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ART

TWENTIETH CENTURY-ISM

Just as man's life occupies a span of time within which he clocks the hours, the days, the years, and the periods of his existence, so on a vaster scale he invests chronology with points of reference—geologic, religious, scientific, political, and cultural. Just as Sunday carries an aura distinguishable from the other days of the week, whether as a day of rest, or "worship," or merely with the eating of a special meal, so the decade and the century emerge as units in history, marked by the qualities which have dominated them. We speak of The Golden Age and The Dark Ages; of The Roaring Twenties and The Gay Nineties—periods of the past. But for the most part man is little aware of the prevailing currents of his own time. This does not mean that men of exceptional capacities, given to reflective thought, are not to be found in all times and places examining the values by which their contemporaries live. The philosopher and the true teacher are forever seeking the meaning of life—the former to establish a basis for conduct, the latter to instrument it. Upon the degree to which their concepts and their teachings are in accord with the Nature of Man depends the extent these function as a way of life, and not merely as academic theory.

Today, a period of cataclysmic upheaval, there is, in almost every field of thought and action, an excessive consciousness of and pre-occupation with what is termed "the spirit of our time." The Twentieth Century has been selected as a unit of time invested with special meaning, and this meaning is closely linked with the idea of progress. Though philosophy itself stands somewhat remote, there is no lack of middlemen to furnish the consumer with high-phrased hope in an ideology which will inevitably lead mankind out of chaos. Such spokesmen seek to demonstrate that, however tragic our present predicament, we of the western world have attained an advanced stage of civilization in which all alike may share as soon as the wonders of science can be translated into terms of full continued on page 18

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The advantages of the needed application of established esthetic principles to the design of articles for everyday use have for a long time been recognized. The theory underlying such practice is that artistic beauty should not be the characteristic solely of objects consigned to the traditional depository of art, the museum, but should brighten and enrich our drab, commonplace lives. Movements to attain such objectives are universally accepted as meritorious and sound.

The greatest and most successful of these movements has been the Bauhaus which aimed at incorporating good design in mass-produced articles. Toward that end intensive studies were made in its laboratories and workshop of materials, methods, and processes. Equally exhaustive investigations are continuously being made by industrial designers, by progressive schools, and by others similarly interested.

Experience shows that after satisfactory results have been obtained in the design of the parts of an object, in the relationship between the parts, and finally in the overall design, the all-important problem of the finish still remains. This book is concerned with solutions for the problem of finish. It treats in a clear, comprehensive way of the processes for proper large-scale finishing of wood, metals, plastics, cardboard, paper, and fabric. Architectural finishes other than those applied in the shop or factory are not included. Designers who have a thorough understanding of the various finishing methods and materials, their possibilities and limitations, will be able best to produce effective, economical, and artistic results. The information contained in these pages will be helpful to designers of furniture, fixtures, and displays, to commercial and industrial designers generally, and to students of these subjects.


"As John Stuart Mill long ago remarked, the person who knows only his own side of the case knows little of that." Starting with this premise, the editors have gathered a compendious collection of written opinions and theories on such public topics as the citizens, their well-being, government, courts, politics, political parties, legislation, finances, taxes, the farm, conservation, planning and the future. The list includes nearly every subject of civic interest about which we all know little but about which we all talk and argue. Primarily intended as supplementary reading in college courses and not as an all-inclusive survey of American government, it yet provides interest-arousing, thought-provoking material for the general reader.

In the pieces chosen for inclusion in this anthology of American governmental affairs many schools and shades of opinion and diverse approaches to the problems are represented. Louis Adamic, Charles and Mary Beard, Harold Laski, Max Lerner, Archibald MacLeish, Franklin D. Roosevelt, George Gallup, Alfred E. Smith, and William Allen White are here among others. Except for a general summation by the authors under each topical grouping, the reader is allowed to reach his own conclusions.

One of the especially interesting discussions is by John T. Flynn on the regulation of radio broadcasting. Another article of value is the clear statement of the costs of bad housing by the late Edith Elmer Wood, one of this country’s pioneer authorities on public housing. Other studies particularly worthy of note are “The American Peasant” by Wayne Gard, “Conservation of Natural Resources” by Robert H. Randall, and “Toward a Planned Society” by George Soule.

Although most of the essays were written during the 1930’s and one as early as 1907, they still have pertinence and value. Perhaps a second volume will include later selections.

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CINEMA

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The film has been completed and has been shown in the three political divisions of the American Zone and in the 52 theaters in the American Sector of Berlin. Audience reaction and attendance results are gratifying, which is intentionally euphemistic, but figures indicate that the Germans did not see this picture in the numbers that attended other programs shown in film theaters.

The final concentration camp documentary, Todesmühlen . . . Mills of Death is a remarkably fine piece of film craftsmanship. The documentary shows careful planning and pre-study. ICD officials knew that this concentration camp film, when it was finally released, would have to be more than a recitation of horrors. The Germans would be reluctant to see this terrible evidence of their collective guilt, and having seen it would refuse to identify themselves with the other Germans who made this murderous monstrosity possible.

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MUSIC

TUDOR KEYBOARD MUSIC: WILLIAM BYRD AND ORLANDO GIBBONS

Several times in the past these articles have referred to the keyboard music of the Tudor Composers William Byrd and Orlando Gibbons.* Few musicians have had the opportunity of becoming well acquainted with this music in the original or in accurate modern transcriptions, and even the more far-ranging pianist is apt to have been more baffled than delighted by a preliminary contest with the keyboard music of this period. Experts differ widely in their opinions as to how this music should be performed, and this difference is represented by the variety of methods used in transcribing it for present day use.

English keyboard music of this period was written for the organ and the virginals. The harpsichord, which was already in existence on the European continent, seems to have affected very little the character of the English music. Indeed it is the opinion of Margaret Glyn, a widely informed student, that the character of the English music is more accurately reproduced by piano than by harpsichord. Unfortunately in her many otherwise excellent editions she has carried this theory so far as to omit the signs for the ornaments in the belief that the music is better played without them on the modern instrument. This practice of eliminating ornaments, which was formerly also applied to Bach, breaks down whenever the ornamental indications are properly used. And it is now reasonable to suppose that, without use of ornaments, the music can neither be performed properly nor heard satisfactorily. Nonetheless, the belief that the ornaments can be dispensed with is still commonly held and supported by such other authorities as Van den Borren and Hilda Andrews.

The first preserved piece of Tudor music for virginals, is a Hornpipe by Hugh Aston, written in an already well developed and elaborated style probably during the reign of Henry VIII. The

*In music Tudor, in drama Elizabethan, in architecture Jacobean vaguely delimit the three successive periods of this creatively whole era. Actually Byrd was Tudor and Elizabethan; Gibbons was early Jacobean.
nature of this composition shows that a long period of unwritten improvisation must have preceded the writing down of the Tudor music which has been preserved. Comparison of this piece with organ compositions of a slightly later date makes clear the greatly enhanced facility of playing provided by the virginals. By the time of Byrd, however, the organ seems to have been much improved, until under the hands of Orlando Gibbons it became within its limitations a virtuoso instrument.

When Aston's *Hornpipe* was written the beginnings of a distinct style of keyboard music already existed in Spain. Antonio Cabezon, a blind organist at the court of Philip II, set down a number of pieces designed for study, the first music specifically composed for keyboard, as well as variations (*gloseas*), fugues, and fantasies intended for more advanced performance. At the time of the wedding of Philip II with Mary of England, it is now believed, Cabezon came to England in Philip's suite and while there met and influenced the young English Composer William Byrd. Soon after this meeting Byrd began producing the most highly developed music yet to have been written for any keyboard instrument. The 80 years of Byrd's life comprise the best part of Tudor music and mark the highest pitch of musical excellence that has been attained at any time in England. This was the first great period of keyboard music, and with the rather special exception of Chambonnières and the Couperins it is the richest period of keyboard composition until the time of Bach.

The structural method of the Spanish music consisted either of simple variations upon a single theme or, in the more extended forms, episodic fantasies having little or no interior relationship. The quality of the music reflects the dignity and emotional fervor of the aristocratic Spanish court and more than a little of the passionate folk character preserved for us today in *cante jondo* and by many of the sonatas of Domenico Scarlatti and Padre Antonio Soler. The English music retained the episodic style but regularized it by more careful formal means. Apart from variations, which were greatly elaborated and extended, the principal English forms were the *Pavan* and *Galliard*, the *Fantasy*, the *In Nomine* and the *Hexachord*. Pavan and Galliard were dance movements, usually paired, the former slow and stately, the latter quick and with a Continued on page 20...
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MUSIC continued from page 17

rhythmic catch. This pairing of a slow and a fast dance movement is common in folk music, for instance the Hungarian Nénie from which Bela Bartok derived his great Second Sonata for violin and piano. Both Pavan and Galliard were divided in three parts, each part having a separate theme. The themes were often related, and on occasion the themes of the Galliard reflected those of the Pavan. The simple exposition of the thematic material of each part was usually followed by a more elaborate and ornamental repetition. Thus a large Pavan and Galliard was actually composed in 12 more or less related sections; the Ninth Pavan and Galliard by Byrd extends to 15 pages. The Fantasy, often called by the English abbreviation Fancy, and sometimes by the Latin title In Nomine (abbreviated as In nomine) when composed on a theme from plainsong, was a strictly polyphonic form in several sections, each section consisting of a fugal expansion of its themes. The most interesting Fancies were written by Orlando Gibbons, organist to James I. The Hexachord was a special form of Fantasy composed around the ascending and descending figure of the six-tone scale. The greatest of the Hexachords is by the famous scholar and performer Dr. John Bull. The best In Nomine is by Gibbons.

Byrd and Bull, like the great lutenist and songwriter John Dowland, were Catholics. Bull and Dowland, driven from England, made their careers for the most part on the European continent. Byrd, though prosecuted for recusancy, remained in England, where he enjoyed the favor and protection of Queen Elizabeth. The story goes that Queen Elizabeth was not above ordering the ambassador continued on page 48

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The script, and an excellent and effective one it is, was written by German-born Oskar Seydlitz, a member of United States Army Psychological War Division. The story opens with the citizens of Weimar, classical cultural center of Germany, on their way to a nearby concentration camp. The narrator in an unemotional, reportorial style comments on the festive spirit in the air, the smiling faces of the townspeople who are out on the highway, walking toward the K-Z. The film then describes what these people see, what others might have seen at other camps in other parts of Germany. The film ends with the same Weimar citizens trudging home, their faces set and wan. All of them seem to have aged. And the narrator ends by saying, "Yes, I saw what you saw. I was there with you. For I am a German, and I am guilty of what I have seen." The effect of the impersonal narrator's suddenly confessing that he, too, was a part of Germany's hysterical mass murder is tremendous.

The distribution plan for Todesmühlen was to blanket one area at a time with showings in all theaters in that section. One hundred and thirty-three prints were made, a phenomenal number of prints of the film in view of the fact that Information Control Division had only nine or 10 prints of each of its other entertainment and re-information subjects. A program consisting of Mills of Death and a weekly newsreel, also put together by ICD, and an OWI documentary, was then shown in 133 theaters in Bavaria, one of the three political divisions of the American Zone of Occupation. The following week the same program was shown in the rest of the Bavarian houses so that all of Bavaria had been covered.

The program was sent to Stuttgart, distributional center for Baden-Württemberg. When that area had been covered the program was shipped to Frankfurt for showing in all theaters in the Greater Hesse area. And finally, 52 prints were shipped to the American Sector of Berlin for showing in that portion of the former German capitol.

There were interesting reactions to the film in different sections of the country. The clergy in strongly Catholic Bavaria objected to the showings as un-Christian. In some villages the Church asked that children be prohibited from entering theaters where the picture services are free to homebuilders, architects or contractors planning new or remodeled homes in Edison-served communities.

Edison's popular booklet, "Electricity in Your Home Plans" will be mailed to you on request. Address Southern California Edison Company, P.O. Box 351, Los Angeles 53, Calif.
was being shown.* The Mayor of Darmstadt ordered that all former members of the Nazi party, SS, SA, Hitler Youth, and all National Socialist affiliates, would have to attend showings of the film before they would be issued new ration cards for the month of April. United States Military Government officials removed the restrictions immediately since this was coercion, contrary to MG principles. The Mayor was disappointed at this display of fairness which he probably could not understand.

Erich Kastner, Germany’s leading writer today, a former playwright, film scenarist, novelist, editorial writer, and poet, who was prohibited by Dr. Goebbels from working, reviewed *Mills of Death* for *Die Neue Zeitung*, the overt weekly published by United States Military Government in Munich. He said in part:

"It is night. I cannot write a coherent article about this unimaginable, infernal insanity. Thoughts fail me as soon as I approach recollection of this film *Mills of Death*. What has happened in these camps is too horrible even to remember. According to estimates 20 million perished, and this is the film compiled from motion picture clips made by Americans and the Allies when they overran the 300 concentration camps in April and May of last year; when they were approached by a few hundred hollow-cheeked, insanely smiling corpses on tottering legs, when writhed and charred carcasses were still clinging to high-tension wires. Bags of women’s hair... mountains of bones... a mountain of children’s shoes is the nadir of deepest humiliation of this nation. There is no God who can forgive us for this.

"What did people say leaving the theaters of Bavaria? Most of them were silent and dumb. Others murmured 'propaganda!' American propaganda? Present propaganda? Former propaganda? What do these people mean? They must mean propaganda based on true facts. But if this is what they mean, why is their voice full of reproach when they say, 'Propaganda?'

"Anybody avoiding this film, who is afraid of seeing it, who

*It may be of interest to the reader to know that when the writer was Film Officer for Berlin he was visited by a delegation of ministers who (1) objected to some of the American features on the ICD program, (2) asked that they be given the right to censor American films before showing to German youths. The first item was noted; the second request was rejected.

Uncluttered surfaces take the place of added ornamentations: no flaws permitted.

The painter has to be good in a modern house

Color and design are parts of the whole, accurate translation of the designer’s color ideas into paint is required.

The painter has to be good in a modern house

No moulding covers the junction between two colors: precise craftsmanship must make the line.

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Klearflax rugs are made for use. They are also made to please the eye—with their wide range of texture-color combinations. See them in our showroom at 812 West Eighth Street, Los Angeles, or write, KLEARFLAX, DULUTH.
The rapidity with which the basic social and economic issues of our time are being resolved leaves most of us with that feeling of breathless surprise that comes with an unexpected kick in the stomach. The new world which has been struggling to be born now twists and contorts beneath the resisting membranes with a new insistent violence. However uncomfortable the condition, it is no longer possible to ignore the accelerated birth spasms. And despite the cynical conviction of so called practical politicians, the chances are better than good that it will not be stillborn. Our only deep and immediate concern is with the bickering midwives in attendance upon this great time in history.

It is sometimes very difficult to separate the sheep from the goats because of our stupid refusal to discipline words and demand of our leaders that they state a policy for which they stand, right or wrong, without equivocation or quibbling. It seems difficult for us to accept or to tolerate standards in leadership with which we cannot immediately identify ourselves personally. The result of this is, of course, a tendency to elevate the mediocre and delegate the authority of government to what we obviously consider a version of our better-selves, while we wallow in our cultural funny books.

Now, however, the area of our extra-political awareness has been so enlarged by the sheer force of pressing economic circumstance that we realize “George” has not been doing it so well. One of the most encouraging and hopeful signs of our time is the increasing concern over the direction of policies created and carried out by leaders who pay lip service to the “people’s will”.

At last the voters begin to realize that as “people” their “will” has been blandly violated and ignored with the closing of the last ballot box. And so, like the housewife forced almost against her will to shop for value on a rising food market, the American voter is beginning to understand the true value and power of his franchise. No one, we think, is naive enough to feel that he is as aware of his responsibility as a citizen, as he is now awake to the fact that his ballot is his only real weapon against the engulfing cynicism of the politician in the service of a rigid economic pattern.

From here on in, the average man is beginning to understand that his refusal to attend to his most important business on election day takes from him his priceless American right to grumble and to gripe against “the boys in the back room.” We can no longer forgive ourselves and excuse ourselves with the fiction that the whole complex pattern of politics is too confusing and too difficult for the average citizen.

We have, as recently as September 20, gone through a phase of a political revolution in which the issues before the people were made uncompromisingly clear. There is no longer any sitting-room on the fence, and at last we have come to the place of the choosing up of sides, and each man must be one or the other. From now on he can no longer be something of each, on the basis of whim or prejudice. We approach November with a great sense of relief because, as one voter among millions, we feel that for the first time in more than a year, we will know what the hell we’re doing when we mark our ballot.

As clearly as it is possible to state a political conviction, we will no longer be frustrated by a choice between compromises, and if we believe, as millions do, that peace is truly indivisible, we can make that conviction and that choice definite in terms of practical application. Whatever the American people decide to do, they will for the first time be able to do it, knowing clearly what the real issues are, and indicating their preference without misunderstanding.

It is now, then, that we will have an opportunity to register an almost exact measure of the greatness that has sustained our pride, and to find out whether we are a people that can face and act upon the truth, or a people that accepts mere strength as a stick with which to beat our dogmas down the world’s throat.
There is no need to qualify the statement. Charles Eames has designed and produced the most important group of furniture ever developed in this country. His achievement is a compound of aesthetic brilliance and technical inventiveness. He has not only produced the finest chairs of modern design, but through borrowing, improvising, and inventing techniques, he has for the first time exploited the possibilities of mass production methods for the manufacture of furniture. With one stroke he has underlined the design decadence and the technical obsolescence of Grand Rapids.

When you stop and try to analyze how he approached the problem, it sounds very easy and obvious. Whatever good modern furniture we have had in this country has always been expensive. Eames wanted to produce a good set of designs and “take them out of the carriage trade” by designing them so that they could be manufactured economically in quantity and sold cheaply. This meant that he must be able to use the best ways of doing things that the 20th Century could offer. Naturally he wanted his furniture to be as comfortable and useful as possible, because he never forgot that he was making his designs for use. This very direct approach made it comparatively simple. He never worried much (as many designers do) about “what the public wants,” or “what the public will accept,” because he had a profound belief in the public, and the conviction that if they didn’t want or wouldn’t accept the furniture which he was designing for their use, the fault lay in his designs, not in the public. He knew very well the absurdity of trying to design to an assumed public taste. It is important to realize that the furniture is an expression of this direct approach; each piece is composed as much of the personal ingredients of Charles Eames as of wood and metal. If you examine this furniture you will find sincerity, honesty, conviction, affection, imagination, and humor. You will not grasp how this furniture came into being or what it really means unless you understand this also about Charles Eames.

The collection includes a wide variety of pieces, using wood and metal as basic materials. There are many types of chairs both for indoors and outdoors, for dining and for conversation, for reading or relaxing. There is also a complete system of unit cases which, with the tables of various heights and sizes, fills out the complete set of furniture needed for living rooms, dining rooms, studies, and so forth. Of the whole group, the chairs are without question the most revolutionary designs. Two of the most striking features of these

continued on page 30

by Eliot Noyes
chairs in a design sense are their articulation and their sculptural quality. With the exception of the Windsor chair and a few classic pieces of modern furniture, it is hard to think of any pieces in which there is such a clear indication of the nature and function of each part. The success with which lightness and elegance have been combined with strength enhances this articulation. The marvellously clean details of the connections have made it possible for chair frames to be clearly expressed as distinct elements to which seats and backs are neatly and simply attached. To this revealed structure, Eames has added sensitive seat and back forms which give each chair the quality of a brilliant piece of abstract sculpture. On some, the thin metal members are linear elements of a composition in which the seat and back become subtle forms whose shapes and relationship change constantly and delightfully as one walks around the chair. This effect is intensified by the use of a broad range of wood textures, colors, and metal finishes, which also provide a great variation of mood in the pieces. Modern furniture has never before had such a range of woods so well finished. One extremely sculptural piece has seat and back of wood impregnated with a dull jet black, and a thin black metal frame making an elegant line through the composition. The mood ranges from the austere and somber through the broadly comfortable to the gay and even humorous. Some chairs have seats and backs covered in leather or calf hide. Others have bright red, yellow, or blue parts which introduce a new cheery note into modern furniture. There is an unmistakable quality of humor in the tilt-back chair, a completely new type which emerged from Eames' experiments. This design grew out of lunch hour activity in the workshop. During the processes of trying out new leg arrangements, and more as a joke than a serious idea, a chair was assembled with the four legs rearranged so that one leg extended to the rear and another to the front, with only three touching the ground at any time. This made it possible to sit down in a normal upright position, then tilt back and be supported by the rear leg, instead of leaning against the wall or teetering unsteadily in space, or worse. This model sat in the workshop along with other chairs under development and when the lunch hour came around, the carpenters and shop workers all made a dive for this tilt-back chair to sit in. Such spontaneous appreciation was impressive, and the chair was given further study. It has now become one of the most interesting and important features of the group. Great oaks from little acorns.

Since the first showing of this furniture to the public at the Museum of Modern Art in New York last March, there have been many wide-eyed articles written about it. The structural innovations and technical solutions in these designs are so startling that it seemed at times that they were receiving more than their share of attention. It is not possible to overstate their importance, and I shall discuss them all in detail later on.

It will be useful first to review the circumstances which led Eames into making furniture.

Eames is basically an architect. His first excursion into furniture design was with Eero Saarinen when they jointly entered the Organic Design Competition conducted by the Museum of Modern Art in 1940-41, receiving two first prizes. Their designs proposed for the first time the use of molded plywood forms for chairs to fit the human body. The jury, in awarding the prizes, decided that these designs were possible to construct, although nobody, including the technical experts present, had any very exact idea of just how it might be done.

By the terms of the competition, winning designs were to be produced and offered for sale. The next step, therefore, was to search out the means for producing... continued on page 36
actual pieces from these drawings. It was at this point that
great gaps in the established processes of furniture manufac­
ture began to appear. Since no furniture plant could be found
which had ever considered the use of molded plywood, explo­
ration started in other industries, and a firm was found which
undertook the job. A basic reason for the wood shell idea was
the belief that it would be very easy and very cheap to stamp
or press them out in quantity. In actuality, it turned out that
there was no economical way of doing this, and no chance to
experiment. Despite the difficulties, a small number of plywood
shells for several types of chairs were actually made, but at
great expense. This was in no way a solution in terms of mass
production as intended. Each shape required an expensive
mold, and the plywood shells which emerged were often
imperfect so that some had to be rejected; on others the wood
surface had to be covered with fabric.

It was not only in really advanced technical problems like
molding plywood that the difficulties appeared, however. Various designs called for upholstery fabric to be applied to
the plywood shell without hiding the joint and without getting
involved in such clumsy details as the use of upholstery tacks.
As Eames said, he assumed that for such details there
must be at least ten simple standard techniques which the
furniture industry must have developed years ago, and which
could be found on page 793 of some Furniture Makers’ hand­
book of Standard Practice. As the effort to manufacture the
furniture progressed, it became painfully apparent that the
industry not only had no ready solution for such details, but
couldn’t work one out satisfactorily and was not very much
concerned about trying. There had always been ways of
avoiding such embarrassing issues. Furthermore, as the whole
question of joints, connections, continued on page 40

1 The bonding resins em­
ployed are the same as
those used in army air­
craft molded wood struc­
tures which are subject to
a rigid three hour boil test.
2 The different types of
shock mounts used are
tested through hundreds of
thousands of vibrations.
3 In the tilt back chair
the sitter by sh i f t i ng
weight is able to change
position from one natural
angle to another.
and meetings of different materials came up, it became clear how extremely little thought had gone into these important elements of furniture design. Preoccupied with minor adjustments of exterior appearance and “styling,” manufacturers were using essentially the same joints and structures that had been standard for centuries. If you doubt this, go to a department store and look at the underside of some of the tables and chairs built in 1946. You will see what clumsy antiquarian techniques are hidden under the slick surfaces. Structural ineptitude has been all too easy to cover up.

The result of the competition effort was that a new conception had been established, a few expensive pieces had been made, and some excellent ideas set in motion. The effort to find a way of producing such furniture cheaply and in quantity had failed for the time being. What had been accomplished was not a hundredth part of what Eames has achieved between that time and the present.

It was at this point that Eames moved to the west coast and started work for a movie company. Convinced that the problems of the furniture program were actually soluble, he decided to experiment. Furtively and at night, to avoid the landlord’s wrath, Charles Eames and his wife, Ray Eames, began smuggling structural lumber into their hillside apartment. From the nocturnal hammering and sawing, and the puffing of the bicycle pump, Eames found that he could make very clean-surfaced three dimensional forms using thin sheets of wood veneer laid up in thicknesses the variation of which he also could control. By this time the United States was at war, and Eames turned his attention to developing traction splints by his new system. This was an interesting problem, and related to the chairs as a problem of making a three dimensional form to fit the human body. The traction splint which he developed was light, strong, easily stacked for shipping, and simple to apply under field conditions. Thousands of them were used by the Navy. As his skill increased, he began making other items for wartime use, including molded leading-edge sections for training planes, and parts for army gliders. In this way, learning as he worked, and inventing as he went along, he developed the tools which made his molds possible, and he evolved his own techniques for doing economically what had been impossible before. In the making of furniture from the competition designs, the factory had used precision tools, but as Eames puts it, he had devised a way of doing precision work without precision tools. The difference, he explained, was like this: If you have an ordinary tumbler and wish to close the open top, one way is to take a very accurate measurement of the interior size of the opening, and to machine a part which will exactly fit into it, thus sealing the opening. This would be somewhat expensive, and there still might be leaks. Another way to do the same job is to hold your hand over the tumbler’s mouth. Eames’ process for making molded plywood has this same basically simple approach.

Toward the end of the war years, while Eames was engaged primarily in making splints and aircraft parts, a connection was made with the Evans Products Company. As the Molded Plywood Division of this organization, Eames was able to carry on, in a well equipped shop, his design and technical experimentation which has led to the creation of the present group of furniture. It is also through the Evans Products Company that the large scale production and distribution of these pieces will be undertaken.

So successful a combining of forces by a large established company and a progressive designer is almost unique in this country. Usually a company’s natural
A necessary part of the problem is the consideration of conserving of space or storage and shipping.
"The unit cases are simply placed on low benches which lift them off the floor. The benches are made in several lengths and there is no limit to the number of different combinations which may be made with the unit."
Conservatism has dominated the designer's desire to realize fully his conception, resulting in an unfortunate and unnecessary compromise. It is a tribute to the intelligence, vision, and enthusiasm of Edward Evans, Jr., president of the Evans Products Company, that Eames' designs are to be produced without any loss in quality or character. It is only through such understanding of the fine industrial designer by the modern executive that real progress can be made in producing design for use.

The method which Eames invented is important not only as an economical way of producing molded forms rapidly and in quantity production; it also gave him the means for easily making many design experiments. Without any very great investment in elaborate and expensive tools or jigs, he could try out many different forms, modulating contours, revising thicknesses, and finally arriving at the forms which he wanted.
For Eames is first of all a designer, and his technical innovations were tools for design, as well as methods for manufacture. This achievement in molding was only the first of a number of innovations which Eames has introduced to furniture making. Another is shock mounting. All the pioneer designers of modern furniture have been occupied with trying to make chairs which will move or flex as the sitter adjusts his position. Significant progress was made along these lines by such men as Mies van der Rohe, Aalto, and Bruer. Eames has carried this idea farther. His molded plywood chair parts are flexible in themselves to some extent. This flexing is then increased by the use of rubber shock mounts in connecting all the parts to each other. In themselves shock mounts are not new. The mounting of engines on rubber blocks to reduce vibration has long been a standard practice in automobiles and aircraft, but this is the first time that it has been used on chairs. On Eames’ pieces, this mount is a thick rubber disc which is used between the various chair parts where they are joined. To make a firm connection between these rubber mounts and the parts of the chair posed still another new problem. Here Eames borrowed a technique which had been highly developed in wartime industries. Instead of attempting to attach the chair back, rubber mount, and wood frame to each other by bolts or by any usual cementing system, a process called Cycleweld was used. In this, a sheet of synthetic resin is placed between parts to be joined. A special electronic instrument then transmits heat by radio wave directly to the resin, which “cures” or bonds the parts to each other without injuriously heating the wood. The process requires only a few seconds, and gives a permanent waterproof joint, which is actually stronger than the wood itself. This welding process is versatile in that it can be used to join almost any two materials, and it offers many important advantages. First, it can be used as the adhesive to bond the various laminations of the plywood itself, giving a finished piece in which the plies will never separate, and which may be subjected to extreme conditions of heat and moisture. Second, the speed and precision of the operation makes it an important technique for mass production. Third, when used as in this furniture to attach chair parts to shock mounts, it distributes stresses over the total area of the mount rather than letting the entire load be concentrated at a single point, which is the case where a bolt is used, for example. Finally, it solves for the first time the difficult problem of making a neat and permanent connection between upholstery material and wood, which becomes another cleanly articulated detail on these chairs. Where, on a chair seat, a foam rubber pad is covered by fabric or leather, this covering material is brought to the edge of the plywood just as if it were another ply, and is bonded there without covering up the expressive plywood edge. This electronic welding has also been used structurally on Eames’ benches and tables. On all these pieces, the legs are detachable. This is not a new idea. Table legs have often been made to bolt to the frame of the table top so that they were removable. There were usually difficulties with this system, since any slight variation in the bolt holes gave slight variations in leg angles, and resulted in wobbly tables where perhaps only three out of four legs touched the ground. This was a shortcoming due to insufficient precision. On the Eames pieces, these joints are handled with the same precision that one finds in the aircraft industry, where there can be no approximations in the way a wing fitting attaches to a fuselage. The joint between leg and table top is made through exactly mated metal fittings. The critical point occurs in the precision of the attachment of these fittings to the table top and to the leg. By means of the Cycleweld process, this can be done quickly and accurately in a jig which allows no deviations.

The fittings on leg and table top are then bolted together with self-locking aircraft bolts. The precision of this operation is typical of the entire production process; as another aspect of it, standardization of similar parts has been accomplished to the point of complete interchangeability. This has many useful aspects. Similar parts can be stacked or nested for shipping or storage, and when the chairs are assembled by the distributor, any seat and any back will fit any frame. This not only simplifies greatly the problems of handling, shipping, and assembly, but actually helps keep the retail cost of the furniture down, since it becomes more compact for shipment and thus reduces the freight cost per chair.

The group includes pieces for both indoor and outdoor use, though indeed they are interchangeable. This is made possible by the fact that all wood parts have been treated with a resinos impregnation which has two chief effects. First, it makes the wood completely weatherproof. Chairs and tables may be left outdoors in the stiffest climate from Labor Day till Easter, and may be washed down with the garden hose nightly if you wish. This impregnation also has the effect of hardening the wood surface so that it becomes much more resistant to scratches and dents. All the metal parts are also weatherproof, having a chrome or cadmium plating which is impervious to weather. These metal parts may eventually be made of stainless steel.

Another type of impregnation has been used most effectively on some pieces. This is the use of brilliant dyes, also weather and alcohol proof, with which the wood has been stained deeply and permanently. These bright reds, yellows, and blues penetrate the wood plies and give a stunning effect but do not cover or blur in any way the natural character or surface markings of the wood.

The case pieces are based on a modular system and advantage has been taken of all the new techniques in their manufacture. A few new tricks have been added here, such as the decorative box-jointed corners, and the molded drawers on metal tracks. This unit design is probably the simplest and most flexible yet devised as well as the best in appearance. The unit cases are simply placed on low benches which lift them off the floor. The benches are made in several lengths and there is no limit to the number of different combinations which may be made with the units. Since the cases may be built up beside or on top of each other without any mechanical connection, the system becomes utterly simple. They provide a perfect complement to the various chairs.

The enthusiasm which Eames’ furniture has aroused through its first showings and through publication has been equalled only by the impatience of the public, which is ready to buy as much of it as can be turned out. We are all eagerly awaiting its appearance.
new developments

heating and lighting

- A screw driver is the only tool required for installation of a new Permalite electronic switch light developed by Universal Microphone Company of Inglewood, California. The Permalite consists of a tiny electronic bulb built into the top of a translucent plastic wall plate designed to fit standard single switch outlets. It emits a soft glow when lights are off and operates at a cost of about a penny a year. Its simple installation enables its use in existing homes and buildings as well as new construction. Permalite is suggested for use in hallways, stairways, bedrooms, bathrooms, nurseries, and garages anywhere it is desirable to eliminate groping for switches in the dark. These switch plates have been merit specified for Arts & Architecture’s Case Study Houses Nos. 10 and 16.

- Increased light output of fluorescent lamps averaging five per cent was announced by Sylvania Electric Products, Incorporated, New York City. Initial lumen ratings of the 40-watt T12 have been raised six per cent for the new 4500-degree white color. 11 per cent for the daylight, and four per cent for the soft white. The 100-watt T17, used mainly for industrial installations, has rating increases of three per cent for the daylight and soft white colors, and more than four per cent for the standard white. Similar increases have been made for wattages of six, eight, 14, 15, 20, and 30.

- A quickly installed, shallow depth dual floor furnace is now being marketed by Royal Heaters, Incorporated, of 1024 Westminster Avenue, Alhambra, California. With a fire box 18 inches deep, it requires no basement or pit. By cutting specified size holes in the floor and wall, the installers can slip the furnace into place from above the floor. Water tight welded case keeps the unit from flooding in the rainy season. Both pilot and burner valves are equipped with safety locks.

- An electric central heating plant for homes that humidifies warm air with an action like a coffee percolator was announced recently by the Chronholm Manufacturing Company, 3500 South East Hawthorne Avenue, Portland, Oregon. The unit is called the Vap-O-Lec. Air is sucked into the furnace through a filter and pumped into circulating ducts through a bank of multi-spined copper fins that discharge electrically generated steam vapor heat. Heart of the Vap-O-Lec is a hermetically sealed generator. It contains emission-type low voltage heating elements encased in copper tubes with a small quantity of water sealed in under reduced pressure. Percolating action draws water into orifices at the bottom of the tubes. The elements heat the water to steam vapor which erups from the top of the tubes and circulates through copper heat transfer coils. The thousands of sharp spines on the coils discharge the vapor heat into the air stream.

appliances and accessories

- A bullet-shaped shower head with a new cleaning feature is being manufactured by Repcal Brass Manufacturing Company of Los Angeles. It is called the Presto. There are no holes to clog or face plates to stick or lime up. If scale or other obstruction interferes with free water flow, the head may be cleaned immediately by pressing a button at the tip. The head is made of chrome-plated brass.

- A nine-cubic-foot electric refrigerator can be kept cool with a compressor about the size of a quart milk bottle, according to Jack & Heintz Precision Industries, Incorporated, of Cleveland, Ohio. The miniature unit was developed by Ralph M. Heintz, vice-president of the firm. Both motor and pump are housed in a hermetically sealed case. Total weight is 12 pounds, four ounces, about a third of the weight of conventional models.

- Aluminum awnings that are virtually weather-proof have been put on the market by Kool-Vent Metal Awning Corporation of America, Pittsburgh, Pennsylvania. The awning consists of a series of alternating, separated layers of aluminum strips with edges formed at right angles. Each alternating strip overlaps the strips immediately adjacent to it with space provided between the overlaps for circulation of air and admission of light. This construction prevents formation of heat pockets.

building and materials

- A wood curing method similar to a physician’s diathermy technique has been developed to cure sizable wood assemblies more thoroughly and rapidly than is possible with any other system of heating, according to the Resinous Products and Chemical Company of Philadelphia. Radio frequency is employed on the principle of changing one form of energy into another: electrical current, by means of molecular friction, is converted into heat. A relatively low current, through proper equipment, will produce adequate heat to cure resin adhesives without damaging the wood. The heat is dispersed through the whole block of wood. It is desirable to keep the heat of the wood below the boiling point of water to avoid internal steam pressure. Temperature of no higher than 180 degrees is recommended. At a glue line temperature of 100 degrees, Amerlite PR-115, a resorcinol-formaldehyde resin, and Uformite CB-552, a urea-formaldehyde resin adhesive, will attain cure in about 90 minutes; at 125 degrees, 15 and 25 minutes respectively; at 150 degrees, three and eight minutes; and at 175 degrees, one and three minutes.

- A new laminate of wood and metal known as Flexmetal is now in production by United States Plywood Corporation, New York City. The material is made up of hardwood veneer, 1/85 to 1/28 inch thick, bonded to a sheet of metal. It achieves two purposes, wood supply is stretched further, and the finished material is made flexible to the limit of the metal used.

- Production of woolmanized lumber—wood pressure-treated with preservative salts as a protection against termites and fungi—reached the highest figure in four years during the first six months of this year, J. F. Linthicum, president of the American Lumber & Treating Company, Chicago, announced. The all-time high (1942) was less than one per cent above this. Woolmanized, creosoted, and flame-proofed wood production from January through June was 35 per cent more than production for the first half of 1945 and about 10 per cent greater than that for the same period in 1940.

- Tests with Kimsul blanket type insulation have proved that in a new house it can save up to 44 per cent of fuel use and in an existing home an attic application can save up to 33 per cent of fuel, according to a booklet on installation and specification data issued by Kimberly-Clark Corporation of Neenah, Wisconsin. The booklet also points out that a Kimsul insulated house can be as much as 15 per cent cooler on hot summer days. The booklet is entitled How to Put Your Home in the “Comfort Zone.”

- Some of the things that happen to design when it shifts from drafting board to sales department were exemplified when the final plans for a canister type vacuum cleaner were being formulated by J. Gordon Lippincott and Company, New York, industrial designers. Engineers found the model could be pulled or pushed over carpets and floors as easily with or without runners. A consumer sampling, however, showed 90 per cent of the housewives interviewed thought the cleaner pulled more easily with runners. Completely unnecessary from a functional or artistic view and adding slightly to production costs, runners were added.
Case Study House Number 16 blends into its natural setting with effectiveness and dignity. Built on a hillside overlooking Beverly Hills, the house is now nearing completion.

Unpretentious spaciousness and use of combed plywood on three sides of the exterior accomplish the unusual harmony with trees, brush, and wide scope of the mountain tract. Startling in a block of traditional houses, combed plywood becomes unobtrusive and informal in less artificial surroundings. It is carried into the loggia of the house, forming a link with the outside that is emphasized by indoor planting under a pale green skylight.

The south side of the house is a combination of brick and 51 feet of glass. There is a deep planting trough under the windows of the study and master bedroom

Study, living room, and dining room, all facing a magnificent view of the city and the ocean to the south, open, by means of a sliding panel and an accordion screen, into one 45-foot long room. A dining porch on the east and a partially covered roof deck provide outdoor living and an additional feeling of spaciousness. The deck, nearly 1000 square feet, has a large fireplace and barbecue equipment.

Number 16 will be the second of Arts & Architecture's Case Study Houses to be completed. The magazine's prediction, as accurately as can be made under present building difficulties, is that it will open for public inspection on December 1.
from Mary, Queen of Scots, to be kept waiting where he could hear
her play the virginals and report her skill to his mistress.
This was popular music. The themes were often folk songs and
dances or well known plainsongs. The music was widely played,
and ability to play or sing was a social requirement. Ability even
to read the music seems to us nowadays almost miraculous, since,
although many of the manuscripts were beautifully written, the
manner of setting down the notes, on a six-line stave with movable
clef and irregular bar lines, was not conducive to easy reading at
birth. We must presume that the few compositions which any
individual was able to possess became so familiar that they could
be reproduced with only casual attention to the written page. The
nature of the music when properly played resembles in many ways
the best of our hot jazz. Little is known about the actual methods
of ornamenting the music, and the characteristic rhythmic habits
must be learned by analogy and by guess. In spite of these handicaps
one may, after some experience, assert several general principles in
playing it. The rhythm, which is not usually rapid, is seldom so slow
as the apparent time of the notes in which it is written would often
indicate. The bass, as in all older music, should be kept strictly to
the heat, while the moving passages vary in freedom according to
the style of the performer. Except the strict beat of the bass, the
music should never be counted; in many
instances, when played on short notes, it may have resembled an
acciacatura. This was the common ornament of the period and is
thought by many to indicate either a shake or a mordent. Since
there can be no final authority in the matter, the player must rely
on his own taste and judgment. The less common ornament, a single
line drawn through the staff, is variously interpreted, but probably
represented a slide from above or below the note or, as in Dr. Bull's
Greffe, an appoggiatura dividing the time of the note (forefall or
backfall). This is nearly all that is known or guessed about the
playing of this music; but the amateur, though he may be some-
times puzzled or disappointed by the outcome of his efforts, often
will be delighted to find how much can be accomplished by the use
of these indications.

The native style of English keyboard music practically disap-
appeared soon after the death of Gibbons. Echoes of it remain in
Purcell, for example the organ Voluntary. But the art remained lost
until its reappearance in the symphonic orchestration of Vaughn-
Williams. But the influence, if not the style of English keyboard
music, passed on by Dr. Bull to his friend, the Dutch composer
Sweelinck and by Sweelinck to his pupils Scheidt, who wrote a fine
set of variations on Byrd’s tune Fortune, and Frescobaldi, has
affected the development of keyboard music until the present day.
And the present day, through its extraordinary interest in the music
of all periods, is reaching back to Byrd and Gibbons. Splendid and
even sumptuous editions of the Tudor music have been issued during
recent years: the Fitzwilliam Virginal Book complete, the Lady
Nevell’s Book, the Cosyn Virginal Book, and Partenone, which are the
chief sources of the best Tudor keyboard music, and such other
editions as Forty-five Pieces by William Byrd, in which is collected
the bulk of this composer’s music from isolated manuscripts. This
music is being studied and played. It rewards study and can delight
the listener as well as the player. It may not be too much to echo
Margaret Olyn, who wrote, perhaps prematurely, in 1925: “The res-
urrection of Gibbons as an instrument composer will be, to posterity,
the great event of his Tercentenary. His Fancies, in reality free
fugues, are the greatest of their kind that have ever been written.
After 300 years he is still in the van of development.” Byrd and
Gibbons together may not equal Bach, but knowledge of their music
may prove as revolutionary as that knowledge of Bach’s art which
is still reviving among us. The lover of Byrd may well echo Byrd’s
own copyist, who wrote at the end of one piece, mr w bird homo
memorabilis, and at the end of another mr w bird laus sit deo.—
PETER YATES.
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Anticipate YOUR needs as far in advance as possible — and discuss those requirements with your regular source of supply.

Douglas Fir Plywood Association ... Tacoma 2, Washington
SEPTEMBER, 1946

CINEMA
continued from page 23

shuns it, has no right to speak. Anyone dismissing these scenes
from his conscience adds to the nation's guilt."

Kastner's view was the exception, for it is true that Germans
resented the picture, and resented the fact that the American Military
Government had seen fit to show it to them. A woman writing to one
of the newspapers in Berlin had this to say in her letter:

"Some time ago Berlin newspapers published items about com­
pulsory attendance at the concentration camp picture in Kissingen.
A Berliner wrote at that time that everyone in this city should be
compelled to see the film here. I, however, have another opinion.
The sight of Nazi cruelty and barbarity is not bearable by every­
one."

Attendance figures for the film in its Berlin run indicate that
the theaters played to 26 per cent capacity business, compared with
the average 70 per cent capacity for normal entertainment programs.
The 70 per cent average is phenomenally good in theater admin­
istration, and even in this country 26 per cent might not be considered
bad. But the figures do indicate in this instance that only one-third
of the audience in Berlin was attracted to the theater to see
Todesmühlen.

It is interesting to note in a breakdown of theater-by-theater
coverage, that in working class districts of Berlin, Neukölln and
Kreuzberg, attendance did not fall off appreciably. In the more
fashionable Dahlem and Steglitz areas attendance fell in some
instances to 15 and 10 per cent of normal business. At any rate, the
program was a limited success. There is talk in ICD circles, of
repeating the blanket-cover program for the three areas and the
American Sector of Berlin, as described, once a year. This may be
at variance with good and sound money-making exhibition policy,
but it is a reflection of Information Control Division's realistic
occupation and re-information policy.

A front page editorial in another Berlin newspaper asked, in
connection with the local showings of Mills of Death:

"When can we laugh again, having seen how men, speaking our
language, the language of Goethe and Holderin, men of our nation,
coldly and scientifically with official blessing, chose murder as a
profession?"—ROBERT JOSEPH.

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Herc's new efficiency for the modern home—Permalite, the electronic switch light!

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ART
continued from page 18

But how foolish to praise of reform, of abolition of this evil and that evil, when we operate on a level which excludes that part of man which recognizes good and bad, right and wrong. "The dignity of man"—indeed! We sow weeds and expect roses! We breed hate and expect love! Of what use are the patches on the wounds of society when the disease goes unchecked? Human well-being is not a matter of legislation or coercion.

The Twentieth Century is also known as "The Modern Age." Modernism, not in the sense of contemporariness, but as a special form reflecting the spirit of this age. Culturally it has been distinguished by a struggle to make art an expression of contemporary life. Both conservative and "modern" have long recognized the separation of art from a healthy integration in the community. Its non-functioning can scarcely be denied, nor can the need for art as a part of life be ignored. But can art be integrated into the present philosophy of life and retain its true nature?

The history of the modern movement has placed special emphasis on the close relationship of "modern art" to Twentieth Century "advanced thought." In its early and revolutionary period there was perhaps good cause to assume this identification. But as the Twentieth Century becomes recognized for what it is, rather than what it purports to be, so-called modern art is revealed as nurturing the same corruptions as the age it seeks to reflect. It must either suffer from contradiction or compromise, or both. Art is not a machine. Art is not science (though it may incorporate science). Art is not an instrument of destruction. Why should the artist identify himself with them? How meager an art which does not envision its true nature!

The "spirit of the Twentieth Century" has reduced art, like man, to a thing. Protagonists of "modern art" explain: "It has no meaning—just 'pattern,' 'design'—shapes, color, lines." But art does have meaning—profound meaning. Art is a form of Knowledge, not just a pastime.

No wonder there is no real participation in art today. With meaning in life so largely absent, how can there be meaning in art? Man by nature is not a mental cripple. The widespread neurosis of modern man is an index to this age—the result of a cause—a viola...
tion of that which is natural to man as a human being. Without naming what this violation is, by the evidence at hand today we should know there is an omission—a grave omission—in our philosophy of life.

Insofar as we attempt to integrate art with our time—a time of chaos and corruption—we are guilty of supporting evil. We must look closer to the implications of an ideology whose goal is a streamlined art to fit a streamlined age. The radicalism of art in the first two decades of this century no longer exists. When "modern art" becomes stylish, as it very nearly is today, we may be sure that it no longer contains that for which its instigators struggled. Perhaps those early men did not fully understand the implications of their search, but at least they were aware of an ideal which rejected tyranny—tyranny of the academy, of the ruling classes, of the state, of dehumanized science. What happened to modern art in Russia, in Germany? Let us not fool ourselves that it has not happened here. The only positive position in a time like the present is one of revolt—a rejection of all the values which have led us to the abyss. To be sure, few can assume such devotion to principle in the knowledge that separation from the dominant forces will mean "isolation," loss of "recognition," no opportunity for "success." But there is a choice to be made, else the artist will be committed to a state of schizophrenia along with the majority of the world's inhabitants today. Art is not of these things which dominate contemporary civilization. The artist must adhere to his function (the true function of all men) whatever the cost, or fight a losing battle in an effort to become acceptable to the adherents of a philosophy which makes of man something less than human.—GRACE CLEMENTS.

SAN FRANCISCO NOTES
A new and hopeful gallery opened on August 15, bearing the name and dedicated to the memory of Lucien LaBaude, beloved San Francisco painter who died in a military plane crash in 1943. The first show was of paintings by artists who were at one time or another students of Labaude: Helen Clement, Merlin Hardy, George Harris, William Hesthal, Fay and Farwell Taylor.

At the City of Paris there is a one man show by Reginald Marsh, who has been teaching this summer at Mills College. The show is continued on page 54

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full of his well known girls with ballooning bosoms, bulging buttocks and husky thighs, riding on merry-go-rounds, leaning against windy rails, riding pickaback. Sailors pursue them, avid faces leer at them in burlesque shows. There is nothing unconvincing about Marsh's people. They are alive and functioning. Color is not used for its own sake but is subordinated to the illustrative qualities of his paintings, although in some there is a gold glimmer and sheen; but mostly one is not aware of color; one sees instead the idea. That he is a draftsman there is no doubt.

Winners and runners up in the La Tausca Pearls competition are on display at the San Francisco Museum of Art. There is a variety of interpretations of the theme, Woman With Pearls, from children playing lady to somewhat surrealist fantasies, or Jane Berlandina's semi-abstract Birth of a Pearl. There are of course many heads of ladies wearing pearls, whose treatment is anything from mere suggestion to carefully realistic complete with shimmer. Winner of the first prize is, of all people, Max Weber. His pearls are neither emphasized or conspicuously slighted, but are an integral part of the design of his woman's head, a compact design of head and headdress, with a suggestion of antiquity about it. The other prizes seemed well bestowed also, with an eye to artistic excellence as well as to the use of pearls.

Three one-man shows also at the Museum are interesting examples of different approaches to abstraction. Max Rothko, one of the eastern Secessionist group, paints in subtle, grayed washes of color, almost Oriental in reticence and delicacy. The silvery gray washes, the dull surfaces and the richness achieved by slight but lovely variations of color and texture are a little reminiscent of Certain Chinese paintings. The design is achieved with equal reticence—casual appearing division of space and texture, wandering lines and shapes, very abstract.

Agnes Sims' memory impressions of the Southwest and Mexico are brilliant and bold Indians, dances, costumes, landscape and plant forms and colors, and the definite patterns of the desert country seen with the simplifying eye of memory, which she feels retains the significant and discards the incidental. The result is somewhat on the abstract side, done in watercolor very thickly put on so that it has the strength of oils.

An often neglected element in abstract design is emphasized in David Park's oils at the Legion of Honor. He has been preoccupied with positive and negative space, the balance between object and background; dark pattern on light changing, with a slight shift of the onlooker's attention, to a light pattern on dark; the quality strongly felt in primitive design, but often lost sight of in our own art. In David Park's paintings this particular attribute of design has been brought to the point where it is almost the most noticeable element in the picture. These paintings are abstractions with a somewhat surrealistic tinge. Some are quite fascinating, especially a series of small multiple profiles which sometimes seem to be one profile, sometimes two or more, in the manner of some of Picasso's later things. In each of these pictures the various profiles have only one eye which they share in common, and which has an irresistible suggestion about it of the large eye seen apparently in the middle of the partner's forehead when children press their noses together to play "owl eyes."

Other Legion exhibits are a series of photographs of people by Lisette Model, and a collection of watercolors called, descriptively, One Hundred Horse Trappings, showing in careful detail horse gear from the Bronze Age to present day racing saddles, with a geographical range from India to Iceland.

About the Model photographs, one's first reaction is that human beings could not possibly be that gross, that fat, that debased; one's next, a horrible suspicion that they could, indeed.—DOROTHY PUCCI NELLI CRAVATH.
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