SEE IT AT YOUR DEALER'S...

You will "SEE" it in
YOUR HOME!

See them—Hear them

Furniture Styled
Motorola
A-M F-M Radios

It's not coincidence that the Motorola Radio on your dealer's floor seems custom made for your home; it was created with your home in mind. New 1948 Motorola Radios were designed by interior decorators to harmonize with virtually every decorating scheme. And they sound as good as they look! You'll thrill to Motorola's Golden Voice tone—marvel at the new fidelity of record reproduction with the "Floating Action" record changer with its silent cartridge and resilient needle. You'll have your choice of many exquisite models, for there's a Motorola Radio for your every room and purpose. See them, hear them soon.

Motorola Inc. 4545 Augusta Blvd., Chicago 51, Illinois
MANY OF YOUR CLIENTS
CAN ANSWER THESE QUESTIONS...CAN YOU?

No. We'll readily admit a Weldwood-paneled room looks like a million. But when maintenance expense over the years is considered, a room paneled in Weldwood compares favorably in cost with ordinary plaster, paint and paper ... both for new construction and remodeling.

Fact is, you can do a 12 x 18-room in Birch Weldwood for less than $300**. . . materials and installation. Stop and think how little that adds to monthly FHA payments, with a home improvement loan.

Many of your clients know this!

Yes, indeed. Choose your style, then choose Weldwood for the interior. There's a wood for every mood. You'll find exactly what's needed for traditional effects; also beautiful woods for sleek, modern twentieth-century surroundings. Use Weldwood in several rooms, or just one. Do all four walls, even one wall, or simply the dado.

And you can work many clever, "built-in" miracles with Weldwood, for it provides structural strength as well as decorative beauty.

Many of your clients know this!

It is. Weldwood Plywood Panels are guaranteed for the life of the building in which they're installed.

And they'll remain luxuriously beautiful with a minimum of maintenance. No recurrent expense for papering and painting.

Durability like this makes Weldwood a good investment.

Either in a new home or for remodeling, it adds a permanent value.

Many of your clients know this!

Why do your clients know these things? Because, in recent years, we've maintained a steady advertising program to tell them. We've hammered home the advantages of Weldwood in ad after ad.


Has our effort had any effect? Well, a recent independent survey indicates that 1 out of every 3 home-minded Americans wants wood-paneling in at least one room.

And Weldwood gives it to them at a price they can afford to pay.

Take advantage of this acceptance. You'll find a warm reception for plans that include Weldwood Walls. We'll be glad to send complete data.

**Prices may vary slightly in different sections of the country, due to local conditions.

WELDWOOD Plywood

Weldwood Plywood and Mengel Flash Doors are products of

UNITED STATES PLYWOOD CORPORATION
New York 18, N.Y.

THE MENGEL COMPANY
Louisville 1, Ky.


Weldwood Plywood is made in both Interior and Exterior types, the former bonded with extended area resins and other approved bonding agents; the latter with phenol formaldehyde synthetic resin.
ARTEK MODERN CREATED BY ALVAR AALTO

Newest addition to the comprehensive collections in our vast, block-long Modern Shop...Artek furniture imported from Sweden. Convincing modern, designed by Alvar Aalto, Finnish architect of international renown, showing the utter simplicity and intelligent functionalism that distinguishes all his creations. See it in a series of practical room settings. MODERN SHOP, FIFTH FLOOR

SEVENTH STREET, FLOWER AND FIGUEROA, LOS ANGELES BARKER BROS.
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CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editors 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 the item about it on the coupon which appears on this page, and give 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 of the magazine. Items appearing for the first time this month are set in bold-face type.

APPLIANCES

- (56) Continental Water Heater Company: Concise folder gas storage water heaters; installation, specification data; good working information rating line.
- (57) Department of Water & Power: Brochure, folders, data electric appliances; good source of information on all-electric houses; rate information available.
- (364) Echo Products Company: Data, information splendidly designed, weight-adapted kitchen tools, knives, canopeners; also pressure cookers; these belong in everyday kitchen tools.
- (426) Howard Miller Clock Company: Information contemporary clocks by leading manufacturers, including George Nelson; probably best approach to application of contemporary design to clocks.
- (61) Ingersoll Steel Division, Borg-Warner Corporation: Brochure (16 pages) new Ingersoll Utility Unit providing kitchen, laundry, bathroom, heating, plumbing, electrical lines; installation, specification data.
- (177) Southern California Edison Company: Well illustrated, idea-packed booklet electricity in house plans; full information electric appliances; one of best sources information.
- (365) Sunbeam, Inc.: Data, information most complete line kitchen appliances - Mixmaster, Wafflemaster, Ironmaster, Sunbeam Toaster; well designed, highly efficient.
- (370) Washington Steel Products, Inc.: Full printed material probably most complete line kitchen cabinets accessories; lid, pan, utility racks; shelves, white enamel food drawers, ventilating louvers, etc.; all steel, splendidly designed.
- (387) Western Stove Company, Inc.: Brochures, folders all Western-Holly ranges, including Town & Country eight-burner custom built; good contemporary design, well engineered; available immediately.
- (176) Cabinet, COUNTER TOPS

- (399) American Central Division, Avco Manufacturing Corporation: Detailed 16-page, 4-color brochure one of first contemporary designed lines kitchen cabinets in stainless steel; all edges, corners rounded; very little visible hardware; brochure shows sample kitchens.
- (119) Formica Insulation Company: Folder Formica cabinet tops; colorful, spotproof, durable, sanitary; does not chip, crack, break; not injured by alcohol, fruit acids, ordinary alkalies; withstands 275 degrees Fahrenheit; wide color range.
- (400) Storagewall, Inc.: Brochures, data Storagewall, new kind partition composed of variety of standard cabinets such as wardrobes, dressers, bookcases, etc., as wall units to build partitions; can be used as walls or against walls.

ELECTRICAL EQUIPMENT

- (402) Northern California Electrical Bureau: Data-packed 16-page, two-color brochure electricity in house plans; check lists, suggestions for every room, typical floor plans, adequate wiring information; practical, factual, best type of information.
- (407) Lumite Division, Chicopee Fils: Illustrated brochure asphalt tile, 3" x 3" or against walls.
- (408) Northern California Electrical Bureau: Data-packed 16-page, two-color brochure electricity in house plans; check lists, suggestions for every room, typical floor plans, adequate wiring information; practical, factual, best type of information.
- (409) Lamute Division, Chicopee Manufacturing corporation: Brochure, samples Lamute woven plastic fabrics that can't fade, stain, scuff; wide range colors homogeneously integrated, many weaves, patterns; ideal for furniture upholstery, especially garden furniture; handles easily and does not "cup."
- (531) Functional Furniture Company: Information new clean line contemporary furniture designed by Edward J. Wormley; living room, dining room, bedroom; forty pieces, well integrated.
- (432) Scalamandre Silk, Inc.: Information contemporary fabrics, interesting weaves, textures, colors, patterns.

FLOOR COVERINGS

- (433) Bigelow-Sanford Carpet Company, Inc.: Information Lokweave Gropoace carpet; tufts are locked in, cannot pull out; no sew seams, damaged, worn areas easily replaced with leftover pieces.

ARTS & ARCHITECTURE

- (219-A) Gladling, McBean & Company: Folder Mission Red Floor Tile; hard burned, smooth texture; ideal for paving patios, terrace, walks, loggias, facing walls, garden seats, stair treads and risers; 12" x 12", 6", 3"; western manufacturer, available.
- (309) Klearflax Linen Looms: Catalogue, brochures probably best known line contemporary rugs; exceptionally wide range colors, fabrics, textures.
- (424) Oregon Flux Textiles, Inc.: Descriptive brochure Flaxtext all-linen rugs; unique texture from "twist-tile" strands fine flux; long wearing; seven warm colors, no patterns.
- (388) Parfum Company: Pleasant 4-color booklet "Fabolous Floors the Modern Home;" suggests treatments for floors of all rooms in house; practically suggests colors patterns.
- (310) Shelley's Floor Coverings: Information one of best retail sources contemporary rugs, carpets from foremost looms; new weaves, textures, colors.
- (74) TileTex Company, Inc.: Illustrated brochure asphalt tile, 3" x 3" to 10" x 24", wide range colors, patterns; texture strips, cove bases; features modern design.
Coming events cast their shadows before!

MALAY MODERN — exactly 100 new designs of the finest genuine East Indies rattan furniture ever offered. Outstanding covers — new finishes — and outstanding modern designs including bedroom and dining room groups.

AMBER ASH — 36 new designs including living room, dining room and bedroom groups. Executed in clear white ash featuring a stunning modern finish and contemporary covers.

Be sure to see these two new lines at the market's most glamorous showroom.

JANUARY MARKET DISPLAY
Fourth Floor, Waters Building, Grand Rapids

Ficks Reed Co.
CINCINNATI AND NEW YORK
COMPLETE PROTECTION

Through a process developed by our Research Laboratory, Simpson Insulating Building Board is treated during manufacture to render it resistant to termite attack, fungus growth, dry rot, mold, mildew and other microscopic organisms. By the Simpson process, every fiber of the board is coated uniformly with a non-toxic agent, harmless to humans and animals, so that the interior as well as the exterior is given tested protection. This is one of the many reasons why Simpson Insulating Board is especially suitable for dry wall construction in various types of structures; as a floor insulation and for building and insulating farm structures such as poultry and laying houses, dairy barns, hog houses, brooder houses, fruit and vegetable storages.

IMPROVED BUILDING QUALITIES

Made from the long and tough fiber of the matchless Douglas fir, the new Simpson Insulating Building Board has the advantage of greater structural strength and better insulating properties.

ENTIRE PRODUCTION ALLOCATED TO WESTERN DEALERS FOR WESTERN BUILDING

Discuss Your Needs with the Simpson Distributors Listed Below or Write Direct

ARIZONA SASH, DOOR & GLASS CO.
321 S. 9th Ave., Phoenix, Ariz.
Phone: 3-2331

ARIZONA SASH, DOOR & GLASS CO.
637 W. St. Mary's Road, Tucson, Ariz.
Phone: 1699

CALIFORNIA BUILDERS SUPPLY CO.
700 Sixth Avenue, Oakland 4, Calif.
Phone: Highgate 4015

CALIFORNIA BUILDERS SUPPLY CO.
19th & 5th Sts., Sacramento 14, Calif.
Phone: 2-0768

CALIFORNIA BUILDERS SUPPLY CO.
2160 Hamilton Ave., Fresno, Calif.
Phone: 2-3106

CALIFORNIA PANEL & VENEER CO.
951-957 So. Alameda St., Los Angeles, Calif., Phone: Trinity 0057

CONTINENTAL LUMBER CO.
P.O. Box 2043, Boise, Idaho, Phone: 430

ELLIOTT BAY LUMBER CO.
400 W. Spokane St., Seattle, Wash.
Phone: Elliott 8080

ELLIOTT BAY LUMBER CO.
2712 McDougall St., Everett, Wash.
Phone: Main 150

ELLIOTT BAY LUMBER CO.
Box 188—Union Gap Station
Yakima, Wash., Phone: 24673

EXCHANGE LUMBER & MANUFACTURING CO.
P.O. Box 1314, Sokolone 7, Wash.
Phone: Glenwood 1201

FROST HARDWOOD LUMBER CO.
Market St. State St., Sonoma, Calif.
Phone: F-7224

LUMBER DEALERS, INC.
100 South Main St., Pueblo, Colo.
Phone: 4881

LUMBER DEALERS, INC.
423 N. 33rd St., Billings, Mont., Phone: 27196

MORRISON-JERRELL & CO.
332 W. Park Street, Reno, Nevada
Phone: 2-2198

NEW MEXICO COMPANY
1401-15 North 12th St., Albuquerque, New Mexico
Phone: 3-1708

CHAS. E. SAND PLYWOOD CO.
1106 N.W. 16th Ave., Portland, Ore.
Phone: Atwater 6221

SIMPSON INDUSTRIES
1610 E. Washington Blvd.
Los Angeles, Calif.
Phone: Prospect 6133

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333 W. 1st St., Salt Lake City 9, Utah
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FROM the start of your plans throughout the life of the house, Revere Copper and Brass Incorporated works with you to insure your client's lasting satisfaction.

- Revere Literature helps you convey to your clients a better understanding of the part copper plays in protecting a home.
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It is because of this all-around cooperation—in addition to the consistently fine quality of Revere copper and brass building products—that trouble always costs more than Revere Copper.

Revere products include: Copper Water Tube for use with soldered fittings for hot and cold water lines and heating lines; Red-Brass Pipe; Sheet Copper and Herculoy for tanks, pans, ducts and trays; Copper oil burner, heat control and capillary tubes . . . and, of course, Sheet Copper for roofing, flashing and other sheet metal construction. They are handled by leading distributors in all parts of the country.

COPPER AND BRASS INCORPORATED
Founded by Paul Revere in 1801
230 Park Avenue, New York 17, New York
ANDREW SZOEKE
CAN NOW SUPPLY
LOCAL REPRESENTATIVES
WITH HIS FAMOUS
CUSTOM FURNITURE

* With the opening of our new Long Island City plant our capacity for producing the finest of custom-made furniture has been greatly increased. We are now able to expand our distribution on a national scale.

* In one of the world's finest small cabinet shops we have gathered the most highly skilled craftsmen and the best equipment available.

* With our increased capacity, we can now do custom work to your design as well as to our own. Blueprints are perfectly executed on a contract basis.

* Exclusive furniture shops, decorating departments of larger stores, Interior Decorators, Art Galleries will be considered as our local representatives.

* For details please write:

ANDREW SZOEKE
CUSTOM FURNITURE
72 E. 55TH STREET, NEW YORK 22, N. Y.
always Popular...
again in Production!

**the "Cosmette"**

LAVATORY
PATENTED

**NO. 3408 EASY-ACTION "SLANT-BACK" FITTING.** A fully chrome-plated fixture with permanent non-splash device. Design provides for easy renewal of any wearing part or the entire unit.

- So attractive to the eye as well as the budget, so generous in usable area, so skillfully designed to fit limited bathroom space...this is the Cosmette! Produced by Case and distributed nationally—see your Classified Telephone Directory or write W. A. Case & Son Mfg. Co., Buffalo 3, N. Y. Founded 1853.

- Genuine acid-proof Vitreous China.
- Dry shelf space for toilet articles.
- Built-in soap dish.
- Concealed front overflow.
- Towel bars, if required, free from the wall.
- Wall hung or with legs.
- All exposed parts chromium-plated brass.
- 20"x13½" and (for production later) 24"x16½".

**Case**

PLUMBING FIXTURES
The old-fashioned ironing board has no place in today's truly functional home.

But Ironrite automatic ironers have earned their personal niches in contemporary houses.

Your designs should always provide for Ironrite, the world's finest ironer.

Happy Ironrite owners continue to report records of 15 to 20 years' continuous service without any repairs.

Suggest to your clients that they write for the interesting book, "I Have a Better Way to Iron."

More women are receiving Ironrites today than ever before. Still the demand exceeds our ability to supply them as fast as we would like.
All-New Revolutionary Post-War
Western-Holly Continental Gas Range

See it now at your appliance or department store.
Identify it by the blue ribbon.

Copyright 1947 by Western Stove Co. Inc.
Culver City, Calif.
CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Continued from page 6

• (315) Glenn, Inc.: Information original contemporary designs at reasonable prices; particularly good designs tables, chests, case pieces; western manufacturers.

• (316) Herman Miller Furniture Company: Information top line contemporary furniture designed by Isamu Naguchi, George Nelson, Charles Eames; one of most important design program in furniture industry.

• (347) Knoll Associates, Inc.: Information one of best lines authentic contemporary furniture; tables, chairs, tables, chests, case pieces; western manufacturers.

(319) Rattan Sales, Inc.: Catalog rattan furniture designed by Paul Landlo; upholstered, airloom cushions; armchairs, sofas, coffee tables, end tables, dining tables, dining chairs, sectionals, bridge tables, custom designs.

(321) Andrew Szoeke: Information custom-built cabinets, lamps, accessories; craftsmanship at its best; remarkable inlays, finishes, designs; one of best sources of top cabinet work.

(323) Van Keppel-Green, Inc.: Information complete line contemporary metal, wood furniture; designed by Hendrick Van Keppel, Taylor Green; available nationally.

(325) Parlyn, Ltd.: Brochure remarkable new finger-tip push-pull control Parlyn door lock and latch; light finger pressure opens or closes door; contemporary design; zinc alloy; no visible screws.

(326) Soss Manufacturing Company: Remarkably well prepared 24-page manual on Soss Invisible Hinges; permit streamlining door by eliminating visibility of hinges; gives full details of construction use.

(328) Allison & McBae: Information on radiant heating; firm engineers, installs systems in Los Angeles area; one of best sources of practical information, installation service.

(329) A. M. Byers Company: Practical, factual booklet covering study of 1,000 radiant heating jobs in last ten years; gives engineering preference methods, materials mostly used; geographic statistics.

(337) Chase Brass & Copper Company: Full color brochure on brass and copper in residential planning, emphasizing copper tubing for radiant heating; also covers hardware, screen, roofing products.

(339) Day & Night Manufacturing Company: Concise folder Panelray radiant infra-red vented gas wall heater; well designed, single or dual units; with or without thermostatic controls; 10,000 to 40,000 BTU; 59% high x 13-5/16" to 17-11/16" specifications, charts; merits appraisal.

(338) Thonet Brothers, Inc.: Illustrated catalog new clean-cut line modern furniture; chairs particularly well designed, engineered.

(345) Custom Cast: Information remarkably good standards of custom design; fronts cast bronze, log rests iron; weight per pair 30 pounds; fronts in aluminum, yellow brass on special order; reasonably priced; information.

(346) Grant Pulley & Hardware Company: Data one of best lines sliding door hardware; makes large areas of glass slide with finger-tip pressure; quiet, efficient; this data belongs in all architectural files.

(348) Parlyn Brothers, Inc.: Illustrated catalog contemporary glass furniture; heavy glass tops; well designed, engineered.

(349) Bennett-Ireland, Inc.: Illustrated folder Flexscreen fireplace metal curtains; hang in folds; easily opened, closed; one of best contemporary lines fireplace equipment.

(350) American Cabinet Hardware Corporation: Folder, data sheets American rock line contemporary cabinet hardware; Beauty-Seat glattings, matched ensembles, easy-working catches; includes semi-concealed hinges, friction catches, pulls, sash lifts, sash locks; full technical, installation data.

(351) Andrew Szoeke: Information custom-built cabinets, lamps, accessories; craftsmanship at its best; remarkable inlays, finishes, designs; one of best sources of top cabinet work.

(352) Security Lock Corporation: Brochure new keyless push-button combination door lock; locked by flick of lever, opens by pushing proper combination four small buttons.

(353) Sargent Company: Brochure new Sargent Intergralock; well designed, knob keyhole, pressure formed metals; available in number of bronze, brass chromium finishes; full technical details.

(354) Hammel Radiator Engineering Company: Folded catalogue showing new Sargent Intergralock; well designed, knob keyhole, pressure formed metals; available in number of bronze, brass chromium finishes; full technical details.

(355) Parlyn, Ltd.: Brochure remarkable new finger-tip push-pull control Parlyn door lock and latch; light finger pressure opens or closes door; contemporary design; zinc alloy; no visible screws.

(356) Herman Miller Furniture Company: Information top line contemporary furniture designed by Isamu Naguchi, George Nelson, Charles Eames; one of most important design program in furniture industry.

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(361) Grant Pulley & Hardware Company: Data one of best lines sliding door hardware; makes large areas of glass slide with finger-tip pressure; quiet, efficient; this data belongs in all architectural files.

(362) Parlyn Brothers, Inc.: Illustrated catalog contemporary glass furniture; heavy glass tops; well designed, engineered. It can be achieved in the den, for instance, by using the fine grain hardwood-plywoods that are now available. In the kitchen, Formica gives a new look to kitchen cabinets and sink tops. It's the durable surface material that will always look new.

And then, of course, there's Simpson Insulating Board and decorative tile that will please the eye—and the ear. Specify them all. Immediate delivery.
Fixtures for all phases of contemporary lighting—designed to give light by which people live and work—merit specified in the Case Study House Program of the magazine Arts & Architecture.
also displayed at frank brothers store is the work of alvar aalto,gilbert rhode, isamu naguchi, george nelson and a
lighting fixtures by kurt versen, general lighting company and greta magnusson grossman, a complete fabric depa
includes cahama prints by angelo testa, custom hand prints by ben rose and
complete interiors service is offered by a custom upholstery and drapes
or rather changing their pace, and exhibiting pictures with re-
arranged parts.

Only one of the prize winners was of representational or realistic
character: John Howard’s oil, Across the Bay, which was one of
the Art Association painting prizes. The other was given to Mar-

garet Peterson’s tempera called Man’s Child, a non-realistic woman
and baby in glowing reds, brilliant as flames. Richard O’Hanlon
won the sculpture prize for his small Startled Ocelot. The Richard
Gump prize for distinguished work in any medium went to a very
clever panel in edge-lighted plastic by Emmy Lou Packard, called
Beach Carnival. An anonymous donor prize to Albin Templeman
for Two Cops, an opaque water-color; and another to James Mc-
Cray for a somewhat surrealist drawing called Pastoral, in ink,
completed the prize list. There were ten honorable mentions.

Another cross section, this time of American contemporary paint-
ing: the Legion of Honor’s Second Annual Exhibition of Painting,
contains about three hundred pieces, half of them invited, half
judged.

Ceramics by Whitney Atchley, and the highly individual, luminous
paintings of Arnold Friedman, in thick scumbles which come out
magically as light and atmosphere, were some other recent things
at the Legion. Ellen Brandt’s fine photographs at the De Young,
some promising sculpture by Mark Sponenburgh at the same place,
Juliette Steele’s one-man show at the Artist’s Guild Gallery, and a
group show at the City of Paris called “Carnival,” were other en-
tertaining exhibitions.

The question of how much a young artist may borrow and still be
considered more than a clever copyist is interestingly posed by
Robert Watson’s recent show at the Gump Galleries. Here is a
man who has, so to speak, synthesized certain aspects of surrealism
and romanticism in a nice blend, like a well known whiskey. If, as
in process cheese, the particular flavor and individual quality is
somewhat lost, at least the product is dependable, uniform and
palatable.

Those who are alienated by some of the more outrage of Dali’s in-
ventions will not be offended, in these pictures, by the extreme,
although they will find here the suggestion of wide flat sand and
sea, the small pebbles with their long shadows, and other pheno-
mena which Dali has made familiar. Somewhat Bermanish drap-
eries of decaying nets and ruined structures help to create the
authentically mysterious atmosphere of the paintings, an effect, as
the artist says, of the “twilight of reality and the general solitude
of man.”

CINEMA

ROBERT JOSEPH

Several years ago I walked out on a picture for its historical
distortions and its hammer-head propaganda which robbed the
feature film which I had been looking at of any interest or enter-
tainment. This was “Lenin in 1918,” which showed among other
things the great degree of friendship between Lenin and Stalin,
and which did everything but put a halo around the head of the
Secretary of the Communist Party. This was propaganda at its
most blatant, and was, as stated, a distortion of history. It’s gen-
erally conceded that Lenin neither liked nor trusted Stalin. At
any rate I demand subtlety in any picture I see, and when I don’t
see it, I take a walk.

I took a walk again the other evening after seeing a little thing
called “Tisa,” produced by Warner Brothers, and purportedly
showing a picture of New York immigrant life in the early nine-

teen hundreds. This was for me a ‘look’ at the ‘New Look,’ the
unmistakable signs and visible effects of recent investigations,
innuendoes and allegations. “Tisa” is one of those flag-waving
things in which “America” is sung to the tune of a montage of
flowing waves of grain, factory and field, happy farmers and
workers. Akim Tamiroff recites the “Pledge of Allegiance” some
four or five times for the first three reels of the picture—that’s
all I stayed to see—to a point where the repetition seems to rob
the pledge of any meaning or content. In brief, “Tisa” tells the
story of New York’s East Side tenement sweatshops, works of
New Americans, immigrants, Tammany Hall. The picture of tenements,
of poverty, of sweatshops of East Side life in those days offers
us a picture of conditions such as Jacob Riis might have dreamed
of as an ideal. Trees and bicycles, sunshine and wide streets, big windows and a degree of sanitation and health which seems to make New York's and Mayor LaGuardia's slum clearance project a crime against housing. The sweatshop might have been mistaken for a Santa Monica aircraft parts plant, and the well-pleated and nicely garbed girls, one more beautiful and healthy looking than the other, looked as if they had been called out of Castle Gardens or Bannockbys.

The point of all this is that reality has been distorted or that poverty and sweatshop conditions have been made palatable. The point is that this is a picture which can offend no one and nothing except the truth of life itself. Some of Sam Wanamaker's speechifying seemed bitterly ironical although the lines were meant as a hymn of praise for America and for American traditions. Faith in America is accomplished by deeds and not by cheap, sentimental references to our past and to some of our sacred rights. From the synopsis I gathered that Teddy Roosevelt, then President, comes galloping up at the last minute, like the U. S. Cavalry in "Duel in the Sun" et al., to save the day, the heroine, the plot and the audience of sitting through this thing any longer. But this is an illustration of what we may get. A sugar-plum Second Reader version of George Washington and the much belabored cherry tree.

"The Fugitive," the John Ford picture shot entirely in Mexico with Henry Fonda, Dolores del Rio and Pedro Armendariz is another 'look' at quite another kind of picture. Here we are introduced to the 'Dictator State,' identified in a foreword as being "either a thousand miles north or south of the equator," which is set on hounding down the last parish priest because religion and the church have been named as enemies of the State. The country is, of course, Mexico, and parallels in some degree much of Mexico's history during the Villa-Zapata days. It is difficult to evaluate this story of the State's hunt for Father Sellah because it is never quite clear whether the State is fascist or communist. Capt. Armendariz riding full herd into a Mexican village berates the natives for harboring a priest against the express orders of the law of the country. He berates the natives for their stupidity and for their allegiance to a system of blind superstititions. This is the nearest one gets to a statement of what the State has been standing for. Its corruption is emphasized in the connivances of its governor with what seems to be a well-regulated black market.

"The Fugitive," too, is part of the 'New Look' in the sense that it establishes a Graustarkian country with Spanish accents, and then generalizes so that no one in particular will be offended. The hard-hitting days of "Black Fury" and "Confessions of a Nazi Spy" seem past and over.

"The Bishop's Wife" is a little less saccharine than "It's a Wonderful Life." It's all about an angel who comes down to straighten out the tangled affairs and the tangled soul of a good and righteous Episcopalian bishop, David Niven. Cary Grant, the angel, does good wherever he goes; gets the proud millionaire to give her money to the poor instead of giving it to a building fund for the construction of a cathedral in the name of her late and un lamented husband; inspires dissolve and washed-up Professor Monty Woolley to write "that" book which he had intended to write for years. If you take the nicest parts of "Going My Way," "It's a Wonderful Life," and "Heaven Only Knows," another film about a good-doing Angel, and mix them up sufficiently you'll come up with "The Bishop's Wife." It's warm and beautifully done and well acted and adds up to just about nothing.

---

**MUSIC**

PETER YATES

Five times during its history Evenings on the Roof has presented a complete series of works by one composer. These include one series of the complete piano works with opus number by Beethoven, plus the violin and cello sonatas; two cycles of the thirty-two Beethoven piano sonatas; one series of the first three Clavierwerke; keyboard works selected and engraved for publication by Bach himself, plus the seven toccatas and the two and three part inventions; and, most recently, the complete works for piano solo by Mozart. In addition to these larger series, the Beethoven string
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trios, the Bach French suites and Little Organ Book, and some
other smaller comparable groups of works have been presented.

Such series are not unusual in the history of music. The New
Friends of Music in New York annually offer complete series of
the chamber music and occasionally of the piano music of a number
of major composers. The complete cycle of the Beethoven piano
sonatas has been played many times. Fairly representative series
of the music of Bach, especially the complete organ works, are not
uncommon. Performance of the complete solo piano works of
Mozart has been rare; I have found no record of such a series.

One present-day requirement of concert playing stands in the way
of any large historical series of solo compositions, the insistence
that solo music when it is played in public must be memorized.
This custom, initiated by Liszt, does not apply to the playing of
trios or quartets, although a few established chamber groups, such
as the old Kolisch Quartet and the Compinsky Trio, have actually
performed from memory large cycles of chamber music. In sonata
recitals involving two instruments the music is used as often as
not.

Pianists especially claim that certain qualities of performance are
lost in playing from the printed page. On the other hand, the
inability of many pianists to read correctly from the printed page
any piece of music which is placed before them represents a severer
disability. If a composition has been adequately prepared for
playing, the presence or absence of the printed page would seem
to be a secondary consideration. So long as solo pianists are able to
play with freedom music they have not memorized, no effective case can be made out against extending
the same liberty to soloists. The restriction of repertoire caused
by this requirement that solo music must be memorized is a more
serious evil than any presumptive loss of quality in playing from
the page. Liszt himself, who initiated this showmanship of mem-
orization, was a famous sight-reader. His first encounters with new
works by Chopin, Brahms, and Grieg produced famous perform-
ances, which entranced the composers.

Nowadays concert soloists, with few exceptions, prepare only two
or three recital programs and maintain a small group of concertos
to play repeatedly during a long season. The inconvenience of this
practice cannot be denied in the case of a soloist who must combat
cumulative physical and mental exhaustion during many months
of traveling and playing. The effect of such self-preservation does
not cease with the restriction of the amount of material to be
prepared. Programs are aimed, more or less exclusively, at the
box-office, so the story goes, and should include for the most part
music already well known to any recital audience. The fact is
that music to which the public has become accustomed is
actually the sort of music which is best easy to prepare and
memorize, the sort of music which not the rare teacher but any
teacher can appear to understand and teach. Less than a dozen
works of Bach, three or four Haydn sonatas, a stray work by
Mozart, four famous Beethoven sonatas, a few bits of Schubert,
three large amount of Chopin, Schumann, and the more obvious Liszt,
some small Brahms, some smaller Debussy, prepare the pianist to
matriculate as a recitalist. Master classes enlarge the amounts of
Beethoven, Chopin, Schumann, and Brahms and add a few conc-
certos. Such is the customary repertoire of the piano soloist: who
is quite happy with it. The violinist usually less. Other instru-
mentalists know still less. Rare is the cellist, violist, clarinetist,
or even the bass fiddler who knows or has read the small repertoire
of reasonably durable or endurable music for his instrument. The
practical restriction that a concert recitalist must confine himself
to the handful of works he has chosen to prepare for each new
season does not apply to the soloist who plays only a few times
in a year and who very often cannot afford to repeat the material
of a local program. Variety should be his pleasure and salvation,
and he should feel free to play from the page many works which
he may think worth performing once and may have no occasion
to repeat. It is true that for many audiences the snob value of
playing without the music cannot be disregarded. An untrained
audience will insist on hearing its money's worth in some way.
It is the duty of the skilled musician to lead and to delight, not
merely to serve and entertain his audience. But then arises
the problem of the impresario and his stupidity, the program chairman
and her wilful ignorance; and we are back at the start of the
paragraph. Unquestionably every soloist must be prepared to have
some music memorized to play at need. Granting this and accepting
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it as a restriction, the intelligent soloist should avoid confining himself to the music he is required to play by impresarios and program chairmen.

Serious problems arise from the memorization requirement. The first is the soloist’s habit of learning only the most salable compositions; another problem is the unnecessary physical and mental strain imposed on those few soloists who do try to maintain an unusually large active repertoire. Busoni, in a letter from Moscow, complained to his wife of the destructive nervous exhaustion caused by playing from memory many large and varied programs. Anton Rabinstein, on the other hand, kept up a prodigious repertoire by the mental process of letting the notes fall where they might. During the first hundred recitals of his famous American tour he managed as well to prepare a complete new repertoire, which he used to avoid boredom during the second hundred programs.

A third problem, less recognized, is the tendency of professional soloists to distort their interpretations of familiar masterpieces by the development of progressive mannerisms uncorrected by continuous reference to the composer’s intentions as indicated by his markings. Such distortion is evidenced in classic music by a breaking down of the structural relationship between piano and forte. This is supplantcd by a more showy but less meaningful alternation or opposition between a pianissimo and a fortissimo, related but not held together by a fluctuating mezzoforte plank between. Even so great an artist as Schnabel is not free from such interpretative mannerisms, as may be gathered from his edition of the Beethoven sonatas, where in several places a long, slow crescendo transition from piano to forte has been broken up by the insertion of one or more editorial fortissimos. The edition, that is to say, must come to terms with the pianist, who has lost touch with the composer. To many listeners this varied brilliance cannot compensate for the breakdown of Beethoven’s more restrained and accordingly larger structural intentions. The alternative, which appears to have been accepted by Horowitz, is to play only music suitable to the demonstrating limitations. A great part of the music now considered boxoffice was written during the nineteenth century for the express purpose of making a digital expert appear to be an artist. Even the best music was not unaffected. A comparison of the Brahms Paganini or Handel Variations with Beethoven’s Variations opus 34 and 35 or with the Goldberg or the Diabelli Variations will show how much more than Bach or Beethoven, or even Mozart, Brahms relied upon digital figuration as a substitute for counterpoint. The Brahms looks more difficult but only because it is more cluttered up with octaves. A thick page of Brahms is easier to prepare and memorize than a relatively sparse page of Mozart or Couperin. Any pallid virtuoso can gobbie up Liszt decoration by the sheet, while stumbling helplessly among the classics.

The ability of individual listeners to hear and accept a wider repertoire than is offered by the majority of solo recitals has been promoted by the sale of phonograph recordings, as well as by the experience of The New Friends of Music and Evenings on the Roof in presenting an enlarged repertoire. The New Friends of Music employ notable soloists, like Schnabel, who have specialized in the mastery of a particular repertoire. The Roof has done the same in presenting the two cycles of the Beethoven sonatas played by Richard Bhlg. In addition the Roof has encouraged its players, all local musicians, to disregard the need to play from memory and by so doing has enabled them to attempt large cycles of music and unusual compositions which they would not have time or perhaps even inclination to memorize, and which, if memorized, they might not be able to repeat for a considerable time. Thus the entire cycle of solo piano compositions by Mozart was played by Frances Mullen from the page. A similar cycle of the twenty-five suites, partitas, and overtures for keyboard solo by Bach will be played by her next season, also with the page. Such useful feats of playing would not be possible, if memorization were required. Taking everything into consideration, the feat of preparing and playing so much music is of far greater importance than the merely supplementary feat of memorizing it; from the point of view of the educated audience the matter of whether or not the works have all been memorized is of relatively small importance. What is of most importance is that the music offered should be deeply and thoroughly realized in its proper language and structure, without distortion. This can be done quite as well with the printed page as

(Continued on Page 48)
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Inasmuch as we seem to be having so much trouble with the “Brotherhood of Man,” it would seem that at Christmas a phrase from the Foster Parents’ Plan For War Children might, for the moment at least, be a sensible substitution. They speak very movingly of the “Brotherhood of Children.” Perhaps that is a part of the very real secret of the future—the “perhaps,” of course, being the conditions upon which we accept such an idea as a responsibility, and the willingness with which we sacrifice our own creature comforts in order that this future, which is even now growing up all over the world, will not be twisted and tortured into a horrible travesty of human existence.

In this brotherhood of the inner world of childhood there are no politics, no real iniquities of the heart or mind. Life still is to be lived and known, and, if it can be reached before the numbness of starvation and the bitterness of suffering has left its mark, it is still a believing and a moving thing to be enriched by the fact of living, instead of destroyed by it.

We have quoted before the lines of Tess Slessinger in writing an appeal on another tragic Christmas—“children and Christmas and bombs, bombs and children and Christmas: what an obscenity combination of words.”

That we permit this continuing obscenity in any form can only become a measure of our own hopelessness, and, while we talk about progress and a new world of peaceful men, we achieve no reality if we cannot refuse to tolerate the destructive look of suffering in the eyes of children anywhere in the world.

The Foster Parents’ Plan needs the most obvious things—money and clothing and great good will. It is non-profit making and served by people of all political and religious complexions. Its only objective is that of rendering immediate and practical aid to suffering childhood. And it has reduced all this to a fairly painless procedure in which one can participate with great personal satisfaction and pitifully little personal involvement, unless, of course, that rather wonderful part of the plan which to us gives it its real meaning, appeals to you as a good way to express your feelings in the matter.

Each sponsored child is put in touch with whoever sees to it that he has food in his belly and a warm place to sleep. A very definite effort is made, through an exchange of letters and pictures, to somehow bring these two together across the great distances, and to let the one—the small and helpless one—know that the great impersonality of charity, however kindly administered, comes directly to him from the hand of another human being. It is desperately important to let a child know that he is wanted—that somewhere he has a human identification—that someone needs him to have life.

It is possible to do all this on as little as $15.00 a month, a bargain rate, we think, for a good demonstration of human decency at Christmas time. The fact that thousands of people have become a part of this plan—that school children and neighbors and little groups; that people by themselves or with their friends, assume this obligation, somehow makes up for the commercial holiday horror that beat in upon us with that greedy insistent phrase reminding us, hour by hour, that there are “only X number of shopping days till Christmas.”

It would seem that whatever self-indulgence presses us to show off before our own friends and our own children might better serve a good purpose in this battle of desperation. Voluntary working committees serve the plan in England, France, in Italy, Belgium, Poland, Czechoslovakia, Holland and China. The address for participation is: Foster Parents’ Plan For War Children, Inc., 55 West 42nd Street, New York 18, New York. The $15.00 a month for one year per child is not the only package of mercy you can buy. Any part of it, in money or in clothing, in shoes, blankets, small kitchen utensils or, God help us, toys, will be happily received. I, for one, will not say gratefully received, because certainly if the children of the world must be “grateful” for help giving them life, surely we must be ashamed to expect them to grow up with any understanding of, or patience for what we so piously call the “Brotherhood of Man.”

“Children cannot wait for food and clothing while diplomats, bankers and politicians decide the fate of nations. Sickness and death do not wait upon the seal of official documents.”

We don’t know why it slightly turns our stomach, but sometimes it seems necessary to remind possible donors that contributions to the Foster Parents’ Plan are deductible from their income tax.

God rest ye merry gentlemen.
photographs by Charles Eames taken at the exhibition
MIES VAN DER ROHE DESIGNED AND ARRANGED THIS EXHIBITION OF HIS OWN WORK IN THE SECOND FLOOR GALLERY IN THE MUSEUM OF MODERN ART.
BELOW ARE EXAMPLES TAKEN FROM THE 167 ILLUSTRATIONS IN THE MONOGRAPH BY PHILLIP JOHNSON, PUBLISHED BY THE MUSEUM OF MODERN ART, AT THE TIME OF THE EXHIBITION.
THE MIES VAN DER ROHE SHOW ITSELF IS NOT A COMPLETE PRESENTATION OF HIS WORK, AND MOST OF THE FEW EXAMPLES SHOWN HAVE BEEN SEEN MANY TIMES BEFORE, BUT SOMEHOW OR OTHER, THIS DOES NOT DETRACT IN ANY WAY FROM ITS GREATNESS. THE SIGNIFICANT THING SEEMS TO BE THE WAY IN WHICH HE HAS TAKEN DOCUMENTS OF HIS ARCHITECTURE AND FURNITURE AND USED THEM AS ELEMENTS IN CREATING A SPACE THAT SAYS, "THIS IS WHAT IT'S ALL ABOUT." CERTAINLY IT IS THE EXPERIENCE OF WALKING THROUGH THAT SPACE AND SEEING OTHERS MOVE IN IT THAT IS THE HIGH POINT OF THE EXHIBITION. IT COMES OFF WONDERFULLY IN SO MANY WAYS:

IN THE SENSE OF VOLUME.

IN THE SUDDEN CHANGE OF SCALE FROM A HUGE PHOTO MURAL OF A SMALL PENCIL SKETCH, TO QUARTER-INCH-TO-THE-FOOT MODEL, TO MAN, TO TWICE-LIFE-SIZE PHOTOGRAPH, TO ACTUAL PIECES OF FURNITURE.

IN THE SIMULTANEOUS EFFECT WHEN THE NATURAL PERSPECTIVE OF THE PLANES OF THE ROOM ARE COMBINED WITH THE PERSPECTIVE AND PLANES OF THE LIFE-SIZED PHOTOGRAPHS.

AND ESPECIALLY IN THE VARIETY AND RICHNESS OF THE EXHIBITION DERIVED FROM THE SIMPLEST PLAN. BY MOVING AND TURNING WITHIN THESE SIMPLE ELEMENTS ONE FEELS THE IMPACT OF EACH NEW RELATIONSHIP.

THIS EXPERIENCE FORMS A FRAME OF REFERENCE FROM WHICH THE HISTORY OF MIES VAN DER ROHE'S WORK CAN BE EXAMINED. IT IS GOOD THAT IN CONNECTION WITH THE EXHIBITION, PHILLIP JOHNSON, HEAD OF THE MUSEUM'S ARCHITECTURAL DEPARTMENT, HAS COMPILED SUCH A COMPREHENSIVE BOOK. HISTORY, EXAMPLES AND CHRONOLOGY CAN BE FOUND IN THIS MONOGRAPH, BUT THE EXHIBITION ITSELF PROVIDES THE SMELL AND FEEL OF WHAT MAKES IT, AND MIES VAN DER ROHE GREAT.
FALKENSTEIN
A passion for transparency is part of the "go" of our time. We insist upon seeing the structure of things; we look into and through, because we are not satisfied to be given the surface only. If the problem is an aesthetic one, an especially appropriate medium for its solution is available to us in transparent plastics. These are considered to be new "precious metals", understood and used in their own right rather than as substitutes for metal or wood. The ease with which they may be tooled invites a wide range of applications. There are many ways of working the material: carving with hand and power tools, casting, laminating, molding and engraving. Though plastics are a triumph of machine production, and therefore contemporary, I think they will have an enduring appeal to our sensibilities in art form.

Light and color play an active part; work executed in lucite or plexiglas may have edge lighting, back lighting, top lighting or side lighting using either natural or artificial light; each method is effective in its own way for the particular expression sought. A rare purity of color, similar to projected light-color is obtained by means of dyes. Because these plastics have this capacity for reflection and transmission of light-color to a spectacular degree, they are a rich field in which to experiment and create; for the onlooker, they encourage an unusual amount of participation. Thrill, delight and quiet contemplation are all there to be induced by the qualities of the material itself. Our reactions to a sunrise, or to the sparkle of a wind textured lake, or to the depths of a forest pool are comparable. This is a challenge. For, though all materials have their limitations and hazards when used in creative work, the danger of plastics is their beauty. Glamour fascinates, and one might be tempted to be merely decorative. However, there is latent expressive vigor in this material; also, a wide range of substances, such as metals in various forms, sand and string, may be used as elements floated between the transparent supports in a collage technique.

I have employed several methods of working in plastics, and found that in each case there were definite rewards. Small experimental laminations have led to a rich experience with a variety of materials. Engravings, using the highly reflective surface of black, opaque bakelite, have stimulated me to explore texture more deeply. There are such textural contrasts possible that they alone are capable of engaging the imagination; polished areas may be opposed to sanded ones, rough surfaces played against smooth ones, etc. Particularly interesting to me at this time is the carving of both sides of a sheet of transparent plastic so that counterplay between, and distortion of the forms develop. When one moves before the work, both sides are seen simultaneously and an ever changing composition results.

photographs by Thomas Yee
courtesy of American Contemporary Gallery
The owners of the proposed house began their search for a site with a very practical aim—to find a lot near the center of activity which would be pleasantly situated and very small. The one chosen is on slightly sloping ground and approximately 80 feet square.

The basic requirement of the plan was spaciousness of outlook which was achieved by dividing the outdoor spaces in as few pieces as possible excepting, of course, the legally required front and side yards with a compact but adequate service area. All the remaining land not under the house itself has been collected into a single garden space on two levels. This garden, although actually behind the house, is the first open area seen as one steps into the entry hall. It is the continuation of the somewhat detached living-dining room on the entrance level and of the garden room (usable as guest room or study) on the lower level.

The three distinct floor levels of this two-story house were dictated by the slope of the lot, but circulation between any two parts of the building is made reasonably direct between the central hall and the half-flight stair system.

The twenty-foot by twenty-eight-foot living room has large uninterrupted plywood wall areas as well as continuous window areas. The dining space opposite the fireplace end is against an obscure glass window, floor to ceiling, through which may be seen only the silhouette of thick planting along the nearby property line. This is illuminated from the exterior at night. Although the living-dining room opens principally to the South and West, morning sun is admitted through clerestory windows above the lower roof of the breakfast nook. Similarly a twelve-foot band of clerestory windows above the entrance porch brings South light into the kitchen, where the main windows look out to the north.

The master bedroom as well opens into opposite directions: West, towards the garden, and East, upon a balcony.
The longitudinal placement of 3-inch steel columns at 12-foot intervals along the exterior walls and down the middle of the house sets up a module around which the plan evolves. The garage, open court, dining area and kitchen are all twelve feet wide. The living room and recreation room are double widths with the center column enclosed in the two-way fireplace structure. The module is only varied at the points where the entry hall joins the living room.

Steel beams span the distance between the columns across the house with 8-inch open-web expanded steel joists joining them lengthwise of the house to form the grid upon which the steel decking of the room is attached. All the walls, with the exception of the wide glass expanse in the living and dining room, are framed with 3-inch expanded steel studs spaced three feet on center. In the window areas steel sash of varying depths attaches directly to the exposed studs. The solid partitions and walls have a diagonal steel bracing. The interior walls of the house are finished with plaster and plywood. The floor of the bath room is terrazo, the kitchen is linoleum, and the main rooms are carpeted.

The workability of the plan is self-evident. The use of steel framing gives the entire structure a feeling of lightness and precision, denying the familiar concept that a house is adapted to a site by repetition of the colors, materials and textures of nature. Here it fits because of its simplicity, not the simplicity of a cave or a tree house, but the result of providing a house for the comfort and convenience of people desiring a close association with the land itself.
A STEEL FRAME HOUSE
RAPHAEL SORIANO, architect
Although the lot is only twenty-seven feet wide, the orientation of this house and the development of the limited footage create an atmosphere of commodious seclusion. High stone tile walls surround the entire front patio and continue along the east property line to enclose a smaller back patio beneath the quick rise of the hills behind. The entire outdoor area has been paved except for a number of small planting spaces against the wall and a larger one beneath the overhang in front of the window wall. These planting wells with the addition of numerous potted plants, the effect of the hills behind the house and the large trees overhanging from neighboring property remove any feeling of bareness. There is no garage, but wide doors in the front wall permit a car to enter the patio.

The house itself sits thirty feet back from the street. It is simply constructed with a concrete slab floor, board and batten exterior walls painted a blue-green and a roof shedding to the rear which is surfaced with asphalt and white tile granules. The front wall of the studio living room is a grid of windows around a double door. Some of the windows are top-hinged to open outward. The side walls and roof of the house extend four feet beyond the window wall, and the planting space left beneath the overhang has been filled with large-leaved tropical plants. The interior wall finish of painted, vertical shiplath carries through to the outside edge of the house, as does the wide natural finish board ceiling. A series of split reed rolled screens are hung on the outermost edge of the roof and may be dropped for protection against the southern glare.

The mass of the wardrobe screens the bathroom door and furnishes a back for the studio couches. The bathroom is of minimum size with a small dressing table built under the window. The bedroom is furnished as a study retreat with windows and doors opening into the back east patio.
This structural system is the result of a development of prefabrication for residential work, involving the use of some method other than a series of panels employed for both closure and structure. The skeleton construction incorporates panels which will span 4 feet for roof structure and 4 feet for side wall to take wind and quake loads. The panel material was specified not only for strength, but also for appearance, insulation and water resistant qualities. The roof is one continuous membrane of this material to which composition roofing is applied directly on the top side.

A second important consideration was the use of the solar principle involving an exposure to the South or the Southeast, and an over-hang which permits utilization of the winter sun at the right period of the season. In the current and subsequent models, glass will extend up between roof panels, eliminating stops and giving feeling of uninterrupted ceiling to the outside soffit.

A third consideration was the placement of a central structural wall to divide the house into sections of important rooms and lesser rooms—important rooms being, of course, living and bedrooms, and the others, dinette, kitchen, service entry, bath, etc. This suggested that the high portions of the roof be to the south, giving space to the important rooms, and low ceilings in the lesser rooms. This structural wall consists of a series of aligned hollow-cored structural panels which resist wind and quake laterally. These are spaced eight feet on center and support a steel angle spandrel which, in turn, supports immediate rafters. Anchored to this angle are cross bracing steel straps, which tie into the concrete and give longitudinal stability to the structure.

It can be seen that the structure is completely stable without any closure. From this point on composition, glass, or wood may be used in any proportion to enclose the house; or if open areas are desired, no closure is required for structure.
SPACE DESIGN: STOCKTON JUNIOR COLLEGE - GRACE CLEMENTS

In presenting examples of student work from Richard Reynolds' course in Space Design at the Stockton Junior College it is well to keep in mind the distinction to be made between creativity and art. The two are not necessarily synonymous. It is evident that the meaning which lifts a problem in form or technique into the realm of art is not easily attained, as the work of a major portion of our professional painters and sculptors repeatedly testifies. People in general, as well as artists, are constantly "creating", or making things, but unless these things are informed with meaning, it can scarcely be said that they fulfill the requirements of art. At the same time it is highly important to know the language of form, the use of materials, etc., in order to have the means to convey meaning. This is essentially the premise of Mr. Reynolds' approach. He says: "I feel that if my students show a sensitivity to form they are close to understanding the primary concern of three-dimensional work. Then, at a later date they may have a subject-matter objective (in fact, must have such an objective) but will not allow it to dominate all considerations to such an extent that the universals are neglected."

The swing of the pendulum away from content and toward form in art is the inevitable reaction to an over-emphasis upon literary representationalism which has encrusted art for the last few centuries. It is to be hoped that eventually we can again arrive at an understanding of the close relationship between form and symbol (or meaning) and develop their comprehension simultaneously. There is no denying that the situation in art today calls for a careful re-examination of the properties of form. Perhaps it is the necessary catharsis by which to free the student from the prevailing misconceptions of content in art, its purpose and its raison d'être. In any event there is much to be said on behalf of Mr. Reynolds' teaching philosophy. Pertinent to the problem is the role of an art instructor in a junior college: He is faced, not with a select group of students whose primary interest is art, nor with a group of fairly equal training, but rather a cross-section of young people with a widely varying range of interests and abilities.

DIRECTIONS IN EDUCATION: RICHARD REYNOLDS, S. JR. C.

Among the many general objectives of a junior college is one an art instructor heeds above all—to provide a school where the individual may explore areas not previously included in his experience. The most we can accomplish is a firm background or basic approach upon which the student may build in upper division and graduate work. We endeavor to season this experience of appropriate times with lectures and visual aids aimed toward developing growth in attitudes and philosophy. My approach is an attempt to stimulate original thinking. Certainly I encourage reading, sponsor museum trips, show visual material and provide exhibitions as well as speakers and demonstrations when possible, but I most heartily discourage borrowing.

Experimenting with materials in three-dimensional composition is admittedly a large and expanding area of activity. Space Design, as a course, does not aim to produce Art. It aims to expose the possibilities of both old and new materials as media for developing expression characteristic of the 20th Century. I want my students to love materials, to combine them with a sensitivity for the way nature's materials show an affinity for one another and to approach man-made materials with an open mind—regardless of what others have done—and to try to realize the universals found in nature's forms. I want my classes to develop an appreciation for the limitations possessed by their materials, and to work within those limitations. I want them to feel the pure joy one experiences when he watches his hands shape a design product composed of the materials at his disposal, guided by his attempt to blend the concave with the convex, to combine positive with negative space, to perfect a surface pleasing to the touch (if this be part of the problem), to use gradation from large to small, from dark to light, from thick to thin, to apply contrast where the eye may enjoy sudden change in form—in short, I want my students to see the life within themselves spread outside themselves into creative work which is their own.

I do not regard all this as an end in itself, but as a starting point. Perhaps later, as maturation plays its part, these people will find these attitudes and thinking patterns of help in saying something they will wish to express. The class is recipient of many labels—most often the current catch-all, non-objective. However, the basic problems are always assigned in such a manner as to stimulate the individual to conceive of his work as a beginning toward the development of new forms for the world of today and tomorrow. To me this is the supreme moment to teach the greatest treasures of Democracy—freedom. These people have freedom—often originating their own assignments because I encourage initiative and self-reliance. Students have been regimented too long.

I believe one will work and work hard if he is enjoying himself in the process, or if the need to speak through his medium is so great that nothing can repress it. I try to get at the core of this "need." Difficult? Almost impossible, perhaps. But I feel I am tapping, if not grappling with the spirit which moves these young people. During the course of a year some students certainly incorporate sufficient emotionalism into their creative problems to justify classifying the products as works of art, perhaps not great art, but certainly art. The individual does not develop solutions to his problem for the mere novelty of creating a form which

(continued on page 47)
In the past fifty years Astronomy and Physics have led us to look upon our world in entirely new ways. New techniques of experimentation have forced an awareness of facts that would have been previously unbelievable. Abstruse mathematical theories have been shown to agree with known and accepted facts, and, because of this, we have been led logically and inexorably to new points of view which, at first incredible, come finally to be accepted as true. These truths, in turn, predict new sets of physical events and, in checking the reality of these predictions, new and powerful tools are required.

A large part of our recent progress in understanding the physical world is due to those who, having accepted the challenge, developed powerful new tools such as the apparatus used in nuclear physics or the large telescopes with their associated equipment. Each piece of this equipment has been designed to attack a specific problem. When the project of the 200" telescope was begun, existing instruments were reaching the limits of their light gathering capabilities. There were eager theoretical discussions on important problems forced to wait upon the development of adequate tools. Such problems, for instance, inherent in such questions as: Is the universe expanding? Is the universe static? Are our postulates about stellar evolution correct?

A new instrument was needed which would be more adequate for the simple task of gathering light from faint and very distant objects in the sky and bring them to focus on a photographic plate, or on the slit of a spectrograph, so that the component parts might be studied at leisure. In this spirit the project of the 200" was initiated twenty years ago, and, with this single object in mind, it has been carried through.

Technical barriers that at first appeared insuperable have at last been surmounted. New and ingenious methods were devised which demanded real courage when failure came at so high a cost. The machinery required to perform the many tasks was amazingly intricate, and yet it was all coordinated smoothly to the overall simple functioning of the instrument, which is, after all, an ordinary, although very large, camera. Perhaps the most striking feature of the entire project, from its inception to the present time, has been the amazing attention paid every minute detail. Nothing was considered too much trouble if it contributed in any way to finding a better method by which a particular detailed task could be accomplished, even though the detail itself was never the final aim. The important thing has always been the complete instrument which had to perform at its highest efficiency in gathering light from the faint stars.

The 200", the dome in which it is housed—these physical things—actually communicate a feeling of simplicity and unity which is the result of an enormous, detailed, intricate, and complex series of laborious procedures, aimed at this final perfection in all the component parts of the great telescope.

PHOTOGRAPHS COURTESY OF CALIFORNIA INSTITUTE OF TECHNOLOGY
To the architect a familiar and often discouraging problem is the city lot with neighbor's windows hovering within a few feet of the property line. This house, using solid side walls, with the exception of obscure glass in the bathroom, is one way of solving the difficulty.

Here the view of the mountains is unobstructed by a low patio wall. But, as the house is above the street level, there is a more than usual provision for privacy. Further seclusion is secured by the use of higher extensions of the same wall which serves as a screen between the patio and the main entryway on the South, and as the inner side of the car port on the North. The flat roof on the car port is supported by vertical posts, while the roof of the main house sheds towards the rear.

A brick fireplace becomes a pivot around which the living room and patio activity flows. There is glass to the ceiling on both the front and the side of the living area.
It seems the bus boy persuaded the chef to let him sculpt a lion out of butter for a centerpiece. When the prince saw the masterpiece he said "Junior, you are too good to waste your skill on ephemeral butter, and you shall carve lions in stone to flank my drawbridge and I shall pay you well."

Most modern decorative materials are more substantial than butter, but your skill is largely wasted on some of them. Why?

Often the colorful surfaces you create receive hard usage. They receive poor upkeep, infrequent renewal, and scant cleaning. Sometimes they fade. A few years after you finish a building it has lost the colors you gave it, and it doesn't give a prospective client the right impression of your artistry.

Such things can't happen to a Formica surface. Formica is as hard and smooth as a china dish. It cleans as easily. It will not chip, crack, check, or blister. Food and alcohol and cigarettes won't damage it. It sheds dirt. The lovely colors never fade. Simple cleaning brings out their pristine richness after decades of use.
1. SAFETY
2. ADEQUACY
3. FLEXIBILITY

One compact unit provides safe electrical control; adequate distribution of electrical load; and flexibility of circuit arrangement. The non-tamperable Multi-Breaker unit eliminates fuse replacement and offers complete control of all appliances in one unit. The unit provides for 37 different circuit arrangements. The rain tight enclosure housing the Multi-Breaker and meter space can be mounted surface or semi-flush.
CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

(Continued from Page 15)

(285) Kimberly Clark Corporation: Brochure (20 pages, two colors) Kim- 
sol blanket-type insulation; moisture, fire, vermin, insect, fungus resistant; 
sound-setting, light, flexible; four widths, three thicknesses; specification tables, 
stallation data; well illustrated.

(286) Pioneer-Flintkote: Information-packed 120-page manual built-up roof 
specifications; invaluable detail, source material; features P.F. Built-up Roofs,
answers any reasonable question with graphs, sketches, technical data.

(287) Simpson Industries, Wood Fiber Division: Brochure (8 pages) new Simp- 
son insulating board products; sheathing, insulating lath, insulating building 
board, insulating plaster, insulating decorative tileboard; full description, 
technical, installation data.

(288) Simpson Industries, Wood Fiber Division: Information-packed illustrated 
folder new Simpson acoustical tile made from fibers Douglas fir; high sound 
absorption, 461 clean-drilled holes; easy to clean, bevels finished, high light reflec-
tion, can be repeatedly painted; three thicknesses, two sizes.

LIGHTING EQUIPMENT

(289) Cannon Electric Development 
Company: Folder Pathfinder 
lights for outside paths, steps, gar-
dens; knee high, neat, reflect light 
down; precision made.

(290) Century Lighting, Inc.: Complete 
catalog one of best lines contem-
porary lighting fixtures; fully illustrated, complete technical information.

(291) General Lighting Company: 
Brochure (14 pages) complete line contem-
porary lighting fixtures; one of best 
available lines.

(292) Globe Lighting Products, Inc.: Very 
complete 50-page catalogue com-
plete line incandescent, fluorescent fix-
tures for all uses; of particular interest are new decoroV fixtures producing 
multicolored effect.

(293) Edwin F. Goth Company: New 
booklet emphasizing importance and 
value good lighting by pointing up ef-
efts of bad lighting; good four-color 
thumbnail study.

(294) Hollywood Lighting Fixture 
Company: Information contemporary 
lighting fixtures, stock and custom; 
one of best sources in Southern Cali-
fornia.

(295) Lightolier: Folders wide range 
Lightolier lighting fixtures; good con-
temporary design featuring built-ins 
readily available.

(296) Pryce Company, Inc.: I lustra-
ted bulletins Prylite, complete line 
recessed lighting fixtures, including 
specialties; multi-colored dining room 
lights, automatic closet lights; adjustable 
spots; full technical data.

(297) Ruby-Philet Company: Bro-
chure, price list good line fluorescent 
fixtures, incandescent reflectors; all 
types of units, including wall and re-
cessed; especially good spotlighting 
fixtures.

(298) Sunbeam Lighting Company: 
Brochure new line fluorescent 
lighting fixtures; contemporary 
and standard design; wide range 
applications; full technical, installa-
tion, service data.

(299) Supreme Lighting Company: 
Comprehensive 23-page catalog well de-
signed line fluorescent fixtures; hang-
ing, open and glass covered; recessed fixtures with egg crate louver or dif-
fusing glass; industrial, reflector, win-
dow types; strip, cirlce, kitchen fix-
tures, vertical mirror lamps, bed lamps.

(300) Kurt Versen Company: Information 
one of best lines contemporary 
lighting fixtures and lamps; have long 
been leader in contemporary field.

MISCELLANEOUS

(301) Dirilyte Company of America, 
Inc.: Full color brochure "How to Set 
a Beautiful Table" featuring contem-
porary-designed solid alloy flatware 
color of polished gold; company re-
qurays 15 cents in stamps; good pres-
entation of subject.

(302) De Patta: Information contem-
porary jewelry at its best for an ever 
increasing minority; available in Mon-
trey, Los Angeles, San Francisco, Port-
land, Chicago, or direct.

(303) House of Hospitality: Bro-
chure built-in cabinet to go beside toilet 
in bathroom to hold magazines, ash 
tray, smoking materials, paper, in-
cidentals; very practical, indeed.

(304) Seabreeze Engineering Company: 
Information stainless steel 
barbecue unit; can be built in or 
used as portable unit; widely pub-
licized.

(305) Zeitlin & Verhugge: Catalogs 
books on architecture, art; imported, 
domestic, new, out-of-print.

PAINTS, SURFACE TREATMENTS

(306) National Lead Company: Folder 
painting specifications "Dutch Boy" 
white lead, paints, varnish, enamels; 
chip form color samples available; 
valuable information for treating ex-
terior, interior surfaces.

(307) Kimberley Clark Corporation: 
Folder "How to Set Up in Cliffside" 
New Line Fluorescent Fixtures; all 
parts of house; bulk purchase; good 
tips.
Floor finishes in pace with the modern trend...

GYMSEAL
a high-gloss, protective coating.

TUNGSEAL
a flat, penetrating finish.

WOOD SEALER
a first coat for new wood.

TERRAZZO SEAL
a seal for protecting marble and terrazzo surfaces.

FLOOR SEALER
a penetrating finish giving a soft, velvety effect.

McCLOSKEY VARNISH COMPANY
PHILADELPHIA, CHICAGO, LOS ANGELES, PORTLAND

(112) Pittsburgh Plate Glass Company: Exciting, informative, factual 32-page full-color brochure color dynamics, scientific utilization of energy in color to promote efficiency; authentic study.

(347) Sherwin-Williams Company: Brochure (20 Pages) giving architectural specifications for painting, varnishing, finish with Sherwin-Williams paints, varnishes; undoubtedly one of best reference manuals on surface treatments.

PANELS AND WALL TREATMENTS

(274) Douglas Fir Plywood Association: Data-packed architectural catalog Douglas Fir plywood; selection chart for grades, table of types, suggestions for uses, installations; every fact needed to properly use plywood panels for construction, exteriors, interiors; best source of information.

(275) Douglas Fir Plywood Association: Excellent 16-page brochure paneling suggestions for Douglas Fir Plywood, how to panel for interiors of industrial, commercial residential structures; practical ideas well illustrated, explained; merits study.

**OFFICES**

**STORES**

FOR THE BEST IN INDOOR AND OUTDOOR LIGHTING IT'S SMOOT-HOLMAN

Planned Lighting with ZENITH

Here's a commercial fluorescent luminaire that's engineered for superlative lighting performance—yet costs only a very little more than conventional equipment. Precision formed on precision tools, the Zenith installs easily, services quickly. Polystyrene plastic side panels are light, strong and shatterproof. The shielding unit controls the light for greatest effectiveness, with a minimum of surface brightness. The Zenith may be installed individually as shown, or in continuous mounting.

Write for the new Zenith catalog sheet

Smoother, Holman Company
SINGLEWOOD, CALIFORNIA
• (382) United Wallpaper, Inc.: Information Varlar stainproof wall covering, in price range good wallpapers; resists grease, oil, fingermarks, lipstick, crayons, vermi; restored soap formation well designed chromium bath accessories; all corners rounded for easy cleaning, mountings concealed, moderately priced, delivery immediate, lifetime guarantee.

PLUMBING FIXTURES, ACCESSORIES

• (290) Century Shower Door Company: Folder Century shower doors, tub enclosures, custom, standard designs; tubular frames, adjustable jambs, solid aluminum corner castings, left or right openings; chrome luster, dubonnet, blue; electroplated, will not fade, chip, peel, tarnish.

• (419) Crane Company: Information "pint-size" bathroom (6'x5') through use corner lavatory, small (42"x31"), low tub; tub has spacious corner seat; possible to get bathroom down to 3'6"x6'6".

• (420) The Kawneer Company: Folder new shower doors, tub enclosures, custom, standard designs; doors have full length piano hinges riveted on, rubber seal; enclosures sliding or swinging; both made of extrusions of special aluminum alloy; precision engineered.

• (394) Kohler of Kohler: Excellent 4-color brochure presenting full line Kohler bath fixtures, fittings, kitchen sinks, boilers; good design; full technical data, including several new pieces; suggested bathroom plans.

How to keep your buildings young

Plan for built-in telephone outlets now

Even though only one telephone is needed initially, plan others for your client's future convenience. Specify that telephone conduit be installed during construction. It adds little to building costs . . . adds real value to the house. Additional telephones may be added without drilling through the flooring or running wires along the baseboards.

And the convenience of well-placed telephone outlets will be appreciated year after year.

Call or dial your local Telephone Business Office. Ask for Architects and Builders Service.

The Pacific Telephone and Telegraph Co.
The groaning cable car, bulging with its overload of humans, has nothing on the average home today, struggling to carry all its electrical equipment on a wiring system designed for living a generation ago.

Improved lighting and the host of new electrical servants that every home desires can overload outmoded wiring to the breaking point. Motors work harder, wires overheat, fuses blow and circuits even flatly refuse to take another appliance.

Avoid an overburdened wiring system that cramps your scale of electrical living. Whether you build or remodel, insist on a sufficient number of circuits of large enough wire, and plenty of conveniently-placed outlets and switches... wiring adequate for efficient, economical operation of your electrical equipment, now and in the years ahead.
(219-B) W. P. Fuller & Company: Exceptionally good 16-page color brochure—shower and tub enclosures; standard shower doors, sand carved doors; interior and exterior; stained glass; windows; sliding or sliding doors; full details, specifications.

(442) W. F. Heine Supply Company: Brochure chrome aluminum alloy; stainless steel, brass moldings for trim, edging, binding, masonry, modern baths, kitchens; commercial applications well illustrated.

• (17) Libbey-Owens-Ford Glass Company: Data brochure for architects glass and its uses; carries specifying tables; 24 pages.

• (51) Libbey-Owens-Ford Glass Company: Full color brochure, 12 pages, Vitrolite glass facing; section on modern baths, kitchens; commercial applications well illustrated.

• (378) Lumi-Site Division, Chicago Manufacturing Corporation: Samples, brochures Lumi-Site plastic insect screen cloth; remarkable improvement in screen cloths; no paint, no ledge, no paint, easy to clean; comes in colors.

• (369) Rohff & Company: Folder Kenlino permanent concrete stain; penetrates to full depth of pores; 12 natural colors; guaranteed not to crack; will not fade; ideal for exposed concrete slab floors, eliminates need of covering; can be used inside, outside; folder gives color chart, application data; applied to concrete floors of any age.

• (360) Pacific Telephone & Telegraph Company: Information for architects, builders on telephone installations; features built-in telephones; definitely should be in all files.

STRUCTURAL BUILDING MATERIALS

(24) Ceco Steel Products Corporation—Technical brochure, 24 pages, on Ceco open steel joists, giving construction details, standard specifications, steel joint loading tables. Also explains the use of Ceco open web steel joints as purlins with necessary technical tables.


• (41) Celotex Corporation—Review of all Celotex home building materials with full application data. Products include sheathing, insulation lath, interior finish, siding, anchor lath, plasterers, wallboards, rock wool, curing, hard boards and drywall.

• (409) Marketing Associates: Information on Mul-Kra Wonder Block, building blocks based on formula containing wood fibre, special mastics; can be sawed, sanded, drilled, nailed, scored; 50 times insulation values of concrete blocks; half weight of concrete, 2/3 strength; new product definitely worth investigation.

(160) Pittsburgh Corning Corporation: Brochure (20 pages) PC glass blocks; illustrates typical installations; technical, installation, performance data; lists types, accessories available; layout tables for glass block panels based on modular coordination.

• (397) Timber Structures, Inc.: Folder “Engineering in Wood” on glued laminated structural members; provides “moulded” load-bearing components to fit architectural lines, greater slender-ness, curvature, taper; structural forms virtually limited only by integrity of designer; specification data.

• (256) Wailes-Bagema, Inc.: Booklet (8 pages) Wall-Blue building blocks designed for 4” modular system; manufactured of light weight aggregate; weight 40% less than concrete blocks; home or commercial use; full details.

(163) West Coast Stained Shingle Company: Full color folder Olympic pre-stained sidewalls; roofs; red cedar shingles, vertical grain; color, specification charts; also data shingle stains.

DIRECTIONS IN EDUCATION

(Continued from Page 37)

appears peculiar to the non-art minded. Rather, he seeks to arrive at a result compatible with mind, tool and material without reference to preconceived guides of acceptability. Craftsman is one of my few dictates. I always want the very best work the student believes he is capable of doing; fine finish, attention to details and construction. It is difficult for the instructor to prevent an influence from taking part in the process of problem development; yet a student’s own power is his own only if the results are his own. The instructor must stimulate, inform and provide, but the most important factor in the whole learning process is the idea and its ultimate realization by the student.

I try to show the students that the difference between mediocrity in art and greatness lies somewhere in that area between the significance of what is to be said and the organization of its presentation. Naturally, speaking of greatness is alien to these young people—since such a goal is rare among them—but we must try to develop

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an appreciation of its importance as a factor in mankind's progress.
I have experienced moments of deep silence on the part of my classes as I try to explain to them a philosophy of life which seeks to dig into the deepest wells of man's inner self. I think that no one of these people misunderstands the word integrity. I also think a good percentage of them are at work attempting to sweep aside the webs of chaos about them to find that thread which has joined all generations of mankind.
There is a saying that art has always expressed the time of which it has been a part. Using that as a standard, the widely divergent applications of art today are understandable since our time is undergoing so rapid a transition in so many tangents. I ask that we look ahead, try to analyse the patterns of action that are under way and to find a way to speak about this upheaval in man's history that will have an ultimate significance of true value. Old methods and glasses out of focus will not suffice to express this important phenomenon. It is true that some aspects of our century are adequately expressed by Pepsi Cola art, etc. But there is much else to be seen, understood and expressed that has only been squinted at to date. Some few have dared open their eyes and look, even though most retreat to the safety of public approval.

MUSIC
(Continued from Page 21)
without it, provided that the performer is accustomed to using the music in performance and is not hampered by it.
If the snobbish and unnecessary habit of expecting all soloists to play always from memory can be eliminated, it may be taken for granted that much music, now seldom heard, and especially much new contemporary music, will be played and heard. Audiences are more adaptable than the impresario, usually relying on his own ignorance for judgment, expects them to be. Audiences accustomed to hear a broad selection of unfamiliar classic music, audiences accustomed to adapt themselves to the untried unfamiliarities of new contemporary music, will lose the fear that now makes them resist or reject whatever they do not know. By these means Evenings on the Roof has evolved an audience, which, though still small, has an extraordinary capacity of enjoying not only what is familiar but also, and perhaps even more, whatever has been
Merit Specified in Arts and Architect's Case Study House Number 18

Why should a fireplace be one-sided? Well. Because Gladding McBean & Co. Face Brick fits in with other building materials and with furnishings, it's ideal for fireplaces and interior walls. It's also ideal for exterior finish on homes and buildings and for many outdoor uses.

Adequate Wiring...KEY TO BETTER LIVING!

Today’s home builders are making their most important investment in the future. Only through adequate wiring may they enjoy, in the coming years, the easier, brighter, better living made possible by modern electrical equipment.

Edison’s Better Homes Department offers its services not only to Edison customers but to the architects and contractors who are planning new or remodeled homes for them. Our staff will assist in preparing layouts for adequate wiring without cost or obligation.

SOUTHERN CALIFORNIA EDISON COMPANY
Around the willingness of Frances Mullen to play music of all periods and all idioms has been built up a repertoire of perhaps unequalled variety and creative resonance. Around her performances, that range from the music of Byrd and Couperin to that of Bartok, Schoenberg, Ives, Chavez, Ruggles, and Lou Harrison, fellow musicians have felt encouraged to dare, and to join her in requiring audiences to dare, a range of musical experience that few communities are blessed with. The impact of her repertoire, and of the Roof repertoire she has inspired, upon Los Angeles has helped to encourage in this city a growth of intimate musical experience, the influence of which has been shown not only by the extraordinary development here of chamber music but also by the response from far away that has answered the story of the Roof performances. If rejection of the binding habit of memorization by one person in one community can accomplish so much, a more general rejection of this unnecessary custom might do more to broaden the enjoyment of music in this country than all the seething fomentations of all the impresarios.
SOLUTION

P-F Cold Process Built-Up Roofing topped with STA-KOOL Aluminum Coating is the architect's solution to home roofing problems. Its simplicity makes it especially adaptable to the low-roof line and functional design of modern homes. Its ease of application and long serviceability make it ideal for any home. Call P-F today for full information on Cold Process Roofs with STA-KOOL.

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