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PAUL HINDEMITH: One Composer's World Rationalized

Having made my way through Paul Hindemith's A Composer's World, based on the Charles Eliot Norton lectures which he delivered, 1949-50, in the "Illustrous Chair of Poetry" at Harvard—from which Stravinsky in another year gave forth his Musical Poetics—I understand more clearly the intense distaste for Hindemith's music I begin to feel, whenever, as last season, I am required by my own program-making to hear too much of it. I am not forgetting the scholarship and technical command, the imagination, wit, and charm that break through the continual rationalizing of process. The aforetime radical, who suffered the interdict of Hitler as a Kulturbolschewist, has become a rallying figure of musical reactionaries and the Germanic type of musicologists who will not admit the esthetic relevance of any fact they do not have in print or any score they cannot analyze. With all their zeal, these folk are fertile sources of obscurantism, legend, and the sort of negative propaganda which puts on the furrowed brow of philosophical or psychological speculation.

In Hindemith's music the rhythm changes but is seldom varied from within. The inflexible melodic-thematic patterns do not sing as melodies or transform themselves by any self-contained magic into memorable themes. The earnest counterpoint fears dramatic fore-shortening, as the movement fears rest. The stolid, predictable, block-note effects go their dependable way, a Roman eloquence, incapable of setting free beyond the housetop flights of birds, angels, or intangibles. Hindemith's Gruenewald (Matthias der Mahler) lacks the nightmare and the transfiguration of its painterly original. The craftsmanlike intelligence moves left to right across the page, avoiding the dangerously sublime and even more the sublime dangers of what may at first appear ridiculous—the God-companying humor of Cervantes or Bach—confining itself to an emotional realm wherein all emotional awareness seems to be, according to his own definition, a pale recollection of former emotional experience.

Hindemith writes as though he has had no personal feeling of music for so long that he can only remember that such experience exists, that he has had it at some more innocent time of light, and that it was wonderful as young love while it lasted. I have observed of many professional musicians, that, as they mature professionally, they put rules, dicta, anecdotes, unquestioned traditional opinions in place of the ever-fresh awareness of discovery in the presence of the work of art itself. A maturing musician, who does not suffer this common disability, feels himself unhappily less and less able, especially if he is a composer, to think in common terms with other practitioners of the trade. Hindemith is aware of this fallibility and demonstrates it.

I cannot imagine Hindemith writing a piece like the little cantata, The Lover's Wish, which had its first performance at the third of the Roof's four Schoenberg concerts. At first hearing, and for the players, it seems impossibly complex and indirect. The piece lasts 3 1/2 minutes; we repeated it immediately. Four or five successive hearings would only have intensified the inwardness of this tiny orient of music, poised and at its centre serene. Hearing it almost apart from emotional dynamics one grew more aware of the musical involvement, the multiplied counteracting and crossing rhythms and tones, their connotation as sound, not by analysis or meaning by any verbal or ideistic reference, but in the way sound becomes melody by extension and harmony by vertical implication. In Hindemith's work one is conscious at all times of formally designed musical ideas going musical roads.

A comparable piece by Hindemith would be Serenades for soprano voice, oboe, viola, and cello, a wonderfully witty, calculated lyricism of accompanied solos, duos, and trios, a master-piece of craftsmanship with every idea exposed. Coming towards the end of last season it restored my faith in the composer. I suppose the awareness of fundamental, permanent originality in music is blocked for many by the need to hitch their imagination to a referable process, and this seems to be Hindemith's own
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his music seldom brings an audience to catharsis or climax; the hearing is frictive, the outcome respectable, usually admirable, often tedious. He has composed solo pieces for nearly every instrument, in a manner always well adapted but rarely with such idiomatic feeling as if the subject had discovered itself in the instrument.

Because of this habit of writing useful pieces for many different instruments, and elementary, practical music for string and choral groups, Hindemith has been called a composer of Gebrauchs-musik. The term is his own, invented as he tells us in a discussion with some German choral conductors, to point out the danger of an esoteric isolationism in music and to offer a corrective to that danger. A similar idea was promulgated later by Aaron Copland.

Stravinsky, agreeing with the argument, composed in the same spirit several pieces, among them the Duo Concertante for violin and piano.

The word—"in German," Hindemith writes, "it is as hideous as its English equivalents workaday music, music for use, utility music"—became widely current, bringing forth from composers in many parts of the world a flood of compositions, some of outstanding value, counterbalancing the tendency among twentieth century composers to value difficulty for difficulty's sake (of which the Opus Clavicembalisticum by Kaikhosru Sorabji is a supreme example). Now in his preface Hindemith tries to explain away the useful word, because it is ugly, because he believes that it has been applied by critics indiscriminately to his own music, indifferently how serious or difficult, and because "quite obviously music for which no use can be found, that is to say, useless music, is not entitled to public consideration anyway and consequently the Gebrauch is taken for granted." What then of the danger, the isolationism, and the need of a corrective? Hindemith is the victim of his own propaganda.

One may sympathize with the composer's feelings but not with his argument. Few but critics would think the less of his evidently Gebrauch compositions, or his very practical sonatas and chamber concertos, because this term may be applied to them. The content, the musical substance, is the point at issue; the term can be applied equally well to the ugly Battle Symphony by Beethoven, the elegant dance music by Haydn, and the two profound and tragic fantasies by Mozart, all of which were composed to be played by a musical clock or music box.

Hindemith offers in this book a number of theories, which he tells us in the preface he will take up at greater length in a textbook on musical composition that he is preparing. He has already published harmonic method and with curious pedantry has insisted on rewriting, to conform with the new method, some of his best-loved works, in particular the song-cycle Das Marienleben, to poems by Rainer Maria Rilke, a vagary as curious as if Schoenberg had rewritten his song-cycle The Hanging Gardens to conform with the later Method of Composing with Twelve Tones. There is of course the possibility that Hindemith may have done this, as Stravinsky has recomposed several of his popular early works, to establish a new copyright. War and change of nationality wreak havoc with a composer's ownership of his creations.

We can deal with only a few of Hindemith's theories. "... The amassment of many listeners' experiences... causes some kind of so-called progress, which expresses itself in the acknowledgment of hitherto unknown stylistic patterns or technical novelties... The music of our day cannot touch other regions of our intellectual and emotional life than those touched in participants of the past by their own contemporary music. In this respect a modern symphony orchestra is neither more advanced nor better than the simple tune a stone-age man created musingly on his bone flute." Indeed, it may be worse. The particular has nothing to do with the general in such an instance. The local symphony orchestra may go the way of the local opera house, leaving the symphonic art of Mahler as recondite as the operatic art of Handel. Taste expanding with opportunity has brought out of obscurity the music of Machaut, Bach's Musical Offering, Beethoven's Diabelli Variations, and may revive Sorabji's Opus Clavicembalisticum. Esthetic progress is not simply forward in time but inward in awareness of
expressive possibilities and their enduring substance, not novelties but consequences of knowledge. External circumstances implement the cultural change. Today radio and recording have brought music back from the concert hall into the room, producing a corresponding growth of interest in chamber music and the playing of the older domestic instruments.

Hindemith shifts his ground so rapidly, by expert, if unintentional rationalization, that this argument, though directed ostensibly in one direction, is often made to seem effective in a quite different direction. In the statement I have quoted it is hard to decide what sort of advancement, if any, Hindemith does recognize. Does he believe that there is musical, as some of us still hopefully believe that there is fundamental technical and creative advancement? Does he believe that there is moral, progress from the boneflute music of the stone age to Bach's Mass, Passions, and Art of Fugue? Does he believe that the music of such expressive instruments as shakuhachi and koto, or the gamelan orchestra, or the cembalum, touches all the regions of our intellectual and emotional life that are touched by the western European literature of the keyboard or the string quartet? Or, to reverse the emphasis, have we mislaid the meditative substance of the polyphonic choral music?

I believe that the progress which has enabled us to rescue Bach's Art of Fugue from classroom analysts and enjoy hearing it performed represents a real growth in comprehension of extended abstract music. Though we still perform it too dramatically, the Art of Fugue stands for the revival of creative interest in true polyphony, art growing around a centre rather than towards a climax. Hindemith prefers to put it this way: "There is, however, one work which is the pièce de résistance of the more art-conscious set of arrangers: the Art of Fugue." Look at that term, "art-conscious": is it the equivalent of "long-hair," or "esoteric" as used by a vengeful critic who fears that he may have been left behind, or "Gebrauchsmusik" the way Hindemith doesn't like it? Or does it mean "esthetically aware"?

Hindemith goes on: "The ideal behavior is to enjoy it in the same spirit of non-sounding abstraction as the composer did when he wrote it." And the preciousness comes home to roost. If Bach had preferred the sort of Gebrauchsmusik in the head you get by looking at notes, he would not have spent so much of his busy life rewriting his own and other men's music for practical, instrumental use. And he would not have set the pattern for at least one set of future arrangers by rewriting the most abstract portions of his most abstract composition, the glistening pair of mirror fugues, to be played on double keyboard. The supreme arbiters of Bach scholarship, Spitta, Schweitzer, Tovey, have ruled against the structural coherence of the Art of Fugue in the form in which it survives: their decision is overruled every time the music is performed. The whole is more satisfactory than any combination of its parts.

I can't remember any version of the Art of Fugue which could be called in the reverse sense, "art-conscious." Graeser's original versions for strings and for piano duet are strictly Gebrauch; so is Buhlig's two-piano version, after Bach's example; and Roy Harris's for string quartet. I do not mean that all versions are equally good. Mitropoulos and Scherchen have given sound to a pair of badly overdone arrangements, but these are not precious. Ingolf Dahl and his orchestration class at USC worked up a setting which might have educated Mitropoulos; and a group of Hollywood composers, led by Lawrence Morton, turned out an equally good piece of workmanship using full families of solo winds and brass, with string quartet, and two harpsichords.

(As I rose from the typewriter to renew my pipe the Sixth Brandenburg Concerto which had been playing over my radio in the next room came to an end; and then, in the silence, the piano began sounding clear and bright the theme of the Art of Fugues—
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No one can argue with this sort of demagoguery. It will certainly fail to convince anyone who finds pleasure in the music. I prefer Schoenberg's music to Hindemith's, not because I enjoy dizziness, but because my hearing intelligence prefers the better music. Berlioz did not lose his awareness of Beethoven's art because his venerable teacher called it noise.

Paul Hindemith, an honest conventional composer in his early years, a master of exceptional creative gifts during his middle years, has in his later years become esthetically embittered. Something has gone wrong in his more recent music. Perhaps his esthetic intelligence has seen more clearly into the future than his argument admits.
J.O.B.

JOB OPPORTUNITY BULLETIN
FOR ARTISTS, ARCHITECTS, DESIGNERS AND MANUFACTURERS

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

J.O.B. is in two parts:
I. Openings with manufacturers and other concerns or institutions interested in securing the services of artists, architects or designers. We invite manufacturers to send us descriptions of the types of work they offer and the kinds of candidates they seek. Ordinarily the companies request that their names and addresses not be given.
II. Individual artists and designers desiring employment. We invite such to send us information about themselves and the type of employment they seek.

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

I. OPENINGS WITH COMPANIES

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

E. BOOK DESIGNERS: An excellent and progressive New York publisher has requested names of designers interested in free lance book design: fiction, biography and politics. No book jackets; only typography and layout.

F. CARPET DESIGNERS: The Institute invites experienced soft-surface floorcovering artists and designers to inquire about an exceptional design staff opening with a large manufacturer near New York City. Salary open. Excellent working conditions. Suggestions of possible candidates will be welcomed. Individuals who have

(continued on page 30)
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More than half the people of the world are illiterate. This means that one thousand million men and women can neither read nor write.

More than half the people of the world are also desperately poor. Their earnings are so low that their daily diet is barely enough to keep them alive. In the countries of Asia and Africa, where illiteracy is most prevalent, a child at birth can expect to live no more than thirty years, while in the countries of Western Europe, where a high proportion of the people are able to read and write, a child can expect to live fifty-five or more years.

Illiteracy is part of a tragic circle of underproduction, malnutrition and endemic disease. The circle cannot be broken by an attack on only one of these elements. It is useless to concentrate on improving health if inefficient farming methods and soil erosion are left unchecked and entire populations remain undernourished. It is equally useless to teach people to read and write unless they have an incentive to learn and use this knowledge. The only satisfactory incentive is an improvement in their daily lives. Nor can agricultural production be raised if disease and ignorance keep the people who work the land in physical and mental inertia.

These problems are too complex for traditional schoolroom methods used to teach children. They are problems affecting all sections of the population—children and adults, women as well as men—and they demand a much broader approach by the educator.

Unesco's Greatest Challenge

During recent years, many people have taken such an approach in the world's underdeveloped regions. They have called their work by various names such as "mass education," "basic education," "cultural missions," and "community development." Unesco which has considered these problems to be its major challenge, uses the term "fundamental education."

The main purpose of fundamental education is to help people to understand their immediate problems and to give them the skills to solve them through their own efforts. It is an emergency solution designed to help masses of illiterate adults and children in countries whose educational facilities have been inadequate. It is an attempt to salvage a generation by giving it the minimum of education needed to improve its way of life, its health, its productivity and its social, economic and political organization.

Fundamental education cannot hope to achieve tangible results without men and materials; that is, without qualified workers and effective educational materials specifically designed for its task.

Neither, at present, is available. The demand for primers in Creole or agricultural manuals in Sesuto is not great enough to attract private capital to the long job of research required to produce them. Teachers' training schools ordinarily do not require their graduates to be able to teach reading in one class and contour farming in the next.

If each individual country were to attempt this job, the overall cost would be staggering, and an inevitable waste of money and manpower would result. Experiments showed that a pooling of resources at regional levels was needed.

Unesco is now aiding its Member States by helping to train fundamental education workers and by developing samples of the teaching materials they need. This plan is intended to operate as a twelve-year programme in which a world network of six production and training centres will be established in five regions—Latin America, Equatorial Africa, the Middle East, India and the Far East.

The total cost of the programme covering Latin America and the other four regions, spread over twelve years, would be $20,000,000.

Detailed proposals for financing the project have been prepared by a Committee of Unesco's Executive Board. A substantial part of the finance needed must be obtained from sources other than the normal budget of Unesco. It is believed that this can be achieved.

This money cannot come from the regions in which the centres will open, for they are areas in which little more can be done for a long time, than to provide the populations with a hard-won living. Obviously, it is in the interests of the better-favored regions and of the whole world that less fortunate areas should not be abandoned to illiteracy and disease, to poverty and recurrent famine, and, worst of all, to despair.
"Good Design" is directed by Edgar Kaufmann, Jr., and jointly sponsored by the Museum of Modern Art in New York and The Merchandise Mart in Chicago. It is the fourth annual exhibition in the series. Material was chosen from nearly 6,000 entries, the largest number ever submitted, and approximately 275 new items were displayed along with the 225 selected in June. Mr. Kaufmann, permanent Chairman of the Selection Committee was joined by D. J. Depree, President of the Herman Miller Furniture Company, and Russel Wright, designer, and recently President of the S.I.D. It was the hope of the committee to avoid the choice of mere "dramatic concepts" and, instead, to find designs which demonstrated an appreciation of the needs and reactions of consumers and of the nature of materials and production processes.

Installation:
The 1953 installation of "Good Design" has been planned and prepared by Mr. Alexander Girard, architect and designer, known for his industrial and residential architecture and for his recent designs in fabrics and wallpapers. This new installation was designed to emphasize the values of each individual item; greater emphasis is placed on showing the exhibits to their best advantage than on the carefully restrained installation.

The immediate overall effect is of a dark, virtually invisible background and surrounding in which the exhibits appear to float in bright light. To achieve this effect, ceiling and outside walls are painted black; the floor is covered with large squares of black vinyl impregnated cork; inner partitions are covered with dark-toned velvet flock paper that is light absorbing. In the midst of these minimized props are bright display areas, a number of which are constructed of a plastic board produced by Dow Chemical Co. and used to give the effect of translucent snow. One entire double wall, with bright illumination coming through from inside, is constructed with many shelves for displays. A large square of Styrofoam, covering a pit of light beneath it, supplies a horizontal display area a foot above the floor. Other means of lighting in the exhibition space are also diffused—one is not conscious of the source of light; it seems to come from nowhere and envelop the individual exhibits.

Partitions in the area are set up like flats in a theatre, all in one direction, with an eye-catching exhibit around each corner, and an occasional peephole to get a glimpse of what is coming. There is no definite course for going through the show. Exhibits are generally grouped according to type of object. Wallpapers are shown in panels on vertical structures like kiosks. All upholstery fabrics are displayed flat on square, padded tables, while drapery fabrics are stretched flat over vertical boards. Sheer fabrics are shown on frames against light.

General Characteristics: It seems apparent from the general character of the entries that their forms and features do not tend towards revolutionary expression. Although technically advanced, the expressive part of design seems conservative, unmindful of widespread changes in ways of living. This mood of conservatism has been traced heretofore in times of world insecurity when problems and dangers have seemed too threatening to encourage advance. Perhaps the trend noted here is another indication that the modern movement, as it has existed and progressed for the past hundred years, is capable of remaining true to its principles while expressing various moods of the moment, in whatever direction they may lean.

Nevertheless, the more adventurous expressions of design remain constructive and neces-
(continued on page 16)
Black metal folding chair, baked enamel on steel; designed by J. Cecil Witty for the Troy Sunshade Company

Small glazed earthenware pitcher designed by James Solomon for Tackett Associates

Pottery flower pot with saucer designed by Hal Riegger for Miltonvale Potteries, Inc.

Adjustable armchair with loose cushions and removable cover; beech frame in smoke finish; designed by Hans Wegner, distributed by George Tanier

Three-door cabinet in smoked oak and teak; designed by Hans Wegner, distributed by George Tanier

Snack table with walnut top, gunmetal legs; designed by Ernest Sohn

Three-drawer oak chest designed by George Nelson for the Herman Miller Furniture Company

Natural cane bench with metal legs and ebonized frame; designed by George Nelson for the Herman Miller Furniture Company
A number of such designs appear among the new selections. They are particularly noticeable among utilitarian objects, for kitchen, bath­room and cleaning uses, where there is found a franker expression which meets new problems on their own terms. Small, hand-held utensils of various types and uses are especially free in design. A similar vital note happily is found among the fabrics, both woven and printed.

Furniture: A particularly interesting innovation aimed to extend progressive design to wider audiences is found in the cabinets designed by George Nelson and manufactured by the Herman Miller Co. Usually original designs are cheapened by the vulgarization of imitators before they reach wider markets. In this case the same design carries through an entire range. Two cabinets shown are produced for showroom sales. These cabinets are placed freely on benches, with rosewood veneer and light ceramic handles; they present a luxurious aspect. Two others are produced for department store sales, in more modest natural light oak with attached metal legs and metal hardware. But both types are fundamentally the same basic design. Thus the same design and production process is styled towards elaboration and towards simplicity, according to the type of customer to be reached.

Storage units, European by Hans Wegner, and American by William Pahlmann, indicate that cabinet design is now influenced by the architectural mood and scale of storage walls. They are larger, plainer and look more built-in, as opposed to the traditional idea of a storage piece as an elaborated box, a kind of treasure chest.

In several instances the most adventurous furniture designs prove to be some old friends. For example, a bentwood chair and table designed in Sweden by Bruno Mathsson were on the market in their original forms long before the advent of “Good Design.” New versions, however, are included in this selection with new finishes and surfaces. Black iron cantilevered and folding chairs are not new; but, as in the designs shown by J. Cecil Witty, they have been reworked and are back on the market in exceptionally straight-forward, well-detailed versions.

Few of the 25 pieces of furniture included have black iron frames, in contrast to the work in recent shows. However, two pieces of summer furniture by Paul McCobb utilize this material with great skill.

Fabrics: A striking line of upholstery fabrics, in mercerized cotton and viscose, comes from Boris Kroll. They are richly textured with muted variations of tones in very fine grain and minute, sharply contrasted areas. These fabrics have been created in several groups in which each fabric is related to others in weave and in visual effect. The subtle relationships have been achieved by ringing changes on a few fundamental textile structures.

(continued on page 32)
Designed by Kipp Stewart, this new group, "The Criterion Collection," was developed for Cal/Mode by Sieberts Associates, Los Angeles. The work is characterized by clean lines, warm finishes, and interesting fabrics.

"Bakuba," a white South African mahogany is the wood used with the choice of "Sorrell" or English walnut finishes. The Criterion Collection includes sofas, sectional pieces, club chairs, occasional and host chairs, platform sofa, and a series of occasional tables, dining tables and buffets. The metal frames are available in mat white or black finish; the hardware is polished brass wrapped with cane.
The exhibition was planned and built as a traveling show. It has five free standing units which make it possible to display "in front, in back, or all around." The use of both front and back helps to organize the material; in some cases, the front is used for photographs, the back for layouts; or one side for typography, the other for covers.

Two units are the same, three are of different design making it possible to install an exciting show in any given space and to compose the units according to accent and tension. All structural units are fitted in three boxes for easy shipment.

All units have the same components: 1 1/2" x 1 1/2" uprights; rail-like frame for holding cardboards; 30" x 40" cardboards with displays; 30" x 40" 1/4" musonite for bracing and colors.
For the recent retrospective show of Herbert Matter, photographer, designer, and painter, the artist planned the installation himself. In his approach to the problem of this exhibition, one is able to discern his method of working in other fields. Here the project was to set up an exhibition that could travel easily and yet be esthetically satisfactory. It is Matter's habit to feel his way through a problem by actually working with the materials until he feels the rightness of the solution. In this case, he set up tiny models of the 30 by 40 inch boards-on-rails and then composed arrangements of photographs, layouts, posters, and typography which comprise this exhibition of his work in design.

Matter's objective is always purely esthetic, in the formal control of space (here with his models he organized first three-dimensional arrangements and then the two-dimensional areas of the boards). A poster or photograph, a page of a book, or even the arrangement of an exhibition must be exciting in itself. Visual excitement is created by tension, Matter believes; and this factor is evident in all his work: the tension of a relationship of clean shapes to each other and to the containing space, the tension of black and white to the one bright color, usually red or yellow, which he introduces in his formal arrangements.

Born in Switzerland, Matter came to Paris in the late 1920's as a painter, and worked with Léger and Le Corbusier. There he also became interested in photography and did layout and display work for an advertising firm. On his (continued on page 33)
This project for a new Buddha's Universal Church in San Francisco is a collaborative effort by a group of artists, architects, designers and landscape architects, all joining in the discussion of the problems involved in trying to express the spiritual concept of this religion in its very physical surroundings; each artist contributing and exchanging ideas on each other's medium.
In Buddha's Universal Church, the teachings of Buddha are not "preached" to the congregation. Short plays and dialogues are put on by six-person casts chosen from the membership; four members generally taking the roles of everyday human beings with their petty transgressions against their fellow beings; the remaining two acting as representatives of the church, interpreting their conflicts with Buddha's teachings. There is no pulpit, no lectern, only the stage to accommodate the cast.

Overflow congregation is accommodated by means of opening up folding walls to the classroom north of the main auditorium. Directly over the ground floor Classroom is the Choir and Organ Loft.

T'IEN TONG is a reception room where members, prospective members and friends may seek to ask questions and advice from elders in a relaxed atmosphere.

CHAPEL: The Chapel, accessible through the T'ien Tong is not only for prayer and meditation, but also for initiation ceremonies.

SCHOOL: Beside the Main Classroom on the main floor, at the lower floor, the Social Lounge, Library, Classrooms, Kitchen and Toilet facilities and the numerous Rehearsal Rooms for the continually changing casts complete the Educational Unit. These areas are accessible from the street with its separate entrance in addition to the main stairs off the main Lobby. (continued on page 32)

Buddhism was introduced into China in 67 A.D., and the first Buddhist church was erected in 190 A.D. Beginning in the middle of the Third century, Buddhism exerted a great influence in the development of art and architecture in China. The curved roof eaves and the Pagoda is said to have been derived from Buddhist directions.

Many of the features in plan, in detail and in the art forms have special significance either peculiar to the history and concept of Buddhism or, in some instances, to the particular group for which this church is designed.
AN EXPERIMENT IN CORRELATION

PART 3

By FELIX MARTI IBAÑEZ, M.D.

RESUME OF PARTS I AND II

The year 1900 marks the beginning of a crisis in the conception of the universe. The new atomic science, Einsteinian physics, the quantum theory of Planck, the new astronomy, and modern mathematics, as well as ultramicroscopic biology, have revolutionized the concepts of classical physics. The new picture of the universe; the acceptance of finite space, the identity of matter and energy; and the idea of the relativity of time and its continuity in space, have caused a crisis in man's concept of the world around him and of himself.

The work of the artist has reflected this crisis, for there is a historical interrelation between scientific thought and artistic sensibility. Since 1907 the new forms of modern art—surrealism, cubism, and abstract art—have shown the psychological impact of atomic science, which destroyed the spatial scheme and bodily image of man. The spatial scheme in the human mind is born as a result of the engrams engraved on the nervous system by sensory stimuli and by mental images evoked by meditation; in that spatial scheme lies the key to the concept man has of his milieu. The bodily image in the human mind comes from cnenthetic intraperceptions and the reaction of man's psyche to external sensory stimuli.

A. The psycho-biological process of the formation of the "spatial scheme" of the milieu

What have been the consequences of the psychological impact on modern man of this atomistic view of science? We can summarize them in a single statement: that the result of the conceptions of modern physics discussed previously has been to destroy completely what we may call the mental spatial scheme man had of the universe.

The human being lives in surroundings which convey to him, through the windows of the senses, impressions that engrave on his nervous system certain structures called engrams and which finally become part of his organism. The totality of these impressions made by various enipheral stimuli forms what can be called the internal correlative of the outside world, and creates in the human mind the spatial scheme of the milieu.

Since the form of the engrams varies in accordance with the internal nervous structure of each organism, we have to accept with Uexküll that each animal has its special inner world in which a specific graphic architecture exists and supports his image of the external world. This means that the outside world of the jellyfish differs from that of man, and the outside world of man differs from that of the badger or the butterfly, because each species receives different stimuli—graphic, visual, olfactory, tactile, auditory, thermic or pressor—which engrave a different internal image and spatial scheme of the world in each species. And so the expression "outer world" is a variable one and depends on the point of view of the species under consideration.

The aforementioned engrams and the external stimuli which cause them are constantly conditioning the activity of the living being, including his aesthetic conduct. The human being therefore forms his universe in the image and likeness of the engrams that he possesses. Man's idea of the universe varies with the sensory and mental images which man forms of the universe, thanks to his reading and thinking. Although external stimuli may put the organism in the same situation, the organism reacts to them differently at every turn. His reaction is therefore conditioned—in the Pavlovian sense—by external or sensory and internal or biopsychic stimuli.

For thousands of years, the human being has lived with a spatial scheme in his mind from which came his image of a geometrically perfect universe, situated in infinite space, in which matter was all, matter being immutable and obeying laws which were even more immutable. When atomic physics broke up the universe into atoms, it altered its perfect geometry, turning it into a chaos of probabilities; it replaced its perfect continuity with physical discontinuity; it established change by leaps in place of continuous evolution; and it completely undid the spatial scheme of man on which was based his image of the universe. Instead of his former spatial image, which was firm, certain, definite, solid, and continuous, man found himself with the image of a finite sphere in which everything was change, improbability, disorder, discontinuity and spasm.

B. Destruction of the bodily image of man

The consequences of the new biology and psychology were equally cataclysmic for the spatial and bodily schemes of the human being. The new biology, with Von Uexküll, showed that it was necessary to discard Darwinism and in its place establish that the process of life was that of beings whose structure was based on a conformity to plan, and that they progressed by biological leaps—not very different, in our opinion, from the physical leaps of Planck. Thus, the leap totally replaced uninterrupted evolution in the interpretation of the biological process.

The new histology, backed by the high-power microscope and finally by the electronic microscope, also revolutionized the concept of the bodily image, that is, the morphological scheme which each human being has of himself and of his fellow-man. (18)

Up to the beginning of our century, anatomy was static, solidified, fixed, rigid, and the human being was conceived of as a small microcosm of solid parts and subject to laws, weights and measures, just as the macrocosm around him was subject to the laws of physics. The new ultramicroscopic histology, breaking the human being up into elements so far invisible, plus the new physiologi­cal and dynamic conceptions of what previously was static human anatomy, destroyed the bodily image of the human being too, and transformed the former orderly conception of the human organism into a confused image of molecular elements in constant change and restlessness.

(In the joyous days of pagan art, the skeleton was invisible in painting. In the Middle Ages, gentlemen, ladies, bishops and pages show their flesh but neither skulls nor bones appear on paintings. Aldous Huxley once asked why—and found no answer—the skeleton appeared so late in art. In my opinion, the explanation is that in 1543 there appeared the first work representing a spatial scheme of anatomy and the beginning of modern science; this is the Fabrica of Vesalius in which
the magic of Calcar’s illustrations under the supervision of the brilliant Belgian, introduces into art the skeleton as the supreme expression of the human form. In the wake of this work, artists start sculpturing anatomical structures on tombs. In the seventeenth century these statues stand up and open their eyes. At the feet of the figures skulls are sketched, perhaps in memory of the syphilis pandemics which destroyed the noses of the infected and reminded them of the existence of the skeleton. As time passed the skeleton grows and sprouts wings on figures decorating mausoleums.

The psychoanalytical psychology of Freud contributed to this revolution by establishing the supremacy of non-rational life over rational life, and by creating an abyssal psychology which gave greater importance to the deep, instinctive, non-rational aspects of the mind than to conscious life. A world of darkness, sex, violence, and aggression, took the place of an orderly, moral world created laboriously as psychic superstructures for culture and religion. Thus, the third basic image or scheme of the human being, that of order, fixedness and law in his mental life, was also replaced by the new Freudian scheme in which the instinctive zone of the mind was the decisive factor.

C. The psychological impact of atomic science on modern art

The man of our century reacted to this cataclysmic destruction of the basic values of his life, of the spatial scheme of the universe, of his bodily image, and of his psychological self-image; with a vague, but often violent restlessness. But the artist, who is always the finest spiritual barometer of an age, reacted even more radically, reflecting in his techniques the disquiet he felt at this break-up of vital schemes, and by trying to rebel, or to resolve in his own way the cataclysm which threatened those values hitherto considered immanent in the human being.

The object of the artist is to reproduce the beauty of the external world. But beauty is not, as Kant demonstrated, a predicate of things endowed with objective reality, since the aesthetic canon varies from one country to another and from one age to another. A Zulu’s conception of beauty is far different from an Eskimo’s; El Greco’s standards of beauty differ appreciably from those of a contemporary surrealist. Therefore, as the scientific attitude towards external objects—that is, the universe—was altered, and spatial and bodily schemes of the subject changed, a tremendous change was brought about in the aesthetic canon of our century. (19)

The painter, whom we have adopted as the most patent example of our thesis, uses today, as he did two thousand years ago, one of the two great aesthetic senses: sight, which perceives external plastic stimuli of a static type, and upon which are based the spatial or visual arts (painting and sculpture), just as the temporal or auditory arts are based upon the use of hearing, which captures rhythmic and melodic stimuli.

The eye gives a simultaneous impression of external things, just as the ear gives the succession of time or rhythm. (22) That is why there is an overlapping of the spatial-simultaneous stimuli on the one hand, and the temporal-successive on the other. Visual art requires, under any circumstances, a spatial-temporal correspondence, which already existed for the artist long before Einstein discovered it in his theories of relativity.

The modern painter found that he was subject to influences which had impregnated our times like a bolt of electricity. When the notion of a stable universe was proved a fallacy, and the image of his own body was altered, the artist’s spatial scheme of the world was destroyed.

C. The psychological impact of atomic science on modern art

The key to the meaning of modern art, the art which sometimes strikes us as incoherent and deformed, lies in the fact that the abstract painters, who feel that their spatial scheme of the world is broken, reflect this mental commotion in their pictures, and paint a dislocated universe, with fractured planes, without continuity or solidity, in which space and time blend in plastic relativity. This is a world in which the artist’s brush seems to be moved by the same Planckian shock that is disturbing the universe of atomic physics.

Abstract art is, then, the diagrammatic representation of the break-up, wrought by atomic physics and modern science, of the spatial scheme in the mind of modern man, especially the artist. Furthermore, the strange view which surrealist artists have of modern man (combining the human being with inanimate objects, as Max Ernst does, or doing this with a vague, gelatinous and transparent consistency as in Dali’s case, or presenting him from within, like Henry Moore) is a representation of the break-up of the bodily scheme (21), in which the artist has been drawn by the concepts of modern physiology and biology. (22)

D. The artist rebellion against the influence of the new physical science

The modern artist has reflected in the technique of his work the psychological impact of atomic physics, but, on the other hand, he has fought against that influence in each facet of his art. In order to fight against the break-up of his spatial scheme wrought by the new conception of the universe, the abstract artist has enclosed this universe within the frame of his picture, and especially within the finite, Einsteinian space of the bidimensional universe created by cubism. In this way, he has tried to limit the infinite just as physics has done, and is attempting to impose order upon his cosmos through artistic limitation.

Secondly, he is doing everything he can in the cause of order, harmony, and clarity, when he frees himself from superfluous forms, colors, and rhythms, and seeks, like Mondrian, the supreme perfection of order, clarity and calm in his white, fixed universe of straight lines and harmonious angles. That universe which was converted into a chaos in the artist’s mind by the break-up of the spatial schemes of the world about him, he now tries to reconvert into a cosmos of harmony and clarity.

In the third place, with the break-up of spatial schemes in his mind, the modern artist has ceased regarding the object like Velasquez did; he even ceases to look at light like the impressionists did; he must withdraw more and more, he must shut himself up within himself, in a voluntary process of progressive psychic blindness. This protest is comparable to the hysterical blindness in which form is first lost, then light and color. Scanning the unstable outer world of disintegrated structures and uncertain laws, the abstract artist has created his own world of ideas as in the case of the cubist painters, or has tended to restore a biological-psychological order of his own as in surrealist painting.

The solitary spectral figures of da Chirico shivering under the silvery moon shining on Venetian piazzas, or Dali’s figures alone in deserted lunar places, impress us as beings submerged in cosmic loneliness which the artist himself feels because atomic science has torn his universe away from him, leaving him to the solitude of his ideas.

The artist’s canvases dramatize his double conflict: his anguish over a universe which has fallen apart, and his profound desire for order, reconstruction and harmony. This conflict has exploded like a geyser into an art which is incomprehensible till we correlate it with the conceptions of modern physics.

In a hundred years science has proceeded from the study of things to the study of sensations and ideas. At present, physics is attempting, from its fixed world of ideas, to dominate the changing world of things and sensations. Art, working in analogous channels is trying, from the watchtower of ideas, to create ideological painting. Modern painting is trying to present the chaos which exists in the physical world of today as it appears to men who do not understand its scientific structure; at the same time, it is attempting to convert this universe into a pure and harmonious cosmos through the magic of art.

E. A glance towards the future of art

One can foresee what the future holds for modern art, in the same way one can mentally reconstruct the whole length of a half-destroyed bridge by looking at the arch of broken stones which still curves halfway over a river and imagining what the other half of the curve would be like. By means of such psychological extension, it is possible to foresee the trends of art in the future.

Today’s artist has reflected in his work the psychological impact of atomic science, which has destroyed the basic schemes of his existence as man and artist: his spatial scheme of the universe and his bodily and psychic image of himself.

But a further reaction is already apparent in the art of painters like Dali, one of the most fanatical of surrealists, who in his most recent period is turning his back on surrealist art and is painting “atomic Madonnas” and a mystical universe where everything floats in phantasmagoric levitation. The modern artist, in reaction against the disintegration of the universe brought about by the physicists, is reconstructing this universe in his work. If we listen carefully to the voices of abstract artists we can detect in all of them the same note of mysticism, the same transcendental desire for unity and for ineffable communion with eternal, stable, and absolute forces. Abstract art masters all techniques, but at bottom there pulses as a unifying element and common denominator the desire for integration, for unity, for solidarity, for continuity: the desire to find again the lost unity of the cosmos, of man with himself, and of man with cosmos. (continued on page 35)
NEW FURNITURE

+ LAMPS

This is a necessarily limited showing of new material, more will be selected and shown immediately it is made available.

“Swing chair” in walnut or birch designed by A. Umanoff; The Elton Company, distributors

A simple, flexible and moderately priced lamp newly introduced by Lightolier, Inc.; designed by Gerald Thurston

Lamp by Tempestini for the “Gallery Collection” of the Custom Division of Lightolier, Inc.

Desk swivel chair designed by A. Umanoff, distributed by the Elton Company

Chair, seating and storage bench by Paul McCobb for the Planners Group

It is in the brilliance of glazes and free juxtaposition of colors that tile springs to life and allows intelligent integration of a nearly perfect architectural surface. Translated into table and work surfaces, tile, immune to almost all weather and chemical action, again demonstrates its basic honesty. These tables, through careful, precise experimentation with glaze formulas, textures and tones, which dimensionally are sufficiently flat, provide a completely practical surface for the many uses to which a table is put. When not cemented in place, the free tile permits the individual to rearrange the tops in a variety of patterns, and the addition of a few spare tiles make possible an endless play of original surface designs.

Pleasant colors, rich textures and happy accidents of the glaze technique result in a fresh, well-integrated solution.
HOUSES FOR SPECULATION

BY BYLES, WESTON & RUDOLPH

We show this and the following house as good and successful examples of the commercial dwelling designed for speculation. In these examples the necessary compromises have been handled with judgment and taste with the result that the general public has been offered a better than reasonably good choice in a price range within the modern pocket book. These houses are susceptible to quantity production within generally accepted building techniques and pose no other problem than finding the speculative builder with enough good judgment and good will to undertake them.

This three-bedroom and two-bathroom house was built on speculation by the designers in an attempt to offer the contemporary home buying public a product not available through the conventional merchant builder.

Located in a portion of an old olive grove, the site is visually screened from neighbors and offers the maximum of outdoor living with all rooms opening directly to the outside. The structural frame work consists of posts at eight-foot centers supporting longitudinal beams which are spanned by rafters, pressed wood chip ceiling, sheathing, insulation and tar and gravel roof. Conventional stud filler walls are covered by redwood boards and batts on the exterior and drywall on the interior.

This combination of the designer and builder seems to be not only an efficient and economical way to build but a profitable one as well. The designer intimately associated with construction is able to turn out a more realistic reflection of immediate building methods and techniques in terms of a restricting building budget.
The houses from which these typical details are shown are in Sherman Park in the Reseda tract development which is still under way, with a total of 566 houses in various stages of construction. The first unit of 251 houses was opened by way of pilot model homes for sales inspection, and in two weeks the entire unit had been sold. A second unit of 315 houses has already been started. The two-bedroom house has been priced at $9,560; the three-bedroom house at $10,750. The builders work on a schedule of seven complete houses per day; on the second unit they hope to accelerate it to ten a day.

Construction methods are standard wood frame and stucco with beam and open ceiling. The interiors are dry wall; cabinets are mill built; roofs are built up with aggregate in various colors and with ⅝” pressed spun glass insulation between roof sheathing; fixed windows and “sun sash” louvre windows are ¼” plate glass; there are raceway soffits on walls for all conduits; all floors are of asphalt tile.

A wide range of color selection has been provided by William Manker with the owners being given an option through the use of a color chart. While lot sizes vary, none are under 70 x 100 feet, and in all designs the living room faces the rear outdoor living area. The grid plan was not within the control of the architect, but in subsequent tracts there will be greater freedom in site planning. As it is, the grid pattern has been somewhat ameliorated by the design and the use of redwood fences.
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ARTS & ARCHITECTURE

J.O.B. BULLETIN
continued from page 9

worked with carpet manufacturers and who can handle check-
work, etc., are especially desirable.

G. CERAMIC DESIGNERS (free lance): Castleton China, which re-
tains the Institute as an advisor in design matters, invites ceramic
designers to submit sketches for conventional and coupe shape
decorations. Sketches accepted will be paid for at current market
rates. Sketches will be returned within thirty days if not pur-
chased. Please send all sketches to: Mr. William Craig McBurney,
Art Director, Shenango Pottery, New Castle, Pennsylvania.

Please send all sketches to the Institute, 138 Newbury St., Bos-
ton, Attn.: Mr. Zahn.

H. DESIGNERS OF WATCHES, JEWELRY, PACKAGING: An excel-

lent opportunity for a male or female designer with at least two
years' experience in industrial design for full-time employment in
the company's large design studio near Chicago. Should be a
design school graduate; preferably with interests in metalworking,
modelmaking, sculpture and working on small objects such as
watch cases, dials, attachments, packaging, compact design and
design of men's and women's jewelry.

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

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

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

L. PACKAGING ARTIST (female): For full-time employment in
Boston company which makes rubber plates for printing on corrug-
gated boxes. Job consists of tracing, lettering, etc., and company
prefers young woman with some experience in lettering. Modest
beginning salary with good opportunity for advancement.

M. PACKAGE DESIGNER (possible opening): A large manufacturer
on East Coast may need a replacement with these qualifications:
a. Experience in package designing, with a feel for modern design
(but not a crusader). b. Ability to do layouts, renderings, finished
lettering, etc. Our staff people have to be pretty flexible. c. Enough
potential administrative talent and sales ability to follow through
project with client and production people.

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

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

O. RETAIL STORE DISPLAY: One of the largest specialty stores in
Metropolitan Boston offers an excellent opportunity for a recent
art school graduate in display and decorating. Duties consist of
display designing, installing merchandise, selling displays. Salary
commensurate with ability and experience.
P. TV-RADIO DESIGNERS: A large, midwestern manufacturer wants two new designers:

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

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

Q. TWO-DIMENSIONAL DESIGNERS:

1. To design labels and stickers for packages, and to do general typographical lay-out design, for the design staff of a New England manufacturer.

2. Free lance: To design embossed and decorated plastic and leather articles for a New England manufacturer.

II. ARTISTS AND DESIGNERS SEEKING EMPLOYMENT: The Institute does not necessarily endorse the following individuals, who are listed because they have asked the Institute to help them find employment.


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

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


INDUSTRIAL DESIGNER: 1951 graduate of Art Center School, Los Angeles, desires staff employment in product design in Los Angeles area or West Coast. 1½ years’ staff experience with major manufacturers. Highly recommended by the Institute. Inquire, Editor, J.O.B. (age: 26).

INDUSTRIAL DESIGNER: Bachelor of Ind. Des. Syracuse &., 1951. 1½ years’ experience as industrial designer for Vultee Aircraft Corp. Prefers product design position in or near Boston. Philip H. Stevens, 53 Orchard St., Cambridge, Mass.

INDUSTRIAL DESIGNER: B.F.A. in Industrial Design, U. of Illinois, Feb., 1953. 2 years’ experience as laboratory technician; 6 months
A BUDDHIST CHURCH

continued from page 21

STAFF OR SPIRE in the courtyard by artist Raymond Rice best expresses the fundamentals and basis of the religion, that: any intelligent being, under the bondage and misery of his existence and earthly desires (the caged animal) can reach aloft for freedom (the soaring bird) from existence and desire, and can attain enlightenment (the open lotus) and Salvation (expressed by circle).

CURVED LINES of the circle and arc in plan and details bear a special meaning to this group in that, to them, the continuity of line expresses continuity of harmony—the willingness to co-exist with fellow beings.

PATTERN OF COURTYARD PAVING by Landscape Architects Eckbo, Royston & Williams, extending into the lobby of the church creates a visual continuity of the curved line.

The separation or openness affected between the main form of the auditorium walls and the low roof of the courtyard and lobby allows one to sense the loftiness of the circular form from any portion of the general concourse.

FOUR STAINED GLASS STRIPS with the lotus in abstraction, by artist Milford Greer at the south segment of the assembly auditorium expresses numerically the Four Great Truths that came to Buddha at the moment of enlightenment.

SCULPTURED PLAQUE by artist Raymond Rice located at the end wall of the main lobby and visible from the street and entrance, expresses the Pa Pa or "Eight Auspicious Treasures," one of many groups of Buddhist symbols utilized as architectural motifs in temples.

CONCOIDAL GLASS SCULPTURE, a special technique developed by Milford Greer, include various forms of the lotus, sacred flower of the Buddhists—the symbol of enlightenment, purity and perfection.

Planning and Requirements

SITE PLAN: In the best Buddhist tradition, the Auditorium and Chapel face west and the Courtyard faces south.

AUDITORIUM: The circular plan of the main assembly hall has the semblance of a wheel with steel rigid frames separating the orange repressed brick walls. Within the auditorium is a stage platform. Note that this is not an altar, for the image of Buddha in the niche is not to be worshipped as a deity, but to be honored as the man who founded the religion.

GOOD DESIGN

continued from page 16

Thaibok supplies new examples of domestic cotton upholstery fabrics. These are again designed by Jack Larsen whose work first appeared in Good Design last June. In addition to his fabrics for Thaibok, Larsen has supplied four others through different sources, indicating his emergence as a new and influential weaver.

Floor Coverings show, in general, simple surfaces, broken up by a sparkle of texture or color in very small areas, and diffuse patterns. This trend is in contrast to the use of plain color with its limited practicality, or pronounced patterns.

Wallpapers have a larger representation than ever before, thanks to the co-operation of the industry. Of the 20 exhibited, 8 are new designs by Alexander Girard. Also shown are 5 exotic Japanese papers, some with natural leaves or butterflies laminated between layers of silk fibres.

Flatware, Kitchen Utensils, Metalware Accessories, Woodenware: Russel Wright’s new stainless steel flatware is one of the most courageous and considered designs exhibited. A kitchen service set of knives and forks for various special uses is made with the Wedge-Lock handle, fitting the hand, designed and patented by Thomas Lamb. This is one of the first times since these handles were exhibited in 1948 at the Museum of Modern Art that they have been available on the consumer market. A stainless steel flatware line consisting of 18 pieces, imported from Germany by Georg Jensen, offers a greater variety of utensils than any other on the market. Although there are approximately 20 kitchen utensils included, more than have been shown recently, no large appliances were chosen by the Selection Committee.

In metalware accessories, such as bowls and ashtrays, color, enamel and oxidation are generally used rather than displaying the metal’s own surface. More difficult to achieve without losing a good level of design, these effects have been realized in solid colors or very small-scale designs avoiding large patterns. Approximately 20 items of woodenware, a larger number than usual, indicate a continuing tendency towards informal, unpretentious effects.

Glassware and Pottery in general show a conservative trend. Two major foreign sources of good glass continue to be Sussmuth in Germany and Leerdam in Holland, each represented by several items. From this country, Eva Zeisel reappears in “Good Design” with a new set of glassware, in three excellent colors. Pottery, this time, comes mostly from small production plants guided by designer-producers trained in creating individual handwork pieces. Thus the selections fall between real handwork and big factory production. Emphasis is on informality, reminiscent of peasant pottery. A large group is shown from Marshall Studios in Indiana.

Household Gadgets are to be found in an entertaining array of ingenious items. A closet storage set has been devised with a new way of attaching hangers to the wall and with rubber tubing covering the hangers to prevent slipping. An outsize salad basket of tinned steel is completely collapsible for easy storing. Tiny individual
wall magnets will hang knives or other kitchen tools in their grip. An electric home drink mixer is of white enamel on steel with square plastic container. To kill flying insects, a specially designed bulb known as the “Genie Lamp” has been devised to fit into standard bulb sockets. A mechanical pancake turner gives everyone the mastery of neat flipping.

Lamps: Although it is said that there are 12,000 known lamp manufacturers in the U.S., no entries were discovered in this field that were considered by the Selection Committee to warrant inclusion.

HERBERT MATTER

return to Switzerland, he composed displays, pamphlets, and posters for the Swiss Tourist Office and learned by cutting, cropping and juxtaposition to dissect photographs, to find their barest essence and to compose them into abstract pictures. He designed the Swiss Pavilion for the New York World’s Fair in 1939 where photographs symbolic of Switzerland were cropped and juxtaposed in exciting shapes and tension to one another and arranged to organize three-dimensional space. He also designed the glass exhibition at the Fair with each of the properties of glass made imaginatively visual.

Matter came to the United States in 1935 where his work as a photographer and designer has made him one of the most important men in the field. During the war, he worked in collaboration with the group associated with Charles Eames on design projects and also did some of his most exciting and provocative graphic work as art director of the magazine, ARTS & ARCHITECTURE. On his return to New York he did, among other things, the Knoll showroom in collaboration with Florence Knoll and a catalog for Knoll Associates which has become a criteria for subsequent publications in this field. Early in his career, Matter became interested in photo montage with its extended directions into space. This and experiments with motion photography have led to his present great interest in film. As in other mediums, he feels his way by working with the film itself and builds up a “library” of material from which to draw and later organize into the form toward which he is working. He has already been engaged in a series of experimental films, among them a devoted and beautiful study of Calder’s mobile sculptures.

Comments courtesy of The Art News

AN EXPERIMENT IN CORRELATION

continued from page 23

As his only means of restoring the broken unity of matter and spirit, the artist has chosen the path of integration, oneness and simplification. Abstract art is simplification; it is stripping the universe of color and form to create it anew, the point of departure being the naked, cold, pure idea. Quasi-religious mystical integration of a new universe will be the aim of the new art.

On the basis of that same objective of unity and integration which pulsates in the new atomic science as the philosophical key to its structure, we can anticipate that modern art will tend, in the next half century, towards a new lay mysticism based on the principles of the new physical science and intended to restore the lost unity of the spatial scheme of the universe and man’s bodily image. We can indeed foresee it as a tremendous endeavor towards the artistic integration of man and his cosmos.

NOTES

(18) When this image disappears or is deformed by neurologic lesions, it can be freed from its bodily frame and converted into a hallucination, which has given rise in literature to the legend of the human “double” the sight of which means death, and which is only the perception, without object, of our own bodily image.

(19) Of vital importance in the discussion of the impact of atomism on modern art is the fact that psychological perception is interpreted today as possibly being determined by physical factors. Perception does not receive the movement of matter but the effect of the impact of such movement upon our organism.

We construct the world on the basis of messages through the sensorial organs to the brain. The mind weaves an impression using the stimulus which reaches the brain through the sensorial nerves and which lacks color, temperature, sound and texture, qualities given to it by the brain.

Mental processes are the result of cerebral processes which, in turn, depend upon stimuli from the body or the milieu. What the mind contains is determined

(continued on page 35)
The new Case Study House for the magazine, ARTS & ARCHITECTURE, by Craig Ellwood, is new under construction and should, barring ill winds, be ready for showing in approximately three months. The magazine will record the building procedures up until the time of opening, and it is hoped that with the next issue we will be able to show substantial progress by way of construction illustrations and explanations.

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

BORG BATHROOM SCALES.—Handsomely designed scales, lightweight, with a wide platform area. Magnifying lens and large figures on the dial make for easier reading. Guaranteed accurate within 1/100 of 1 cent, permanently oiled and sealed, these scales under normal use never need readjusting. They are manufactured by the Borg-Erickson Corporation, 469 East Ohio Street, Chicago 11, Illinois.

DESSERT ROCK ROOFING GRANULES.—Quarried and milled in California, this crushed natural rock for built up roofs is screened in two sizes: 1/6" x 1/6" and 1/6" x 1/6", and is available in bronze, salmon pink and sea foam green. This blending of colors and sizes allows greater individuality in texture and color. The porosity and opacity of the natural pastel shades of the roofing granules are important for the permanence of the built up roof since the sun will penetrate some of the more translucent white material and therefore hasten the deterioration of the asphalt. The natural colors of the rock do not contrast very much with the leaves and debris which accumulate on a roof thus giving it a more pleasing appearance. The Desert Rock roofing granules are a product of the Desert Rock Milling Company, 2270 Jesse Street, Los Angeles 23.

PREVIOUSLY NOTED:

Allenco Fire Hose Stations
Manufactured by W. D. Allen Manufacturing Company, Chicago 6, Illinois

American Maid Shower Door
Manufactured by the American Shower Door Company, Inc. 1058 North La Brea Avenue, Los Angeles 38

Apleo Waterproofing material
Manufactured by Prima Products, Inc., 10 East Forthieth Street, New York 16

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

Built-in Television Outlet
The T. V. Outlet Company, 6510 Teasdale Avenue, North Hollywood, California

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

"Edco" Durable Architectural Light Switch
Manufactured by Electric Deodorizer Corp., 9932 Broadway, Detroit 4, Mich.

Faries Bathroom Accessories
Manufactured by Fairies Manufacturing Co., Descriptive, Illinois

Fiberglas Insulation
A product of Owens-Corning Fiberglas Corporation, Toledo 1

Garden Flood Lights
Manufactured by the Stonco Electric Product Company, Elizabeth, New Jersey

Distributed by The McLaughlin Company, 811 East Fourteenth Place

Los Angeles 27, California

Gas-Fired Automatic Incinerator
Manufactured by Bowser, Inc., Incineration Division, Cairo, Illinois

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

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

Glide-All Sliding Cabinet Doors
Manufactured by Woodall Industries, Inc., 4326 Van Nuys Blvd, Sherman Oaks

Globe Lighting Fixtures
Manufactured by Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, California

Globe Vanity
Manufactured by the Globe-Wernicke Company, Cincinnati, Ohio

Distributed by Thomas W. Berger, Inc., 701 American Building, Cincinnati

Heat Registers and Ventilating Grilles
Manufactured by The Heat and Cooling Manufacturing Company, Holland, Michigan

Distributor: The Ruerger Company, 1335 South Hill Street, Los Angeles 15

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

Loafer Lawn Chair, Utilitee Folding Chair
Manufactured by the Crescent Aluminum Products Company, Allegan, Michigan

Lytecaster Lighting Fixtures
Manufactured by Lightolier Company, Jersey City 5, New Jersey

Marco Recessed Lighting Fixtures
Manufactured by Marvic Manufacturing Company, 3071 East Twelfth Street, Los Angeles, California

Milwaukee Fluorescent Bathroom Cabinet
Manufactured by Northern Light Company, 1661 North Water Street, Milwaukee

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

Modernfold Accordian Doors
Manufactured by New Castle Products, Indiana, and distributed by Modern Buildings, Specialty Sales Company, 1729 Maple, Los Angeles 15

Modular Hollow Clay Block
Manufactured by the Davidson Brick Company, 4701 Floride Drive, Los Angeles 22

Moon Mixing Faucets
Manufactured by Moen Valve Company, a division of Ravaenna Metal Products Corp., 4518 Ravaenna Avenue, Seattle 5, Washington

Neoverm Laminote
Manufactured by the National Plastic Products Company with warehouse and sales office at 2352 East Thirty-seventh Street, Los Angeles

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

Palo Verdes Fireplace Rock
Obtained from the Palo Verdes Corporation

Administrative Building, Rolling Hills, California

Payne Perimeter Heating Unit
Manufactured by the Payne Furnace Company, Mountain View, California; the unit will be installed by La Brea Heating Co., 734 E. Hyde Park Blvd., Ingelwood, Calif.

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

Pluggold
Manufactured by the Wircom Company, Hartford, Connecticut

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

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

Ramsco Fastening System
Ramsco Fastening System, Inc., 12117 Betta Road, Cleveland 11

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

Ritio Electric Barbecue Split
Manufactured by the Ritio Corporation, 8470 Garfield Avenue, Bell Gardens, Calif.

Rusuwia Locksets
Manufactured by the Russell and Erwin Division of The American Hardware Corp., New Britain, Conn. West Coast Rep.: R. C. Bell, 1139 Meadowbrook, Alhamed

Servel Refrigerator
Manufactured by Servel, Inc., Evanston 20, Indiana

Shirley Steel Kitchen Sink and Cabinets
Manufactured by the Shirley Corporation, Indianapolis 2, Indiana

Steelbilt Sliding Glass Doors and Windows
Manufactured by Steelbilt, Inc., 4801 East Washington Boulevard, Los Angeles 22

Structural Steel Square Tubing
Manufactured by Drake Steel Supply Company, 3071 East Twelfth Street, Los Angeles, California

Superb Portable Forced Air Blower
Manufactured by Queen Stove Works, Inc., Albert Lea, Minnesota

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

Thermador Forced Air Heating Controls
Manufactured by Carvell Heat Equipment Co., 1217 Temple Street, Los Angeles 26

Van-Pack Chimney
Manufactured by the Van-Pack Corporation, 209 South Salle Street, Chicago 4

Western-Holly Automatic Built-in-Oven Roasting Units
Manufactured by Western-Holly Appliance Company, 8356 Hays St., Culver City
I made angels out of everybody. A truly Christian light, painful but forgiving."

Alexander Calder: "I think that at that time and practically ever since, the understanding sense of form in my work has been the system of the Universe, or part thereof. For that is a rather large model to work from."

"What I mean is that the idea of detached bodies floating in space, of different sizes and densities, perhaps of different colors, and interacting with gravity, and some at rest, while others move in peculiar manners, seems to me the ideal source of form."

"I would have them deployed, some nearer together and some at immense distances."

"And a great disparity among all the qualities of these bodies, and their motions as well."

"A very exciting moment for me was at the planetarium—when the machine was used for the purpose of indicating how a planet moved along a straight line, then suddenly made a complete loop of 360° off to one side, and then went off in a straight line in its original direction."

"I would always have my pencil in hand, always a small object of black and white as being the most disparate colors. Red is the color most opposed to both of these—and finally, the other primaries. The secondary colors and intermediate shades serve only to confuse and muddle the distinctness and clarity."

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APPLIANCES

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

• (125a) Gas Ranges, Colored Tops: Illustration color folder describing new 1951 Western-Holly gas ranges with pastel colored tops; tops available in pastel green, blue, yellow, lifetime porcelain enamel to harmonize with kitchen colors; body of range in white enamel to avoid over-emphasis on color; other features include top-burner Turner plates, disappearing ash-pan, basting grille, oven well; designed, engineered, fabricated; merit specified several times CSHouse 1952—Western Holly Appliance Company, Inc., Culver City, California.

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

CABINETS

• (124a) All-Steel Kitchens: Complete information, specification details, planning data Shirley all-steel all-kitchen; quality units, good contemporary design, excellent engineering; produced in standard series of individual matched units; sinks formed on variety of black iron tripod stands; clean, strong designs; data belongs in all files.—Architectural Pottery, 3562 Meier Street, Venice, California.

DECORATIVE ACCESSORIES

(137a) Contemporary Architectural Pottery: Information, illustrative matter excellent line of contemporary architectural pottery designed by John Polka and Rex Gooden; large man-hole pots, broad and flat garden pots; mounted on variety of black iron tripod stands; clean, strong designs; data belongs in all contemporary files.—Tony Hill, 312 West Jefferson Boulevard, Los Angeles, California.

(145a) Antiques and Decorative Accessories: Information excellent collection carefully chosen antique decorative accessories; all pieces reflect quality, good taste; good source for the trade.—Charles Hamilton, 18 East Fifthteenth Street, New York 22, N. Y.

(176a) Wire Sculpture: Information on complete line of wire sculpture, wall and table pieces in three dimensions. Ten distinctively different designs for walls, table tops, fireplace surrounds.—Jan-Oliver, 1208 Currie Street, Studio City, California.

• (426) Contemporary Clocks and Accessories: Information, prices, catalog contemporary ceramics by Tony Hill; includes full range table pieces, vases, ash trays, lamps, soap dishes, wall plaques, original; among best glazes in industry; merit specified several times CSHouse magazine.—Tony Hill, 312West Jefferson Boulevard, Los Angeles, California.
FLOOR COVERINGS

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

(166a) Imported Danish Cork Tiles: Information and samples, tongue and groove, 5'/6" thick, 50% more Cork, 50% denser, no fillers, longer wearing, fine precision cutting, flat laying, light and dark random colors, ultimate style and beauty, reasonable, direct from importers.—Hill Corporation, 725 Second Street, San Francisco 7, California.

(989) Custom Rugs: Illustrated brochure with 16 color samples, 500 designs; carpets and rugs; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless patterns in any length, width, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rugcrothers, Inc., 143 Madison Avenue, New York 16, N.Y.

FURNITURE


(168b) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl, tables, cabinets, upholstered pieces, chairs; represents new concept in modern furniture; fine detail and soft, flowing lines combined with practical approach to service and comfort; shelf and cabinet wall units permit exceptional flexibility in arrangement and usage; various sections may be combined for specific needs; cabinet units have wood or glass doors; shelves and trays can be ordered in any combination; free standing units afford maximum storage; woods are American hardwood, American walnut, white rock maple in contrasting colors—almost true white and deep brown; all pieces also available in all walnut; special finish preserves natural finish of wood and provides protection against wear and exposure to moisture; excellent craftsmanship; data belong in all contemporary files; illustrated catalog available.—Baker Furniture Company, Grand Rapids, Michigan.

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

(85a) Contemporary Furniture, Daybed: Information new retail outlet good line contemporary furniture in daybeds; includes exceptionally well designed Felmore day bed; seat pulls forward, providing generous size sleeping surface; 4'/6" thick foam rubber seat, fully upholstered reversible seat cushion, permanently assembled; frame available in walnut, oak, ash, black, legs aluminum or black steel; reasonably priced, shipped anywhere in country; this is remarkably good piece, deserves close attention.—Felmore Associates, 15221 Sunset Boulevard, Pacific Palisades, Los Angeles, Calif.

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

(169a) Contemporary Furniture—New 28-page illustrated color brochure gives detailed information Dunbar new model ceiling area, eliminating a single chime too loud in grease by simply designed grille. Ideal one room. The unusual double resonant system results in a great improve-ment in tone. The seven-inch square grille is adaptable to installations in ceiling, wall and baseboards of any room.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(315) Furniture, Custom and Standard: Information of best known lines contemporary metal (indoors-outdoors) and wood (upholstered) furniture; designed by Hendrik Van Keppel, and Taylor Green—Van Keppel Green, Inc., 9591 Santa Monica Boulevard, Beverly Hills, Calif.

(174a) Information available on contemporary group; fine modern living room for indoor and outdoor use. Illustrated catalogue of entire line offers complete information.—Vista Furniture Company, 1541 West Lincoln, Anaheim, California.

HARDWARE

• (58a) Single Handle Mixing Faucets: Illustrated brochure; complete line; modern; all stainless steel; deck mounted; wide range competitive prices on commercial, cust- tom pieces; professional, trade discounts.—United Desk Company, Twelfth and Olive Streets, Los Angeles, Calif.

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

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

(323) Furniture, Custom and Standard: Information of best known lines contemporary metal (indoors-outdoors) and wood (upholstered) furniture; designed by Hendrik Van Keppel, and Taylor Green—Van Keppel Green, Inc., 9591 Santa Monica Boulevard, Beverly Hills, Calif.

LIGHTING EQUIPMENT

(143a) Combination Ceiling Heater, Wall Unit: Combination ceiling, wall unit, eight CSHouses; best source of information.—Felmore Associates, 15221 Sunset Boulevard, Pacific Palisades, Los Angeles, Calif.

(965) Contemporary Fixtures: Catalog, data on commercial and residential.—The Lau Blower Company, 2017 Home Avenue, Dayton 7, Ohio.

(102H) Acusti-Luminous Ceilings: Completely new treatment illuminates room with diffused light over entire ceiling area, eliminates shadows, glare, while the acoustical baffles give high degree acoustical correction. Losses reduced at all frequencies. Below sprinkler heads for attractive decorative effects. Write for complete information.—Ed-Led Lighting, Inc., 4911 Water Street, Brooklyn 1, New York.

(909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, reflector units, reflector units, fluorescent units, spotlights, floods, strips, special signs, color media, dimmers, lamps, controls; full data including prices; worth study, file space.—Century Lighting, Inc., 521 West Forty-third Street, New York 36, New York.

(969) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, reflector units, reflector units, fluorescent units, spotlights, floods, strips, special signs, color media, dimmers, lamps, controls; full data including prices; worth study, file space.—Century Lighting, Inc., 521 West Forty-third Street, New York 36, New York.

(95a) Contemporary Fixtures: Catalog, data on commercial and residential.—Amplex Furniture Company, 111 Water Street, Brooklyn 1, New York.
(782) Fluorescent Luminaries: New two-circuit, four-bulb fluorescent luminaries; clear, concise, inclusive; tables of specifications; a very handy reference. 317 South Broad Street, Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary design for residential, commercial applications; exclusive R-lemp-a-lite hinge; 30 seconds fast on, trim install glass or reflector; exclusive builder and owner acceptance, well worth considering. Pacific Telephone & Telegraph Company, 23 Bancroft Way, Berkeley, California.

(159a) Decorative Lighting: Custom-made lighting fixtures, residential and commercial, specially designed by our staff of designers and artists and executed by skilled craftsmen. Designing service available on modern and period styling; special attention given to your specifications and design. Sidney C. Dorrer Company, 548 North La Cienega Boulevard, Los Angeles 48, California.

(965) Bank, Office Lighting: Brochure planned lighting for banks, offices; covers recent trends of standard lighting equipment for architectural, illuminating results and influences properly maintained. Improved lamps improve efficiency, increasing work capacity, adding visual comfort; data costs, installation to the design; well illustrated; one of best sources information on subject. Pittsburgh Reflector Com- pany, 452 Olive Building, Pittsburgh 22, Pa.

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

(990) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, restaurants, museums, churches, auditorium, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlights, fluorescent units, spots, floods, strip, special signs, color media, dimmers, lamps, controls; full data, including prices; worth study, file space. Century Lighting, Inc., 521 West Forty-third Street, New York 36, New York.

(278a) Contemporary Commercial Fluorescent, Incandescence Fixtures: Catalogue featuring specifications data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot, remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources for information on lighting. Globe Lighting, Inc., 2121 South Main Street, Los Angeles 7, Calif.

(170a) Architectural Lighting: Full information on all available fixtures; provide maximum light output evenly diffused; simple, clean functional forms; square, round, or recessed with lens, louvers, pinhole, alabaste or formed glass; exclusive "Tootillight" spring fastener with no exposed screws, bolts, or hinges; built-in glass bases illuminate entire room; this unique lighting design can be pulled down from any side with fingertip pressure, permits greatest control over base, frame to be infinitely well investigated. Lightolier, 11 East Thirty-sixth Street, New York, New York.

(375) Lighting Fixtures: Brochures, bulletins, technical data, complete line recessed lighting fixtures, including specials; multi-colored dining room lights, automatic closet lights; adjustable spots; structural data, including Prescolite; Pyne & Company, Inc., 140 North Towne Avenue, Pomona, Calif.

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

BANKERS IMITATION FLOORS & WALL SYSTEMS

(927) Cement Paint: Uses of cement paint in contemporary theater lighting for state, exhibits, window displays, pagodas, etc., is one of the most important jobs. Writing to General Paint Corp., Architectural Information Department, 2627 Army St., San Francisco 21, Calif.

PANELS AND WALL TREATMENTS

(902) Building Board: Brochures, folders Cacillo Wallboard, which is fire resistant, water resistant, termite proof, low in cost, highly insulating, non-warning, easy to work, strong, covered with any coating, finished on both sides, is available. No obligation. Also color samples and specifications for L & S Portland Cement Paint, the unique Portland cement, galvanized steel, used on the West's most important jobs. Writing to General Paint Corp., Architectural Information Department, 2627 Army St., San Francisco 19, Calif.

(925) Portland Cement Paint: Folder L & S Portland cement paint merit specified for use at HSU House 1950; for concrete, stucco, masonry, new or already finished, iron, other surfaces; long wearing, won't absorb moisture, fire retardant; easy to apply with brush, spray; used for 30 years.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

MISCELLANEOUS

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

PAINS, SURFACE TREATMENTS

(164a) Wallpapers: Information Katz- enbach and Warren latest "architectural" wallpaper collection. This sculpture wallcovering is a three-dimensional moulded material of great durability, waterproof, especially notable- worthy is hand-screened papers simu- lating materials: Roman Brick, Ancient Wall, Meton Marble, Mosaic; other interesting papers include Spanish Pears and Mirage of Mexican and Guateme- lan inspiration. Katz- enbach and Warren, Inc., 575 Madison Avenue, New York 22, New York.

(924) Sash and Trim Colors: Folder containing in explained color scheme and trim colors; sound, pure, between cotton gum base and stock colors; chart of strength data available. Plymold Company, 2707 North Highland, Hollywood 38, Hillside 8288.

(152a) Zolothane Process: Information on new revolutionary painting system; true multi-color paint permits application to a surface of multi-color pattern in single spray coat; no special spray equipment required nor color- earooms; multiple colors exist separately within Zolothane finish, do not merge nor blend; intermixing of varying ratios of colors and sizes of aggregates produces infinite number of possible multi-color blends; washable, exception- ally resistant; provides excellent finish to both interior and exterior materials; complete line includes new "Formfree" Patterns, construction: wood, metal, plaster, ce- ment, stone, glass, tile, wall boards, Mosaic tile, paper; tends to conceal flaws and surface imperfections; used to paint exterior surface of new J. W. Robinson Life Building in Beverly Hills, belongs in all settings.—Manufactured by Paramount Paint and Lacquer Com- pany, 4341 & 47th St., Los Angeles 25.

Paint Information Service.—Complete.—especially for Architects. Questions to all your finish problems answered promptly and frankly with the latest information available. No obligation. Also color samples and specifications for L & S Portland Cement Paint, the unique Portland cement, galvanized steel, used on the West's most important jobs. Writing to General Paint Corp., Architectural Information Department, 2627 Army St., San Francisco 19, Calif.

(938) Paint Information Service.—au- tomatic.—Complete.—especially for Archi- tects. Questions to all your finish problems answered promptly and frankly with the latest information available. No obligation. Also color samples and specifications for L & S Portland Cement Paint, the unique Portland cement, galvanized steel, used on the West's most important jobs. Writing to General Paint Corp., Architectural Information Department, 2627 Army St., San Francisco 19, Calif.

UNIVERSITY OF HAWAII

1953 Summer Session

MURAL PAINTING

STUDIO AND LECTURE COURSES

by internationally noted

Joan Charlot

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Direct inquiries to Art Department
Univ. of Hawaii, Honolulu, Hawaii

Study: New booklet; only complete review available color standards. Of paramount interest to American industry. Lists reference material resulting from 20 years research establishing base colors for industries and reporting current trends of color wants in consumer products. Faber Birren & Company, 210 Fifth Avenue, New York 1, New York.

PLUMBING FIXTURES, ACCESSORIES

(55) Water Heaters, Electric: Brochure, data electric water heaters: good design- ing products, merits close consideration. 3121 W. El Segundo Boulevard, Hawthorne, California.

(100a) Mosaic Tile: Information about Mosaic Tile, the unique Portland cement; used on the West's most important jobs. Writing to General Paint Corporation, 1316 East Washington Boulevard, Los Angeles, Calif.

(160a) Mosaic Clay Tile for walls and floors—indoor and outdoor. The Mosaic Line includes new "Frieze" Patterns and Decorated Wall Tile for unique ran- dom pattern development; colorful Quarry Tile in plain and five "non-slip" abrasive surfaces; and handcrafted Faience Tile. The Mosaic Tile Com- pany, 400 North Broadway, North Hollywood, Hollywood 38, Hillside 8288.

(170a) Plymold translucent-fiberglass reinforced-building panels. Are lightweight, weatherresistant material with a thousand uses; for home, office, farm, industry. Lets light in but keeps weather out. Plymold may be worked with common hand or power tools and may be fastened with ordi- nary nails and screws. Available in a variety of flat and corrugated sizes and shapes, also a selection of colors. Both structural and technical information available. Plymold Company, 2707 Tulare Ave., Burbank, Calif.

(585) Etchwood Panels: Literature, Etchwood, a "3-dimensional plywood" for paneling, furniture, display background; ground, of course, highly insulating, termite proof, not allowed to war, retains its shape, sunlight, etc., can be built up in building, it is easy to work with; ideal for building; there is no substitute for a professional Etchwood professional. Plymold Company, 2707 Tulare Ave., Burbank, Calif.

(995) Portland Cement Paint: Folded and specifications for L & S Portland cement paint merit specified for use at HSU House 1950; for concrete, stucco, masonry, new or already finished, iron, other surfaces; long wearing, won't absorb moisture, fire retardant; easy to apply with brush, spray; used for 30 years.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

SASH, DOORS AND WINDOWS

(522) Awning Windows: Brochure Gate City Awnings for homes, office,
apartments, hotels; controlled by worm

r a i sing mechanisms distr i but ing raiainit grip principle insures maximum safety,

Brochure Hollywood Junior combination
dale , Fla. llOS North Front Street, Niles, Mich.

smoothly-finished extruded alum i num

adaptable to less - than-standard hei g hts:

alloy floor track, threshold type; velvet

lating screen door, sash door, perma­

065a) Wardrobe Sliding Doors: Full

and bottom roller types: many exch­

(901) Hollow Core Flush Door: Bro­

able in hot-dip lalvanized, or bonder ·

(117a) Stock Sash: Information new

(27a) Custom Radio-Phonographs: In­

tion Gateway To Music custom

3089 Wil s hir e Boulevartl, Los Angeles

(937) Magnetic Tape Recorder: Bro­

while recording, separate heads for high

(917) Magnetic Tape Recorder: Bro­

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination

screen-metal sash doors; provides ven­
lating screen door, sash door, perma­nent

rent building needs; new glazing assem­

visual merchandising

(152a) "Effective Use of Space": New

(39a) Iron Work: Illustrated 44-page
catalog showing 200 photographs case
iron lacework from old New Orleans
Vieux Carre designs; pilasters, balus­

(19a) Automatic Kitchen Ventilators: Bro­

(10a) Accordion-Folding Doors: Bro­

(800) Acousti-Celotex Sound Condition­

(19a) Decorative Glass: "Modernize Your Home With Decorative Glass" is the title of new Mississippi Glass Com­pany booklet featuring actual photo­

tographs that show how figured glass

(937) Magnetic Tape Recorder: Bro­

(800) Acousti-Celotex Sound Condition­

(156a) Wardrobe Sliding Doors: Full

(901) Hollow Core Flush Door: Bro­

(906a) Iron Work: Illustrated 44-page

catalog showing 200 photographs case
iron lacework from old New Orleans
Vieux Carre designs; pilasters, balus­

(19a) Automatic Kitchen Ventilators: Bro­

(10a) Accordion-Folding Doors: Bro­

(800) Acousti-Celotex Sound Condition­
The Mosaic Tile Company’s Electrically Conductive Vitreous Ceramic Mosaic Floor Tile meets N.F.P.A. No. 56, “Recommended Safe Practice for Hospital Operating Rooms.”

WHERE USED: Recommended for all anesthetizing locations in surgical and obstetrical suites.

WHAT IT DOES: Mosaic Conductive Floor Tile dissipates static electricity, prevents the accumulation of dangerous electrostatic charges by providing moderate conductivity between persons and conductive equipment in contact with the floor.

HOW INSTALLED:

In new construction, the setting bed (minimum thickness 1") consists of a mixture of mechanically mixed and pulverized Acetylene Carbon Black and Portland Cement, mixed with sand.

For alterations without structural changes, a thin setting bed method has been developed (raises existing floor line approximately 3/8”). Special mastics with the required electrically conductive properties are available. In both setting methods joints are composed of waterproofed Gray Portland Cement.

For detailed information on Mosaic Conductive Floor Tile, see your nearest Mosaic representative, or write Dept. 38-7, The Mosaic Tile Company, Zanesville, Ohio.