.F.A. in Industrial Design, U. of Illinois, Feb., 1953. 2 years' experience as laboratory technician; 6 months as machine designer. Mainly interested in product design. Ross E. Cornwell, Jr., 50 Park Avenue, N.Y., N.Y.

I. TEACHER AND INDUSTRIAL DESIGNER: Graduate Institute of Design, Chicago. B.A. in Product Design. Experience in furniture development, wood bending and lamination processes. Five years' teaching design in art school. Interested in teaching or industrial design position, preferably on West Coast. Inquire Editor. J.O.B.

J. TYPOGRAPHER-DESIGNER: Free lance: 20 years experience in designing books and book jackets, magazines, pamphlets, direct mail (including copy), letterheads, labels trademarks, etc. Art Director, "Print" magazine. Interested in varied free-lance assignments. Frank Lieberman, Woodstock, Vermont.

MUSIC

continued from page 39

were constricted. He played every note as it was written and omitted every unwritten mandatory ornament. With a better organ he might have produced more satisfactory registrations; a better organist could have made more use of the Thorne Hall organ. In the first movement he played the fermata of two cadences and marched on; it did not occur to him to improvise the cadences (not cadenzas but little improvised flourishes to open up the progress of the music). The second movement asks for a multitude of improvised embellishments; Mr. Biggs allowed none. There is a style of organ playing that was used by Bach, and we know something about it, but organists nowadays don't want to make music like Bach any more than preachers wish to preach like John Donne.

Then Mr. Biggs went over to the portable organ that was standing on the stage as prettily as the little stage set of a church. He disappeared behind it and began playing the Third Concerto, in G, by Antonio Soler. The little organ is a Rieger, and I would

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have thought it a most unmeritorious product with the sound of a merry-go-round calliope, if Mr. Biggs, after playing it in this manner, all staccato and jump with a merciless bass, had not sounded a good, honest, substantial A for the string players, who were to accompany him in the Corelli Sonata for strings and organ. He sounded the note and held it, producing for this once a tone worthy of a good baroque organ. Then he was put to shame, first by the cellist of the string group and then by the flutist, Lorna Wren, who joined him in a sonata for flute and organ, that being nearly all flute was the gem of the evening. The group ended in a demonstration, on the baroque organ, without the necessary accompanying instruments, of Mozart's Adagio and Rondo for a Glass Harmonica (K617). Except the first tuning tone and another later on, we were given no chance to hear the organ as an instrument for the playing of baroque music, or for that matter as an instrument.

A few years ago some organists discovered the harpsichord, in the wrong style, like a piano with thumbtacks in the hammers, and thought to make progress by substituting for the old, merciless, swirling legato, in which for minutes at a time nothing can be heard but resonant boom, an equally continuous and unvarying staccato, which pecks at the music without letting it sound. Among the staccato passages Mr. Biggs inserted little jots of legato phrasing, most of them unclear; and his embellishments, when he found them written in the text, are better not thought of. Mr. Biggs plays without flexibility, without rhythm, avoids embellishment wherever possible and therefore lacks design, has no sense of the varying relationships among successive tones and no ability to differentiate melodies—he can distinguish individual figurations—in counterpoint. Charles O'Connell and RCA-Victor publicity made him; he now records for Columbia; he is the most successful organist in America; and thousands of persons presumably listen to the ponderous uproar he produces, which is so eloquent of his ignorance, as if it were music.

So I leave the crowd to Mr. Biggs and Mr. Biggs to the indiscriminate, which unfortunately includes a great many organists, while I return to sing the praises of Suzanne. Those of you who feel as I do about the older music will do well to invite her to play for you or to go and hear her when she is in your neighborhood. If you are not pleased, I shall be sorry for you.

CHILDREN AND ART

continued from page 25

impose his purely literary and intellectual approach to art on the emotional and subjective approach of the child. Forgetting that the child, living in a world of fantasy and emotional adjustment, is only capable of nonintellectual preverbal images, the adult looks down with a critical eye at these blobs of blue and yellow and says "What is it?" Now, if the child could explain all the emotional complexities behind this picture, he would be facing a battery of psychologists all day and packing the public into Madison Square Garden at night at three dollars a head. Feeling on the spot and under the necessity of justifying himself, Junior has the presence of

mind to invent a simple title such as "house" that his father will understand. With a knowing smile, father returns to the comics. Had he, instead, asked Junior to tell him about it he might have been knocked out of his chair by the answer "I don't want to be loved. I can't want to be anything. I am not supposed to talk about myself."

When the child does something recognizable but in a completely different context such as a house upside down, parent-child relationship can most easily be terminated by impatiently asking "Why did you do it that way?" If the child were asked "Do you like to do it that way?" he might start a happy filibuster well worth investigating.

The real significance of children's art is twofold. First but not necessarily the most important, is the aesthetic one. If we believe that throughout time there has been no progress in art only development within individuals, we certainly should start with the individual as a child. Only one or two percent of all children practicing art may become professional artists—the other 98% nevertheless will become users of art. If we do not begin at an early age to develop the inherent sensibilities of a child, we can look for little growth or maturity in the adult.

The modern generation, following the Victorian period when children were seen and not heard and when the criterion for professional art was a mastering of academic mechanics completely devoid of feeling, is an excellent example of our heritage in taste. Television, along with other forms of push button entertainment, the adult criterion for realism in art, the copy books and deadly outline drawings children are given to fill in, are restricting all natural, healthy creative activity on the part of the child.

THE BRADBURY BUILDING

continued from page 21

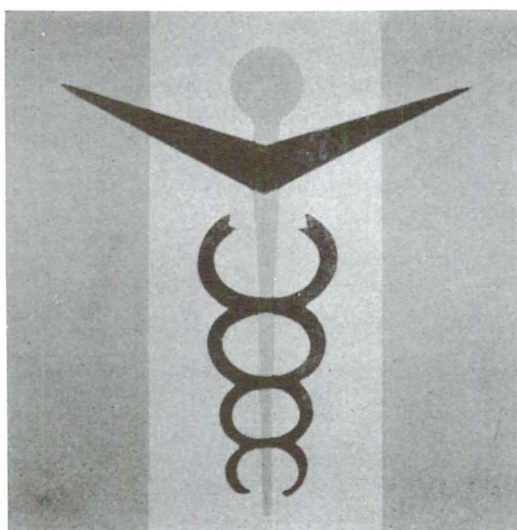
was 1891. Wyman responded to the West. He was excited by the abundance of flowers, the trees in leaf in winter, the healing effects of the sun. Soon he was strong enough to work.

He became a draftsman in the office of Sumner P. Hunt, who designed several downtown office buildings of the eighties and nineties. One day Louis Bradbury, who had made a fortune in mining in Mexico, asked Hunt to design a building for him, a monument to himself.

Hunt's plans were a disappointment to Bradbury. During preliminary design, Bradbury had become acquainted with Hunt's draftsman who at that time, restored to life, and in love with California, was in a state of high creativity. Bradbury saw in Wyman one who could interpret a man's soaring vision of himself.

He offered Wyman the Bradbury Building. And Wyman refused. Bradbury assured Wyman that he was taking the job away from Hunt, regardless of his decision.

Wyman struggled with his conscience, then aid came in the form of a message from his twelve-year old brother Mark, then dead six years. This happened one Saturday evening when Wyman and his wife sat at a *planchette* board—a forerunner of the ouija board,



Left:

Cement tile in color, designed by Arthur Froehlich, A.I.A., for the San Vicente Medical Building.

Right:

Cement tile in color, designed by A. C. Martin, A.I.A., for the Black and Decker Manufacturing Company.

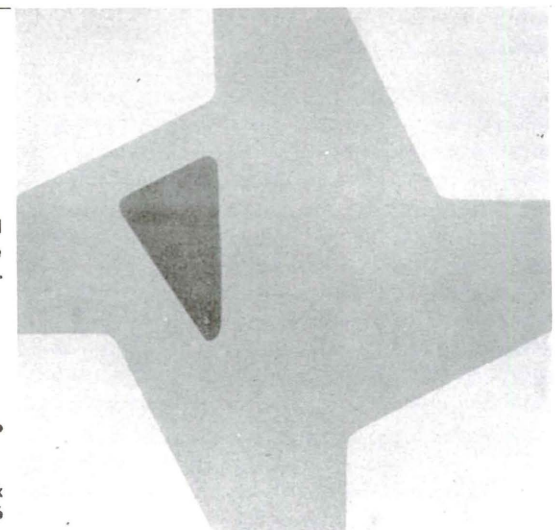
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equipped with a pencil which, when touched lightly, moved without conscious effort of the operator. Mark traced out a message for his brother, which is today in the possession of Wyman's daughter. It read: "Take Bradbury Building. It will make you famous." The word Bradbury was written upside down, but Wyman read it without effort. The Bradbury building was a half-million dollar job. Wyman was thirty-two years old. He acted at once upon the message.

Wyman's absence of architectural training, as well as the fact that the Bradbury Building was his only work which can be classified as architecture, cannot be construed to mean that the Bradbury Building was an accident. There is nothing whatever accidental about it. There are no afterthoughts. Even the mail chutes, which appear to be free standing, and are reached by small observation balconies, are a planned thing, and part of the whole conception of openness.

A tour de force, a student's dream, its development however represents enormous control and mental organization. As form presses upon the idea, narrowing it, and the structure progresses upward, it is caught in its own strictness, and extraneous matter clears away.

It is a young building, out of a youthful and vigorous imagination. But it has left nothing to chance. Stairways leap into space because of endless calculations. The skylight is a fairy tale of mathematics.

A profound understanding of materials is evident in the way marble and steel have been used in the stairs, the integrity of each being preserved. No attempt was made to join two very different materials. Marble treads slide into open metal steps. The warm color of the marble is visible from above and below, the light behind giving it a rich luminosity. The marble is one of the few materials not native to the coast. Wyman rejected marble as a facing for the exterior walls in favor of humbler local bricks and tiles.

The stairs are a reminder that some of the best architecture in the United States is to be found in library stacks, with their pierced metal stairs, where openness is required for light source, where repetition is not feared, and where monumentality is not compulsory.

The scale of the building is noteworthy. The design source, the rectangular shape of the court, is repeated endlessly, in the iron work, the wood paneling in the ceiling of balconies, in the webbing of the roof. Relationship between sizes of tile used as paving on ground floor and balconies is a considered note. The use of Corinthian capitals on the metal columns, egg and dart and other traditional ornament in wood and metal detailing, in no way affects the boldness and clarity of the design itself.

The movement of the building is a calculated thing. It has different rates of speed, some parts of the building moving faster than others. But there are planned stationary objects, such as the low platforms of the landing of the first flight of stairs, which reassure the eye before it makes the leap into the breathtaking space of the open court.

It is to be expected that subsequent buildings by the architect would be anti-climactic. But after the Bradbury Building was completed, and while the architect was basking in praise, and accepting further jobs, he took an astonishing step. He enrolled in a correspondence course in architecture.

He lost his interest in lightness after that, and became a devotee of strength. He built a cottage so heavy that later when he applied for a permit to move it to another lot, it was refused. He designed one of the earliest of the reinforced concrete buildings in Los Angeles. Most of his office buildings are now demolished, as are many of his frame buildings at National Soldier's Home in Sawtelle.

After the Bradbury Building, all his work was respectable, adequately ornamented and sealed in. He brought to it what newspapers of the period described as "not only refined instincts, but a thorough training in the ethics of his profession."

Space and light ceased to be materials to be used in his buildings, but space still intrigued him, and he drew endless cartoons of men from other planets for his grandson.

Today the "Bradbury" is no longer the most popular place for law firms, but many of the old tenants have remained. They are to be seen walking leisurely up the marble stairs in the "vast hall full of light," or clicking up to their floors in the open cage elevators.

Asked about their tenancy, they are apt to say, "Other buildings seem gloomy after this."

Light is an enduring material.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program.

APPLIANCES

• (956) Indoor Incinerator: Information Incinerator unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CSHouse 1952.—Incineration Division, Bowser, Inc., Cairo, Ill.

• (123a) Gas Ranges, Colored Tops: Illustrated color folder describing new 1951 Western-Holly gas ranges with pastel colored tops; tops available in pastel green, blue yellow, lifetime porcelain enamel to harmonize with kitchen colors; body of range in white enamel to avoid over-emphasis on color; other features include top-burner Tempa-Plates, disappearing shelf, vanishing grille, oversize expandable baking oven; well-designed, engineered, fabricated; merit specified CSHouse 1952.—Western Holly Appliance Company, Inc., Culver City, California.

• (365) Kitchen Appliances: Brochures, folders complete line Sunbeam Mixmasters, Wafflemasters, Ironmasters, Toasters, Shavemasters; recent changes in design well illustrated.—Sunbeam Corporation, Roosevelt Road and Central Avenue, Chicago 50, Ill.

• (426) Contemporary Clocks and Accessories: Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; lastex wire lamps, and bubble lamps. George Nelson, designer. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Mich

• (183a) New Recessed Chime, the K-15, completely protected against dirt and grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unusual double resonator system results in a great improvement in tone. The seven-inch square grille is adaptable to installations in ceiling, wall and baseboards of any room.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

• (152) Door Chimes: Color folder NuTone door chimes; wide range styles, including clock chimes; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

FABRICS

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven designs and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your

fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

FLOOR COVERINGS

(309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns; features plain colors.—Klearflax Linen Looms, Inc., Sixty-third St. at Grand Ave., Duluth, Minn.

(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rugcrofters, Inc., 143 Madison Avenue, New York 16, N.Y.

FURNITURE

(181a) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl, tables cabinets, upholstered pieces, chairs; represents new concept in modern furniture; fine detail and soft, flowing lines combined with practical approach to service and comfort; shelf and cabinet wall units permit exceptional flexibility in arrangement and usage; various sections may be combined for specific needs; cabinet units have wood or glass doors; shelves and trays can be ordered in any combination; free standing units afford maximum storage; woods are English hawthorn, American walnut, white rock maple in contrasting colors—almost true white and deep brown; most pieces also available in all walnut; special finish preserves natural finish of wood and provides protection against wear and exposure to moisture; excellent craftsmanship; data belong in all contemporary files; illustrated catalog available.—Baker Furniture Company, Grand Rapids, Michigan.

(975) Furniture in Kit Form: Information well designed contemporary string, tape chairs in unfinished knocked-down kits ready for assembly; also tables; available by mail order at very reasonable prices; also prefinished at slightly higher prices; well worth investigation.—Calfab Furniture Company, Post Office Box 215, San Gabriel, Calif.

(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(169a) Contemporary Furniture—New 28-page illustrated color brochure gives detailed information Dunbar new modern furniture designed by Edward Wormley; describes upholstered pieces, furniture for living room, dining room, bedroom, case goods; woods include walnut, hickory, birch, cherry; good design, quality hardware; careful work-

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manship; data belongs in all files; send 25 cents to cover cost; Dunbar Furniture Corp. of Indiana, Berne, Indiana.

(6a) Modern Office Furniture: Information one of West's most complete lines office, reception room furniture; modern desks, chairs, tables, divans, matching accessories in woods, metals; wide range competitive prices on commercial, custom pieces; professional, trade discounts.—United Desk Company, Twelfth and Olive Streets, Los Angeles, Calif.

(316) Furniture: Information top lines contemporary furniture designed by Eames, Naguchi, Nelson.—Herman Miller Furniture Company, Zeeland, Mich.

(15a) Swedish Modern: Information clean, well designed line of Swedish modern furniture; one of best sources.—Swedish Modern, Inc., 675 Fifth Avenue, New York 22, N.Y.

(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrik Van Keppel, and Taylor Green—Van Keppel Green, Inc., 9501 Santa Monica Boulevard, Beverly Hills, Calif.

(174a) Information available on contemporary grouping, black metal in combination with wood, for indoor-outdoor use. Illustrated catalogue of entire line offers complete information.—Vista Furniture Company, 1541 West Lincoln, Anaheim, California.

HEATING & AIR CONDITIONING

(142a) Residential Exhaust Fans: Complete information installation data Lau Niteair Rancher exhaust fan for homes with low-pitched roofs; quiet, powerful, reasonably priced, easily installed; pulls air through all rooms, out through attic; available in four blade sizes; complete packaged unit horizontally mounted with belt-driven motor; automatic ceiling shutter with aluminum molding; automatic time switch optional; rubber cushion mounted; well engineered, fabricated.—The Lau Blower Company, 2017 Home Avenue, Dayton 7, Ohio.

(994) Heating Facts: remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—Dept. AA-5, The Lennox Furnace Company, 974 South Fair Oaks Avenue, Pasadena.

• (143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation

rooms; UL-listed; this product definitely worth close appraisal; merit specified CSHouse 1952—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

• (827) Kitchen Ventilating Fans: Well illustrated 4-page folder featuring new NuTone kitchen ventilating fans: wall ceiling types; more CFM than competitive models in same price range; only screw driver needed to install; quickly removable grille, lever switch, motor assembly rubber mounted; well designed, engineered; merit specified for CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(907) Quick Heating: Comprehensive 12-page catalog featuring Markel Heetaire electrical space heaters; wall-attachable, wall-recessed, portable; photographs, technical data, non-technical installation data; good buyer's guide.—Markel Electric Products, Inc., Buffalo 3, N. Y.

LIGHTING EQUIPMENT

(34a) Accent and Display Lighting: Brochure excellently designed contemporary Amplex "Adapt-a-Unit" Swivelite fixtures; clean shapes, smart appearance, remarkable flexibility, ease of handling; complete interchangeability of all units, models for every type of dramatic lighting effects; includes recessed units, color equipment; information on this equipment belongs in all files.—Amplex Corporation, 111 Water Street, Brooklyn 1, New York.

(102H) Acusti-Luminous Ceilings: Completely new treatment illuminates room with diffused light over entire ceiling area, eliminating shadows, glare, while the acoustical baffles give high degree acoustical correction. Loses rigidity at 140°, enabling installation below sprinkler heads for attractive decorative effects. Write for complete information on advantages of price and ease of handling. Luminous Ceilings, Inc., 2500 West North Avenue, Chicago, Illinois.

(909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlites, decorative units, reflector units, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data including prices; worth study, file space.—

Century Lighting, Inc., 521 West Forty-third Street, New York 36, New York.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, downlights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed, surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950.—Ledlin Lighting, Inc., 49 Elizabeth Street, New York 13, N.Y.

(782) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very handy reference.—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Pressteel Company, 802 Bancroft Way, Berkeley 2, California.

(964) Bank, Office Lighting: Brochure planned lighting for banks, office; covers recent advances use standard lighting equipment for architectural, illuminating results and influences properly maintained foot-candle levels to improve efficiency, increase working accuracy, add visual comfort; data costs, installation, maintenance; well illustrated; one of best sources information on subject.—Pittsburgh Reflector Company, 452 Oliver Building, Pittsburgh 22, Pa.

(910) Theatrical Lighting: Smartly designed 48-page catalogue showing best in contemporary theater lighting for state, exhibits, window displays, pageants, fashion shows, dance halls, cabarets, night clubs and fairs by Century; lights, special equipment, control equipment, accessories; one of most complete workbooks published, completely illustrated and with prices; this is a must.—Century Lighting, Inc., 521 West Forty-third Street, New York 36, New York.

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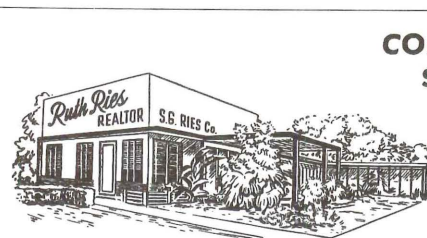
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(Z7A) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot, remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

(170a) Architectural Lighting: Full information new Lightolier Calcultite fixtures; provide maximum light output evenly diffused; simple, clean functional form; square, round, or recessed with lens, louvres, pinhole, albalite or formed glass; exclusive "torsionite" spring fastener with no exposed screws, bolts, or hinges; built-in fibreglass gasket eliminates light leaks, snug self-leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating.—Lightolier, 11 East Thirty-sixth Street, New York, New York.

(155a) Contemporary Lighting Fixtures: Complete range of fixed and adjustable recessed units, dome lights, lamps; articulate new shapes in modern finishes, reel lights; new concepts in ceiling and wall mounted candelabra fixtures.—Showroom: Gruen Lighting, 8336 West Third Street, Los Angeles, California.

MISCELLANEOUS

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—P. E. Dvorsky, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 55, Calif.

PAINTS, SURFACE TREATMENTS

(164a) Wallpapers: Information Katzenbach and Warren latest "architectural" wallpaper collection. This sculpture wallcovering is a three-dimensional moulded material of great durability, fadeproof, waterproof; especially noteworthy are hand-screened papers simulating materials: Roman Brick, Ancient Wall, Melton Marble, Mosaic; other interesting papers include Spanish Doors

and Mirage of Mexican and Guatemalan inspiration. Katzenbach and Warren, Inc., 575 Madison Avenue, New York 22, New York.

(924) Sash and Trim Colors: Folder strong, durable sash and trim colors ground in treated oils; pure, light-fast pigments combined with specially formulated synthetics; won't check, crack, withstands discoloration, retains gloss, flows easily but won't run, sag; good hiding capacity; worth investigation.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

(162a) Zolatone Process: Information on new revolutionary painting system; true multi-color paint permits application to a surface of multi-color pattern in single spray coat; no special spray equipment required nor special techniques; multiple colors exist separately within Zolatone finish, do not merge nor blend; intermixing of varying ratios of colors and sizes of aggregates produces infinite number of possible multi-color blends; washable, exceptionally abrasion resistant; provides excellent finish for most materials used in building construction: wood, metal, plaster, cement, stone, glass, tile, wall boards, Masonite, paper; tends to conceal flaws and surface imperfections; used to paint exterior surface of new J. W. Robinson Building in Beverly Hills; information belongs in all files.—Manufactured by Paramount Paint and Lacquer Company, 3431 E. 15th St., Los Angeles 23.

(938) Paint Information Service—authoritative, complete—especially for Architects. Questions to all your finish problems answered promptly and frankly, with the latest information available. No obligations. Also color samples and specifications for L & S' Portland Cement Paint, the unique oil-base finish for masonry, galvanized steel. Used on the West's most important jobs. General Paint Corp., Architectural Information Department, 2627 Army St., San Francisco 19, Calif.

PANELS AND WALL TREATMENTS

(902) Building Board: Brochures, folders Carrco Wallboard, which is fire resistant, water resistant, termite proof, low in cost, highly insulating, non-warping, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4'x8' sheets ¼" in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

(175a) Etchwood and Etchwall; textured wood paneling for homes, furni-

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ture, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber T & G preassembled for fast, easy installation; difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, California.

(160a) Mosaic Clay Tile for walls and floors—indoors and out. The Mosaic Line includes new "Formfree" Patterns and Decorated Wall Tile for unique random pattern development; colorful Quarry Tile in plain and five "non-slip" abrasive surfaces; and handcrafted Faience Tile. The Mosaic Tile Company, 829 North Highland, Hollywood 38. Hillside 8238.

(185a) Plymolite translucent-fiberglass reinforced-building panels. A new lightweight, shatterproof material with a thousand uses; for home, office, farm or factory. Lets light in but keeps weather out. Plymolite is permanent, beautiful, weatherproof, shatterproof, and easy to use. Plymolite may be worked with common hand or power tools and may be fastened with ordinary nails and screws. Available in a variety of flat and corrugated sizes and shapes, also a selection of colors. Both structural and technical information available. Plymold Company, 2707 Tulare Ave., Burbank, Calif.

(179a) Plexolite-fiberglass reinforced-translucent sheet: Folder illustrating uses of corrugated or flat Plexolite in industry, interior and outdoor home design and interior office design. Technical data on Plexolite together with illustrated breakdown of standard types and stock sizes; chart of strength data and static load. Additional information on Plexolite accessories for easy instal-

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lation.—Plexolite Corporation, 4223 W. Jefferson Boulevard, Los Angeles, Calif.

(184a) Masonite Siding: Four page bulletin describing in detail approved methods application of tempered hard-board product especially manufactured for use as lap siding. Sketches and tabulated data provide full information on preparation, shadow strips, nails, corner treatments and finishing. Masonite Corporation, 111 W. Washington St., Chicago 2, Illinois.

(101h) Color Standards & Color Research: New booklet; only complete review available color standards. Of paramount interest to American industry. Lists reference material resulting from 20 years research establishing base colors for industries and reporting current trends of color wants in consumer products. Faber Birren & Company, 500 Fifth Avenue, New York 18, New York.

PLUMBING FIXTURES, ACCESSORIES

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

ROOFING

(995) Aluma-Life Roofing: Folders, specification data light-weight Aluma-Life roofing; uses aluminum foil, 99.4 per cent pure, between cotton gum base layers with a coating of marble or granite chips of selected colors; rated "A" by National Board of Fire Underwriters, approved by FHA; hurricane specifications; insulation value equals 2" of mineral wool; particularly good for modern design.—Aluminum Build-

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ing Products, Inc., Route 1 Atlantic Boulevard, Jacksonville 7, Fla.

● (95) Roof Specifications: Information packed 120-page manual built-up roof specifications featuring P-E built-up roofs; answers any reasonable roofing problem with graphs, sketches, technical data.—Pioneer-Flintkote Company, 5500 South Alameda Street, Los Angeles, Calif.

SASH, DOORS AND WINDOWS

(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen-metal sash doors; provides ventilating screen door, sash door, permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty-third Street, Los Angeles, California (in 11 western states only.)

(712) Sliding Glass Doors, steel framed: Weather-sealed box section head of bonderized steel; handsome solid bronze hardware and tamper-proof, up-action cam night latch. Brass sheaves, adjustable to assure weathertight fit, roll on stainless steel track. Complete catalogue illustrating standard types and sizes with details of installation.—Arcadia Metal Products, 324 North Second Ave., Arcadia, California.

(901) Hollow Core Flush Door: Brochure Paine Rezo hollow core flush door featuring interlocking air-cell grid core combining the strength of cross-banded plywood with lightness in weight; accurately mortised and framed together, and overlaid with matched resin-glued plywood panels; one of best products in field.—L. J. Carr and Company, P. O. Box 1282, Sacramento, Calif.

(163a) Horizontal Sliding Glass Door-walls: Unique 8-page brochure—detail and isometric drawings; also 16-page illustrated editorial reprinted from Arts and Architecture; installation and full scale cross sectional details; pioneer and leading producer; top roller-hung and bottom roller types; many exclusive important engineering features:

sealed against wind and water; available in hot-dip galvanized, or bonderized under zinc chromate primer; Thermo-glaze, Thermopane and T window units; minimal maintenance; favored by leading contemporary architects; carefully engineered, quality product; completely factory assembled—no loose parts.—Steelbilt, Inc., 4801 E. Washington Blvd., Los Angeles 22, Calif.

(117a) Stock Sash: Information new Kawneer stock sash; designed for modern building needs; new glazing assembly; attractive appearance; resilient-grip principle insures maximum safety, reliability; strong steel clip minimizes breakage due to sudden shocks, high winds, building settling; data belongs in all files.—The Kawneer Company, 1105 North Front Street, Niles, Mich.

SOUND CONDITIONING

(800) Acousti-Celotex Sound Conditioning: Products for every sound conditioning problem; Fissuretone, a new and "different" random-fissured surface, gives a beautiful new pattern and style to Sound Conditioned ceilings. Is highly sound absorbent, lightweight, rigid, incombustible. Suited for commercial or domestic buildings; Gates Ferguson, The Celotex Corporation, 120 So. La Salle St., Chicago 3, Ill.

STRUCTURAL BUILDING MATERIALS

(970) Douglas Fir Plywood: Basic 1950 catalog giving full data Douglas Fir Plywood and its uses; delineates grades, features construction uses, physical properties, highlights of utility; tables specification data; undoubtedly best source of information, belongs in all files.—Douglas Fir Plywood Association, Tacoma Building, Tacoma 2, Wash.

VISUAL MERCHANDISING

(152a) "Effective Use of Space": New 80-page illustrated brochure featuring SPACEMASTER line of standards, brackets and complete units designed to create outstanding open-sell merchandise displays. The good design and amazing flexibility of these fixtures also makes many of them ideal for shelving in homes and offices where movability is required. Complete with suggested layouts, charts, information on installation. Write for free copy of Catalog 50-S.—Dept. AA, Reflector-Hardware Corporation, Western Avenue at 22nd

Place or 225 West 34th Street, New York 1, N.Y.

SPECIALTIES

● (106a) Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding doors for space-saving closures and room division; permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel working frame; sold, serviced nationally; deserves closest consideration; merit specified CSHouse 1952.—New Castle Products, Post Office Box 823, New Castle, Ind.

(182a) Colored Cement Art Tile for floors and walls, either indoors or out. Made by hand but in precision molds insuring accuracy and uniformity of size, with hydraulic presses producing 110,000 pounds of pressure per tile. Age and use increase both durability and beauty of this tile. Easily cleaned, requires no waxing, is not slippery. Absolutely color-fast, lime-proof, waterproof, and resistant to acid. Any design or color can be custom fabricated, while hundreds of standard patterns and color combinations are available. Indestructible beauty for floors, walks, walls, stairs, patios, show rooms, fountains, swimming pools. Write for information. California Spanish Tile Co., 11453 Knightsbridge Avenue, Culver City, California.

(27a) Custom Radio-Phonographs: Information Gateway To Music custom radio-phonograph installations; top quality at reasonable cost; wide variety custom-built tuners, AM-FM, amplifiers, record changers including three-speed changers which play consecutively both sides all types of records; television, magnetic recorders, other optionals; cabinets also available; five-year parts, labor warranty.—Gateway To Music, 3089 Wilshire Boulevard, Los Angeles 15, California.

(149a) Steel Roof Deck: Descriptive booklet with physical properties, complete loading tables, suggested specifications Granco Steel Roof Deck; rotary press formed sheets for uniform pattern: most effective shape, longitudinal ribs 1½" deep (same thickness as 2"x4") spaced on 5¾" centers; wide cover width of 28¾"; maximum sheet length 14'-4"; available in 18, 20 or 22 gauge; attractive, durable finish; quick to erect; worth close investigation.—Granco Steel Products Company, Subsidiary

of Granite City Steel Company, Granite City, Illinois.

(166a) Imported Danish Cork Tiles: Information and samples, tongue and groove, 5/16" thick, 50% more Cork, 50% denser, no fillers, longer wearing, fine precision cutting, flat laying, light and dark random colors, ultimate style and beauty, reasonable, direct from importer.—Hill Corporation, 725 Second Street, San Francisco 7, California.

● (116a) Packaged Chimneys: Information Van-Packer packaged chimneys; economical; saves space, hangs from ceiling or floor joists; installed in 3 man-hours or less; immediate delivery to job of complete chimney; meets FHA requirements; worth contacting; merit specified CSHouse 1952.—Van-Packer Corporation, 122 West Adams Street, Chicago 3, Illinois.

(39a) Iron Work: Illustrated 44-page catalog showing 200 photographs case iron lacework from old New Orleans Vieux Carre designs; pilasters, balustrades, friezes, other details all exact replicas of authentic originals; also includes photographs wide range modern installations; descriptions, weights, measurements, architectural suggestions; highly useful reference work, belongs in all files.—Lorio Iron Works, 738 South Gayoso Street, New Orleans 19, Louisiana.

(23a) Swimming Pools: Well prepared book "Planning Your New Swimming Pool" giving full data Paddock swimming pools; nationally known, widely accepted; one of best sources of information on subject.—Paddock Swimming Pools, 8400 Santa Monica Boulevard, Los Angeles 46, Calif.

(818) Louvered Ceilings: Folders Alumigrid louvered ceilings for contemporary interiors; non-glare illumination, contemporary styling; aluminum, easy to install, maintain; can be used over entire ceiling; full installation, lighting data; well worth investigation.—The Kawneer Company, 730 North Front Street, Niles, Michigan.

(175a) Etchwood and Etchwall: textured wood paneling for homes, furniture, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber T & G preassembled for fast, easy installation; difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 136 East Washington Boulevard, Los Angeles, California.

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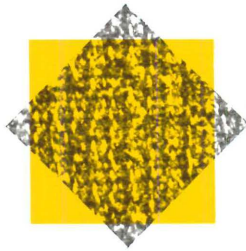
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