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T E C O W E D G E - F I T
SPLIT-RING CONNECTORS and GROOVING TOOLS
ART
LOUISE BALLARD
SAN FRANCISCO
Summer heat, the enemy of art activities in most U.S. cities, creates no slack period in salubrious California and the art galleries and museums are busy month in and month out. August in San Francisco offers almost as much in art fare as does January or March.

There is great variety of material to be seen, the most important, undoubtedly, being the Kandinsky exhibition at the San Francisco Museum of Art. Arranged chronologically, the first picture in the show is dated 1900, four years after Kandinsky went to Munich to begin the serious study of art. The early pieces reveal his interest in the Impressionists and his admiration for the Fauves. It is worth noting that his color is bold and brilliant even in his impressionistic works and seen at a little distance they give an astonishingly strong impression of space and solid form. His Fauve experiments are more abstract than those of Matisse, Vlaminck, Derain, et. al. Kandinsky wrote in his notebook on seeing Monet’s "Haystacks,"

"But I had the impression that here painting itself comes to the foreground; I wondered if it would not be possible to go further in this direction. From then on I looked at the art of ikons with different eyes; it meant that I had 'got eyes' for the abstract in art."

He had both eyes and the courage to strike out in a new direction different from that of the Fauves and the Cubists, and this exhibition includes a little watercolor of great historical importance. This inspired little doodle, done in 1910, has the distinction of being the first (if we discount Malevitch’s claims to priority) purely abstract painting. Immediately there follows the great period of big, dramatic compositions where sonorous colors and sinuous lines create forms in shifting equilibrium. Typical of this style are Light Form, 1913, and In Grey, 1914. These canvases with their extremely complex relationships in depth and the various speeds with which the shapes seem to move (from darting lines to slow-moving blobs with foggy edges) are more exciting to me than the later clear-cut geometrical compositions which seem less emotional (and of course, less spontaneous) because of their precision and two-dimensional limitations.

It is true that Kandinsky is versatile. He does such explosive things as Yellow Surrounding, in 1924, such fragile things as Delicate Joy 1927, such skilful things as Light and Heavy 1929 and such poetic things as Far Away, 1930. Yet with all his variety there is a coldness in all of these as compared with the early works.

However, this trend toward a more orderly, geometric non-objectivity seems proper and inevitable as an expression of the personability of this intellectual man. Though he speaks of "inner necessity" as the determining factor in the creation of art and is highly subjective in his attribution of emotional qualities to colors, his emphasis is not on spontaneity and intuition but on composition and construction.

Kandinsky wrote in 1910 of three sources of inspiration:

1) A direct impression of nature, expressed in purely pictorial form. This I call an 'Impression.'

2) A largely unconscious, spontaneous expression of inner character, non material nature. This I call an 'Improvisation.'

3) An expression of slowly formed inner feeling, tested and worked over repeatedly, almost pedantically. This I call a 'Composition.' Reason, Consciousness, Purpose play and overwhelming part. But of calculation nothing appears: only feeling . . .

I should like to remark finally that, in my opinion, we are fast...
approaching a time of reasoned and conscious composition, in which the painter will be proud to declare his work constructional—this in contrast to the claim of the impressionists that they could explain nothing, that their art came by inspiration. We have before us an age of conscious creation, and this new spirit in painting is going hand and hand with thought towards an epoch of great spirituality."

Unfortunately, I cannot say that I think the bit about going hand and hand with thought is borne out by the developments in modern art subsequent to 1910—or let us say by those subsequent to 1918.

Also at the San Francisco Museum is the exhibition, Walter Gropius, Architect and Teacher. Gropius, long Director of the Bauhaus, (which included Kandinsky, Klee, Feininger, Moholy-Nagy in its faculty) is certainly one of the great leaders and teachers of the modern movement both in Europe and here in America. The photographic exhibition is well-arranged and shows the public buildings, industrial buildings, domestic buildings and examples of city planning designed by Gropius.

Another interesting exhibition in this museum is Printing for Commerce, examples of excellent typographical and advertising design. (continued on page 37)

BOOKS

IMPRESSIONS RESPECTING NEW ORLEANS. DIARY & SKETCHES, 1818-20. By Henry Boneval Latrobe. Edited, with an Introduction & Notes by Samuel Wilson, Jr. Columbia University Press. $8.75.—This is a handsomely printed and illustrated book, a very nice memento of Latrobe, who is regarded as the founder of the professional practice of architecture in the United States. Except for the short introduction and a few essential notes by the editor, a New Orleans architect and lecturer in Louisiana Architectural History at Tulane University, Latrobe is allowed to speak for himself.

It is a book that should be as interesting to the general reader as to the architect, for Latrobe's interest centers chiefly upon religious, philosophical, and social questions, and he is constantly engaged in puzzling out the queer antics of people as he brings to bear upon them the searching brilliance of a mind that is obviously used to doing its own thinking.

He is astonished by the rigorous despotism which religious opinions exercise even over cultivated minds, is estranged by the way "we Christians have cut so many throats, reciprocally, about doctrines & prayers & creeds," and quotes Swift on the propensity of prayers "to ascertain by bloody wars, and expenditure of millions, whether 'it is better to kiss a post or throw it into a fire; whether it is a vice or virtue to whistle.' " Such are his reflections as he witnesses the impact of diverse cultures upon each other. With all the interest of a modern anthropologist he wonders "how far the intermarriage of Americans with French girls will produce a less rigid observance of the gloom of an English Sunday."

At a New Orleans ball on Washington's birthday, his pleasure in seeing the brilliant assemblage of beautiful faces and forms is marred because he fancies "I saw a cowskin in every pretty hand." Prior to this passage in his journal, he has described the cruel lashings inflicted upon their slaves by women.

Latrobe was a remarkably acute observer of human behavior and cultural patterns. The life of New Orleans during this period is described and weighed with the objectivity of a sensitive and rational mind.

MANUSCRIPTS OF LEONARDO DA VINCI: THEIR HISTORY, WITH A
DESCRIPTION OF THE MANUSCRIPT EDITIONS IN FACSIMILE. By Elmer Belt. The Ward Ritchie Press.—In his account of the da Vinci manuscripts, Dr. Belt pays a fine tribute to those into whose hands Leonardo's invaluable notebooks happened to fall, stating that "their amazing course through history forms a beautiful story of man's unselfish desire to preserve things of value for his successors." This is homage that we might equally accord to Dr. Belt himself. The Elmer Belt Library of Vinciana in Los Angeles houses the facsimilies of Leonardo's notebooks, complete in all editions. With the exception of two notebooks, all of da Vinci's manuscripts have survived. In this volume Dr. Belt has handed over the key, as it were, of his library to those who wish to study the Italian Renaissance through the personality of one of it most luminous figures.

TWENTIETH CENTURY PAINTING: 1900-1950. By Hugo Munsterberg. Philosophical Library. $15.00.—"Adequate" is the word that best sums up this treatment of twentieth century painting. One cannot escape the impression that the author, an associate professor of Fine Arts at Michigan State College, has carefully weighed the comments of all the authorities and then cautiously taken the consensus of opinion as a basis for his own judgment. Nowhere is there evidence of any direct, immediate experience of art on the part of the author. It is all very carefully filtered through the reactions of others. The limitations of this eminently sound academic approach are exposed when the author attempts to grapple with the meaning of symbols. The authorities, you see, are pretty hazy on this point. Mr. Munsterberg attempts to solve his difficulty by intoning such words as "magic" and "force."

THE HUMANITIES. Louise Dudley and Austin Faricy. McGraw-Hill Book Company, Inc.—This book is used as a text at Stephens College as a basis for appreciation of painting, sculpture, architecture, literature, and music. According to the authors: "It should be a key whereby the teacher can open doors through which the student will see new fields to be explored, new waters to be crossed, and new mountains to be climbed." Well, I got awfully tired, I can tell you.

ALCOA: AN AMERICAN ENTERPRISE. By Charles C. Carr. Rinehart & Company, Inc. $3.50.—This is the history of the Aluminum Company of America as related by the man who was for 15 years its public relations director. An interesting story of American business enterprise and one that certainly demonstrates that Mr. Carr knew his job.

CINEMA

ROBERT JOSEPH

The best antidote to the motion picture industry's concern about decreasing audiences and an increase in the number of theaters which are being closed, is a re-study and revaluation of the motion picture form itself. An encouraging number of producers are getting away—and rather sharply—from the fade-out kiss against the sunset, from the overworked romantic angle, and from the well-worn groove of film plots which has bitten so deep into motion picture entertainment. This season offers an astonishing and a healthy number of entertainment features which are a salutary change from the obvious and the trite. Dimensions, stars and shrieking color do not a motion picture make, despite the persuasive advertising which one often sees in the newspapers. Ideas and originality, however, can be a saving grace, and there are several new motion pictures which offer new experiments in film writing and directing.

The first of these is "The Thief," a picture starring Ray Milland,
SEPTEMBER 1952

a Harry M. Popkin production, directed by Russell Rouse and produced by Clarence Greene. These three men form the team which also produced "The Well," one of last year's outstanding motion pictures. The originality of "The Thief" rests in the complete absence of dialogue. There is not a single spoken word, and the only human voice one does hear is that of Ray Milland's who emits a cry of anguish in one of the dramatic scenes of the picture.

There have been silent pictures, of course, but none since the advent of sound which eliminates human speech. "The Thief" has all of the background sounds of daily life—traffic noises, telephone ringing, footsteps, door knocks, etc. . . —but the sound effects serve to underscore the drama of silence. Rouse and Greene, to whom this original notion occurred over a year ago while they were filming "The Well," wrote a screenplay which carries a plot without any necessity for speech. By the time the filmgoer has seen the final fadeout of the picture he will be able to tell the story of the lives of all the principals in the film, he will be able to conjecture their mode of speech, and even what they would say under given circumstances. The ancient saying that silence is more eloquent than speech becomes abundantly true in "The Thief."

Stanley Kramer is one of Hollywood's leading exponents of film experimentation, and his newest venture, "Fourposter," starring Rex Harrison and Lilli Palmer, directed by Irving Reis is another picture of the same genre. "Fourposter" consists of a single set, and paralleling the Broadway stageplay, within the confines of an oversized fourposter bed. Kramer has ingeniously supplemented the restrictive confines of the set, however, by showing the passage of time—the story recounts the married and yet blissful wedding life of a married couple—through the use of animated cartoon sequences. The "interscenes" as they are called, reflect changing styles and modes and offer the audience a welcome relief from concentration on one set. Under ordinary circumstances "Fourposter" is hardly a picture which fits into any of the pre-conceived patterns which ostensibly insure box office success. If, as Kramer and other film producers believe, audiences are looking for something which they cannot get on their TV screens at home for free, then originality and novelty on commercial screens must be the answer.

Three-dimensional effects on the screen have been a long-term dream of industry leaders as a means of attracting fresh audiences and holding the interest of old ones. The motion picture public, it is generally assumed, seeks after visual novelty. Both the introduction of sound and later the perfection of color processes were importantly instrumental in keeping the screen alive and vital. There have been three-dimensional experiments before. Twenty years ago a three minute short was distributed in a small number of theaters as a novelty. The audience was supplied with special color glasses—one red, one green—in order to experience the illusion of depth. Now twenty years later Arch Oboler has produced a full feature-length three-dimensional film, "Bwana Devil," an African background adventure story. Members of the audience still have to wear special polarized glasses, but this would seem to be a small concession to the excitement of having wild jungle beasts leaping at you from the screen.

In point of fact, however, Oboler has not concentrated on this shock approach. Twenty years ago a fire-truck raced out of the screen and figuratively crashed through the theater to the upstairs gallery. The screams of delight were, of course, music to the ears of the exhibitor. The first French films in the nineties similarly shocked audiences with clips of the Marseilles express roaring into the Gare du Nord in Paris. Oboler has made it clear he is not going to strive for gazelles and zebras stamping his audiences at every showing. The story of "Bwana Devil" will be able
to sustain itself without shock, and should, according to the writer-director-producer, stand up by itself even without the three dimensional effect.

Looking backward and yet looking forward are two further pictures which offer the public novelty if not originality. The first of these is "Monster from Beneath the Sea," directed by Eugene Lourie, one of Hollywood's most talented production designers who has finally reached film direction. When "The Lost World" first played at the Astor Theater in New York in 1925 (it ran for two years,) it created an immediate sensation. This throwback to the age of dinosaurs captivated audiences. "Monster from Beneath the Sea" takes up where "The Lost World" ended, with one of these creatures, a rhedosaurus of prehistoric vintage, loosed from an arctic icecap by atomic blasts in Baffin Bay, invading New York City's Wall Street. Another "return" is a re-make of one of the screen's historic novelties, "The Jazz Singer," the screen's first sound picture.

MUSIC

PETER YATES

A SCHOENBERG RETROSPECTIVE

Four Programs from the Music of Arnold Schoenberg, presented by Evenings on the Roof

A Twelve-Tone Statement of Popular Opinion in Regard to Arnold Schoenberg and His Music

If it were not for that, we could love you
Like anything—anything it were; if not
For that we like, love you.

We're for it; we could love you
Like anything, not that, if love
Were like—if for that
Could anything: it, not you, we love not.

Anything, we're for it: you like it if that
We love not like that.
If anything could, you were for it; we
Could love you for that.

Not anything like it! We were, if anything.
That you love we could like it,
If for anything, that you like, love, love.

If the four retrospective programs of Schoenberg's music which Evenings on the Roof presents this autumn of 1952 will help some few listeners pass over the gap from uncomprehending resistance to delighted and aware acceptance, our work will have been well done.

To get the most out of these programs it is better to think of the several compositions not in their program order but in the order of their composition. With Schoenberg every piece takes its place in an expanding and contracting process; each is related to what comes directly before or after. Expanding and contracting, because the composer's tendency was to begin each phase of growth by working in a small form or with a lighter texture, develop it fully
on a large scale with far-fung complication, then carry it to a final maturity or purification of style by elimination of all but the most concentrated means. I believe that Schoenberg's term of slightly more than fifty creative years includes five such phases of growth, of which only the first is not represented in these programs. The first and second of these phases overlap and so do the third, fourth, and fifth. Of these the second and third phases are historically the most significant, and the greater part of our selections comes from them. For the fourth period there is the last of the quartets, and for the fifth The Ode to Napoleon.

Here are the fifteen compositions of our retrospective series arranged in order of composition:

- Second Quartet, opus 10 (1907-8)
- The Book of the Hanging Gardens, opus 15 (1907-8)
- Three Piano Pieces, opus 11 (1909)
- Sixth Piano Pieces, opus 19 (1911)
- Herzgewachse, opus 20 (1911)
- Pierrot Lunaire, opus 21 (1912)
- Five Piano Pieces, opus 23 (1921)
- Serenade, opus 24 (1923)
- Wind Quintet, opus 26 (1924)
- The Lover's Wish, opus 27-4 (1926)
- Satire: The New Classicism, opus 28-3 (1926)
- Suite, opus 29 (1927)
- Three Songs (1932)
- Fourth Quartet, opus 37 (1936)
- Ode to Napoleon, opus 41 (1942)
- Three songs (1932)
- Fourth Quartet, opus 37, (1936)
- Ode to Napoleon, opus 41 (1942)
- The Book of the Hanging Gardens.
- Suit, opus 29 (1927)
- Three Songs (1932)
- Fourth Quartet, opus 37, (1936)
- Ode to Napoleon, opus 41 (1942)

Observe in the first place the gap in dates between the end of the first column and the start of the second, with no corresponding gap in opus numbers. Pierrot Lunaire sums up the first half of Schoenberg's life and works; it concludes the second phase of his development, the slow withdrawal from post-romantic excesses. He did not withdraw deliberately and all at once but slowly and almost with reluctance. The same year (1912) saw the first performances of Pierrot Lunaire and of the immense romantic song-cycle (begun 1901, completed 1911) Gurre-Lieder, with its Mahlerian concourse of soloists, orchestras, choruses, two full hours of complex sound running the gamut from Tristan und Isolde to sprechstimme. And in 1913 there was still, in the manner of the Strauss frenetic opera, Die Gluckliche Hand. Then the war intervened; but even more than the war, a crisis of internal meditation, that laboratory experience which occurred between the middle and late periods of Beethoven and earlier for Stravinsky, after The Rite of Spring, between the conception (1912) and the completion (1923) of The Wedding. Such intervals of profound deliberation are the agonizing gift of nature to her favorite creative minds.

Our retrospective chronology begins with the first work in which Schoenberg moved away from the heavy apparatus of symphonic Beethoven, Wagner and Liszt, the dense workmanship of Brahms, which compounded make up his First Quartet. The two opening movements of the Second Quartet reveal a fresh style, translucent, purged of notes, but still tentative. The interjection of voice in the two latter movements suggests Mahler, but the idiom of sound, suddenly sure of its new purpose, enters in the last movement that freedom from tonality (in that sense correctly named atonality) which is to become the distinction of twentieth century music. Atonality liberates the full scale of twelve chromatic tones from the restrictions imposed upon chromatic writing by the tonality of a scale of seven tones with subordinate accidentals. The result of such license can be anarchy (the elimination of rule). Schoenberg understood the danger and entered, as he must have thought, very cautiously into the exploration of such possibilities, when he was composing the Three Piano Pieces, opus 11, and the song-cycle The Book of the Hanging Gardens.

He reduced his means to an extravagant simplicity: tiny intervallic themes, springing like insects through minute variations; brief, epigrammatic or lyrical movements in which every tone and interval makes its contribution; reduction of the instrumental means to one or a few solo instruments, exposing, as in Herzgewachse, the unique qualities of individual sound relationships. The focal
point of this experience is the set of *Six Little Piano Pieces*, opus 19, six minutes of piano solo that have been heard creatively around the world. The last of these, scarcely a page long, was written upon returning from the grave of Mahler. After a century of titanic funeral marches this is music of a new emotional reticence, a new era. At last came *Pierrot Lunaire*.

*Pierrot Lunaire* is now widely regarded among the half-way admirers of Schoenberg as his chief masterpiece, and thereafter is dismissed by many of them as a neurotic betrayal of human dignity. Schoenberg himself thought of it as in Italian style, transparent and sparkling, though his recorded performance of it sounds almost desperately Wagnerian. The music is all genuinely humorous, serious fun, wit at the most intense. If you doubt this, listen to it as if it were Italian opera, where the murders are all blague. Then try the words again, the wit, irony, sentiment, sadness, rage of Luny Peter, like Lear's Fool or Yeats's Crazy Jane. The songs are the commedia dell'arte of a moon world, and in the last song heart and mind are reconciled.

Then there is the gap of the First World War. If *Pierrot* were only neurotic, his prophecy would have been then justified. During this interval Schoenberg was seeking, perhaps subconsciously but with awareness of the need for discipline, some method of governing the newly liberated creative realm of twelve anarchic tones. At the end of the war he welcomed peace and a new chance for art by founding immediately, in November 1918, the Society for Private Musical Performances, "to give musicians and music-lovers a real and exact knowledge of modern music, free from the corrupting influence of publicity, with newspaper critics barred from attendance, applause and hissing forbidden, and members pledged to give no public report of what happened at the concerts." Towards the end of this short concert-giving experiment he resumed the steady work of creative composition which was to end only with his death.

"The Method of Composing with Twelve Tones," as Schoenberg always spoke of it, came out of the writing of the *Five Piano Pieces*, opus 23, and the *Serenade*, opus 24, in the same way that what is called atonality came out of the writing of the *Second Quartet*. Schoenberg was attempting to recapture the classical control which had been lost during the reign of tonally directed and later tonally directionless chromaticism. I do not intend to describe the twelve-tone method yet again. As Schoenberg has pointed out, it was originally six-plus-six and added rules as it went along. When the rule had been definitively stated and expounded in three great pieces of chamber music, the *Serenade*, the *Wind Quintet*, and the *Third Quartet*, the time came to outgrow it, and Schoenberg did so without hesitation.

The first purpose of the rule had been to establish a new compositional relationship of the twelve tones in the octave by eliminating the confusion of false references to seven-tone-scale tonality. Partly for this reason, to break up the traditional adherence of tones within the octave, he used an increased proportion of intervals enlarged beyond the octave. These extreme leaps in the melody disconcert listeners, as in a way they are intended to; after the ear has incorporated these enlarged intervals, the listener may be again aware that Schoenberg remains, as he has been from the start, a complete melodist. When the composer was satisfied that he had mastered these new compositional controls, he went on to include what had been removed, to enlarge the scope of writing with the twelve tones so that it could also include tonality. Berg and Bartók also demonstrate this. It is no more odd than the inclusion of the five-tone, so-called Chinese scale or the modulating hexachord of the XV and XVI centuries in classical seven-tone-scale tonality. The exclusion had been merely a useful temporary process.
The Serenade and its companion-piece the Suite for seven instruments are for me two of the supreme realizations of an exalted humor in music. The first bubbles with the delicious rippling of the mandolin; it is full of jazz, not European jazz but jazz as we understand it; every movement dances with itself, across its own off-beat rhythmic reflection. The humor of the Suite is more formidable, like Bach's Musical Offering; but listen to the first three of the variations, the chordal reduction of theme with which Beethoven begins his Diabelli Variations, then arpeggiated like St. Anthony-Haydn-Brahms, then by a great leap of imagination every instrument vanishing to the outermost extremes of sound. One may call that third variation Schoenberg's self-portrait.

The Fourth Quartet emerges from the sound-world of this variation by way of the strict formal control, the eclectic classical movements of the Third Quartet. Bach and Beethoven also, at their most mature, revive archaic movement forms, Ricercar, Cavatina, "... in the Lydian mode." These two last quartets and the still later String Trio sit with the last quartets of Beethoven and Schubert, the quintets of Mozart, as the Supreme Court of absolute music, over which presides the genius of Bach.

You will hear, besides, a small chorus, The Lover's Wish, to words from The Chinese Flute by Hans Bethge and a Satire: The New Classicism, for which the composer wrote the words. The text is what we would call a "ribbing" of neo-classicism, with in its complete form an Appendix, containing, "1. A citation and two variations on it. 2. A canon for string quartet. 3. Sanctification of canon (for Bernard Shaw's 70th birthday)." Shaw was not among those English music critics who disregarded Schoenberg. Of the Ode to Napoleon I need say only that it is an occasional piece, using Byron's coarse way with Napoleon to express Schoenberg's feelings about Hitler; but the music is more revealing than the words. The conclusion is an apotheosis of George Washington.

Schoenberg is a supreme composer in the German tradition, uniting the long melodic line of Schubert with the contrapuntal nicety of Brahms, the polyphonic elaboration of Bach with the rhythmic concentration of Mozart, the multidimensional structure of Beethoven with the tone-searching slightness of Schumann and Debussy. His use of figurative embellishment, declamation, and speaking inflection of rhythm revives that late Renaissance new music which culminated in Monteverdi. It is because of this reference to tradition and not in spite of it that his art is difficult. The morbid lyrical play of his emotions resembles that of the German lied; but beneath is a great humor, breaking through, stretching upwards and branching outwards through his intense sensibility, the passion of his spirit, to religious proclamation. The message of his art, from first to last, is love.

There could be no finer testimonial than that so many Los Angeles musicians, in the year after Schoenberg's death, have come together to perform his music.
Announcing
Frank Bros.

22 Anniversary Sale

October 6 to October 25.

Reductions are offered in all departments of the store including many new items shown for the first time during this sale.

-American Avenue, Long Beach, California, Long Beach 1-6157—Nevada 3-7139—Open Monday and Friday evenings until 9.
The General Assembly of the United Nations, the representatives of all the American countries adopted a Declaration, of which article 26 reads as follows:

"Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available and higher education shall be equally accessible to all on the basis of merit."

Brave words. But how much are they worth, if, in the Latin American community alone, millions cannot read them? If the rest of the world is added, the problem becomes even more desperate; half the world's population is illiterate. In this age of aeroplanes, radio and nuclear physics, half the human race has still not learned to read and write. When we speak of Human Rights, we shall do well to bear in mind that, as things stand, one human being in every two is unable to claim respect for those Rights in writing.

Nor is this the whole picture: the incidence of illiteracy is far from uniform, in some regions there are no illiterates but in others only a tiny minority of the population enjoys the privilege of being able to read.

Unesco, which was created to build the defenses of peace in the minds of men, must ponder on the nature of the peace which it is to prepare and strengthen. Is it the peace of slaves, who know but to yield? Or is it the peace of men, of men made free by awareness of their destiny, and by intelligent and active sharing in a common liberty, to redeem mankind?

Without universal education the ideal of freedom is no more than an unpaid debt, a dangled deceit. The problem of illiteracy is, of course, one of education. But it is more than this; it is a universal tragedy which affects us all directly and which is at once economic, political and social in character.

Some may think it of little importance. There is, they may say, little relation between the cultural level of a country and the number of its people able to read and write at any given moment. There were more illiterates in the France of Louis XIV than in the France of Napoleon III, yet the age of Racine, Pascal and Molière was not on that account inferior to that of Thiers, Renan and Victor Hugo. There was perhaps more reading in the Spain of Isabella II than in 16th century Spain. Yet the latter period cannot boast a poet such as Lope de Vega, a playwright such as Tirso de Molina, or storyteller such as Cervantes. There were more illiterates in Shakespeare's than in Dickens's England; yet neither did diplomas add lustre to Pickwick's adventures, nor did the lack of schools deny laurels to the author of The Tempest.

Such arguments put the question in a false light, and those who use them are equivocating. Equally misleading is the assertion that in some communities the illiterates are to be preferred as human beings to those who have been through the schools; that the value of giving an illiterate the power to read what may not have been worth writing in dubious; or, as stated by a great South American, that men of America need the alphabet less than they need the plough and the hammer.

All these excuses—or, if you will, these apologies for illiteracy—imply some criticism of the kind of life that awaits the ignorant when, though still unlettered in the strict sense, they are no longer illiterate. Such criticisms may seem plausible. But do they really detract from the importance and urgency of the question? Do they not denote a paradoxical superficiality? Far from facing the

(continued on page 37)
"In 1947, I designed and made costume jewelry. The pieces of jewelry were little exercises and experiments in spatial arrangement. They amused people, and some of the pieces made statements about the selection of materials and their relation to each other in structures of metal and wood, or bone, or stone. Their creator received no end of encouragement, and soon came to believe he had the world by the tail.

"It was some time before he realized that he had a world by the tail, right enough, but that it was a little world, with limited sustenance. His enthusiasm for his creatures waned, and vanished. The work came to a halt.

"New enthusiasm and drive came with the designing and making of furniture. A slightly wiser artist looked for no more tailholds on the world. He received encouragement gratefully, but soberly. He thought carefully about this new enthusiasm, and tried to discover its source.

"People, it seemed to him, were the necessary ingredients of the furniture to make it more rewarding than the jewelry. Each article of furniture had, as a part of its final composition, a person or persons using it, or being served by it.

"In time, it became evident to the artist that one thing excited and nourished his work more than anything else. This was the response of people to his work. Not the studied reactions of the trained critics, but the first, spontaneous reactions of laymen. People are sensitive to things. They react more to some things than to other things. If the artist could locate the area of greatest sensitivity in a person, he could then aim directly for the greatest response.

"It seemed obvious that there is no point of greater sensitivity in any person than the complex of thoughts and feelings about himself as an individual. Could the artist hope to have such knowledge of any other man? He can, by referring to a most complete and accurate guide, his own self. There live the ambitions, torments, excitements, longings, confusions, the total emotional-physical matrix that is a man's inner life.

"So, sculpture followed the furniture. A referential, representational sculpture, through which the artist hoped to reach as many people as possible. Effigies of man, or of men, placed in a spatial field, in significant relation to other objects, seemed the most direct way to hit the target.

KEITH MONROE: sculpture, furniture

Bed...steel pipe, heavy auto-spring leaves for legs. Weight on bed keeps rope springs taut.
There is a good chance here, one can say, that the artist has fallen into a formula. Make a figure, place it in a situation, and so, a work of art; no, not if there is impact, not if there is a hit laid upon the viewer of the work, through all his defenses. And the situation must have truth, have some human universality, and have some degree of force.

"The artist, of course, draws these situations entirely from personal experience, but he is certain he shares reasonably similar experiences with his fellowmen. He feels he has every chance to be understood, to have the response he desires. And, most happily, his enthusiasm is waxing, not waning, and there is a great flood of work clamoring to be done." Keith Monroe.
This house is of steel construction with wood stud partitions which allows great simplicity and delicacy of framing with a roof not over 4" thick covering the entire structure. The approach from the front entrance will have a tinted glass roof overhead; it carries the visitors past the car shelter to the living area of the house. Sliding metal gates complete the enclosure of the yard area with the adobe wall which encompasses the property.

The house is constructed on different levels taking full advantage of the topography of the site with steps of wide tread and low risers. The living room contains a fire pit, with a copper hood fireplace suspended from the ceiling; a brazier located directly below the hood is raised several inches off the floor. Around this pit foam-rubber mats will be placed for lounging. The living area steps run through the living room and continue around two sides of the pool. At the rear of the living room there is a sliding glass door opening to a 16' x 16' screened court, separating the two bedrooms. This provides a
KEY TO PLAN:

1. GUEST ROOM
2. DINING AREA
3. KITCHEN
4. LIVING AREA
5. CHILDREN'S BED ROOM
6. MASTER BED ROOM
7. GUEST ROOM
8. VAULT AND BOMB SHELTER
9. UTILITY-STOREAGE
restful lawn area in the center of the house, free from wind and convenient for sun bathing. The rear wall facing this court is entirely of tile.

The architect has stressed flexibility of planning and interspace relationships to obtain varied interest in looking from one space through another into the yard area.

The floor of the living room, dining room, and the terrace together with the connecting arbor to the guest room will be fully tiled. Colored canvas is used in areas over the car shelter and connected areas; the shower courts have access to each bath, and the outside shower is radiant heated; the roof areas have poured concrete insulation with a plastic coating. Sliding steel Arcadia doors are used to solve the various problems of enclosure.

The house, now under construction, will be completed by the end of summer. It incorporates all considerations necessary in a desert climate and provides an airy, lightly constructed, self-contained environment enclosed completely by an adobe wall. Color will be simply and strikingly used, and the areas though well defined for their particular purposes will relate to one another in a whole composition in a general effect of cool spaciousness.
Today the site retains all the original inherent possibilities to inspire its reconstruction. The present owners recognized these possibilities and wanted to develop a house utilizing the remaining stonework and landscape features. Painting as a profession occupies one member of the family, with exhibitions and entertaining as factors to be integrated with individual privacy and scale.

Because the stonework couldn't be relied upon for structural uses in all cases, the house utilizes a well-defined independent structural frame which brings together the several existing changes of level. Faced with joining other wall materials to existing rough stonework, only the minimum of solid panels occur for structural rigidity, while the maximum area is unrestricted to produce lightness of structure and freedom of plan. Within this plan family activities are accorded a flexible organization, while essential individual privacy is maintained.

A model was made which served the purpose to study the plan and structure in three dimensions. From it several changes were made before the final plan materialized. Only minor modifications were necessary in the existing stonework to adapt the scheme, which is now in the course of construction.

Framing consists of beams built-up of (2) 2x14 and (1) 3x8 shaped center member, while posts are (2) 2x4 and (1) 3x8 center member, spaced at 10'-6" o.c. Exposed laminated 2x3 redwood sheathing forms the roof deck. All solid panels are redwood siding interior and exterior.
By virtue of a three level distribution of space, with the active functions and entrances at the intermediate or split level, it is possible to achieve an economical integration of a house to upslope or downslope hillside site conditions without major grading. While this house is a specific adaptation of this split-level principle to a rather difficult upslope lot, this plan-type may take many forms. In cases, for example, where the street occurs at the upper side of the lot a closer relationship between garage and house is possible.

The living room floor and bedroom floor could be readily interchanged, placing the bedroom on the upper level, but, in this case, the view over a park and toward San Francisco unquestionably dictated the upper position for the living room.

Frequency of full floor ascent or descent, as in the normal two-level house, is greatly reduced by splitting the interrelations of the less active areas with the work area.

The intermediate level opens to the sides and is associated with direct access to the outside by porches and to the ground by steps and ramp. The upper and lower levels are directed toward the south and the view. Outdoor access is obtained at the living room level by the projecting balcony.

The major part of landscaping will be automatically accomplished by preserving the rather dense clusters of trees which will surround the house. Because of the surrounding foliage the vertical siding of the house is to be painted white to give a maximum play of light, shadow, and form. A further integration with the natural surroundings is accomplished by reflection of the foliage in the large glass areas.

While the necessary separation between the intermediate and upper level is achieved by the difference of floor elevation, at the same time a sense of great interior space will always be felt because of the continuity of the spaces all under a single ceiling.
"The inconsistencies between plans and interior sketch, such as type and location of fireplace are the result of development taking place between first sketch and final plan."
SMALL APARTMENTS

CARL MASTON, ARCHITECT

Garrett Eckbo, Landscape Architect

PHOTOGRAPHS BY JULIUS SHULMA
The site is a very small lot in a fully developed section of Los Angeles. It is very close to a fine shopping district and within a block of a large hospital building under construction. In general the project was to design however many apartments could be devised on the site with no sense of crowding or lack of privacy. This worked out to be four in number. It was decided to make them all one-bedroom apartments inasmuch as young professional couples seem to be the type most interested in renting in this area.

The unit plan itself is a development of a plan modified from several similar projects on the basis of criticisms from tenants. The greatest problem was one of site orientation. Fortunately the scheme that gave the greatest amount of sun, air, pleasant view, and privacy to each unit was the simplest architecturally. Though the architect was concerned about the efficacy of the street front carport, the tenants seemed to appreciate the ease of parking afforded by this easy access. The roof of the carport is used by the second floor tenants for sun bathing.

A simple wood frame structure was chosen because of its economy over other systems. All living and bedroom floors are carpeted, and uniform draperies are provided in order to avoid the confusing design effect too often caused by a miscellany of window coverings. The natural lighting is ample, and draw-type draperies give very flexible control.

Exterior color scheme is natural grey cement plaster, red brick, natural finish mahogany plywood window spandrels and deep blue window trim. Interior colors, varied from one unit to another are grey, yellow, blue, chocolate, and green. Colors are clear and pronounced in value and are usually varied within a room in order to emphasize certain planes.
Attracted by a commanding view of the city and the low cost of a piece of property with a very steep grade, the owner bought a lot high in the hills. Starting as a limited margin of level land running fifty-five feet along a narrow, curving dirt road, the lot drops sharply down to the rear line of the property, one hundred feet away. The owner wanted a house for himself, a small, compact one-bedroom unit, with a combination workshop and storeroom.

For economy it was necessary to limit the perimeter of the foundation and use the interior of the foundation walls to create a workshop and storeroom, leaving the front open, with diagonal steel rods bracing the opening. Four 6" x 8" structural wood posts at the corners of the footing wall support at their top two 10" steel "I" beams, which rest on the top of the walls and are cantilevered to the edge of the balcony. Across the top of the two "I" beams, four 8" x 16" spliced wood floor beams form the cantilevers which support the house. Smaller wood beams support the cantilevered balcony.

Random stones running alongside a curved planting wall of "used" brick step down and lead to the floor level of the house, two feet below the floor level of the car shelter. The car shelter itself is simply an off-road parking space, sheltered by a cantilevered extension of the entrance canopy, to which corrugated strips of translucent plastic are attached. At the entry, a perforated sheet metal screen and gate provide security, create a breezeway between the house and car shelter wall. A sliding glass panel located between units of the storage wall opens into the house proper. Above the storage units continuous fixed wood louvers make cross ventilation possible for the entire house, without sacrificing the owner's privacy. The kitchen windows slide in such a way that they can be used easily as a pass-through for food when weather permits outdoor dining.

The entrance to the storeroom is on the far side of the house underneath the cantilevered living room wing. The grade is gentler at that side of the house and the entrance more accessible. The two end walls of the house and all interior partition walls are covered with 1" x 4" vertical mahogany siding. Built-up composition type roofing is used and the plastered ceiling slopes from a height of 8'-3" at the balcony wall to 10'-6" at the opposite wall. A very light shade asphalt tile covers all interior floors, while wood "duck-board" type decking is used for the balcony and entry floors. 2" x 4" stud walls are used throughout the entire structure.
The object of the exhibit was to design a garden shelter for a gently sloping site. The roof is of white canvas, the back wall of vertical grain redwood plywood, and the textured wall was accomplished by pressing round pebbles (predominantly grey, and red and white) into a rubber base adhesive similar to that used in mosaic tile setting, and was applied to a waterproof plywood backing.

The ground plane or floor level is built of 2" x 3" wood members with slight open joint between. The first trellis of horizontal wire projects at the floor level, and allows use of the deck without necessitating a rail. The lower trellis is extended beneath the other, and is also the same wire construction. Both trellises support vines—in this case Wisteria was used.

The plant materials vary, with Rhododendron, Azalias, Dracenas, Philodendron, Succulents in variety, Red Maples, Bamboos, and Ajuga. Final result was extremely colorful, contrasting in foliage, size, shape and color, with many combinations of color in bloom.

The idea of closure under the canvas would be to have clear glass in the openings, or screening, depending on how the unit were used.

The redwood plywood was left natural. The other redwood members were stained with a thin grey stain. The understructure was all treated with a black stain to minimize it visually.
FROM AN EXHIBITION JOINTLY SPONSORED BY JACKSON'S FURNITURE COMPANY AND THE E. JAMES NURSERY COMPANY OF OAKLAND, CALIFORNIA
Furniture manufactured and distributed by Design Promotion, Inc. in Sausalito, California

Furnishings of garden shelter:
black iron lounge and chair, couch and low table designed by Ann McDonald.
free form table by Circle Furniture
wire sculpture by Robert Dhaemers
planters and metal bowls by Eckbo, Royston and Williams
These new pieces by Beatrice Wood further illustrate the artist's wide talent for the free and imaginative use of her materials. Beatrice Wood continues to develop an un­ending richness of glaze and texture. While most of her work is too often susceptible to an undisci­plined humour, the quality of the forms and techniques is invariably striking.
NEW FURNITURE

Though the January furniture markets were very important from the standpoint of new contemporary furniture introduced, the summer markets were expected to be the most outstanding since the end of the war. The number and variety of new lines shown in Chicago and Grand Rapids certainly proved this prediction to be an accurate one. Evidence of good design consciousness was apparent in almost every line shown and in all categories including heretofore purely commercial and promotional lines. Though there were few revolutionary style developments, the entire market showed a definite swing toward well designed contemporary furniture and many more manufacturers who had previously limited their production to traditional furniture intro-
NEW FURNITURE

duced complete groups of contemporary designs for the first time. The new furniture seemed to follow a definite design pattern and most new lines had one of three new looks, Scandinavian, Italian or Early American. Though there were also some interesting new pieces of a more architectural feeling, these were certainly overshadowed by the sculptured look of Italian and Danish inspired furniture and the handcrafted look of Early American designs.

Certainly the furniture introduced by the style leaders in the industry at the winter furniture markets had a great influence on the designs shown at the recent summer markets. Many manufacturers of medium and low priced furniture showed pieces obviously inspired by furniture (continued on page 34)
WALNUT AND CANE CABINET BY EDWARD WORMLEY FOR THE DUNBAR CORPORATION, BERKELEY, INDIANA

LOUDGE CHAIR DESIGNED AND MANUFACTURED IN DENMARK FOR JOHN STUART CO., NEW YORK

CHAIR BY GRETA MAGNUSSON GROSSMAN FOR SHERMAN BERTRAM

WROUGHT IRON LOUNGE CHAIR DESIGNED BY GEORGE NELSON FOR ARBUCK INC., NEW YORK

CHAIR BY T. H. ROBSJOHN GIBBINGS FOR THE WOODCOMB FURNITURE CO., GRAND RAPIDS

DESK CHAIR BY GRETA GROSSMAN FOR GLEN OF CALIFORNIA
Century has no 'passion for anonymity'

we'd like to have a lot of people—particularly architects and decorators—know us and think about us frequently... but our architectural lighting instruments are designed, for the most part, to be as inconspicuous as possible... so when you see a beautifully lighted place, you can just assume in many cases that the designer has used Century equipment... because what you will remember is the total effect—the colors, the space, the materials, the feeling you got... our equipment will probably escape your notice altogether.

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BOULEVARD,
LOS ANGELES 46
CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

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

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

ARCHITECTURAL PORCELAIN ENAMEL
- (929) Architectural Porcelain Veneer: Brochure well illustrated, detailed, on architectural porcelain veneer;, a hard surface impervious to weather; permanent, color fast, easy to handle, install, lends itself to all design shapes, inexpensive; probably best source of information on new, sound product. - Architectural Division, Porcelain Enamel Publicity Bureau, P. O. Box 186, East Pasadena Station, Pasadena 8, Calif.

DECORATIVE ACCESSORIES
- (426) Contemporary Clocks: Attractive clockwork Chonopak contemporary clocks designed by George Nelson; 15 crisp, simple, unusual models; one of best sources of information; worth study, file space. - Howard Miller Clock Company, Zeeland, Mich.

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

FABRICS
- (176a) Wire Sculpture: Information on complete line of wire sculpture wall pieces; novel, unique, significant. Ten distinctively different designs for walls, fireplaces, bars, etc.—Jer-O-Mar Creations, 1148 Guerra Street, Studio City, California.

FABRIC
- (171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by designer pioneer Angelo Testa. Includes hand prints on cottons and sheers, woven designs and corre- lated woven solids. Custom printing offes special colors and individual fabrics. Each line is imprinted with a different pattern. Ten distinctly different designs for walls, fireplaces, bars, etc.—Jer-O-Mar Creations, 1148 Guerra Street, Studio City, California.

FLOOR COVERINGS
- (323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoors-outdoors), wood (upholstered) furniture; designed by Hendrik Van Keppel, and Taylor Green—Van Keppel Green, Inc., 143 Madison Avenue, Beverly Hills, Calif.

HEATING & AIR CONDITIONING
- (143a) Combination Ceiling Heater, Light: Comprehensive illustrated information, data on specifications new Nu-Tone combination heater, light; remarkably good design, engineering, prismatic lens over standard 100-watt bulb casts different light over entire room; heater forces warm air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostat controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

HARDWARE
- (58a) Single Handle Mixing Faucets: Folder, data Moen single handle, off by pressing down; turn to mixing faucets; turns water on by lifting left makes water hot, to right makes water cold; deck-type, wall-type, both old and new sinks, single and divided sinks, kitchen, lavatory, laundry room, bars, special doctors' and dentists' types available; highly practical, precision engineered, well designed; this item deserves close inspection; merit specified for CSHouse 1952.—Ravena Metal Products Corporation, 6318 Ravena Avenue, Seattle 5, Wash.

LITERATURE AND INFORMATION
- (314) Furniture, Retail: Information top retail source best lines contemporary furniture, fabrics and accessories. Emphasis on good design. - Furniture in Kit Form: Information one of West's most complete contemporary string kits ready for assembly; also tables; illustrated catalogue of entire line available. —Vista Furniture Company, 1541 West Lincoln, Anaheim, California.

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

LITERATURE AND INFORMATION
- (309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns, features plain colors. - Lines Listed Lamps, third St. at Grand Ave., Duluth, Minn.

FURNITURE
- (138a) Contemporary Furniture, Accessories, Fabrics: Fall information complete line top contemporary furniture, accessories, fabrics, Dunbar, Herman Miller, Howard Miller, Eames, Knoll, Pash, Glenn, Middletown, Risom, Pa- cilis, Ficks Reed, Nessen, Pech- ane, Modern Color, Lavers, Lavelle House, Ostom-Sweden, Swedishcraft, Hawk House, Kurt Vanden, Follis & Goode, Gotham, Milan, Heath, Stimu- rayon; offers complete safety on level of authenticity; special attention to mail order phase of business; data belongs in all files.—Carroll Sagar & Associates, 7418 Beverly Boulevard, Los Angeles 36, California.

LITERATURE AND INFORMATION
- (169a) Contemporary Furniture—New 28-page illustrated color brochure gives detailed information Dunbar new mod- ern furniture designed by Edward Wormley; describes upholstered pieces, furniture for living room, dining room, bedroom, case goods; woods include walnut, hickory, birch, cherry; good design, quality hardware; careful work-manship; data belongs in all files; send 25 cents to cover cost; Dunbar Furni- ture Company, Twelfth and Olive Streets, Los Angeles, Calif.

FURNITURE

FURNITURE
- (172a) Contemporary Furniture—Clean, simple lines. Foam rubber and steel construction in modern spirit. Sofa-daybeds, occasional and occasional chairs, dining and coffee tables, stacking stools and accessory pieces. Also grouping of casual utility and storage incorporating imported wooden materials expressing the warmth of craftsmanship combined with precision and modernity. All pieces admirably suited for and com- plimentary to the best in modern. —Modern Color, Inc., 2025 San Fernando Road, Los Angeles 65, Calif.

FURNITURE
- (176a) Wire Sculpture: Information on complete line of wire sculpture wall pieces; novel, unique, significant. Ten distinctly different designs for walls, fireplaces, bars, etc.—Jer-O-Mar Creations, 1148 Guerra Street, Studio City, California.

OCCUPATION
- (934) Furniture, Retail: Information top retail source best lines contemporary furniture, fabrics and accessories. Emphasis on good design. - Furniture in Kit Form: Information one of West's most complete contemporary string kits ready for assembly; also tables; illustrated catalogue of entire line available. —Vista Furniture Company, 1541 West Lincoln, Anaheim, California.

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

OCCUPATION
- (147a) Wholesale Office Furniture: Information: Open showroom for the trade; Office Desks, Upholstered Fur- niture, and related pieces, Exclusive Lines, from competitive, to the ultimate in design, craftsmanship, and finish.

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

OCCUPATION
- (827) Kitchen Ventilating Fans: Well illustrated page combination heater, fan, Nu-Tone kitchen ventilating fans; wall ceiling types; more CFM than competitive models; only screw driven needed to install; quickly removable grille, lever switch, motor assembly rubber mounted; well de-
signed, engineered; merit specified for CSHouse 1952.—NoTime, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(171a) Modulated Control for Forced Air Heating: New illustrated catalogue presents Thermodulor—Control System—major improvement in forced air heating. The new modulated control, powered by Thermodulor—controller, with accurate and sensitive frequency of periods of full operation, continuously maintained at just the rate. Temperature and velocity for comfort and economy. The recent invention of modulated control the only method of controlling the output of a forced air furnace has been to vary the length and frequency of periods of full operation. Intermittent heating by blasts at maximum temperature and velocity causes many discomforts and annoyances, such as cold floors, chilly drafts, and noisy operation. In contrast, modulated control provides steady heat flow in whatever amount required at the rate controlled. The modulated heat flow is continuous as long as heat is needed, and is moderate, gentle, and evenly distributed from floor to ceiling. This is accomplished by the thermostat and gas valve controlling the burner for proper firing. The equipment is standard and requires, and by a thermostatically variable-speed control modulating the blower operation, according to the output required. The equipment is simple, durable, and trouble-free in performance, and easily installed with any furnace, new or old. Merit specified for CSHouse 1952. The catalogue presents complete range contemporary designs of all units, models for every type of application, remarkable flexibility, ease of installation, and clean shapes, smart appearance, tables of specifications; a very handy reference.—Sunbeam Heating Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

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

(171a) Reccessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures complete range contemporary designs for residential, commercial applications; exclusive Relamp-a-lite hinges; 30 sec. to fasten trim, install glass or re­ lamp; exceptional builder and owner acceptance, well worth selecting.—PremoCrest, 802 Bancroft way, Berkeley, California.

(27A) Contemporary Commercial Flu­ orescent, Incandescent Lighting Fixtures Catalog. Complete information, specifications data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, accent, spot, remarkably clean design, sound engineering; one of most complete lines in literature charts, tables, technical information, one of best sources of information on lighting.—Globe Lighting Company, 2121 South Main Street, Los Angeles 7, Calif.

(999) Architectural Lighting: Excep­tionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, nightclubs, terminals; features optical units. Luminaires, decorative units, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data, listing prices; worth study, file space.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

(15Aa) Contemporary Lighting Fixtures: Complete range of fixed and portable units, dome lights, lamps, artistic new shapes in modern finishes, colored glass, new concepts in ceiling and wall mounted candela flares.—Showroom: Graen Lighting, 8336 West Third Street, Los Angeles, California.

(1070) Theatrical Lighting: Smartly designed 48-page catalogue showing best in contemporary theatre lighting for state, exhibits, window displays, paga­ nts, fashion shows, dance halls, cabarets, night clubs and fairs by day; lights, special equipment, control equipment, accessories; one of most complete workbooks published, correctly illustrated and with prices; this is a must.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

(956) Contemporary Fixtures: Cata­ logue of good low line contemporary fixtures, complete selection re­ cessed surface mounted lensed, downlight incorporating Carling Pyrex lenses; recessed, semi-recessed, surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merited specified for CSHouse 1950.—Ledu Lighting, Inc., 49 Elizabeth Street, New York 13, N.Y.

MISCELLANEOUS

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

PANELS AND WALL TREATMENTS

(902) Building Board: Brochures, folders Carro Wallboard, which is fire resistant, water resistant, termite proof, low cost, highly insulated, non-warp­ ing, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4'x8' sheets, 7/8" in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

(171a) Echwood and Echwall: tex­ tured wool padding for homes, furnish­ ing, offices, doors, etc. Echwood is plywood; Echwall is redwood lumber. T & G preassembled for fast, easy in­ stallation; difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 136 East Second Boulevard, Los Angeles, California.


PLUMBING FIXTURES, ACCESSORIES


(901) Hollow Core Flush Door: Bro­ chure Paine Reno hollow core flush door featuring interlocking air-cell grid core combining the strength of cross­ banded plywood with lightness in weight; accurately milled and faced; milled with matched resin-glued plywood panels; one of best products in field.—L. J. Carr and Com­ pany, P. O. Box 1282, Sacramento, Calif.

(165a) Horizontal Sliding Glass Door­ walls: Unique 8-page brochure—detail and isometric drawings also 16-page illustrated editorial reprinted from Arts and Architecture; installation and full scale cross sectional details; pioneer and leading producer; top roller-hung and bottom roller types; many exclu­ sive important convenience features; sealed against wind and water; available in hot-dip galvanized, or bonder­ ized under zinc chromate primer; Ther­ mo-glas, Thermopane and T window units; minimal maintenance; favored by leading architects; carefully engineered, quality product; can be altered to fit existing door and window frames.—Steelbilt, Inc., 401 E. Washington Blvd., Los Angeles 22, Calif.

SPECIALTIES

(160a) Accordion-Folding Doors: Bro­ chure, full information, specification data Modernfold accordion-folding doors for space-saving purposes and room division; permit flexibility in decorative schemes; use no door or wall space; provide a complete unit; permit bet­ ter use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, steel working frame; sold, serviced national­ ly; desires closest consideration; merit specified CSHouse 1952.—New Castle Products, Post Office Box 823, New Cas­ tile, Ind.

(173a) Information: Folding steel bleecher on wheels, easy to move, and requiring no wall or floor anchorage added to line of Beatty Scaffold, Inc. A section 16' long, 9 rows high, seating nearly 99 people can be rolled by one man and made ready to occupy in sec­ onds. Another new development is dou­ ble-fold Railway bleecher for buildings with lower-than-average ceilings. This is 3'-4" less in height than single-fold bleecher of same capacity. Also new in addition of "jump seat" row to standard Railway bleecher. This can be pulled out for seating without extending entire structure—convenient when small seating section with extra floor space desired.—Beatty Swayback Scaffold, Inc., Tunnel Avenue and Beatty Rd., San Fran­ cisco, Calif.

(115a) Package Chimney: Informa­ tion: Package Chimney.—Packaged Chimneys Easier, economical; saves space, hangs from ceiling or floor joists; installed in 3 man-hours or less; immediate delivery to job site; meets FHA; hurricane specifications: insulation value equali­ zed with that of mineral wool; particularly good for modern design.—Aluminum build­ ing Products, Inc., Route 1 Atlantic Boulevard, Jacksonville 7, Fla.

(532) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hospitals, controlled by worm and gear drive operating two sets of raising mechanisms distributing force to sides of sections; standard FHA and special sizes; contemporary design.—Gate City Sash & Door Company, 10 South Third Avenue, Fort Lauderdale, Fla.

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen-metal sash doors; provides ventili­ rating screen door, sash door, perma­ nent outside door all in one.—West Coast Screen Company, 1127 East Sixty­ third Street, Los Angeles, California (in 11 western states only).
widely accepted; one of best sources of information on subject. — Paddock Swimming Pools, 8600 Santa Monica Boulevard, Los Angeles 46, Calif.

ART
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Zerbe's work stems from the German Expressionist movement, (portraits of Max Beckmann and Kokoschka are in this exhibition). The Storm 1941, has the emotional color and bravura of Expressionistic style but Zerbe is gentler and more romantic in his effects than most Expressionists. The Self Portrait, 1943, and the well-known Harlequin, 1944, are in a reserved kind of realism with ironic and romantic overtones. On the other hand, the portraits of Beckmann and Kokoschka are in forceful techniques reminiscent of the characteristic work of each. The two contrasting and almost contradictory views of Beckmann are very effective as personality description. These were done in 1948 and 1949 respectively, a period when Zerbe is obviously seeking new modes of expression, not all of them successful. It is not until 1950 that he seems to control the tangles of spaghetti-like lines with which he has been experimenting. The Three Masks of the same year shows the romantic quality undiminished and Diesel Engine No. 2 shows again the successful fusion of the abstract qualities with an emotional expression which was apparent in his earlier work.

Abel G. Warshawsky has an exhibition in the adjoining gallery; his pastel impressionist palette seems present sacchrine after the range of Zerbe's color. However, Warshawsky is an excellent practitioner in his own field of Impressionistic realism, and some of his portraits are considerably above the usual professional portrait painters. However, his landscape work is somewhat belittled by juxtaposition (accidental, I'm sure) with two small paintings in the outer hall by Ferdinand Richardt, 1819-1895. Here views of Mt. Vernon and the Old Soule House, Oakland, 1885 shine with a delight in air and sun and trees and houses that makes Mr. W.'s violet shadows seem a bit mechanical.

At the Palace of the Legion of Honor, theme exhibitions are still the fashion. Civilization and Style is the major one. It, in a very handsome manner, displays the arts of two primitive cultures, that of the northwest Indian and that of the African Negro. The Indian material comes principally from the collections of the University of California Anthropology Museum and though limited in scope is most fascinating. I should think even the most casual visitor would be aware of the intense animal vitality expressed in this totemistic art. And the dramatic installation increases the rather haunting quality of the objects, the huge birds, the helmets with human faces carved on them. The murky atmosphere of the African display is a fitting background for ritual objects of mysterious power, but it is a pity that the material so theatrically shown is not better quality. Though a couple of the masks that loom out of the shadowy darkness are very good ones.

The rooms devoted to Images and Imagination, filled with work from the children's classes at the Museum, I found lacking in both imagination and interesting images. Children's art can be so much more exciting than this. Something must be wrong somewhere. The best part of the show were the photographs of the children themselves.

That Achenbach Collection of Prints continues to be shown in a series of small theme exhibits—an excellent way to bring it to the public. This month's exhibition is called Approaches to Leisure.

NOTES IN PASSING
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