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In seeing the pictures from the Kaiser-Friedrich Museum in Berlin, we are reminded of the evergreen topic of the relative position of the old masters to modern art. As a matter of fact the Berlin paintings emphasize the truism that no matter how far afield the art of our age seems to have strayed it is, and will continue to be, indebted to, and motivated by, the past. Circumstances of a new industrial age during the previous century placed the Prussian royal family in a position to be able to compete in world art markets with British and American art collectors. As a result each painting in the Kaiser-Friedrich Museum is a fine one of its kind. In such examples the basic traits that are part of the deep undercurrent of creative art are more plainly visible than in lesser specimens, even if by the same painters.

Students today are taught that Courbet, or Corot, Delacroix or David and Ingres, were the founders of modern painting. Among the pictures from Berlin are several that might have been painted by one of these; for instance, a 16th century Caravaggio is only distinguishable from an Ingres by its robust bad taste; a Bernardo Strozzi is much like the studies in form painted 200 years later by Corot and Courbet. The Los Angeles County Museum owns another Strozzi canvas, equally handsome in solidity and in textures that were to be echoed later in the flesh tones of Manet. Thus we see that our "founders" were themselves reworking older experiments in the idiom of their day.

A portrait by Baldung Grün, a German painter who died in 1545, forcibly reminds us of the vision of Ivan Albright. Both painters are as passionately concerned with qualities of surface irrespective of importance, and have the same respect for insignificance and ugliness as for their opposites. The shrewd, executive, middle-aged features of Baldung Grün's sitter are presented with the same degree of accent as are his holiday clothes of fur, brocade and seed pearls. In the permanent collection of the Los Angeles County Museum is a small picture also attributed to Baldung Grün, a Virgin with Angels. At first glance the naively indicated Interior, marzapan cherubs, and red and white color scheme suggest a folk art Valentine. But the treatment of the Madonna whose pose symbolizes the act of parturition—perhaps less attractively than Piero della Francesco's more famous version—the physical, female pain upon her face, tie this painter into the thinking of today as it is expressed by Albright and Rene Magritte, seen here recently at the Copley Galleries.

Of portrait painters some of the greatest are included; Botticelli, Bronzino, Giorgione, Hals, Lotto, Mantegna, Rembrandt and Titian among others. It is not as a record of celebrities, or of costume, that their work most concerns us, but the testimony that their subjects were, not strange dead creatures, but people just like ourselves. The personalities of these individuals are legible to us in their portraits. Once they had a hair cut and a new suit these men in puffy doublets and quaint hats would look quite natural driving our cars or sitting at a desk with two telephones. We do not need to be told which of the models were statesmen or successful merchants and which were the mystics and art collectors, it is written on their faces. Psychic interpretations by our contemporary painters are often expressed by external symbols but the necessity for this expression of the painter's insight, in addition to rendering the likeness commissioned by his sitter, remains constant among creative artists.

Small interior scenes by Dutch and Flemish painters are exquisite, within them all is clean, rich and cozy, a world that probably never quite happened, but which was pictured as the painter and his patron would desire it. Vermeer needs no introduction, his well-dressed, wellfed models, forever immobilized in the act of putting on a necklace, drinking, or just sitting, are seen like reflections in a Venetian glass mirror, through mysterious cool half light. Ter Borch and De Hooch, contemporaries of Vermeer, took more interest than he in the material possessions of their customers, in textures of stuffs and bibelots of value. The two pictures, the "Card Party," by Ter Borch, and "Interior With a Lady Seated" by De Hooch, in the County Museum's collection, are
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To anyone who regards the collective art of the past as a source rather than as an end a recent round-table discussion at the Modern Institute of Art in Beverly Hills was pertinent. The topic was the art of the future—the speakers, two painters, Biberman and Zorthian, the art critic Kenneth Ross, and curator of contemporary art James Byrnes—the audience was mainly of practicing artists. The speakers side-stepped the pitfalls of the program title and discussed present trends as they saw them, ending with relatively similar agreement as to the future. It was tentatively implied that the abstract art of today is a healthy and valuable phase, that it may last for another generation, and that it will never be completely accepted by the lay public nor will it permanently replace naturalism as a major art form. So essentially conservative a conclusion, based upon historical and logical observation, was not acceptable to all of the audience.

The fragile condition of some of the Berlin pictures has made it necessary to withdraw some of them during the museum tour of the United States. It is quite possible that some of the examples mentioned here have not been seen in Los Angeles, but as the replacements were drawn from the same collection the quality of the whole did not suffer. The scrupulous precautionary measures taken by army officials and museum experts in charge of the show were in striking contrast to the treatment of the same priceless pictures by their nominal owners, the Nazis. These first swapped some of the collection among other museums and themselves, then hastily trucked the "cream" into damp mine tunnels with tons of other valuables for protection against mass air raids. The work of the American MFA&A, (Monuments, Fine Arts and Archives), section of our army was magnificent—an innovation among war techniques. The story of this organized salvage is told by the director of the California Palace of the Legion of Honor at San Francisco, in his "Salt Mines and Castles." The author, Thomas Carr Howe, was an active member of this section. In the long view of history the fate of great art has been decided by the rule: "To the Victor Belong the Spoils." The acquisition of loot as the aftermath of war was as customary as the attendant starvation of the conquered. That we are obligating ourselves to the responsibilities of feeding the hungry enemy, and also of returning the treasures of the vanquished indicates some progress in our historic attitudes.

To this listener the use of the term abstract seemed arbitrarily limited, apparently to describe non-representational art of the past 25 years. It was more specifically defined by Mr. Biberman as the abstraction of the essentials of form. That it is just as often a presentation of intangible concepts was not suggested. The current display at the Modern Institute at that time, of ceramics, textiles, ceremonial objects and figurines from primitive cultures of several thousand years had one common factor; each object was an abstraction either of form or concept. In each the abstract...
treatment was deliberate, no matter what were the differences of age, material or geographic origin. This testimony of man’s perennial use of abstraction was not, apparently, connected with the immediate phases of the same process during the round table discussion.

The recent “forum” on modern painting in a popular magazine was quoted apropos of a current awareness, among artists and public, of triteness, or thinness, in material and treatment, with its recommendation that artists turn to political or religious themes in order to revitalize their work. The comment of Mr. Ross was that if an artist does whatever he feels he must do and does it as well as he possibly can, no matter what his subject, the quality of art will take care of itself. This broadly humanistic view gives the greatest freedom both to artist and public, in their respective roles of creator and spectator, and could very well be broadcast.

A predicted return to the old masters was interpreted, by a part of the audience, as the abandonment of invention and the resumption of copying Rembrandt. This construction of the phrase did not seem meant to be funny. The principle of return in the sense of a re-examination of the work of the past from our viewpoint is not new but is undeniably valuable. The artists who state that art began with Cézanne—and some of them do so—are starving their creative potentialities, they are throwing away the sum total of their heritage to laboriously begin from scratch. The average man uses the gadgets already made in his daily life, he may improve on them but he doesn’t throw them away and insist on using only what he has himself hacked from wood and bone. Each painter can hardly expect to toss out the hard-won experience of the past and begin all over, a tiny pioneer. The human eye does not change physically within our measurement of time but the spirit that looks out of it changes with the centuries. Our evaluation of Greek sculptures are quite different from that of the Renaissance when artists then living were so much affected by the excavation of classic sculptures. It is equally different from the evaluations of the same examples by baroque architects and Victorian aesthetes. Each period sees what is adaptable to its own uses. Twentieth century artists have appropriated as much of primitive art as could be absorbed within the framework of their problems. Such integrations have always been stamped with the thinking of the adaptors and were in no sense copying. The wave of reference to pre-Columbian art among Mexican painters is already an old story, the invigorating results are evident and good. A smaller straw in the wind, the adoption of Renaissance techniques by Le Brun, Berman and Warshaw, is also familiar and has strengthened the work of these men, none of whom may be called imitative.

There is a new book, just out, by Walter Pach; “The Art Museum In America.” Begun as a covering handbook for our museums it is much more than that. Reviewing the growth of a century in this field, which here means from almost nothing, Pach surveys the contents of the museums, how they are displayed and the aims, if any, of these institutions. He has done what he has advocated for 25 years, treated the great arts of antiquity, of Christianity, of primitive peoples, of pre-Columbian America, and modern art, all in relation to one and another. This means that he has of course included the collections in ethnologic and natural history museums.
with those of the fine arts—the physical rearrangement of the actual material on the same lines is much to be desired. It has already taken place in some institutions, as it was recently shown by Dr. Karl With, director of the Modern Institute in Beverly Hills, for instance. Dr. With arranged a display of Miro and Klee with Coptic tapestries and tapa cloth, with provocatively fresh results. Walter Pach's mature, dispassionate appreciation of the interplay of great art through time is one of his most important qualities. He is probably the greatest living American art critic, to read this new volume is about the best introduction to the pictures from the Kaiser-Friedrich Museum we can imagine.

CINEMA

ROBERT JOSEPH

One quarter of the applicants at State Unemployment Offices in the Los Angeles Area were employed in the motion picture industry in their last jobs. State estimates indicate that the motion picture industry now employs one-third of its normal complement of artists, craftsmen and technicians. From a normal production schedule of an average of forty-five pictures in weekly production, the figure as of February 1 dropped to nineteen films before the cameras, of which three were being produced abroad. There are ample statistics to prove that Hollywood is in the doldrums, that the film industry faces a sizeable crisis—indeed, a crisis commensurate with the one which it faced in 1932 when studio owners asked all employees to voluntarily accept a 50% wage cut. Hollywood, which lives on half-promises and speculation, which operates on hearsay and conjecture, and which thrives on gossip and rumor, is more rumor-ridden than a post-war European capital. Official statements, often contradictory, about studio closings and openings, which set the date for full production for the first of any month between now and the end of the year, have put the town on edge. Add to these elements the recent court decision in the Lester Cole case; statements by Ellis Arnall, the new spokesman for independent producers; the behind-the-scene struggle for control of the television field by radio networks and the wholesale dumping on the Hollywood literary scene by studios of hundreds of screenplays—all these factors and more have conspired to add to the current tension.

Yet, despite these indeterminates and the slow mist of misfortune which seems to be enveloping the industry, there are those who are hopeful of the industry's chances. There are some happy factors: the apparent quiescence of the Motion Picture Alliance for the Preservation of American Ideals, an organization founded to purge the industry of its heterodoxical personalities; the recent creation of the Motion Picture Council, an all-front, all-purpose organization, founded to 'resell' the industry to the public; the relative hush on what used to be a lively internecine labor front—these are some of the happier manifestations that the industry will come back and that the public may expect improved film fare. To understand what Hollywood is and how it functions requires the special knowledge of an economo-esthete-technician, a combination of a business man, a creative artist and craftsman, plus the incisive mind of a combined Suetonius-Darwin. Such an individual might pass easy judgment on what the motion picture industry is and how it operates. In general terms, however, it is easier to show with clarity what Hollywood lacks. The three basic lacks of Hollywood explain much of what the industry is and how it functions.

There is first in Hollywood an obvious arid appalling lack of political maturity in management circles as well as in labor. Hollywood has always been an eager beaver for political causes of
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the right, center and left. Hollywood is inevitably called upon to fete a Vice President, a Southern rabble-rouser, an investigating Congressman, a grassroots spellbinder, a cross roads postmaster, and any man with a cause no more nor less objectionable than anti-vivisection. And the stars, directors, writers, producers and others will give their name, their time, their services and their money for any kind of political hoopla without a clear realization of what it is they are backing, and, without realizing the necessity for political repayment—primarily in terms of favorable legislation, and secondarily, in insisting on the usual political emoluments and the right to make local or national political decisions in concert with the political representative. Hollywood has not learned the basic lesson of the war clubhouse that you work for the Boss for a Christmas basket; and he works for you for the vote. A second lack is that of the basic misunderstanding by Hollywood labor of trade union thinking, trade union strategy and trade union action. First, writers, directors and other white-collar craftsmen abhor timeclocks and abhor the notion that they are labor, and that they have some connection with the UAW riveter, the ILGWU machine operator or the NMU fire-tender. Second, in the political sphere Hollywood labor unions are notorious backers of the wrong political candidates. In the Hollywood and Beverly Hills precincts, the Hollywood studio worker sent Taft-Hartley proponents to the Eightieth Congress. Third, some guilds and unions find themselves debilitated because of excessive extra-curricular non-labor activities which take them far afield and perilously near the Party line, and this, too, has often served to either alienate or bore the rank and file. But in general terms, much of Hollywood labor's labor apathy is the result of an almost complete absence of trade union education among trade unionists—and this, in turn, has resulted in intramural strife, strikes, work-stoppages, and all that jurisdictional disputes connote.

Finally, Hollywood has suffered within the last year or two because of the lack of ideas and reality in its current motion picture output. The apparent predilection of film reviewers for foreign pictures—their titles are legion—does not show, as some film trade papers would have its readers believe, either critical pers-
damental turn from intervallic to chordal harmony, from prepared to unprepared dissonance, took place around 1600. Dissonances, notably sevenths and ninths, needed no preparation, if justified by affective words. . . . The chromaticism of the earlier madrigal had paved the way for melodic dissonances. . . ." Such is the beginning of modern music as we know it, a music made of harmony, in which the gradual exploration of all consonances by the evolution of the tempered scales and modulation through all the keys put pleasantness, in theory, ahead of expressiveness as the criterion of any tonal combination. During these three centuries the conception of melody itself was subordinated to an increasing appetite for consonance, until a time arrived in the full luxuriance of nineteenth century musicology when no valid definition of melody was any longer possible. Melody had been swallowed up in harmony, and its affective qualities, though still central in the best melodic practice of Schumann and Chopin, had to be rationalized by musicologists as personal aberrations of genius, as phenomena not necessarily valid for correct musical practice. Against these accepted conditions of musical education and normal musical practice, the reappearance during the present century of an art of dissonance has been made to seem arbitrary, unpleasing, and in spite of many strong supporting arguments meaningless.

To describe what has happened during the beginning of the twentieth century the previous quotation may be reversed. One may say that the fundamental return from chordal to intervallic harmony, from unprepared (Debussy) to prepared dissonance (Bartók, Schoenberg) took place around 1910. Dissonances, notably sevenths and ninths, having become accepted in theory as harmonies, needed no preparation. . . . The chromaticism of Chopin, Wagner, and Liszt had paved the way for a renewal of true melodic dissonance.

Not many years ago, when Donald Tovey was summarizing with unrivaled art the musical understanding of his lifetime, he was able to dismiss the entire experience of seventeenth century com-
the names are convenient handles. One might better divide the
two periods by calling one of them expressive and the other af­
fective. Expressive music is the voice of the emotions, their musical
abstraction like the mass, the drama; affective music explicitly
describes the emotions, characterizes them in the idiom of indi­
viduals. So understood the change from Renaissance-expressive
to Baroque-affective music becomes plain, paralleling the counter­
change from Romantic-affective to Twentieth-Century-expressive
music. To understand the Romantic-affective in its relationship to
Twentieth-Century-expressive music one will be well advised to
study the earlier contrary relationship. And this comparison has
been notably enlivened and made easier by the inclusive volume,
Music in the Baroque Era, written by Manfred Bukofzer and pub­
lished by Norton.

Although the terms expressive and affective lend themselves to
clarifying the distinction between the Renaissance and Baroque
periods of music, they do not assert the important continuities.
From the versets of Cabezon and the fantasies of Gibbons to the
polyphony of Bach, the finale of Mozart's Jupiter Symphony, the
fugues of Beethoven, the passacaglia of Brahms Fourth Symphony,
expressive music continues its unchanging purpose. As early as
Machault and as late as Schoenberg's Pierrot Lunaire affective
music continues its idiosyncratic effort. In truth music wavers like
any art in emphasis but not in determination to embody in one
medium all sorts of content.

The breakdown of the objective formal conception of Renaissance
music into the multitude of subjective formalistic styles of Baroque
music has been thoroughly catalogued and examined in engross­ing
detail by the first section of Bukofzer's massive text. The
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of its undeniably successful styles are studied by countries, by
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types of instrument, in terms of purpose and environment. The
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chief Baroque composers, Handel and Bach. This summary is then
abstracted into general formal and stylistic principles, method­

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ology of thought, and social and institutional significance. To criticize the whole of this immense examination would require a knowledge as great as that of its author, but it is possible to add information concerning certain significant details.

Last August and September a group of local musicians in Los Angeles came together as the New Friends of Old Music, under the sponsorship of Evenings on the Roof, to present four programs of Baroque compositions. For these programs the violinist Sol Babitz had obtained from the Dolmetsch Workshop a bow copied after one built in 1740 and identical with one shown in the contemporary illustration to Leopold Mozart’s treatise on violin playing. With this shorter bow and a flattened bridge he was able to play chords and counterpoint on three and even on four strings. Played thus, the Bach Chaconne resumes a true dance character, implemented by phrasing according to the rhythmic practices of the period. Such practical experience discredits not only Schweitzer’s tale of the bowstrings controlled by the thumb but also Bukofzer’s cautious inference that “in Bach’s time also the multiple stops had to be executed in arpeggiation form.” Such slight arpeggiation as did undoubtedly occur resembled that in keyboard playing, to emphasize the momentarily leading voice.

Professor Bukofzer also throws doubt on the authenticity of the embellishments shown in a preserved example of Corelli’s Ninth Sonata as it was actually performed by Geminiani. The playing of the sonata in this version by Mr. Babitz, with Wesley Kuhn at the keyboard, was a revelatory experience to the audience which had heard it played first in modern legato-vibrato concert style. At a later program they played Corelli’s own ornamented version of his Fourth Sonata. Comparison of the styles shows clearly the increase of virtuoso performance from the rather brusque ornamentation by Corelli to the suave and very elaborate embellishments used by Geminiani. I think there can be no question that, properly rhythmed, the Geminiani version is authentic and not in any way extreme.

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All right, all right, so maybe we are going to have peace; so maybe we are not going to have peace. It is just that it might be a good idea to test the wind velocities in the twilight zone between two stools if that is where we are going to have to sit until good sense becomes a measure of solution. One fights to find reality in the day-by-day parade of events that make the history of our time, and one knows, as a reasonable being, that nothing need be irrevocable or inevitable. It is only in the complex of events, over which we have so little control, that it is difficult to maintain any kind of ordered thinking this side of the widest generalities. However, that way lies other-worldness and a kind of personal withdrawal that adds up to the intellectually capon.

It would seem that we now face an adversary that admits no compromise but will, by all and every means, temporize instead at every possible twist and turn of events. It is a little like fighting one’s way through a Chinese theater and encountering the same identity behind a lightning change of masks representing innumerable faces to suit any momentary scene. Perhaps we have mistaken the game we are playing. Imagine our surprise to find that it is not chess at all but jack-straws. There is a perilous line between the dream and the nightmare, and if, indeed we are to continue to dream of hope and peace we cannot go on for too much longer with this business of waking up screaming. Granted that our value system and the manner in which it is to be applied is an invention concocted out of the necessity for some kind of form in human dealing, we must not assume that we are the only reasonable people in the world. But it is, of course, very disturbing to make one’s manners and have them shoved down one’s throat by someone who obviously has no use for them.

In a world in which we have developed so many pat answers it is very upsetting to find ourselves dealing with people who play the current situation by ear toward a conclusion that so obviously cannot include our way of thinking. To circumvent this horrid thought we go through a kind of self-induced hypnotism within a dream of chicken-every-Sunday as though that happy fact were a part of the cosmic order of things that must happen because we will it so.

At all events, as we recede from reality we must at some point find that everything comes into acute perspective and there, perhaps, we will be able to develop a point of view upon which to base a real policy. Until then we will no doubt continue building walls around ourselves and our possessions and our feelings until we realize that we can make no progress if we are to be imprisoned within our own rigid little moralities. Perhaps that is the nature of the perspective that will free us, and until that moment we will have have to suffer the unendurable and dubious pleasures of indefinite postponement.

It would be an immense relief if one could find somewhere between Spengler and Toynbee a pat answer to apply as a vanishing cream to our present world problem. A quiet evening with the political philosophers should, it says here, put one’s mind at ease; but ease, like the carriage trade, is evidently becoming a museum piece and only remains to be looked upon as a regrettable apparition from the past.

Of course, it never occurs to us in our vanity that probably the new world calls for an entirely new kind of people. Perish the thought that we could just possibly be obsolete in terms of our own time. It might be that our little rules can make sense only in a kind of tinker-toy world that will not outgrow our peculiar sort of childish play. Maybe in our rather singular conception of life as a game, we can no longer find a valid premise upon which to proceed into the future. Willfulness however good-hearted may no longer be a means by which any real end can be accomplished. That, of course, is a sad thought and a very disturbing one.

But while we are in the midst of this project of redesigning a world, it might be that we attack the problem from the wrong end. It might, indeed, be that the only real answer is a redesigning of the human being.
At least twice in the past, Western Civilization has altered its solid appearing environment to emphasize the world of the spirit: It overlayed the structure of early church architecture with the intangibility of color provided by the Byzantine Mosaic. It converted the heavy stones of the Romanesque church into the mystical glass of the Gothic Cathedral.

In his search for inner truth, modern man has penetrated the structure of solid matter and finds there space and energy of which his five senses give him no inkling. Has the modern artist found in the product of the laboratory a means to give aesthetic conviction to this search?

There are several specific points of aesthetic importance which the discerning eye may discover and make use of in formulating an answer to this question:

An oil painting on gallalith by Moholy-Nagy, 1926, illustrates pictorial space which is actually constructed on successive layers of translucent material instead of being dependent on the two-dimensional surface of a canvas for presenting the illusion of space; I. Rice Pereira, represented by several examples, carries this construction of pictorial space several steps further by increasing the actual depth between layers, occasionally making use of a corrugated glass surface which alters the pattern as the angle of vision changes and in one instance, through the use of polarized light, achieved a picture in which the colors, as well as the pattern, alter with the angle of vision. Time and actual space thus become elements in the emotional assimilation of a picture. The material presence of the picture is no longer the sole source of the emotional reaction.

Gabo, represented by a sketch for a war memorial, 1922, and by two other recent examples, affirms the reality of constructed space when he points out that, contrary to Platonic philosophy, his works of art are in no sense a representation of ulterior ideas. They are, themselves, the ideas constructed in visible terms and have no existence until so constructed. This interdependability of thought and matter seems indicative of a current trend in esthetics; for, surely, one feels while contemplating the slowly resolving light forms created by James Davis (see Arts and Architecture, October 1948, page 24), that these reflections, or shadows, are in themselves the esthetic reality. Remove the screen, or the surface upon which they appear and the precise thought, as well as the satisfaction of their fluctuating existence, is gone.

But if there are profound overtones to the exhibit, there is also gaiety: here, it is fused with a semi-mathematical feeling for order, represented by the luridly brilliant "Torsions" by Toni Hughes; there, by a nursery-like, internally lit "Beach Carnival" motif constructed of laminated plastic by Emmy Lou Packard. There is a technical interest in the materials and processes for their own sake, which is incidental, nevertheless, and there is, above all, a dominant impression of the fact that fifteen different personalities are represented, from the clean cut plexiglass carvings of Claire Falkenstein to the more sculpturally conventional use of translucent materials by Hesketh. In an age wherein society tends to mass-produce its emotions, as well as its thoughts, this is a welcome and progressive sign. A healthy difference in point of view must not be mistaken for confusion, or esthetic vapidity.
From an exhibition at the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts

ABOVE: ZAHARA SCHATZ — "LITTLE PLEASURES" • CENTER LEFT: ALEXANDER ARCHIPENKO — "ONWARD" • CENTER RIGHT: MOHOLY-NAGY — "RHO 60, 1937" • BELOW: I. RICE PEREIRA — "POLARIZED PAINTING"

photographs: Andover Art Studio
In fabrics it is often too great a temptation to deal exclusively with esthetic values not realizing that, while the media is certainly a legitimate activity for the imaginative mind, the designer is only free with color, texture and pattern to work within a conception of usefulness.

Fabrics must combine with their own beauty a collaborative responsibility to those other things that also serve, and in that purpose the objective must be to achieve a balance between mere decor and dull utility. While they can be regarded as architectural elements they must also possess a pliability and fluidity in the control of light, in the control of space, in the control of color that avoids weight or bulkiness and, within reasonable limits, consider the facts of maintenance.
HOUSE BY GREGORY AIN, ARCHITECT

JOSEPH JOHNSON AND ALFRED DAY, collaborating

The site of this house is an old coral grove, sloping gently to the south, and overlooking the city and the sea. East and west boundaries are marked by native tree-filled ravines. The approach, along the north side of the property, is a semi-private road across which is seen a nearby range of steeply rising mountains.
For the family of three for whom the house was designed, a moderate-sized den and dining room will serve as the daily living areas. These can be opened to one another across the glassed-in entrance loggia, or separated by wide sliding panels. The den opens toward the south and west, upon a large paved and planted terrace; the dining room opens north and east toward its own patio, and the mountain view is seen above the redwood wall which screens off the guest parking space. The living room and alcove, placed at the end of the entrance loggia, are intended to be used only for larger gatherings and more formal entertaining; when not in use they may be completely sealed off by another sliding panel.

The kitchen, breakfast alcove, and sewing and laundry areas have normal eye-level windows only to the north.

Nevertheless, they receive direct sunlight until noon by means of four transverse clerestory strips overhead, which provide natural daylight and ventilation also for the interior bathrooms, hall, and parents’ dressing room. The roofs of these clerestory strips are in the same plane as the high living room roof, sloping upward to the south. All other roof surfaces including overhangs and trellises are in one plane, somewhat lower and sloping in the opposite direction.

The southerly end of this lower roof plane provides a pierced shelter, eighteen feet by forty-eight feet, above the living terrace. The northerly end, projecting four feet beyond the dining patio wall, provides protection over the walk from the guest parking area to the main entrance way. This entrance way, leading down to the house, is flanked on one side by a series of free-standing masonry planting boxes, out of which rise vertical light wood trellis frames.
HARRY SEIDLER
architect

the architect's studio
This was a dark, basement storage room with access to a small garden on the water at Point Piper, Sydney, Australia.

The solid brick, front wall was removed and substituted by glass, affording a good view of the bay. The floor space was divided into living and working areas by a free-standing open bookcase which can be used from both sides. The radio-phonograph loudspeaker was built into a solid portion of this bookcase, and directed to the real wall.

The angular composition of the front glass wall and bookcase are co-ordinated.

Lighting is from indirect fluorescent light recesses: above the curtain, giving reflected colored light of the fabric; behind the last unit of the hanging wall storage case.

The colors are neutral tones on large surfaces with accents of primary colors. The walls and ceiling are light gray; the back wall is dark gray. The horizontal storage case is black with black and clear glass sliding doors. All bookcases are light gray and the carpeting is also gray. The curtains are yellow. The doors and cushions are of bright blue, red and yellow.

Chairs by C. Eames and Barwa Associates; desk and wall lamps by General Lighting Company; lithographs by Josef Albers.
These offices were designed as an individual group in a large building where all corridors (three miles of them) are continuous, flat walls.

As the office allotted to the secretary in this group was larger than necessary, the wall was recessed, and a section of the conference room, constructed of louvred glass with oak pilasters from floor to furred ceiling, serves also as a reception area.

The private office was completely re-designed from a standard box-type with a ten-foot ceiling to one with a pitched ceiling in order to give the room more importance as well as to divide it into two groups: work and lounge. This was accomplished by furring the ceiling to a height of seven feet along the corridor wall forming the lounge area. The furred area was used to carry the air conditioning ducts and the flush, indirect lighting. By pitching the ceiling from the seven-foot side of the furred section to ten feet on the window wall the light area was kept intact.

The drapery fabric is by Ben Rose; the sofa fabric is by the designer, and combines the green of the floor covering with the beige and brown tones of the walls, wood, and cork on the wall behind the sofa.

The secretary's office is furnished with stock office furniture. The walls seen from the main corridor are burnt-sienna, and the draperies are natural cotton fabric.

The conference room (used also for lectures and movies) has a display shelf and background wall of cork, lighted by Century Lighting Company spun aluminum fixtures hung from the ceiling. The furniture, except cabinet work (not shown) is by Van Keppel-Green. The doors and cabinet work in all of the rooms are in natural white oak; all floor coverings are in gray-green carpeting; all furniture, unless otherwise noted, was especially designed by Miss Whalen.
The clients required a reception room, a semi-private office, a private office, small gallery and a large work area. The arrangement was accomplished by placing the private office in a central position and surrounding it with a plaster wall. In this way the space was divided into two large rooms and a hall. The first large room was further separated by a partial glass partition dividing it into a semi-private office and reception space; the hall was employed as the gallery, and the remaining large room, left as work area. The reception area was treated as a three-sided room since it was decided to subordinate the existing window and entrance wall, which was predominantly glass. This wall extends into the gallery hall and was painted dark bottle-green. A drapery in beige and chartreuse with bottle-green propellers was used against another wall to cover building obstructions, and to create a lively background. The partial partition of glass and flattened, expanded metal acts as a source of outside light and ventilation for the reception space. The plastic-covered wires were used to strengthen the slender wooden verticals, and to act as a device for mounting future display plaques. The reception desk as well as the remainder of the furniture in this room is of white birch. The gray wall behind the desk, the gray jaspe linoleum, and the dark green ceiling extend from the reception space into the semi-private office and the gallery. The semi-private office has a radiator cover containing a storage cabinet, and extends across the window wall. A spacious desk is placed at the larger end of the office at an angle which gives a normal length to the owner's side, while the client's side is almost double. This permits several persons to be seated there. The desk butts against a radiator cover extending across this wall that contains a large two-door cabinet behind the desk. The procedure of using a dark ceiling and light floor was reversed in this office, the ceiling being pale green and the floor bottle-green. The walls were papered in a twed texture to give warmth. A more conservative drapery was used to cover the window wall and building obstructions. The wood is avodoire throughout, and a deep rose plastic is used in the upholstery.
Designed specifically to meet the needs of a newly married couple, a transitional home for a minimum of five years, or until such time as an expanding family and more clearly defined family requirements make it no longer adequate for present needs. At this time it will be sold to a couple with similar requirements.

The site is a level acre-tract located seven miles from town in the irrigated Spokane Valley.

Since it is impossible to anticipate the eventual requirements of the newly formed family unit, the immediate need is not for the large pretentious house, but for a small, pleasant transitional home from which the family can form and grow.

The view is to the south and east, the sun making the south exposure very pleasant during the cold winter months and necessitating control during the summer season. A continuous storage wall on the north amply fulfills storage needs, provides protection from the north wind and privacy from the road. A daylighted entrance hall forms direct circulation to all areas with a continuous cabinet between hall and living-dining area acting as a screen and providing shallow storage in both rooms.

The roof is an expression of interior space requirements: a continuous plane supported at the outside walls which eliminates the need for interior walls as supports and frees the remaining space to be arranged and defined by furni-

ture arrangement and draperies to suit the needs of formality or informality, large or small groups.

A stone wall at the living area forms a visual anchor with the ground from the exterior and on the interior, seclusion and relief in contrast to the large glass areas facing south. East exposure is here desirable for the view and as light-
ing for the study desk.

Stone wall, fireplace and drapery form the acoustic "dead" walls of the quiet area for studying, reading, writing, conversation and the enjoyment of the radio and records. Bedroom plays a dual role of quiet retreat and sleeping room. Ample size and built-in cabinets allow space for sewing, sitting, reading, writing, hobbies and possibly enter-
taining as well.

Bath is located inside for privacy and ease of heating. Mechanical ventilation is by a duct through the ceiling, and lighting is provided by an obscure glass re-light panel over stair.

A small basement is provided for heater, freezer, food storage, laundry, work bench and general storage. This space forms a central location for heater and allows easy access to all plumbing and mechanical equipment. Day-
lighting is from the north and windows are a continuation of main floor hall windows. Floor over is wood joist con-
struction—the remainder of the building is concrete slab on grade. Heating is with radiant hot air.

A TRANSITIONAL HOME FOR THE EARLY YEARS

LAWRENCE EVANOFF, architect
The steel house is not a new idea but one which is seldom used. It offers many new approaches and solutions which our architecture seems to warrant, especially in the small house.

In order to reduce the cost, standard steel sections, decking and sash have been used as in factories and gasoline stations. Extremely interesting results are often achieved by this method of construction, and in this case 4x4 "H" columns supporting a lightweight steel roof of open webb joist and steel decking are used in order to substitute the sometimes immobile bearing walls, and also to permit clear, open spans. The exterior walls are composed of two layers of
steel decking with rockwool insulation between. Interior partitions are solid plaster. In the event more storage space or a small work shop is needed, an additional room can be built quite easily at the rear of the overhang and still provide space for an automobile.

The site is a half acre in an old wash in La Canada with an unobstructed view overlooking Pasadena. Little grading will be required, as the lower level on which the house overhangs is an old road and can be used almost in its present condition. An abundant supply of rock is available in this area and will be used for the large wall shown.
What is a painting? Like a word it is a bridge men build to reach each other. And yet it is more than this, more than a bridge with its 3D commonwealth. This function is only a half truth and in stopping with it we fail to let our understanding reach the fundamental need in the service of which painting is an instrument. This is an instrument of consciousness of this need we lose direction, and critical judgment becomes merely a matter of a choice between one mode and another. On the other hand, if we want clearly identify what we seek we may find that our historic reliance upon interpretable subject matter may be the mysterious barrier between the people of today and their art. It is certain that we cannot grasp the meaning of the contemporary struggle in painting without awareness of the need in us that it strives to satisfy. Without this understanding, all painting stemming from culture must be looked upon as a visual diversion which fails its historic purpose because it is not pictorially communicative.

Basically, painting is only one expression of the critical need of men to provide their lives with vivid and heart-lifting evidence of the mutuality of their separate existences. The absence of symbols of inner mutuality in contemporary life is not, as in other days, a source of mere disenchantment. The romantic overtones which once surrounded philosophical withdrawal and solitude are gone. The poetic protest becomes either a political polemic or a cry of torture. The human spirit caught between the tyranny of cold order and resignation to self-destruction can only seek survival in new patterns of human mutuality. This search has been going on in painting since the first cubist and expressionist experiments at the start of the century. The failure of descriptive painting to reach the heart of contemporary life, without a doubt, lies in the fact that it has lacked the means and the will to enter this arena.

Recognition of pictorial subject matter is not enough. The image of a man in a painting does not become a symbol of inner mutuality merely by reason of the uniformity of the act of visual identification. This would be to say that familiarity with what a man does, how he appears to others as he moves through life is to know him, and that the individual can somehow survive his isolation merely by sharing a familiar and acceptable exterior pattern with his fellow men. This describes the world of hypothetical and incomplete familiarity upon which this heartsick society frustrates itself. The uneasy and artificial mutuality of the conventional hall is echoed in the painting that relies on the uniform reception of recognizable external events. How deeply does such a painting touch the problem? Is the struggle of the individual with his fellow men? Does this not imply that social integration on an objective level will automatically bring about spiritual health in the individual? Of course the Thomas Benton type of art which tries to persuade us that if we observe the side of a barn long enough we will never feel the need to contemplate our navels.

If we do not look into ourselves and admit the truth of our socio-individual needs and observe how our lives are incessantly motivated by them, we will see that the spiritual comfort derived from the meaningful form is less than the man we are. For we do not experience in a painting a duplication of man’s struggle to build himself into a totality larger than he, not through self destruction but through self-painting today who is not mote mutual awareness of how high a plane, can contribute nothing to this the key problem of our times.

Andre Malraux through the words of Kyo in Man’s Fate reveals the concept which exists in all of us and which only the bravest of us can face. Kyo says to his wife, “We hear the voices of others with our ears, our own voices with our throats. . . . But I, to myself, to my throat, what am I? A kind of absolute, the affirmation of an idiot: an intensity greater than that of all the rest. To others, I am what I have done.”

These are the words of anguished protest against the inability of men to build into the pattern of outer mutuality implicit symbols of the inner life where the will to this mutuality actually lies imprisoned. Here one individual, motivated from within is destroyed by the external structure which separates itself from and even denounces the spiritual and individual need that created it. Here is the essence of the failure of the painting that derives its meaning primarily from form references to outer appearances. Here lies the meaning of the painting whose total visual impact embodies the will to overcome this destructive paradox where structure and order are powerful enough to partake of the subjective aspiration as well as house its symbols.

There are perhaps only a handful of paintings that come anywhere near this almost impossible synthesis. But no painting, however hard his times is unaware of the problem. The pendulum of modern painting swings through the center of it and the painter leaves his mark somewhere far or near to the right. Pure, structural abstraction states the problem by militantly rejecting half of it, although Mondrian brought to his rigid structural idiom an echo of the inner voice in his lost work. The idea was always around the center of this synthesis while the Guernica mural strikes toward it on a heroic scale. The paintings of the late Arshile Gorky crystalize the swing of the pendulum in the other direction. Gorky, structural technician that he was in his early work, turned to automatic subjectivism realizing apparently that no prescribed order can contain or even be fused with a process of growth, and that if there is to be structure it must be of the essence of the creative effort and not a discipline imposed upon it.

To those who fully sense the implications of man’s fate in the world today, there can be no doubt that twentieth century painting as much as any epoch in history has been of its times. For the painters today who have established popular attitudes which have established popular attitudes have been based on subject matter or esthetic analysis or, failing this, have created a sanctified domain where all who enter must leave the world behind. This has resulted in the almost comic dilemma of the public in finally accepting the word of authority without sensing the dynamic identity between the new work and their own lives. The wilderness of words and articles and books on painting since cubism seems to have only helped to destroy the possibility of direct recognition in the process of establishing or refuting authentic artistic identity. To many painters today the general cynical acceptance of their work is more disheartening than rewarding for it confirms the fact that the forty years effort since cubism has failed in its human mission.

Should the artists blame themselves, as many critics insist? Would their paintings fail under any conditions to invoke that sense of mutuality which is at the heart of the painter’s effort? Subject matter critics have blamed the absence of familiar imagery, while apologists and enthusiasts have sublimated purely aesthetic aspects when they have not lifted it. Whole maze into the realm of the magic and mystical.

It is possible that through the centuries of Western descriptive painting people have unconsciously found their greatest satisfaction, not in the legends and events and objects described, but from the sense that there as nowhere in life have islands of isolation found unity and total significance. Subject matter absent but does not necessarily destroy painting’s power of instantaneously total projection, a power not possible in any of the other arts. Twentieth century painting has used this power to an extent never before attempted, where propositional unity is not merely a coordinated relationship of independent parts but where the imagery of separate parts unite to create a total and symbolic image of the whole. To those who have had to break up the clear cut identity of the parts before the image of unity could be sensed, Mondrian destroyed all but the last trace of the part in order to find a visual total where no part would disturb the exclusive reception of the whole.

It does not take much reflection to see that these problems were not concocted in the painter’s ivory tower but that they (continued on page 48)
The site chosen for Case Study House 1949 faces almost directly on the ocean. The house will be placed behind a row of full grown eucalyptus trees, and against a hill from which a platform of approximately 200 feet long has been cleared. The acre of ground has thus been left free to return to meadow with the views from the house reaching across it to the ocean beyond. Although the clutter of a semi-suburban area exists at the foot of a 90 foot cliff, nothing is seen but the wide expanse of the sea framed by a luxurious stand of trees. The house, while a part of the land, will be somewhat removed from it or confined within it. A planted mound on the only adjacent property line will give the whole setting a sense of complete privacy and quiet.

*site*

\[ a \]—the hill background before grading with trees in foreground

\[ b \]—the created shelf behind trees with concrete wall forms

\[ c \]—approach to the building site by way of private road

\[ d \]—view from house to sea over meadow and through trees
This house, now under construction, is located on the east side of a dead-end street. It is planned for the use of a family consisting of three, the planning being obviously influenced by additions to come. The principal factor influencing the lay-out was a desire for informal living and entertaining with plenty of space for children's play under supervision.

The main portion of the building is set back rather far from the street, creating a fenced-in play yard under supervision from the kitchen and directly accessible from the children's rooms. This was preferred to the more usual arrangement of having an outside "play pen" near the kitchen to which the children would have to be transferred.

The breakfast nook in the kitchen and the outside door in the second bath room allow children to enter the house for food and clean-up without having to tramp through the rest of the rooms.

The kitchen, really the center of the house, further controls the front door and the access to the house, and serves through an open counter into the dining area as well as to the outdoor eating space on the covered terrace.

The driveway is continued in cement paving under the flat roof overhang of the carport and leads under shelter past the service door for deliveries and through the front patios to the front door. This central walk continues through the house into the covered terrace and into the garden.

The large glass areas of the dining and living rooms are the covered terrace and will be left free of screens. The whole area of living room, study corner, entry, dining room and kitchen with service area are separated only by closets, cabinets, and partitions serving as baffles and by varying ceiling heights. The use of interior doors is restricted to the bedroom area only. With the sliding door, leading to the skylighted hall, closed, the sleeping wing is assured of quiet and privacy.

Ash throughout the house will be sliding aluminum rom sill or floor to ceiling without visible headers. Outside walls and some interior surfaces will be 1/4" vertical "v"-groove redwood siding, and roof overhangs and some interior ceilings will be striated edwood. Open rafters in covered terrace and front patio are continued through the dining room below a raised ceiling of acoustic plaster. Except for kitchen and bath rooms, which are to receive asphalt tile, all rooms have floors of colored cement directly in grade, with hot water radiant heating in the ear slab.
Work has been started on the selection of products which will be used on a merit specification basis in CSHouse 1949, the first of the CSHouses the magazine ARTS & ARCHITECTURE will build and program study house to be announced in this issue. Following are the first of these products so merit specified. Further information on them, and information on products to be chosen later, will appear in succeeding issues during the planning and building of CSHouse 1949.

The Blackstone Corporation - CSHouse 1949 will be equipped with a complete Blackstone Kitchen Appliances, including Payne Hood, Laundry, which will consist of three matching units automatically handling all necessary operations of washing, drying, and ironing. Made by the oldest washing machine manufacturer, it is exceptionally well designed and has earned the highest ratings for performance.

The Caltex Corporation - Caltex home building materials have been chosen for use, wherever such materials are called for, throughout CSHouse 1949. Among Caltex products to be specified are Caltex insulation, Caltex plaster, Caltex rock wool, Celco-gypsum wallboard, and Access Panels. Other Caltex products which will be used in CSHouse 1949 will be announced in later issues of ARTS & ARCHITECTURE.

The Payne Forced Air Furnace Company - Heat for CSHouse 1949 will be provided by a Payne Forced Air Furnace. This manufacturer is one of the leading units enabling the architect to select the specific units which will do the best job in the specific house. Payne engineers and the architects who designed CSHouse 1949 are now in conference, and the specific Payne units or units chosen will be announced later.

The Formica Company - All horizontal working surfaces in CSHouse 1949 will be of Formica, which is a colorful cigarette-proof, heat and abrasion resistant decorative laminate. By far the most used product in its field, it is not marred by fruit acids, alcohol, belling water or mild alkalies. Special features will be Formica "Vanitoriums," Formica-surfaced Pullman type counter-lavatory combinations in the baths.

The Sunbeam Corporation - The kitchen of CSHouse 1949 will be equipped with a Sunbeam Kitchen Appliances, including a Sunbeam Mixer, a Sunbeam Toast, a Sunbeam Wallmaster, and a Sunbeam Raimaker. In each bathroom there will be a Sunbeam Shavemaster, and on the lawns will be Sunbeam Rainmaster Sprinklers. Similarly equipped with equipment which were merit specified in all earlier CSHouses.

Republic Steel Corporation - CSHouse 1949 will be on "all steel" structure, and all steel members for structural use were chosen from materials specified by the Republic Steel Corporation, its subsidiaries and divisions. Republic structural steel products include open-web joists, floor-kee bracing and steel closets and closet doors. The entire CSHouse will be framed with steel.

Berger Manufacturing Division, Republic Steel Corporation: Kitchen cabinets in CSHouse 1949 will be manufactured by Berger. These cabinets, which are well designed, come in units which permit varied combinations to provide planned work centers. Steel throughout, except the tops, of course, Berger cabinets are noted for the silent operation of their drawers and doors.

Truscum Steel Company, subsidiary of the Republic Steel Corporation: All casements in CSHouse 1949 will be standard casement windows manufactured by Truscum. They were chosen because of good construction, ease of installation and operation, and good design.

Rocklite Products: Part of the walls of CSHouse 1949 will be built of Rocklite lightweight concrete masonry building units, manufactured from shale by a Colorado company chosen from the standard items by Grant; Grant drapery hardware and drawer slides also will be used in CSHouse 1949. Grant engineers and CSHouse 1949 architects are now in conference regarding sliding door hardware and other Grant items, chosen because of their record of performance over a period of more than 50 years.

Square D Company - A Square D remote control relay system will be used in CSHouse 1949, instead of conventional light switching, for greater convenience, safety and comfort. Remote control relays will be installed in knockouts of outlet boxes. The relays will be factory assembled from several conveniently located switches operating on a 24-volt system. Only the circuit wiring will be 120 volts.

United States Plywood Corporation - All of the considerable quantity of hardwood plywood which will be used in CSHouse 1949 will be chosen from the stocks of the United States Plywood Corporation, the largest distributor of hardwood plywood. Exact selections are now being made and will be announced in a later issue of ARTS & ARCHITECTURE.

Payne & Company, Inc. - CSHouse 1949 will be equipped with Bio-Fan electric ceiling ventilators, manufactured by Payne & Company, Inc., especially designed for contemporary architecture. One Bio-Fan will be built in directly over the bed in the master bedroom, another will be used in a special dark room. Bio-Fan was chosen after a search of the field.

C. W. Stockwell Company - All contemporary wallpapers used in CSHouse 1949 will be chosen from the lines of Stockwell, and the Timborton Decorative Company, both of which Stockwell represents in the West. Actual selections have not yet been made, but will be announced in later issues of ARTS & ARCHITECTURE.

The Case Study House Program, 1949-50, is a continuing project. Each Case Study House is to be constructed by a team of architects and engineers under the general direction of Grant Pryce, director. The house will be executed by contractors. The Case Study House Program is a means of providing a temporary home for a young married couple while principal members of the team are engaged in research work.
(42) OF THE MAKERS OF decorative effects "tailored" to meet special needs; available in homes, specialty shops, restaurants, theatres, hotels, lounges, offices. Leather-like finish baked on embossed tempered Masonite to obtain strong, long-lasting, washable surface. Available in 5 rich, warm colors. Permits wide range of decorative effects "tailored" to meet specific needs and tastes in remodeling or new construction...with marked economy.

FOR SMART, DISTINCTIVE INTERIORS wherever you wish the luxurious effect of time-mellowed leather paneling...in homes, specialty shops, restaurants, theatres, hotels, lounges, offices. Leather-like finish baked on embossed tempered Masonite to obtain strong, long-lasting, washable surface. Available in 5 rich, warm colors. Permits wide range of decorative effects "tailored" to meet specific needs and tastes in remodeling or new construction...with marked economy.

(313) Ficks Reed Company: Catalogue contemporary Malay Modern and Amber Ash furniture; versatile, good especially for recreation rooms; indoors; quality; one of best lines informal furniture.

(314) Frank Brothers: Information top retail and wholesale lines contemporary furniture; designs by Charles Eames, Alvar Aalto, Gilbert Rhode, Isamu Noguchi, George Nelson; complete contemporary interiors service; upholstery and drapery shop.

(436) Functional Furniture Manufacturers; illustrated brochure new functional line tables, chairs using molded plywood on mass production basis; clean, strong, light.

(569) Ingram of California; Folder contemporary cocktail table designed by Griswold Ratez, AIA; plastic, cork or 1 1/2" thick hardboard top; trim legs; plastic tops satin black, dark green or Chinese red; various colors in trim; 14" high, 20" long, 26" wide or 14" high, 38" long, 38" wide; worth investigation.

(457) Knoll Associates, Inc.: Information on best lines authentic contemporary furniture; chairs, tables, string, fabric upholstery; wood or metal frames.

(705) Leyton Furniture Company: Originals by Maximilian, complete line, dining, living and bedroom furniture, something new, modern, sturdily built.

(316) Herman Miller Furniture Company: Information top lines contemporary furniture designed by Isamu Noguchi, Charles Eames and George Nelson, reflects one of most important design programs in furniture industry.

(720) Modernage: Folder presenting the new Multiplex Modern line of contemporary, functional, intermatching furniture, graceful design to please the eye as well as serve the purpose; specifications given for individual pieces.

(570) Multiplex Furniture Sales Corporation: Information new Multiplex contemporary furniture designed by Martin Feinman of Modernage; new in national distribution; 12 basic case goods units capable of 150 combinations plus foil rubber upholstered pieces, occasional tables, fabrics, accessories; makes good sense.

(646) Pacific Desk Company: Information good line exclusive furniture for executive and professional offices; also complete coordinated office planning, decorating service; special service for architects, decorators through which clients can inspect stock.

(562) Armin Richter: Retail source for contemporary designs in furniture by Aalto, Eames, Kaarninen, Martine and others. Modern interior design, and also fabrics.

(723) Royal Metal Manufacturing Company: Listings and specifications for Royalchrome, established line of distinctive metal furniture.

(644) Carroll Sagor & Associates: New sources for contemporary furniture, fabrics, accessories, including Eames, Risom, Ponti, Glatz and Schriner pieces; lamps by Harter; specialized on service through architects, decorators is worth investigating.

(460) Everett Sebring Furniture: Well prepared brochure illustrating line contemporary low tables; large single tables or groups of small tables assembling into one large table; wide range of finishes, wood, cork, or leather surfaces; also accidental pieces; available through decorators or architects exclusively.

(540) Tappan-Seal: Brochure well designed line contemporary California furniture; includes photographs, record cabinet, buffet, sideboards, desks, chests, night stand; one of best West Coast lines; price lists included.

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

(707) Waldron Associates: Package of sheets illustrating available lines of modern furniture and lighting equipment, flexible reference file which can be supplemented with additional sheets as new items are added, sizes and specifications given.

GENERAL

(6) Libbey-Owens-Ford Glass Company: Well illustrated brochure solar houses, 24 pages of fundamentals of planning "open" houses; gives good examples; technical data.

(608) Otis Elevator Company: Vertical transportation represents autotronic elevator controls for commercial installations, specifications for hospital, apartment house and private residence elevators, recommended sizes and capacities given; elevator layouts illustrated; data sheet data given.

HARDWARE AND FIXTURES

(589) Adams-Rite Manufacturing Company: Complete information well designed contemporary line hardware for sliding doors; features new Rite-Lock, adjustable to any door thickness from 1 1/4" to 1 1/2", easily installed by notching sill; five surface finishes available; merit specified in all current CSHouse.

(393) American Cabinet Hardware Corporation: Folder, data sheets American line contemporary cabinet hardware; Beauty-Seal plate, matched ensembles, easy-working catches; includes semi-concealed hinges, friction catches, pulls, sahff lifts, sahff locks; full technical, installation data.


(698) Latchinge Corporation: Information new self-latching, self-aligning cupboards, etc., permitting hardware and labor savings up to $71.94 for seven-room house; practical new development.

(708) Magic Mirror Door Detective: New safety device for doors, utilizes two-way glass which permits observer on the inside to scrutinize visitors but presents only a shiny mirror surface to those on the outside; modestly priced.

(710) Maxinos Research: Recall Door Bumper, 14" high, metal bumper on sliding door, utilizes a shiny mirror surface to those on the outside; modestly priced.

(325) Parlyn, Ltd.: Brochure remarkable new finger-tip control Parlyn door lock and latch; light finger pressure opens or closes door; contemporary design; zinc alloy; no visible screws.
Permalink to Floor Beauty at Moderate Cost

Customer-Approved CALIFORNIA RUBBER TILE

Permanent Floor Beauty at Moderate Cost

Architects. Review these Features!
- Seventeen colors—deep to pastel. A floor to establish or complement any color scheme.
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- Resistant to acids and household liquids.
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line-o-lamps; good wiring system for drafting rooms, showrooms and other spaces requiring special lighting.

**MISCELLANEOUS**

- (475) Tony Hill-Wilmer James: Full information full line contemporary ceramics; unusual glaze, beautifully fired; also lamps with ceramic bases; used in CSHouses 11, 18.


- (727) Gordon's 101 Scaler, prevents grain bleeding, color control, prevents grain bleeding through surf., 

- (728) Shot Soldering Irons, inexpensive.

- (729) Fowhar Miller Clock Company: Information contemporary clocks by leading designers, including George Nelson; probably best approach to application of contemporary design to clocks.

- (747) Modern Designers: Full information good lines ceramic tray, bowls, incidentals, and lamps; well-known contemporary designers; available through selected retail outlets; used in CSHouse Number 18.

- (463) Americote Division, American Pipe & Construction Company: Information new Americote vinyl coating which is a pigmented vinyl resin dispersed in water; resists most dilute acids, is unaffected by alkaline cleaning compounds; waterproof; white and solid colors.

- (472) W. P. Fuller & Company: Sixty pages of specifications for paint products featuring Fuller paints, related products; specifications range from best possible to least expensive jobs; one 1948 prepared specification books available; belongs in all files. Available to Western readers only.

- (730) Gordon Chemical Products: London's 101 Sealer, preserves natural wood beauty while providing greater color control, prevents grain raising, color bleeding through surfaces, filler shrinkage and stain bleeding; provides absolute sealing.

- (577) United States Gypsum Company: Brochure USG Sheetrock, fireproof gypsum wallboard, paper coated, in plain or decorative surfaces; full specification, installation data, including full color photographs wood-grained surfaces; charts, tables.

- (582) United Wallpaper, Inc.: Information Varlasto stainproof wall covering, in price range good wallpapers; resists grease, oil, fingermarks, lipstik, crayons, vermin; restored soap and water; 50 patterns, design by Dorothy Liebes.

- (476) Val-Porter Company: Brochure Acoustiplup plastic sound absorption acoustic plaster; applied same as any plaster, comes in most fire resistant, vermin proof, sanitary; about same cost and weight as or dinar plaster; used in CSHouse Number 20.

- (515) Air Cushion Sales Company, Inc.: Folders new Air Cushion Arrestor to stop water hammer in plumbing pipes; separates air from water entering home system; low installation cost, no breaking into walls; reduces wear on washers, valves; simple answer to nagging problems.

- (593) Aldrich Company: Folders, technical data Aldrich Boiler-Burners for steam and hot water heating systems and hot water supply; vertical fire-tube unit; full information specifications, dimensions, capacities, materials, specified for radiant heating system CSHouse Number 13.

- (516) Beneke Corporation: Series two-color folder Beneke water closet covers; white, mahogany, oak for any size, shape bowl; simplicity of design; seamless kiln dried hardboard; full specifications available.

- (662) Briggs Manufacturing Company: Information new stainless steel preformed moulding for flattrim built-in fixtures for kitchen and bath; provides watertight seal between linoleum, wood, other top materials; one

- (689) United States Plywood Corporation: Blotter-size sample of Kalliston, new furniture and wall-covering material, together with a nail file to prove color indestructible; recipient invited to make test for himself.

- (659) Soc-Co Plastic Coating Company: Information Albi-"R" fire retardant paint; reduces fuel contribution from combustible treated up to 85 per cent, reduces flame spread up to 65 per cent, only fire retardant paint approved by Underwriter's Laboratories; recommended by American Hotel Association; good 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.

- (600) Formica Insulation Company: Folder new Moonglo Formica pattern, together with small samples showing colors; six colors; pattern has third dimensional depth appearance; is available in all Formica grades, including cigarette proof; good new product, worth investigating.

- (614) Marsh Wall Products, Inc.: Attractive new 1948 catalog complete information Marlite, plastic-coated wall board; shows uses, specifications; includes color chips; also contains information Marsh aluminum Prefwood plastic moldings and new lines. Half bathroom accessories; good presentation of good products.

- (703) National Electrical Manufacturers Association: Standard for Laminated Thermostating Decorative sheets, explains standard wear, heat, stain, light, moisture and expansion tests for laminated sheets, and gives recommended method for application.

- (514) Marsh Wall Products, Inc.: Attractive new 1948 catalog complete information Marlite, plastic-coated wall board; shows uses, specifications; includes color chips; also contains information Marsh aluminum Prefwood plastic moldings and new lines. Half bathroom accessories; good presentation of good products.

When Captain and Mrs. Abell started to plan their new home, they wanted as many electrical appliances as they could afford—not only because of the safety of electricity, but because they wanted the labor-and-money-saving conveniences of modern electrical living.

After deciding on an electric range, water heater, garbage disposal unit, refrigerator, and automatic washing machine, they realized that the cleanliness of electricity would save them much cleaning and re-painting in their kitchen and service porch. They wanted this cleanliness and safety all through the house. Then they made the final decision—to go 100% electric.

It goes without saying—safety-conscious Captain Abell has Certified Adequate Wiring in his new home.

If you are interested in this modern way of living, but still have a budget to consider, phone our Adequate Wiring Specialists at Michigan 4211, Station 2637, or write Los Angeles City-Owned DEPARTMENT OF WATER AND POWER, 207 South Broadway, Los Angeles 12.
Why even small homes need concealed telephone wiring

Home owners appreciate extra conveniences – in small homes as well as large. And that usually means built-in conduit and extra telephone outlets. They may be located in the bedroom, living room, kitchen – wherever the user will spend a lot of time...now and in the future.

Put built-in telephone facilities in your plans

The Pacific Telephone and Telegraph Company

Beauty of home interior is assured with concealed wiring. And the cost is small. Telephones then can be added or moved later on without drilling holes. For free help in planning built-in conduit, call your local Pacific Telephone office and ask for "Architects and Builders Service."

piece, preformed to fit making it unnecessary to cut, shape; interlocking frame, fastening clamps.

(503) Bros Manufacturing Company: New Briggs 12-page catalog "F" illustrating Beautyplumbing fixture developments, brass supply fittings; one best lines, contemporary design; catalog gives guide specification writing, including roughing in dimensions; dimensional data for each fixture, permitting accurate floor planning.

(668) W. A. Case & Son Manufacturing Company: Information regarding Case contemporary bathroom fixtures, including T/N Water Closet, free-standing non-overflow fixtures; also lavatories with dry shelf space, built-in soap dish, concealed front overflow; towel bars, wall hung or with legs; merit specified for several CSHouses.

(477) Harvey Machine Company, Inc.: Brochure full information new line bath accessories in good contemporary design; clean, efficient, practical; used in CSHouse Number 18.

(420) The Kwawner Company: Fold­er new shower doors, tub enclosures; doors have full length piano hinges riveted to aluminum seal; enclosures sliding or swinging; both made of extrusions of special aluminum alloy; precision engineered.

(663) Los Angeles Water Softener Company: Brochures, folders Suds­master Water Softener; uses black, resinous synthetic zeolite, producing better tasting water; both automatic and semi-automatic models; features Time-o-Matic clock-controlled hydraulic diaphragm which does regenerating; complete information water softening advantages; well worth having.

(594) Miami Cabinet Division, The Philip Carey Manufacturing Company: Well prepared 40-page two-color brochure presenting Miami-Carey bathroom cabinets, mirrors, accessories; all items clean design, well manufactured; this brochure is of more than usual value; products merit specified for all current CSHouses.


(595) Tracy Manufacturing Company: Information new de luxe porcelain sink, cabinet unit; added to Tracy line of all-steel cabinets featuring sink in lifetime stainless steel; 54" double drainboard sink top in white, acid resisting porcelain enamel with crumb cup strainer, streamlined spray; under-sink cabinet.

(422) J. A. Zurn Manufacturing Company: Complete catalog, folders Zurn drains, interceptors, traps, wall fixture carriers, swimming pool equipment; emphasis on wall-hung toilets, basins; good source of information.

RADIOs

(517) Altec Lansing Corporation: Information new, basically improved line general purpose speakers; improvements include reduction of crossover frequency to 1,000 cycles assuring low frequency cone operates as still piston and not "break up" operating range; greatly increases acoustic efficiency; one of best lines speakers available; all sizes.

(701) Altec Lansing Corporation: Specifications new AM-FM Tuner and Amplifier for home use, utilizes tuned radio frequency circuit, said to be freest from distortion.

(384) Magnavox Company: Detailed 16-page brochure Magnavox radio-phonograph, including three well designed contemporary cabinets; gives full specifications.

(350) Motorola, Inc.: Information, brochures Motorola F.11 AM/FM radio-phonograph in cabinets of good contemporary design; shadow-silent record changer, automatic short, push-button tuner; dark or blond; worth investigating.

(518) Nielsen & Nelson: Information regarding installation of home television and custom radio sets in Southern California area; reasonable costs and completely quality work; worth investigation, installed television CSHouse Number 18.

(351) Stromberg-Carlson Company: Brochure Futura Model (1121.M1.0) radio-phonograph combination; AM-FM, push-button control; connection for wall recording; one of best contemporary design cabinets.

(532) Twentieth Century Design: Information one of best sources custom production and built-in radio-phonographs of contemporary design; western manufacturer.

ROOFING

(529) E. K. Wood Lumber Co.: Full information several of best lines of shah, doors; includes Drusht metal doors, windows, Super-Vent awning type windows, Harvey sliding door hardware; Win-Dor integral hardware for jalousies; Schundler Peco Board roof insulation. Grand Bayside wall sash balance, Woodlife wood preservatives, Truseon residential steel windows, Timm aluminum windows, Rylock tension window screens, and ic­tator combination screen and storm doors.

SASH, DOORS AND WINDOWS

(548) Adams-Rite Manufacturing Company: Information new unit-type lock for sliding door operation, adjustable to various door thicknesses; operates with natural sliding action of bar in cup; well designed; no mutilating required; all exposed parts solid brass, four finishes available; good answer to old problem.

(712) Arcadia Metal Products: Side sliding steel sash and doors for residential and commercial use, high quality, fully guaranteed, assembled at factory delivered ready for installation; standard types, and sizes illustrated and installation details given.

(506) Casement Hardware Company: Bulletin well engineered Win-Dor integral hardware for jalousies of wood or glass; wood slats 4 ½" x 9", glass slats 4 ½" x 7/32" to 1 ¼" can handle openings up to 4" x 10", warm gear operators; slats held in place without screws, nails; weather stripped; offers wide range contemporary design uses, either vertical or horizontal; good product.

(416) J. Royden Estey & Sons. Foid­er Aluminus patty glass skylights, single or double pitch; extruded aluminum roof glazing; makes long spans possible; full technical, installation data; illustrated.

(354) Fir Door Institute: Catalog new Trojan Douglas Fir Doors; all types, including flush; factory sized, scarf stripped, precision made; full specification, technical data.

(664) Glide Windows, Inc.: Attractive brochure new line Glide alumi­num windows, doors; one of best, most practical solutions for wide areas of sliding glass; size limited only to
size of glass used; full details; this brochure is one of best printed, product equally good.

- (507) Grant Pulley & Hardware Company: Folder new line Grant dra­pery, curtain hardware; inconspicuous, streamlined, durable; precision-made,wen with no binding; made by company which manufactured top sliding door hangers for many years; good product, worth investigating.


- (550) Stedillie, Inc.: Folder Steel-bilt steel horizontal sliding door, wind­ows; wide range of stock sizes permit utilization of contemporary design; nar­row mullions, muntins; outside screens; western manufacture, immediately available; one of best items of kind; merit specified CSHouse Number 1.

- (406) Super-Vent Company: Bro­chure contemporary Super-Vent awning type window that is cleaned from inside; permits draft-free ventilation; screens on inside as well as storm win­dows if needed from 2'' 10" x 24" down; mer­it investigation.

- (356) West Coast Screen Company: Brochure Hollywood Junior combina­tion screen door; provides ventilating screen door, sash door, per­manent outside door in all one.

SPECIALTIES

- (513) B & C Manufacturing Com­pany: Brochure Johnson Safety Vault, steel safes for floor or wall installa­tions in houses, apartments, offices, varying sizes, pick-proof key or com­bination locks; insulated or non-insu­lated; merit specified for all CSHouses current.

- (665) Basalt Rock Company, Inc.: In­formation, facts for architects, build­ers on Basaltite lightweight concrete masonry building units for residential, commercial industrial construction.

- (508) Colart Cement Tile Company, Inc.: Folder interesting Colart cement tile; available in any color to speci­fication; colorfast, lime-proof, water­proof, acid-resistant, long wearing; any size, shape, inside and outside uses; lends itself well to contemporary de­signs; worth investigating.

- (357) Colonial Shops: Information contemporary fireplace fittings; stock, custom; good workmanship; service; everything for fireplace.

- (554) Crescent Industries, New all purpose heavy duty lighter, ideal to light all types of indoor and outdoor fireplaces.

- (597) Hawk House: Folder, infor­mation Hawk Barbecue-Brazier; one of oldest cooking devices given modern functional application; 24'' and 36'' models permitting cooking over open fire indoors or out; amounts to portable fireplace combined with incidence of cooking facilities; merit specified for all CSHouses.

- (598) A. H. Heisey & Company: Brochure sixteen-page brochure, several folders Heisey hand-wrought crystal glass­ware, featuring simple, well designed New Era contemporary pieces; bro­chure gives highlights history of glass; New Era merit specified for CSHouses 20, 3 and 1.

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

- (376) Lumite Division, Chicopee Manufacturing Corporation: Samples, brochures Lumite plastic insect screen cloth; remarkable improvement in screen cloth; no wear, can't bulge, no paint, easy to clean; comes in col­ors.

- (599) The Nurre Companies, Inc.: Twenty-page catalogue Nurre Mirrors, "Living Pictures:" wide range standard sizes and patterns, including good moder­n items; mirrors are of high quality, flawless and guaranteed for one year; merit specified in all current CSHouses.

- (524) NuTone, Inc.: Attractive bro­chures probably best line contemporary door and door-cloak chimes, exclusively merit specified in all CSHouses; simple to eight note chimes self-contained or with brass tube; worth investigating. (360) Pacific Telephone & Telegraph Company: Information for architects, builders on telephone installations; features built-in telephones; definitely should be in all files.

- (596) Frank L. Pollard Company: Folders, information Polly-Matir. automatic aluminum indoor-or-outdoor clothes dryer; aluminum lines revolve overhead for easy access; arms de­signed like aircraft ribbing for strength stiness, requires practically no floor, ground space; merit specified for CSHouses 1, 3, 6 and 13.

- (580) Prest-Glass Corporation: Liter­ature entirely new translucent sheets Fiberglas with thermosetting resin weight­ing less than 8 pounds per 24 sq. ft. panel, stronger than aluminum or steel by weight; flexible, won't shrink, warp, buckle; eats with shears, knife, power tools; can be used inside or outside, structural or decorative; comes in colors; remarkable product.

- (396) Rohlhoff & Company: Folder Kemiko permanent concrete stain; penetrates to full depth of pores; 12 natural colors; guaranteed not to crack, peel; 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.

- (715) Southern Barbeque-Grill Com­pany: "The Way to Perfect Barbequeing" tells how to barbeque chops, steaks, spareribs, chicken, roasts, fish and other specialties; gives recipe for proven barbeque sauce; also illustrates Southern Barbeque-Grills; makes your mouth water.

- (441) Tropicraft: Folder woven wood screens, 1/2 slats, 6'' high by 7'' long; sturdily finished or colors; splits, also 1/2-4 2nd and smaller overall dimensions; good for screens, shades, drapery, etc.; best contemporary treatment.
WHY DO I PAINT

continued from page 36

are part of the riddle of contemporary existence. We could ask of politicians as well as painters, "To what extent can we enrich the meaning of the whole without destroying the individual life of the part and to what extent can we enrich the meaning of the part without destroying the whole." Admittedly, the struggle for this equilibrium is not new. What makes it overwhelming in this day is the fact that never before in history has the aspired-to totality been so vast and, by comparison, the parts so infinitesimal. There is terror in this discrepancy, the terror of social disintegration and individual dislocation. Modern painting from stem to stern is torn between the image of this terror and its antithesis, the image of order and unity. If one sees these matters as the primary content of today's painting then even Malevich's "White on White" takes on a significance that is awesome in its human implications compared, for example, to the story book paintings of even so modern a visual technician as Ben Shahn.
FEBRUARY 1949

MUSIC
continued from page 18

arately bowed or tongued unless the opposite was expressly indi-
cated by slurs. . . . According to Tartini, the violin sonatas of Corelli
must be played in détaché bowing, not legato as some modern
violinists are given to believe." (Where is the rare modern violinist
who is not given to believe?) "There
is no place in baroque music for the perpetual string
vibrato that 'graces' modern violin playing. . . . The
vibrato was, like the crescendo, a special ornament,
indicated by a symbol of its own and to be used with
discretion only at the proper places." "The non-vibrato
has in turn become a special ornament the composer
must prescribe if he wishes it, as Bartok does in his
Second Piano Concerto."

"The fingering throws some light on the important, if
highly vexing, question of musical articulation. . . . The
customary legato style of the modern 'tradition' is, to
put it mildly, a distortion. While it would be senseless
to advocate a reinstatement of the old fingering for
the sake of correct articulation, its musical effect should
be carefully studied in order to reproduce it by modern
fingering. The correct articulation must be regarded as
the most essential aspect of performance because it is
the decisive . . . means of phrasing. Its importance for
polyphonic music cannot easily be overestimated since
only by articulation can the contrapuntal texture be
rendered with the proper transparency. . . . It goes
without saying that the motivic complexities of Bach's
music admit more than one articulation each of which
may be consistent with the fundamental rule. . . . In-
consistent articulation, such as can be found in Czerny’s
edition of Bach's keyboard works, betrays a blatant
lack of understanding for the Bach style."

I have quoted these statements at length because, while
unsupported by illustrative detail such as can exist only
in actual performing experience, they are fundamental
to any intelligent appreciation of Baroque music. It is
possible to play Baroque keyboard music like Schu-
mann or Liszt, or worse, in the scholarly style as the
notes actually look on the page, black and white, even,
and continuous. Except the theme, its more obvious
reentries, and the stretto climaxes, neither the listener
nor the performer in such circumstances understands
the articulation of a Bach fugue. In the same way it
is possible to play the violin works of Tartini and Corel-
li like those of Brahms, but it is not wise.

On this vexing subject, concerning which even the spe-
cialist performers of Baroque music, including the harp-
sichordists, prefer to remain ignorant and deaf, Wesley
Kuhnle, following the lead of Dolmetsch, has with in-
finite pains translated the surviving records of the tradi-
tion into a comprehensive practice. Whether played by
him on the clavichord or, with far greater difficulty be-
cause of the heavily accented sonorities, on the piano,
this music explains itself in style, in rhythm, in orna-
mentation, as one has never heard it before. My own
experience of reading at sight keyboard music from
every area of the Baroque has convinced me in practice
that these rhythmic principles rediscovered by Mr.
Kuhnle are in the main correct. What was before
guessed at and approximate can now be plainly read
and accurately rhythmed through the most complex
counterpoint.

How long will it be before the general public may
expect to hear the music of Frescobaldi, Sweelinck,
Byrd, Couperin, the Scarlattis, Bach, Handel played in
correct rhythm and transparency? A long frustrating
time it may be, until the violinists and violists obtain
proper bows and all the instrumentalists give up their
false tradition. Meanwhile we can learn by applica-
tion to do the essential things ourselves, and the richest
of all periods of music for the sight-reading amateur
will be opened to us. This music asks less to be per-
formed than to be read.

Many of the technical problems of advanced contem-
porary music are the result of a return to controlled rhythmic
embellishment, written out as notation, without the support of an
ornamental convention. The rediscovery of the Baroque period
and an increase in the understanding of our own contemporary
Twentieth Century music go hand in hand.
**TYPE A-F BUILT-UP ROOF**

Pioneer-Flintkote's Seamless Type A-F Built-up Roof... to be applied on an area shown on plans as flat composition roof. Application: 1 layer No. 8 Insulating Sheathing lapped 1” on sides and 2” on ends... 2 layers of Sta-Kool Base Sheets laid shingle style over insulating sheathing (with valleys reinforced with an extra layer) and mopped solid with asphalt. Roof is then coated with Sta-Kool Protective Coating—Sta-Kool Roof Seal and a coating of Sta-Kool Minerals while the Roof Seal is hot. Sta-Kool White Finish Coat is then applied to reflect the sun's rays (Infra-red and Ultra-violet) — which are the worst enemies of composition roofing. The glistening Sta-Kool White Roof provides ideal protection for modern homes or industrial buildings.

**TYPE A-C BUILT-UP ROOF**

Apply 1 layer of No. 8 Insulating Sheathing to roof deck where plans indicate flat, composition roof... 1 layer of Sta-Kool Base Sheets mopped solid with asphalt, and while hot, embed sheets of 110 pound Sta-Kool Mineral Surfaced Roofing, providing a sturdy, extra-heavy base. Gleaming Sta-Kool White finish is then applied, creating a lasting white surface—the newest roof for modern exteriors... cooler interiors.

**WEATHERPROVED...FOR ALL TYPES OF CONSTRUCTION**

Specific roof requirements are covered by other Sta-Kool White Specifications... Consult the Pioneer-Flintkote Roof Engineering Department.
when you sweep under a rug
just be sure it's a RUG by KLEARFLAX