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go down fast, cut labor costs in half

APPLICATION: Apply with face grain across joints. Usual installation is over joints 16" o.c., but spacing up to 24" o.c. satisfactory with 25/32" strip flooring. Use 8d common nails for 5/8" plywood, 6d for 1/2"; nail 6" o.c. at panel edges, 10" o.c. on other bearings.

faster floor construction

makes floor coverings look better, last longer

APPLICATION: Preferable to place panels with face grain running across joints, breaking joints over joists. Nail approximately 6" o.c. on panel edges, 8-10" o.c. elsewhere. Ringed nails hold better.

subfloor-underlay gives really big savings

APPLICATION: Apply panels and nail as for subflooring above. Note blocking along panel edges at right angles to joists.
Sideboard, Japanese fir panels, No. 671A. Superstructure, imported Japanese metal ring pulls, No. 672A. Enduring Modern furniture by Dunbar is designed by Edward Wormley.
ARTS & ARCHITECTURE is published monthly by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Established 1911. Entered as second class matter January 29, 1935, at the Post Office, Los Angeles, California, under the Act of March 3, 1879. Price mailed to any address in the United States, Mexico and Cuba, $5.00 a year; to foreign countries, $6.50 a year; single copies 50 cents. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should accompany unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription.
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western hardboards for western construction
Although a book of this sort eschews musicological quibbling, it may be worth writing about, if here and there it offers the conversational basis of an argument.

This evening, for instance, I listened grimly through the Horowitz recording of Mussorgsky's Pictures at an Exhibition. Mussorgsky was an accompanist rather than a concert pianist and worked at the piano mainly to amuse himself. Pictures at an Exhibition, written as a memorial to a painter friend, is his one large-scale piano composition. He kept the texture simple enough so that he might be able to play it. For all its simplicity I have come to prefer this original to the Ravel transcription for orchestra, which overdoes the game by instrumental sophistication. Rimsky-Korsakov was the first and Horowitz perhaps the latest of those who have felt it their duty to improve Mussorgsky's plainness by dissipating it. So I regret to find Gelatt nominating this fortissimo-pianissimo sideshow as "Horowitz's interpretative masterpiece." It is not an interpretation. Under Horowitz's steely handsprings the structure breaks down, the tonal contours are shattered.*

This recording, like the recent Horowitz versions of Beethoven's Emperor Concerto and the Rachmaninoff Third—a masterpiece of demonstrative reticence as Horowitz once played it—show to what extent the pianist's nervous muscularity has survived the decline of his ability or willingness to control it.

Gelatt relates that, as a young man in Russia, Horowitz favored "small halls and . . . concentrated programs. He would devote one evening to keyboard works by Bach, another to Mozart, a third to Medtner.** According to Gelatt, "My own career," Horowitz explains, "forced me to change my style. Today my smallest audience is in Carnegie Hall. I'm more usually I play to five or six thousand people. I must program music that will be communicated." It would be more accurate to say, he must program music that is capable of being heard. Piano style like fresco painting allows distortion to convey its message at a distance, but for an audience of several thousand people.

*Schubert might have found place for more counterpoint in his piano sonatas and the G major Quartet, but let the ambitious instrumentalist beware who tries to rewrite these repeated chords and tremolandoes to improve them. Joachim, with everything seemingly in his favor, failed to make a symphony of the Grand Duo for piano duet.

**This also is exaggeration. Horowitz has played here repeatedly at the Philharmonic Auditorium, the Pasadena Civic Auditorium, and at Royce Hall on the UCLA campus, each smaller than Carnegie Hall, which seats 3000.

(Continued on Page 30)
The colorful warmth of design in tile...

"Sari-Sand," this beautiful Apple Valley, California home, reflects a rare merging of imagination and materials. The desert setting makes the designer's choice of Mosaic Clay Tile for floors and walls a "natural"... takes full advantage of clay tile's unmatched beauty, durability and ease of cleaning.

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The Fifth Anniversary Exhibition of the Sidney Janis Gallery: Fauves, cubists and post-cubists, the makers and masters of modern art. Few of them are missing in this selection of paintings borrowed from museums and private collectors, American and European, to whom they were sold during the past five years.

It is a pretty dazzling exhibition: a complete, concise, splendidly illustrated history of art from Matisse to Mondrian, from Soultine to Albers. It is an exhibition about which a great deal could be said that hardly needs to, having been said already a thousand times over. Here is the serene, familiar body of our art, loved by some men, hated by others, outliving them all.

Early paintings? Vlaminck’s Paysage de Banlieue and Houses at Chatou, fauve paintings of 1903, one of his best years. Other fauve paintings: Matisse’s The Open Window (1905), painted in singing, pink-dominated colors; Derain’s Collioure (1906), showing the influence of Van Gogh’s brushwork and Gauguin’s color-pattern ing; Braque’s semi-nude Femme Assise (1906). In my opinion this is one of the great paintings in the exhibition, at once graceful and vigorous, solid and diaphanous—as exposed and vulnerable as an image can be, but inviolable as all great works of art are.

Proto-cubism, stemming more from Cézanne’s words than from his works, is illustrated by Picasso’s Bather, in which the figure seems to be hacked with diagonal chopping strokes out of rocks.

Classic cubism with its strong sober ochers, greys and browns is documented adequately, if not superlatively, with examples of the masters.

From the great year, 1913: Kandinsky’s Landscape with Red Spots, in which the distribution of light and dark colors takes the eye on a round trip through the mountains, past range after range of sharp triangular peaks; a splendid Severini, with the glancing, overlapping diagonal planes of futurism and the color dots of pointillism; a tapedriven Léger in glowing color, relatable to Malevich, less patterned than the later “steel mill” paintings (of which there is a splendid example).

Choice items at random: a late Bonnard still-life, sumptuously colored, its shapes more firmly planted than usual; two of Arp’s relief constructions with floating cloud-bird shapes; Mondrians early and late, including one of his greatest, Trafalgar Square (1939-43), in which the sense of indestructible serenity is sustained by steady-flowing movement: a perfect mandala; and some first-rate Juan Gris—his La Dame au Café amusingly reminiscent of Peto and Harnett.

Thirty-two paintings in all, and all of them are reproduced full-page (some in color) in the catalog that Janis has brought out for this exhibition. Twenty-eight others, sold by the gallery during the past five years but not included in the exhibition, are also reproduced. Among them are three exceptionally fine abstract expressionist works: a late Gorky, The Orators; De Kooning’s The Attic, and Jackson Pollock’s mural-size No. 12, 1952. In this painting for the first time Pollock succeeded in making his movement and the image itself emerge from the interplay of two color contribute and function as fully as his line, so that pictorial mutually dependent polar elements. Thus the dialectical process found in nature, in the psyche and in all vital art is established.

In her recent exhibition at the Tibor de Nagy Gallery, Nell Blaine, whose style as a member of American Abstract Artists was more abstract than it is today, showed landscapes and interiors in which the influence of Matisse and Léger is gradually assimilated to a more northern (and American) expressionism.

The exhibition covered the artist’s work from 1950 to 1953. The influence of the Frenchmen is clearest in the earlier paintings of this period, e.g. Paris Cafe with its emphatically rounded heads, arms and shoulders gathered around a table, but it pops up in later paintings as well. Among those in the “French manner,” I liked best Public Square with its spaciously arranged surface shapes, reminiscent of the big 1916 Matisses. This is really a very good painting, except for the lower right corner which has an unfinished, anomalous look about it.

Miss Blaine has a strong, systematic building sense, expressed in several different ways, and she sees things comprehensively—like an aerial photographer. In Chinese Landscape, adjacent, loosely interlocking shapes are spread up the canvas as continuously as the shapes in a terraced field. The squarish building units of this painting are missing from the 1953 Mountain Town, dissolved into broken, fluttering, interleaving brush strokes, brush strokes like enlarged gladiola petals.

In recent paintings the informing structural principle is rhythmical rather than crystalline: the act of painting becomes musical composition with color-notes. Van Gogh, as much as anyone, is the father of this kind of painting, and his influence seems especially clear in Miss Blaine’s ink brush drawings.
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One might almost say of racial prejudice what Descartes once said of common sense—that it is the one thing in the world that practically everyone has a smattering of. The absence of open discrimination by no means implies the absence of false and injurious notions with regard to other racial groups. And the fact is that the number of individuals in our own civilization who are prepared to consider all men their potential equals and capable of the same progress, is extremely limited.

For Unesco, therefore, the problem is a dual one. It is not only that of fighting racism as a doctrine but also of combatting the root-ideas which render the existence of such a doctrine possible. In other words the real problem is to break the naive, yet extremely powerful association which continues to exist between the notions of “culture” and “race.”

Racialism will exist so long as the belief prevails that the Negroes have a certain type of civilization because they are black and have fuzzy hair, or that the Chinese behave in a certain way because they have slanting eyes and yellowish skin. So long as people continue to speak in mystic mumbo-jumbo terms of “racial temperament,” “the soul of the people,” “racial instinct” and similar expressions, racial prejudice will not even be close to disappearing.

The advocates of racism are forever citing science as an “objective” basis for their ideas. But whether they realize it or not their “objective” basis is nothing more than plain intellectual fraud since the scientific theories they advance have been discarded by scientists a long time ago. It is because the racialists have put the question on the scientific level and lean so heavily on science as their authority that the challenge must be met by the scientist.

It has been argued that trying to overcome racial prejudice with true scientific facts is a sheer waste of time since race prejudice is based neither on ignorance nor on any number of facts, but rather on certain emotional attitudes. The roots of racial prejudice, the argument continues, reach deep down into the subconscious where they are nourished by anxieties caused by inward suffering, anguish or worry of an economic or social nature. Racial prejudice is, among other things, one expression of the anxiety of man lost in a mechanized society which no longer respects his individual personality.

There is only one way we can hope to destroy racial prejudice, this school of thought states, and that is by transforming the economic conditions of the environments it develops in, and taking legislative action to prevent its abuses.

Does this mean, then, that Unesco is wasting its time when it publishes a series of pamphlets in which scientists of various nationalities sum up present scientific knowledge about race? I do not think so. For can it be denied that the race problem is indissolubly joined to the development of scientific thought? The cliches and pseudo-anthropological theories which are used to justify racial discrimination are a means of setting the mind at ease by cloaking injustice with the dignity of a system prescribed by science and reason.

If true men of science remained silent they would be allowing the most fantastically false ideas and the most naive myths to be transformed into “true scientific facts.” And this science cannot permit to happen. For if racialist propaganda is so successful—and the Nazis showed how successful it could be—it would be folly to permit it carte blanche.

Some reply, some form of action had to come therefore from men of science. The very nature of science is one of the guiding principles of our civilization, one of its driving forces. Even those who have falsified it and twisted it to suit their political aims have recognized this and indirectly paid tribute to science’s role by their use of it—distorted though it was.

The fact is that racism has found scarcely any support among anthropologists worthy of the name, and with rare exceptions anthropologists the world over have consistently repudiated racist doctrines. This however, has never prevented racialists from declaring unscientific every statement which tended to establish the fact that no evidence at present exists proving the absolute superiority of one ethnic group of race over another.

The role played by science in the racial question was clearly shown by the repercussions caused by the Unesco “Statement on Race” drawn up in 1949 by a group of sociologists anthropologists and psychologists. Hailed by some as a prejudice-breaking document, it was greeted by others as a Utopian text with no bearing on present-day realities.

So that there could be no doubt as to Unesco’s objectivity a second group of scientists composed exclusively of physical anthropologists and geneticists was called upon to re-examine the question. This group drew up a second statement (1951) in which, generally speaking, the main conclusions of the first statement were upheld. The second statement was published only after it had been submitted to nearly one hundred scientists who were asked to study it carefully and criticize it freely. Their comments, both favourable and unfavourable were published in the Unesco booklet containing the text of the declaration, and entitled “The Race Concept—Results of an Inquiry.”

A problem—to my mind a false one—which obsesses many people today is that of the differences in mental aptitudes of the races of mankind. This is a point in the Declaration on which anthropologists and geneticists have the most difficulty in reaching agreement. First of all, (Continued on Page 37)
This setting in "Japanese modern" has been designed by Isamu Kenmochi and Akira Shinjo, of the Japanese National Institute of Design in Tokyo, for the Trade Fair recently held in Toronto, Canada. This small exhibition is made up entirely of objects using materials and techniques traditional to Japan and which are in the nature of exportable items. Here an attempt was made to show Japanese modern furniture which should be adaptable to Western homes.

The table is Japanese lacquer (urushi) and finished by a traditional technique which leaves natural black marks on the red. Cushions on the wall bench are covered with "yukata," a cotton cloth traditionally used for summer dress. The bench is covered with a straw mat; the sliding door of the cabinet is covered with handmade Japanese paper in the shade of deep blue flowers (hon-hana-iro). Stools are in typical Japanese woodwork with seats of rush weaving, legs ends are copperwired. The small table can also be used as the upper second shelf in combination with another similar longer piece. The lantern is by Isamu Noguchi. The writing table is red bush-clovers held with copper wires.
thonet brothers: 1836 to 1952

FROM AN EXHIBITION — MUSEUM OF MODERN ART

"Vienna" bentwood side chair, 1876
Bent veneer chair, 1836-1840
Bentwood rocking chair, 1860
These chairs are from the 19th-century pioneers in mass produced bentwood furniture and outstanding leaders in the development of tubular steel furniture, both revolutionary innovations in modern design. Dating from 1836 to 1952, they have been selected to show how Thonet Brothers created anonymous simple shapes, devoid of the craftsman's intricate detail, but with a refinement and elegance suited to the material and production methods.

The colorful installation by Enrico Peressutti has placed each chair in the exhibition on a low round platform covered with felt in brilliant colors. Enlarged photographs on the gallery walls, from old Thonet catalogs, show additional bentwood and metal furniture. A large stand displays documentary material and other photographs of Thonet furniture, and above it is a 27" tree bent in a spiral and a 3' molded piece of plywood illustrating how these materials can be handled.

The earliest chair in the exhibition is a model Michael Thonet, founder of the company, made in 1836 in his cabinetmaker's shop in Germany. In this model wood veneers were bent to form parts of the chair, thus producing a much lighter piece of furniture than the traditional chair carved from solid wood.

As veneer proved impractical, Michael Thonet then experimented with bending solid wood. Five bentwood chairs perfected after he moved to Austria and formed a partnership with his...
1—Revolving armchair and reclining chair designed by Le Corbusier, Pierre Jeanneret, Charlotte Perriand, 1927.

2—Left: resilient tubular steel cantilever chair designed by Mies van der Rohe, 1926
   Center: cafe Daum veneer chair, 1850
   Right: bentwood armchair, 1870

3—Right: tubular steel cantilever chair designed by Marcel Breuer, 1925
   Left: first tubular metal chair designed by Marcel Breuer, 1925

4—Left: adjustable lounge chair designed by Ilmari Tapiovaara, 1949
   Right: molded plywood chair designed by Joe Adkisson, 1955
THE WORK OF CRAFTSMEN

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LEFT TO RIGHT:
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ROBERT MEINHARDT
ELWOOD KLECKNER

MURIEL BARNES
ROBERT MEINHARDT

ELWOOD KLECKNER
ROBERT CHAPMAN
PAUL EVANS

VIRG. KITZMILLER
HELEN LOHMEIER

PHOTOGRAPHS BY HATTERSLEY
A PROPOSED NATIONAL THEATER

FOR THE CITY OF MANNHEIM

By Mies van der Rohe
1. ENTRANCE TO LARGE AUDITORIUM
2. ORCHESTRA REHEARSAL AND INSTRUMENT STORAGE
3. COSTUME STORAGE
4. REHEARSAL ROOMS
5. LOUNGE
6. DRESSING ROOMS FOR THE ARTISTS
7. ENTRANCE HALL TO THE SMALL AUDITORIUM
8. COSTUME WORKSHOPS
9. CAFETERIA AND KITCHEN
10. DELIVERY AND GARAGE
11. BUSINESS OFFICES
12. TECHNICAL AND DESIGN STUDIOS
13. ADMINISTRATION
14. MAIN STAGE, LARGE AUDITORIUM
15. BACK STAGE
16. PAINT SHOP
17. MAIN STAGE, SMALL AUDITORIUM
18. SCENERY WORK SHOP
19. STORAGE
20. DRESSING ROOMS FOR SOLOISTS
21. THEATER RESTAURANT
22. PROMENADE
The building is proposed to house the National Theater, which will seat 1,300 people, and a smaller, intimate theater, which will seat 500 people. The large theater will be used for all the important artistic spectacles, such as opera, operettas, ballet and pageants. The smaller theater will be used for plays, lectures, chamber music and movies.

An analysis of the building program indicated a need for two types of space. The stages and workshops required large column-free areas, while relatively small rooms provided adequately for the dressing rooms, administrative and business offices, costume workshops, etc. This led to the use of a two-story structure with an upper story 12 meters in height and a lower story 4 meters high. This clear separation of the functions and their spatial expression on separate planes has the advantage of great flexibility; a basic requirement for the modern theater and its economic and efficient management.

The proposed building uses the site which the city has designated for it. On the lower floor between these two theaters, and partly embracing them, are the rooms for the orchestra, the theater and business administration, the dressing rooms with adjoining costume storage, the rehearsal rooms, a large lounge for the artistic personnel, the cafeteria, the kitchen, the delivery area with adjoining freight elevator, and garage. These rooms are organized in accordance with their functions and are connected with each other in a simple manner by two main corridors. At the end of the corridors two staircases lead up to the stages.

On the upper floor, immediately adjoining the staircases, are the dressing rooms and lounge for the soloists. Both stages are directly connected with the scenery workshops. The paint shops are placed in the center of the building, with the workshops and the storerooms adjoining. A simple system of corridors connects all these rooms.

I came to the conclusion that the best way to enclose this complicated spatial organism was to cover it with a huge column-free hall of steel and colored glass or, to express it differently, to place this whole theater organism inside such a hall. The lower story and the core of the upper story, comprising the stages, workshops and storage rooms are separated from the hall construction by means of a light, fireproof material. The width of the hall exceeds the width of the lower story by 8 meters, forming loggias, 4 meters wide. These adjoin the parking lots. A small basement for heating, ventilation and electric plant extends under the full width of the building, but is only 16 meters wide.

We have not concerned ourselves with many of the details of the theater's operation and production, as this can only be solved by consultation with the theater personnel. What we tried to accomplish was to create a well-organized and ample spatial arrangement suitable for any artistic intention on the stage and behind it. During the early stages of this work we planned to extend the main floor over the entire area enclosed by the hall and to enclose the auditoriums, thereby separating them from the foyers. A further step led us to open the auditoriums and, finally, for the large theater, to combine both the upper and lower stories into an imposing and festive hall.—Mies van der Rohe.
A HOUSE FOR FLORIDA

By Paul Rudolph, Architect
This house now under construction on a development seven miles from the center of Sarasota, is to be one of a group of modern speculative houses. It is placed inside a walled courtyard which shuts off streets on three sides of the site. The house is two stories to take advantage of (1) the distant view of the Gulf of Mexico available from the second floor, (2) to obtain better ventilation and privacy for the second floor bedrooms, (3) and to provide a psychological relief from the flatness of the terrain.

An effort has been made to obtain vertical as well as horizontal flow of space. To this end the house is arranged on four levels, playing high ceiling areas brightly lighted against low ceiling areas which are intimate and dimly lighted. Thus the fireplace group is sunk below the principal floor level 10' and has a ceiling which is actually a bridge connecting the two mezzanine bedrooms) which is only seven feet above the floor. This area looks into the main living room with a ceiling 17 feet high. Thus one provides physical accommodations for man's varying moods.

Two roofs are utilized, the first is waterproof, the second is of lath and shades the lower roof and facades of the house. The lath roof is extended over the swimming pool to shade that area as well as to define the space of an outer room. The subdivision has few trees, and so the shade roof really forms a "man made tree" under which the various elements of the house are placed. The exterior is treated as a skin which keeps out the elements and admits light and air; but this skin is unaffected by the various changes of level taking place inside.
A SMALL CANYON HOUSE

By David Wahler, Designer

1. LIVING—DINING
2. STUDIO
3. BEDROOM
4. CHILD'S BEDROOM
5. BATHROOM
6. KITCHEN
7. OUTSIDE DINING
8. CARPORT
This house has been designed for a young couple with a small child. It is expected to be built for $8000, with some of the work being done by the owners.

While the house encloses only 925 square feet, the planning of the space has been adjusted to the particular needs of the family for adequate privacy and yet provides ample space for work, entertaining and play. Special consideration has been given to the relationship of the yard, living space, studio and kitchen so that the child can be observed in or out of doors.

A shelf 20' x 70' has been cut into the steep hillside site providing space for patios, gardens and the portion of the house containing plumbing. The house opens primarily into the patio, but also opens to isolated points of a canyon view which is filtered through oaks and sumac.

The house is to be constructed of standard 2x4 stud walls, stucco and plaster, ceiling joists at 16" o.c. plastered, floor joists at 16" o.c. with 3/4" plywood floor with linoleum as finished floors in all rooms. All wall sections are designed to be fabricated on the site with precut lumber and tilted in place. The cabinets which serve as the majority of interior divisions will be constructed and installed in a similar manner. All plumbing has been confined to one 8'-0" wall. Heat will be provided by a space saver forced air unit installed under the floor with ducts between floor joists to perimeter registers.

Full advantage is taken of existing construction methods, and available manufactured parts.
steel frame house

by Pierre Koenig, Designer
This small steel and glass house takes full advantage of a heavily wooded site by opening to the front and rear with large expanses of glass and sliding doors. Except for the covered passageway leading from the carport to the front door, there are no overhangs in order to admit the maximum of light and sun. With the exception of the bath, the house is one large room with sliding doors closing off the bedroom when desired. A storage cabinet serves as the dividing wall between kitchen and bedroom. There are no bearing walls as the cantilevered columns support the roof and take up seismic forces.

Columns, beams, roof deck, sliding doors and window frames are all arcwelded. The result is a simple, light and spacious structure. One side wall is a concrete block retaining wall, the other side wall is corrugated steel "hung" on three horizontal channels and insulated with cork. The interior living area wall and entry closet is of birch plywood. The bedroom wall is finished with natural colored insulation cork.

In keeping with the general character of the house, the kitchen cabinets as well as the storage units are of welded angle frames and brightly colored masonite doors and panels. The underside of the exposed roof deck is painted a soft gray. The draperies are bright yellow and the mastic floor tile is light tan. Heat is provided through a forced air system that serves as an air circulator in the summer.
The project was to design a small house for a married couple with no children. Requirements were a dining-living room; a small, efficient kitchen; a combination study-guest room; a master bedroom; two baths; ample space for outdoor living and entertaining; minimum gardening; level access from carport; guest parking.

The house was oriented with the carport in the quadrant of the prevailing wind. The living room faces toward the bay and San Francisco with its diagonal pointing toward Angel Island. The roof of the living room with exposed beams tips up on the diagonal. This treatment dramatizes the view and deflects the wind upwards from the deck.

The deck, spreading out from the floor-to-ceiling windows of the living room, provides a large, easily accessible outdoor entertaining area and screens out the buildings below from living room view.

Planned for compactness and efficiency, the kitchen is a simple, narrow rectangle with a door at either end—one to the service yard and the other to the front entrance hall which opens immediately into the dining area or onto the deck.

Turning left from the entrance hall, a small gallery with windows looking out to the view leads to the study, the second bathroom and the master bedroom suite. The study enjoys a view similar to that of the living room. The master bedroom with its own small, private garden is situated to obtain a view of Richardson Bay. A dressing alcove extending from the bedroom has built-in wardrobes, a vanity and a door to the master bath.
This small house was designed for a hilltop setting with a mountain and valley view in three directions. The owners desired a flexible plan with a minimum number of fixed units.

Living, dining, reception, den, terraces and outdoors areas can all be combined for the entertainment of large groups. A future swimming pool will adjoin the living room terrace. Provision has been made for the future addition of bedroom, dressing room and bath. The irregular outline of the enclosed space varies in depth under the overhanging roof, and the use of transparent and solid wall areas create a unity between building and landscape. The structure is based on a modular system of construction employing stock factory materials, all readily available. The framework is a fully welded steel frame with pipe columns tied into the concrete foundations and supporting light steel joists with a roof deck. The exterior and interior walls are non-load bearing, cemento board; an insulating sandwich-type panel, fastened to the opening between the columns is the solid wall areas of the structure. Fixed and sliding glass areas enclose the remaining openings. The ceiling finish consists of fiberglass pre-painted acoustical panels resting on the lower flanges of the beams easily removable for access to utility lines. Where light sources are desirable, translucent glass or plastic panels are used in place of fiberglass.

HOUSE BY ROBERT KLEGMAN, ARCHITECT AND MATTHEW ROBERT LEIZER
For a number of years the Italians have been engaging everyone's attention with their simple and striking interiors, using for the most part beautiful materials, simply wrought and placed with great economy in space. While much of it has been frankly custom made, it has served as a provocation to many of the better American designers who are concerned with devising the means by which the beautiful object can be industrialized.

three italian apartments
ANGELO MANGIAROTTI

CARLO SANTI

GIOTTO GREGOTTI E LUIGI STOPPINO

Below: examples of the preoccupation with shelf treatment and with the open structure within space
Left: A beautifully simplified seating frame
A critic at his typewriter often forgets the recipient of his attentions, the living human being at the other end of the line. The poor fellow may present a brave front in reputation yet be devastated in health, an emotional wreck, creatively exhausted, sexually or socially entangled, or in debt. Tough-tempered sportswriters show themselves more mindful of the personal factors behind a dropping batting average than music critics when they tear like hyenas at the flesh of a declining personality. No athlete has to maintain a higher level of physical competence year after year than a concert pianist, rehearsing and performing usually alone, without creative companionship working long, wrong hours, eating sumptuously the wrong foods, living always in emotion and amid suspicion. Yet the pianist is expected to keep his physical efficiency unimpaired throughout a lifetime, to be as competent at 65 as at 25, to retain the authority of a Hofmann for fifty undiminished years, while the athlete seldom survives a decade in harness. At any time the accumulation of a few errors may destroy him. A mannerism, some false publicity, a faint anger, a shirt of chain-mail under the concert dress. Those of us who had heard Horowitz come back from sickness wearing his new philosophy like a well-trodden encore may make him famous at the expense of his health, an emotional wreck, creatively exhausted, sexually or socially unequalled recording of the Dvorak concerto, but I wonder whether it is not this extraordinary exactitude that stiffens the Boccherini concerto and makes Casals' recordings of the Bach Suites for solo cello so amazingly satisfying. That the records necessarily and ineluctably reproduce the controlled freedom of the rhapsody becomes with experience a tonal straight-jacket. These performances should be heard once and then heard played afresh. Bach allows opportunity for so many different readings, so much variation in the embellishment, so much fresh imagination in every reoccurrence of the same notes that the pianist, when it has been well digested from a recording, seems to constrain another, unlike performance. I have a feeling that Casals might agree with me about this, would explain that every playing of the music comes to him like a fresh experience, for which the single performance he can put on records can be an odd and dourly last sacrifice his personal love of music to the higher income tax perception. When I speak of this with pleasure to a friend, she replied that the recording had been made in the early thirties, the period when Horowitz recorded the Liszt Sonatas in B minor, one of the most thorough displays of pianistic competence that has survived the microphone. Don't judge a pianist by his recordings made in a good axiom, though I have never found cause to believe it; but a pianist who managed to turn out superb recordings before 1935 should have been able to make still better recordings after 1945. Horowitz was not. Nor Rubinstein.

Every reader should be grateful to Gelatt for the three pages he has devoted to the technique of Casals and especially for the detailed description of his early working habits supplied by Diran Landowska. Here is an answer to those who wish to create esthetic blueprints. I find the same true of Szigeti and, yes, even of Lang Lang. Is it any wonder that the eminent performer becomes a demonstrative machine, confines himself to a narrowing repertoire of well-rutined pieces, dashes off the same encores to insensibility and invents tricks to deceive the deadweight of fashionable attendance into believing him to be a happy and infallibly inspired genius! Have no mercy on him, brothers; the arts need scavenging.

Sometimes the pianist can deceive himself and go his way from hall to hall with as much cheerful indifference as the present Rubinstein. It was not many years ago that Rubinstein, having been passed over for several years by the Los Angeles importers, gave a Sunday afternoon recital of such extraordinary quality that one of our elder musicians, who had not seen him since before the World Wars in Berlin, conceded him the next day and invited him to lunch as a measure of congratulation. By the next season increase of fame had done its deadly work. Rubinstein displayed himself cheerfully at the keyboard, and his elderly acquaintance walked out in disgust. In spite of Horowitz's pompous self-justification as the pianist who must bring down music to the lowest common denominator of the mob audience, he has not been content, as Gelatt indicates, to sacrifice his personal love of music to the higher income tax percentages. Gelatt quotes Horowitz as saying, "You cannot keep the attention of five thousand people through four long movements of Schubert." But this winter in Los Angeles, for a capacity audience of more than two thousand, Horowitz did play Schubert's posthumous Sonata in B flat and followed it with the short but demanding Ninth Sonata by Scriabin. Now the funny thing about me is that I wanted to hear this recital, but I lacked the nerve to go because I dreaded what the present-day Horowitz might do to that dark and death-woven Schubert sonata. The usual Horowitz audience is said to be too much the same to four long movements by Schubert as to the Chopin B flat minor Sonata which he safely offered the next evening in Pasadena.

Gelatt underlines the obvious moral by reference to Schnabel, who "practiced a philosophy of program-making which made room for the very works Horowitz excludes." And that reminds me of the evening when Schnabel played his first recital in these parts, at Royce Hall. The arrangement was made directly with Schnabel, because the local impresario-mage had declared, "Schnabel is not box-office." The impresario decided, however, to take a look at the recital, where after a conference at the box-office he found himself among the fifty or so persons seated on the stage. That evening Schnabel played two sonatas by Mozart and two by Schubert, including the posthumous B flat.

So Gelatt says elsewhere of Myra Hess: "From the outset she refused to trifle with audiences in this country; over the protests of her manager she played a series of programs in Lincoln, Nebraska, as she had in New York. This respect for her art and her listeners... enabled Miss Hess to hold her own against such meteoric rivals as Vladimir Horowitz and Walter Gieseking." I might add that Myra Hess is one of the most gifted program-makers in concert business. She is a program of three pieces, played in Las Vegas several years ago, the Bach Fourth Partita, the Beethoven Sonata, op. 110, and the Schumann Symphonic Etudes, is a touchstone of that neglected art. For the Bach and the Beethoven she had the music before her on the piano.

I am not unreasonably prejudiced and I rejoiced to hear not long ago a recording by Horowitz of the Mozart F major Sonata which adhered with force and decorum to every marking in the ur-text. When I spoke of this with pleasure to a friend, she replied that the recording had been made in the early thirties, the period when Horowitz recorded the Liszt Sonata in B minor, one of the most thorough displays of pianistic competence that has survived the microphone. Don't judge a pianist by his recordings made in a good axiom, though I have never found cause to believe it; but a pianist who managed to turn out superb recordings before 1935 should have been able to make still better recordings after 1945. Horowitz was not. Nor Rubinstein.

Every reader should be grateful to Gelatt for the three pages he has devoted to the technique of Casals and especially for the detailed description of his early working habits supplied by Diran Landowska. Such note by note precision playing has given us the unequalled recording of the Dvorak concerto, but I wonder whether it is not this extraordinary exactitude that stiffens the Boccherini concerto and makes Casals' recordings of the Bach Suites for solo cello so amazingly satisfying. That the records necessarily and ineluctably reproduce the controlled freedom of the rhapsody becomes with experience a tonal straight-jacket. These performances should be heard once and then heard played afresh. Bach allows opportunity for so many different readings, so much variation in the embellishment, so much fresh imagination in every reoccurrence of the same notes that the pianist, when it has been well digested from a recording, seems to constrain another, unlike performance. I have a feeling that Casals might agree with me about this, would explain that every playing of the music comes to him like a fresh experience, for which the single performance he can put on records can be an odd and dourly last sacrifice his personal love of music to the higher income tax perception. When I speak of this with pleasure to a friend, she replied that the recording had been made in the early thirties, the period when Horowitz recorded the Liszt Sonatas in B minor, one of the most thorough displays of pianistic competence that has survived the microphone. Don't judge a pianist by his recordings made in a good axiom, though I have never found cause to believe it; but a pianist who managed to turn out superb recordings before 1935 should have been able to make still better recordings after 1945. Horowitz was not. Nor Rubinstein.

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I am helpless; it exceeds all comparison. Or it may be because I have heard her play only three of the concertos, and of these the best (E flat, K. 482; C major, K. 413) but once.

I remember my own first hearing of the original Landowska recording of Bach's Aria with 30 Variations (Goldberg), a more vital, less mannered reading than the later one. We were sitting in a patio under a steep hillside behind one of those narrow, climbing streets where Hollywood merges with the hills and our culture with that of Southern Europe. The double speaker was inside, and we listened through the open windows as if the harpsichordist were playing in the room. Richard Buhlig played the Aria first on the piano, that wonderful Sarabande which in his reading as in Landowska's became a mirror of serenity, out of our experience of Beethoven in the sonatas and the string quartets, translated into another sphere of dynamic movement. Then there was again the Aria, concealing in its embroidered Van Eyck draperies the formal ground that is the basis of the thirty variations, but this time played on harpsichord; and the adventure began that can never be repeated. Music may be, in one aspect, what Stravinsky calls it, "the organization of time by human invention;" in the Bach Goldberg and the Beethoven Diabelli Variations music becomes rather the suspension of time, the transformation of inexorable, ongoing progression into an ordered infinity of space and depth.

Should I claim that there has been a progressive deterioration of Landowska's art since that full bloom of her maturity? It is true and yet unfair to say it. So much has happened since then to tear her loose from the peaceful foundations she had laid for her maturity at Saint-Leu-la-Forêt, ten miles north of Paris, whither for thirteen years her admirers made pilgrimage to the living tradition of her art. Yet if one listens to the albums of Bach, Scarlatti, Couperin, and Handel which she made there, one is aware that the defective mannerisms of her great style were already in her playing, the stiff fugues and allegros livened occasionally by assertive speed in the Handel suites, offset by the unparalleled invention of the embellished adagios, the pianistic impurity of the Couperin, the virtuosic reliance on tricks of registration, the lute stop, the orchestral volume.

The playing of Landowska represents a transition between the virtuoso style of the piano and the old use of the keyboard instrument; like the playing of Casals it is neither ancient nor modern. These are the discoveries of great artists who were forced by historic necessity to conceive a tradition in terms that would be intelligible to ears firmly committed to another way of playing, another art of sound. Gelatt faithfully describes the steps in Landowska's progress, her discovery of Bach on the piano, the acceptance of her musicianship by the scholarly composer-founders of the Schola Cantorum, her awakening to the necessity of playing the music she loved so well not on the piano but on harpsichord, her slow recreation of the harpsichord, which had become an archaic toy, into the great instrument we have heard.

We do not reproach Landowska when we say that the Pleyel harpsichord which she had built to her specifications was designed to compete with the piano, that it is a modern concert instrument, subject by its nature and by circumstance to modern impurities of style and sound. Gelatt tells us, "Not only had the sixteen-foot register added a deeper, more balanced tonal quality, but every sound produced by the instrument—even those from the less resounding four-foot and eight-foot registers—took on greater brilliance and volume." By virtue of this mighty and wondrous instrument the music of another age was revived, as it were, in orchestration, became fit for the modern concert hall and stage.

If many of us now believe that playing the older music in this way still conceals from us its true style, natural voice, and structure of embellished design, that it has led to insensible abuses in less gifted hands, we must none the less do homage to Landowska, without whose great stride into the unknown our little step beyond would never have been made.*

Yet I must emphasize that this great style and instrument of Landowska are the beginning, not the end of the revival. One can forgive the mature artist who feels an incapacity to master the fresh knowledge we now possess of this older music. For the young tyro who complacently apes the master, as for the scholar who conceals the evidence, there can be neither excuse nor forgiveness.

*In the same way Tovey, trying to adapt, like Landowska, the sound of the older music to the volume of modern concert hall performance, preferred the piano to the harpsichord in the playing of continuo parts.
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ART (continued from page 8)

Piero Dorazio, whose drawings and collages are on exhibit this month in George Wittenborn's One Wall Gallery, is a young Italian artist and critic now in this country on a short visit. Editor, publisher and contributor to avant garde magazines in France and Italy, and director (with Perilli and Guerrini) of the Age d'Or Gallery in Rome, Dorazio has been one of the most active leaders of the revival of abstract and nonobjective art which has taken place in Italy since the war. He has travelled throughout western Europe establishing contact with such men as Arp, Vantongerloo, Vordemberge-Gildewart, Bill, Le Corbusier and Magnelli, studying their work and exhibiting his own. He came to the United States this summer at the invitation of Harvard University to participate in the International Seminar on Humanities which was recently concluded there.

Dorazio's art is purely abstract, linear, related to that of Klee and Kandinsky on the one hand and of Lissitzky and Magnelli on the other. It deals with archetypal forms and patterns of movement discernible in both nature and the psyche—the expansion and contraction of air-masses; the emergence, subdivision and growth of forms; the proliferation of thought crystals. The dialectical and psychological tendency of Dorazio's thinking is revealed in Towers of Prejudice, a series of line drawings in white gouache on black or colored paper—rickety, compartmented Towers of Babel, labyrinthine matchbox cities. In his collages, only cut rectangles, circles and concavo-convex wedges of colored paper are spaced strategically on contrasting colored grounds. Quite frequently Dorazio makes (or later uses) his drawings and collages as studies for paintings.

If the appearance of this art is "optical" and geometrical, its mood is poetic. Its delights are those of the intelligence not cut off from nature. As an artistic temperament Dorazio has a good deal in common with Villon and Valery.

What does his art have in common with that of Anna Ticho, classic realist, whose pencil and chalk drawings of Palestine were recently exhibited at the Passedoit Gallery? Quite a bit, I would say, for both artists are concerned with reality, with nature, the one seeing and feeling it in its immediacy, the other apprehending it intuitively and intellectually. To be sure, the reality with which Anna Ticho is concerned is less cosmic, but it is no less real, for the forms she draws are Dorazio's "crystals" clustered and revealed under their temporal aspect. To the person for whom such an art is not naturalistic but realistic, it communicates essentials, poetic truths, and it is for this reason that an underlying connection may be discerned between the drawings of Anna Ticho and those of Piero Dorazio, and between all pure realist and pure abstract art.

Such an art is not naturalistic but realistic. It communicates essential truths, and it is for this reason that an underlying connection may be discerned between the drawings of Anna Ticho and those of Piero Dorazio, and between all pure realist and pure abstract art. (When we come to the impure, diluted kinds of Indian philosophy throws light on this point: Maya may be illusion, it is also the visible face of reality.
of art, the inter-connections are more obvious but often less meaningful.)

Eighteen stained glass windows designed by contemporary painters and window designers under a project sponsored by the American Federation of Arts and the Stained Glass Association of America were exhibited recently at the Grace Borgenicht Gallery. A jury consisting of John I. H. Baur (Whitney Museum), Maurice Lavanoux (Liturical Arts Society), William Lescaze (architect) and Robert Metcalf (designer) selected the participants in the project.

In a brief note introducing the exhibition, William Lescaze hailed it as a step forward toward that correlation of the visual arts which is needed to "create the true and complete image of our civilization." Well, the project itself was a step forward; the exhibition would have been if the work it contained had been a little more inspired. I found only three windows entirely to my liking, those designed by Adolph Gottlieb, Max Spivak and Hans Moller. The rest simply did not come off, being "moderne," trite or technically inept.

Gottlieb's window is not unlike his paintings of a few years ago: compartmented, with the lead camees dividing it into lozenges, crescents, wheels, eyes and rectangles of clean, ungaudy color. Spivak's window is nonobjective with patches of color floating among uncolored panes—very light and airy. Moller's is a curvilinear, postcubist "composition with birds."

As I left the gallery (thinking about artists who try to use modern idioms without being able really to "see" in a modern way) I found myself wondering how many artists follow the ideal of fidelity to one's own vision through to its logical conclusions. For creative intuition is born at a depth, or height, to which the styles, the intellectual and artistic beliefs of the age do not always penetrate. An artist who is unswervingly faithful to his own vision may find himself forced to paint 14th-century paintings while living in the 20th-century (I am purposely overstating it), thereby forfeiting the respect and understanding of his contemporaries. An artist whose tragedy is to be born "out of phase," to use Yeats' expression, pays a heavy price for his integrity. But neither recognition nor communication with his fellows are his first concern, and if he values them above self-realization he will pay a much heavier price—even if he does not know that he is paying it.

All of which is taken for granted as long as it is understood that the creative artist shows his creativity by courageously living ahead of the crowd. What of the artist who has courage to live behind the crowd? What of the artist who has courage to live behind the crowd? Today that is where some of the most creative writers, psychologists and scientists live. I would call these men perennially modern rather than contemporary, and I submit that there would be more fully realized works of art in our galleries if fewer artists felt it incumbent upon them to be contemporary at all costs.

There is a minimum of art and, consequently, of expression in the paintings which Cy Twombly and Robert Rauschenberg recently exhibited at The Stable Gallery. Patently earnest, intelligent young men, Twombly and Rauschenberg, like a great many other abstract expressionists, seem to feel that today not only painting—its appearance, its shapes and surfaces—but art, and the creative process itself must mean something they never meant before.

With the discovery that feelings could be transferred directly to a canvas as line and color, many artists began to paint landscapes of the mind, or rather, the heart. A landscape painting in which trees, rivers and mountains are replaced by joy, desire and fear—shapes, is subject to the same general formal criteria as any other landscape painting. Abstract expressionism is an introverted attitude in art, and where it obeys no principle of intellectual order, it is really a kind of inverted naturalism, the naturalism of the solipsist.*

Abstract expressionism deals with hyperaesthetic experience—experience, that is, in which feelings and sensations are seen. Such experience is by no means rare, or limited to artists, and the material an artist acquires in this way must be organized and transformed. It must be edited, too, for an unedited transcript of the affective scene—stream of consciousness painting, one might call it—is no more interesting, as art, than an unedited record of nature. Above all, the artist's experience must be realized as

*By "intellectual order" I mean the logos, as distinguished from the eros principle.

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**ART (continued from preceding page)**
image, and no amount of hard work, of struggling with the medium and making corrections can ensure this where the formative impulse is weak."

Twombly’s recent paintings are based on drawings made in North Africa, but there is nothing specifically African about them. Large, streaked expanses of white with struggling black lines scrawled across them, they resemble graffiti, or the drawings of pre-kindergarten children. The contours of the white areas enclosed by line suggest rows of tottering, crudely fashioned spikes or totems. Presumably the feeling-content of this art is ugliness: shrillness, conflict, cruelty. There is something that resembles a crown of thorns. Fine. The artist is a sensitive man and this is what he finds in the world. Does he have to express it clumsily? Must a statement about ugliness be fragmentary and confused? (I put the question in this way for there are those who would have us believe that crudity and incompleteness in the guise of lack of "finish" are desirable in abstract expressionism, being inherent in its nature. I will return to this point later.) The works of Bosch, Grunewald, Rembrandt, Goya, Daumier and Picasso prove that revulsion, the crucified sensibility, need not drive the artist out of the painter.

What I have said about the lack of art in Twombly’s paintings applies with equal force to Rauschenberg’s collages, vast paste-ups of torn newspaper coated with black paint and hung as panels, edge to edge. An old fire-blackened billboard presents a similar appearance. There is nothing to be said against the use of waste materials: Kurt Schwitters showed us what a highly conscious and inventive artist could do with them. Rauschenberg, on the other hand, working instinctively and with little structural sense, has produced a city-dump mural out of handmade debris.

Handmade debris also describes Rauschenberg’s sculpture: a stone suspended at the end of a length of heavy string—like a cave-man’s noggin knocker; three large pebbles tied at intervals along a string; a wooden block with a rusty tenpenny nail driven into it; a glass covered wooden box, containing pebbles in a maze of spikes. No doubt the author of these contraptions could explain them, but whatever their metaphysical implications, how dull they seem 25 years after Dada, how much less amusing than Duchamp’s objets trouves and Man Ray’s objets inutiles.

The low point of Rauschenberg’s exhibition, however, was provided by a number of “white paintings,” blank canvases on stretcher frames, hung like the collages, edge to edge. As I understand it, one must relate oneself to these directly. They have to be experienced directly because there is nothing in them to remember. But if there is nothing in them to remember, is there anything to experience? I think there is less than meets the eye. Of course, a blank white canvas might be an aid to contemplation, but the four white walls the landlord provides will do as well. The reader may wonder why I have devoted so much space to something that I consider worthless. It is because it seems to me that in hanging these blank white canvases as works of art, Rauschenberg has committed a gratuitously destructive act—all the more culpable if unintended. It is not a curatively destructive act like those of the dadaists: it does not point to a new conception of art, or decoration. It is materially destructive because the function of a canvas, its destiny if I may call it that, is aborted when it is misused in this way. And it is a self-destructive act for Rauschenberg has backed himself into a corner where there is nothing for him to do but make wall coverings.

I have devoted space to the exhibition for another reason. The excesses of these two painters, the ineptness and inexpressiveness of their work served to crystallize my impressions of a great deal of our avant garde painting, specifically of that part of it in which, consciously or not, emphasis is laid on expression rather than form—as if the one could properly be considered independently

"I mention this obvious fact only because it has become fashionable to dilate on the amount of time abstract expressionists spend altering or completely repainting their canvases. In the past such work was taken for granted. It is quite unnecessary to romanticize this, to see it as a natural part of the lives of the artists. The work must be there, ready to be born. Too many births in art seem to have been forced—or to have miscarried."
of the other. It is perhaps ironic that in the work of anti-intellectual artists who are determined to make painting a matter of feeling and action rather than thought, what comes through most often is not feeling but romantic theory; painting ceases to be expression and becomes illustration of the theory of "shmear." Ironic, no doubt, but logical, or rather, psychological. For thinking, banished from consciousness, creeps in through the back door as irrational opinion. It is the nature of such opinion to be fragmentary, unrelated and proliferous. It grows until it takes over the artist, making him its slave and extending shoots into every phase of his life, including his work. His paintings cease to be either autonomous objects or epiphenomena of the life process. (They should be both.) Instead, each painting becomes a fragment of itself and of a disunited personality, and epiphenomenal only in the pathological sense.

Nevertheless, I believe that several of our finest artists are abstract expressionists. If abstract expressionism is a poison, it has a powerfully stimulating effect when taken with discretion and with the proper antidote at hand. One of the "secrets" of good art seems to be an expert knowledge of such pharmacy.

I have several major criticisms to make of abstract expressionist painting as it is practised in this country today, criticisms directed less at the theory than at certain tendencies endemic in the theory which vitiate every painting in which they are dominant. My criticisms do not apply to paintings in which a sovereign regulatory principle governs the relations of line, shape and color, and in which interpenetrating levels of meaning may sometimes be discerned. But with the exceptions of Pollock, Motherwell (in his wall paintings), De Kooning, Hofmann, Gottlieb, Stamos, Tobey and a handful of others, few of our abstract expressionists produce such work. And those who do cannot always exclude the powerfully dissociative tendencies of abstract expressionism (and of the times) from their art. To produce integrated work consistently, an artist must practice what the French call le dedoublement constantien; unfortunately this discipline is not in fashion among modern artists—at least of all in America.

Concerning the sense of métier for which some of our avant garde painters and critics show a puritanical distaste, the argument against it seems to be that concern with finish, with cuisine generally, is irreconcilable with the objectives of the advanced American painter. It has even been suggested that lack of finish is the mark, the telling characteristic of good abstract expressionist painting, and that it is lack of finish that makes the American version of such painting superior—in the sense of, more fulfilled, I suppose—to the French. Now this is a most misleading and invidious proposition, a mare's nest that throws doubt on the seriousness and critical perspicacity of persons who advance it, for it has no empirical basis. Our best abstract expressionist painting does not lack finish; "is not unfinished," is really the only way to put it, for "finish," the character of a surface, cannot properly be discussed by itself. Do we know what we mean when we speak of "finish?" At what point does substance, or expression, end and finish begin? The surface of a successful painting is not a skin concealing the bones and vital organs. Whatever its characteristics—glazing and textural variation, for example—it is indistinguishable from the rest of the painting, from the whole expression. It is not "finish" that one looks for in art but "finishedness," synonymous with full realization of the image, and the crux of my objection to most abstract expressionist painting is that full realization of the image is precisely what it fails to achieve. (Where an image is fully realized but fails to hold our interest, it is probably because it is too elementary, and the experience it affords, too simple for an informed eye and mind.)

If "finish" also reflects the taste of a society, have we in America really become so decadently refined and sentimental that our taste is for the barbarous? I doubt it. It is more likely that the excesses of abstract expressionism are the results of faulty thinking.

I believe that the artist or critic who finds the inner logic of abstract expressionism fully realized only in America does our "in the limited sense of "surface grooming." finish does change somewhat from age to age, but this is a superficial change. The important changes are deeper, corresponding with or compensating changes in the life-attitudes of artists and societies. The phenomenal growth of abstract and intersubjective forms of art during the past 40 years reflects such a change—a vast subject for someone informed equally in the fields of art and psychology to tackle.

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ART

(continued from preceding page)

art a grave disservice when he stresses lack of "finish" (School of Paris "finish," that is) in order to justify a preference which cannot be justified on rational or aesthetic grounds, but might be on the basis of psychological need. For if it is really true that the squalid appearance of so many of our abstract expressionist paintings—vast battlefields of grimey canvas littered with gobs of decomposing paint and with the corpses of ideas—is determined by their content, it would seem that what their authors have to say is shallow, confused and elementary, a babble of voices or a satisfied grunt in the night, rather than a vigorous assertion of vitality, to use the cant of their partisans. But our best abstract expressionist painting is not chaotic and poorly realized. In my opinion our best is second to none, and this is so not because it has specifically American qualities—it has; they are incidental—but because it has qualities common to good art everywhere.

However imperfectly they may grasp the significance of their beliefs—perhaps I should say, of their actions—most of our avant garde painters have a hieratic, dionysian conception of art. I mean by this that they are secular priests, painter-priests who, in the act of painting, serve the dionysian element in themselves. An artist who identifies himself with this element is at the mercy of gods who are merciless and unreasonable—as we know from Frazer. It may be an example of their unreasonableness, certainly it is one of the paradoxes by which the lives of artists are governed, that it is precisely the unreasonable gods who demand of their priests conduct that is ritualistically consistent, if not reasonable. Unfortunately the Dionsyan priesthood has gone to pot; its members have acquired the 'persona' but not the understanding of the priest. Most of them are young, of course, and it might be better to think of them as novitiates. It is certain that only those of them will be ordained who learn that the function of the priest, in art as in religion, is to rediscover and maintain forms, symbols in which the primordial experiences, the perennial mysteries may be contained and partially revealed.

A hieratic art that is formless—there is no such thing. A form that is exhausted by the eye at a glance, that directs attention to the artist's experience without shedding light on it, a form that does not begin to engage the mind can hardly be called a symbol. I suspect that the absence of significant order in so many abstract expressionist paintings is due to a misunderstanding of the idea that form should emerge of itself within the work. This is really a figure of speech: it should seem to. It will certainly not emerge unaided from inert matter, from paint. And if it did, would it be the form, the order of art? One hears young artists (and some not so young) talking about "organic" order. It usually turns out that they mean "vegetable" order. But the order of art is not vegetable, it is order that man is able to achieve in himself with the aid of the spirit and by coming to grips, and finally to terms, with nature.

The hybris of the artist in whose work we find an abdication of intelligence, of consciousness, of métier, of everything except instinct (and an elementary, usually flashy sense of composition), may be unintentional. It is none the less fatal for it destroys the formative and critical faculties of the mind. The Taoist doctrine of wu wei, or "let happen," has been grossly misunderstood when it is used (as it is by some artists) to justify supine reliance upon instinct and chance. Wu wei has nothing to do with automatism—nothing until Tao is attained. In any case, the doctrine was formulated to help Oriental sages become themselves, not to help Western painters become artists.

A philosophy of art that rejects the intellect, rather than relegating it to a position of complementarity among the other functions, is a regressive philosophy tending toward the abasement of consciousness.

THONET BROTHERS

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five sons, are shown in the exhibition. One of the early bentwood models, an elaborate bentwood armchair, a rocking chair and the most famous Thonet bentwood chair, the 1876 café or restaurant side chair and its present counterpart are shown. As these chairs were screwed together they could be shipped flat and assembled at little cost. Manufacturing these and other bentwood furniture became a large industry for Thonet Brothers during the latter part
of the 19th century. They built their factories near beechwood forests, set up a world wide sales organization and shipped this furniture around the world.

The bentwood armchair used by Le Corbusier in a room setting designed for the Paris Exposition of 1925 is also shown. When he selected this chair M. le Corbusier said: "We have introduced the humble Thonet chair of steamed wood, certainly the most common as well as the least costly of chairs. And we believe that this chair, whose millions of representatives are used on the Continent and in the two Americas possesses nobility."

The next five chairs in the exhibition illustrate the development of tubular steel, a revolutionary idea in furniture design. Thonet Brothers obtained major production rights for these chairs designed in the 1920s by outstanding architects and thus participated in the commercial development of a new concept of design. The experimental steel armchair designed by Marcel Breuer in 1925 is shown and the tubular steel cantilevered chair of 1928 which became the prototype for thousands of modifications throughout the world which are now used in kitchens, restaurants and as outdoor furniture. A revolving armchair designed by Le Corbusier in 1927 is shown and a lounge chair also designed in 1927. Also included is Mies van der Rohe’s famous “S” chair, a cantilevered resilient chair designed in 1926.

The most recent designs shown in the exhibition are chairs by Joe Adkinson and Ilmari Tapiovaara. Mr. Adkinson’s chair is of molded plywood; Mr. Tapiovaara’s chair is an adjustable plywood and leather chair.

The material in the exhibition is from collections in Vienna and Paris, Thonet Industries, Inc., and from the Design Collection of the Museum of Modern Art.

NOTES IN PASSING
(Continued from Page 11)

Furthermore, it is difficult, in fact practically impossible, to measure the effect of environment on the development of intelligence and mental capacity. Even more serious is the frequent failure to consider historical factors when discussing racial differences. People speak of racial aptitudes as if they had always been the same and never changed. That is why I believe that no statement in the Declaration is more realistic than the one which reminds us that “vast social changes have occurred that have not been connected in any way with changes in racial type. Historical and sociological studies thus support the view that genetic differences are of little significance in determining the social and cultural differences between different groups of men.”

Racialism has taken on a greater intensity at the very moment when historical events and scientific research emphatically repudiate it. Future historians may well regard the most important and significant revolution of our time to have been that which is thirsting the coloured peoples into the orbit of our modern civilization.

The rapid advance of the peoples of all the world towards a single material type of civilization is a tremendous event, the far-reaching consequences of which are still hard to grasp. How can the doctrines of racialism possibly hold water when the races of the world are setting such an example of pliability and adaptability?

These factors which ought to strike everyone who follows world events, are just as eloquent as, indeed even more eloquent than, all the scientific conclusions put together, but such is the force of habit that facts and theories long since out of date are still used by people in judging races.

To consider Africa and its inhabitants in 1953 in the same way as one did in 1853 is to display unpardonable ignorance. The awakening of Africa and the formation before our very eyes of a constantly growing native elite, are things that the racialist consciously or unconsciously forgets or prefers to ignore.

One of the things Unesco has set out to do is to study the manner in which so many peoples are affecting their transformation from an ancient form of civilization to our complex industrialized way of life, and to make this information widely known. Of what value will be the innumerable writings which seek to prove that Negroes have
no capacity for certain kinds of intellectual activities once Negroes in constantly increasing numbers have joined the ranks of our writers, engineers, research workers and statesmen?

The African who succeeds in winning the highest distinctions in the Humanities, as happened recently in England, has a double merit. First for having triumphed in a stiff examination, second for having overcome the numerous handicaps which do not face European candidates. We all of us know the effort required to adjust ourselves to another form of culture even when it is close to our own. What then, must be the amount of effort and intelligence called for in order to assimilate a form of civilization based on a social structure and a way of life as different as that of Europe and the traditional African. Is not the intellectual effervescence which is taking place today in Africa and Asia which in several African regions can be seen in the rapid modernization of institutions and of economic life, the very negation of the racial myth?

Race relations, of course, are not always marked by signs of antagonism. Even in countries where racialism is rife, the government or groups of individuals and organizations have attempted through varying measures to improve contacts between races and put a stop to abuses and injustices. What was needed, however, was that all the effectiveness of such measures be appraised and the results carefully studied.

One of the basic questions raised in the struggle against racialism is: "What practical effect does legislation punishing any act of racial discrimination as a crime really have? Opponents of such legislation have always maintained that custom was stronger than law and that racial prejudice could not be broken by legal texts. The experience of various American States has shown quite clearly, however, that anti-discrimination laws have had beneficial results even if they have not in themselves modified prejudices or basic attitudes.

The policy of the assimilation of different ethnic groups has also been highly successful in certain countries such as Mexico where great efforts have been made in the past century to "integrate" the large indigenous population. The progress achieved by the Negroes of the French West Indies since they were freed from slavery in 1849 would also deserve careful study. From studies such as the few just mentioned and others, certain facts could emerge and analogies be made which would ultimately enable us to say how two groups separated by race and civilization can blend and form a single unit.

No civilization has ever had cause to regret its action in welcoming other peoples. It has always been amply repaid for its interest and generosity by the contributions which the newcomers have enriched it. Today, for example, many Negro writers have enriched English and French literature and there is every reason to believe that in the not too distant future Negroes will be participating to a still greater degree than they do today in scientific and cultural activities. Discrimination and racial persecution wither and impoverish societies which seek to preserve the myth proclaiming the virtue of racial "purity."

Doctrines of racialism are not only contrary to the present findings of science but also scorn the principles which are the foundation stones of the world's great religions and philosophies. A world-wide attack on racialism therefore cannot be won without the help of religion. All universalist regions are, by definition, antiracist by the very fact that they are addressed to all mankind. Unfortunately, the message of human brotherhood embodied in their teaching is too often ignored.

In the struggle against all forms of racialism it is therefore useful to recall the doctrines and texts which proclaim the equality of all men in the eyes of God and which condemn the myth of race, often in the severest terms, while exalting the dignity and worth of man whatever his physical traits may be. The churches—the word is used here in its very broadest sense—are therefore powerful allies in the struggle against racial discrimination and racial prejudice.

Unesco has therefore called upon eminent representative of the world's great religious faiths to present brief and simple accounts of the position of their churches regarding the racial problem. These will soon appear in a new series of books under the general title
"The Racial Problem in Modern Thought," presenting the Catholic, Protestant, Moslem, Jewish and Buddhist point of view as well as that of other great religious faiths. The first books to be published in this series have been written by Father Yves Congar, an eminent Roman Catholic theologian of France and by W. A. Visser't Hooft, General Secretary of the World Council of Churches.

The texts published in these books and the facts they will bring before the public no doubt take on new and profound significance in view of the intolerance and fanaticism so prevalent today. They are aimed at touching the conscience of men and at creating in the minds of even the most prejudiced a feeling of uneasiness and of doubt which is the first step towards a change of attitude.

The efforts displayed today against racialism have many points in common with those employed less than 150 years ago in the fight against slavery. At that time slavery, too, was considered an institution dictated by the laws of nature and reason. Today, we look upon the arguments advanced against the abolition of slavery as nothing more than naive and we find it difficult to believe that in polemics were unrealized. True, economic laws worked against support of this doctrine such heated discussions and impassioned slavery but it would not have been abolished so quickly had public opinion not come to look upon it as a thing of shame. The same is true of the fight against racism.

As the sociologist Gunnar Myrdal has so well expressed it: "It is significant that today even the white man who defends discrimination frequently describes his motive as 'prejudice' and says that it is "irrational.' The popular beliefs rationalizing caste in America are no longer intellectually respectable. They can no longer, therefore, be found in current books, newspapers or public speeches. They live a surreptitious life in thoughts and private remarks. There we have had to hunt them when studying the matter in this inquiry. When they were thus drawn out into the open they looked shabby and ashamed of themselves. There is today a queer feeling of credo quia absurdum hovering over the whole complex of popular beliefs sustaining racial discrimination. This makes the prejudiced white man nearly as pathetic as his Negro victim."—Dr. Alfred Metraux

J.O.B.
JOB OPPORTUNITY BULLETIN
FOR ARTISTS, ARCHITECTS, DESIGNERS AND MANUFACTURERS

Prepared and distributed monthly by the Institute of Contemporary Art 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.

The Institute welcomes suggestions for enlarging and improving J.O.B. Please send us address corrections for the present mailing list and new addresses to which you think the Bulletin should be sent. Distribution for this issue totals about 800 as follows: Educational institutions, 175; Selected artists, architects and designers, 450; Organizations, publications, 55; Manufacturers and others business concerns, 125. 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 name and addresses not be given.

II. Individual artists and designers desiring employment. We invite such to send us information about themselves and the types of employment they seek.

Please address all communication 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, unless otherwise indicated.

(Continued on Following Page)
I. OPENINGS WITH COMPANIES

A. ARTIST-DESIGNER: Experienced in display and exhibition design interior and exterior) needed by established Midwestern exhibit manufacturer. Must have a background of simple structures and merchandising. Fast professional rendering ability important.

B. ARTISTS: Artists with knowledge of reproduction by letter press, offset lithography and flexography (aniline) wanted to do black and white drawings. Work consists of regular commercial printing, labels, box wraps and cellophane materials for expanding company in North Carolina. Salary dependent on ability with opportunity for advancement.

C. ART DIRECTOR: Southern printer and packaging material manufacturer desires art director with experience in handling men doing black and white art for reproduction. Should have full knowledge of color separation and reproduction by leading printing process. Work consists of label and package art and general commercial printing.

D. ART DIRECTOR: For large religious publishing house; to be in charge of art for periodical publication; do art work; and to select and buy art on a contract basis. Qualifications: fine arts background; religious interests; art education; and five years' experience in commercial art. State salary requirements in letter of application.

E. ASSISTANT DIRECTOR—RESEARCH AND DEVELOPMENT: A challenging job for a young engineering executive interested in advancement. Must be an architectural or civil engineer with proven ability and supervisory experience in research and development in the building and construction field. Experience may have been acquired in industrial, educational, or research institutions. Old, established company, experiencing a tremendous growth and development period. In reply, give details regarding age, education and experience.

F. CERAMICS AND TWO-DIMENSIONAL DESIGN: Artist-designer with ceramic and two-dimensional design training, industrial ceramics experience, for full-time staff position. Apply Russell Wright, 221 E. 48th St., New York, 17.

G. CHIEF INDUSTRIAL DESIGNER: An unusual opportunity for a man with creative ability in the field of industrial and product design and styling. Graduate architect or industrial designer desired. Should have at least five years' experience in these fields and have a record of accomplishment. Reply giving all details of background.

H. GREETING CARD ARTISTS: Boston card manufacturer needs artists for free-lance or full time staff employment. Desirable characteristics: professional experience, proven talent, originality in design, mass-market appeal. Send resume and samples of work to Editor, J.O.B.

I. INDUSTRIAL DESIGNER: Wanted by Research and Engineering Division of manufacturer of complex electronics, electromechanical, and heavy mechanical equipment; product designer concerned with product appearance and use. Other qualifications: potential growth, ability to work with engineers, willingness to live in Southwest. Opportunity to create and develop industrial design program for young progressive organization.

J. INTERIOR DESIGN—SALES: Young man or woman with design background, college graduate interested and able to sell modern home-furnishings for sole New England distributor of Dunbar, V'Soske, and other lines. Also young man to contact architects and decorators. Salary commensurate with experience.

K. MERCHANDISING MANAGER: With interest in design, to handle sales and advertising of young, growing lighting company in Boston. To service company's outlets throughout U. S., three months of year traveling; reside in Boston. Prefer young college graduate with executive ability and experience. Good starting salary; profit sharing.

L. MODELMAKER: Man experienced in clay and plaster modeling wanted for full-time staff position with large Chicago manufacturer of radio and TV sets.

M. PACKAGING DESIGNER: Competent and creative packaging designer with knowledge of color, form, and merchandising. Work consists of labels, box wraps, and film packaging such as cellophane, foils, etc. Excellent working conditions in progressive Southern city with growing packaging concern.

N. PRODUCT DESIGNERS: For midwestern branch of California industrial design office:

1. Product designer with at least two years experience (possibly with packaging and automotive or transportation background). Should have ability to handle administrative matters and be capable of meeting clients as a representative of the office. Salary $400 to start. A degree in engineering or arts desirable.

2. Recent graduate of an industrial design school to handle same type of work. Salary open.

O. PRODUCTION SUPERVISOR: For well-known small New York industrial designer's office. Mechanical engineering degree or training preferred, scheduling of work, supervision of drafting, rendering, models, and all technical aspects of design. Opportunity to be associate.

P. TV—RADIO DESIGNERS: A large, Chicago manufacturer wants two experienced staff designers with complete knowledge of furniture. Capable of both traditional and modern design. Ability to design in plastics also helpful. Salary open.

Q. TWO-DIMENSIONAL DESIGNER: Position open on design staff of prominent manufacturer of smooth-surface floor coverings (linoleum and felt-base). The company, located near New York City, prefers a male designer with textile, wall covering or floor covering design experience. Salary $300 and up, depending on qualifications.

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.

A. ARCHITECT: German-trained architect practicing in Landshut, Germany, since 1948. Experienced in home and factory building. Wishes to emigrate to U.S.A. Would like to secure job as draftsman or designer in architect's studio. Sample drawings and blueprints available on request. (Age: 30, married, one child.) Inquire, Editor, J.O.B.

B. ARTIST: 28-year-old veteran of World War II, University of Kansas graduate, design major. Interested in wallpaper, drapery fabrics. Would like to prove ability; willing to work for advancement. Inquire Editor, J.O.B.

C. ARTIST: College graduate with training in painting, sculpture, ceramics and history of art; typing ability. Three years' experience museum work in curatorial and education departments. Would like creative job in design, teaching or allied field. Inquire Editor, J.O.B.

D. ARTIST—FREE-LANCE ART WORK: Men's off-figure fashions (wash drawings), label and letterhead designing, drawings and illustrations (black and white and color), poster designing and silk screen. John C. Hurd, 4602 B Street, S.E., Washington, D.C.


F. CARTOONING, COMMERCIAL ART: Partially house-bound, talented artist desires contacts with companies or individuals needing free-lance art work, illustrations, cartoons, greeting cards, plaques, etc. Contact directly or through J.O.B. Editor. (Age: 30.) S. P. B. Clement, 49 Autumn St., New Haven 11, Conn.

G. COLOR CONSULTANT: Designer with experience and reputation in hard surface floor covering field available as color consultant in this and other fields such as plastics, etc. Inquire Editor, J.O.B.

H. FASHION ILLUSTRATION—FREE-LANCE: Graduate of Prattigraph School with experience in department store, manufacturing, and advertising illustration would like free-lance fashion illustration work. Inquire Editor, J. O. B.

I. GRAPHIC DESIGNER: Assistant art director with leading printer, desires position in industry or academic institution offering opportunities for utilizing creative ability. Experience art teaching, numerous fine art awards, full knowledge of leading printing processes. Graduate, Rochester Institute of Technology, Cranbrook Academy of Art. Age: 30, male, married, references. Inquire Editor, J. O. B.

J. INTERIOR, FURNITURE DESIGNER: 1951 Pratt Institute graduate with 1½ years industrial design experience desires interior, furniture or home furnishings design position in Southern California. (Age: 26) Inquire Editor, J. O. B.

K. TEACHER—INTERIOR DESIGN AND HOUSE PLANNING: B. S. 1948, University of Wisconsin; M. S. 1950, University of Tennessee in Home Eco-
L TWO-DIMENSIONAL AND CERAMIC DESIGNER: Graduate of the Art Institute of Chicago. 3 years of advertising and design experience. Desires position with ceramic design staff or textile design staff. Any location acceptable. Age: 30, male, married, 2 dependents, references. Inquire Editor, J. O. B.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

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

APPLIANCES


BATHROOM EQUIPMENT

(60a) Shower Doors, Tub Enclosures: World Credence catalogue contemporary, modern, Post-Modern, styles. Can be covered in any color. Urban Maid shower doors, tub enclosures; mirror-polished aluminum frames, non-pressure balance design, anti-drip channel, squeegee; continuous piano hinges; highest grade glass; good contemporary corrosion throughout; water-tight glass, design, workmanship; merit specified CSHouse 1952.—Nu-Tone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(68a) Bathroom Accessories: Fully illustrated folder Faries bathroom accessories; clean simple lines; ingenious—designed to solve placement problem; many, including adjustable shelves on several items; particularly good recessed fixtures; this is merit specified for CSHouse 1953.—Faries Manufacturing Co., 1028 N. La Brea Ave., Los Angeles 36, Calif.

(971) Lighted Bathroom Cabinet: Folder Milwaukee Fluorescent Bathroom Cabinet; completely recessed lighting provides high level diffused illumination; flesh mirror; four 20-watt tubes shielded with Caming Albatite translucent opal glass; simply designed. well engineered, soundly fabricated; merit specified for CSHouse 1953.—Northern Light Company, 1661 N. Water St., Milwaukee, Wis.

CABINETS

(12a) All Steel-Kitchens: Complete information, specification details, planning data Shirley all-steel kitchens; quality units, good contemporary description; precision engineering, with emphasis on standard series of individual matched cabinets, sinks formed from deep-drawing 14-gauge steel on enamel to acid-resistant glass porcelain is permanently bonded; cabinets cold-rolled, steel, solidly spot-welded; finish inside and our baked-on synthetic enamel; flush door, drawer fronts, semi-concealed hinges; rubber bumpers on doors, drawers; exceptionally quiet operation; includes crumb-cup strainer or Consumer-away food disposer unit; this equipment definitely worth close study. Considered merit specified CSHouse.—Shirley Corporation, Indianapolis 2, Indiana.

(19a) Jerdan Line consists of over 60 bathroom cabinet models, plus wall hung cabinets and mirrors. Cabinets are engineered and designed to simplify construction and give utmost in function. Write Jensen Industries, 159 South Anderson, Los Angeles 33, Calif.

FABRICS

(17a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Donghia. Includes coordinated hand printed and woven designs and sheers, woven design and corre- lated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

FOOR COVERINGS

(99) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rug-Crofters, Inc., 143 Madison Avenue, New York, 16, N. Y.

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

FURNITURE

(18a) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl, tables cabinets, upholstered pieces, chairs; rep- resents new concept in modern furni­ ture; very fine detail and soft, flowing lines combined with practical approach to servicing and comfort; shell and cabinet walls units permit exceptional flexibility in arrangement and usage; various sections may be combined for additional needs; cabinets have wood or glass doors; shelves and trays can be ordered in any combination; free standard service to afford maximum storage; woods are English harewood, American walnut, walnut, hickory, birch, cherry; good design, quality hardware; careful work­manship; data belongs in all files; sends 25 cents to cover cost; Dunbar Furni­ ture Corp. of Indiana, Berne, Indiana.

(169a) Contemporary Furniture—New 28-page illustrated color brochure gives detailed information Dunbar new mod­ ern line; designed by Finn Juhl, W. H. Womraby describes upholstered pieces for living room, dining room; includes sofa beds, Windsor, Walnut, hickory, birch; cherry, good design, quality hardware; careful work­manship; data belongs in all files; sends 25 cents to cover cost; Dunbar Furni­ ture Corp. of Indiana, Berne, Indiana.

(174a) Information available on contem­ porary group, black metal in combina­tion with wood, for indoor-outdoor use. Complete illustrated catalogue offers complete information.—Vista Furni­ ture Company, 1354 West Lincoln, Anaheim, California.

(361) Furniture: Information top line contemporary furniture designed by Eames, Naguchi, Nelson.—Herman Mil­ ler Furniture Company, Zeeland, Mich.

(167a) Contemporary Danish and Swedish: Finest examples of imported contemporary Danish and Swedish Fur­ niture. Outstanding design and qual­ ity of craftsmanship. Information avail­ able to leading contemporary dealers and interior decorators.—Pacific Overseas, Inc., 200 Davis Street, San Fran­ cisco 11, California.

(108a) Contemporary American Furni­ ture: Information new line of con­ temporary American furniture, includ­ ing more than 100 original chairs, easy chair frames, sofas, seats, occasional tables, functional and sec­ tional furniture, designed by Eno F. Fabry; loose woods expert; tables available in high gloss, satin sheen, luster finish; reasonably priced; data belongs in all files; sends 25 cents to cover cost.—Fabry Upholstering Inc., 6 East Fifty-third Street, New York, N. Y.

(180a) Dux: A complete line of im­ ported upholstered and related furnishings, warehoused in San Francisco and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog.—The Taylor Street, San Francisco 2, California.

(8a) Contemporary Furniture, Day·beds: Information on good line of contemporary furniture, accessories; includes exceptionally well de­ signed Forsyth Daybeds. Complete in­ forming providing generous size single bed; 4½" thick foam rubber seat, fully upholstered reversible seat cushion, per­ manent deep coil spring back; frame available in walnut, oak, ash, black; legs aluminum or black steel; reason­ ably priced, shipped anywhere in coun­ try; this is remarkably good piece, deserves close attention.—Falmore As­ sociates, 13221 Sunset Boulevard, Paci­ fic Palisades, Los Angeles, Calif.

(178a) Contemporary furniture of ex­ cellent design: Dining and coffee tables, solid woods with black iron legs; also available with Laminar plastic tops. Comfortable club chairs and sections, wide chairs and stools in rubber and vinyl. Also a separate line for patio and outdoors in redwood and available.—Circle Furniture Mfrs., 256 Irving St., Los Angeles, Calif.

(138a) Contemporary Furniture, Ac­ cessories, Fabrics: Full information com­ plete top contemporary furniture, accessories, fabrics; Dunbar, Herman Mil­ ler, Hill, Knoll, Knoll, Penn, Patric, Glenn, Middletown, Rittenh­ e, Ghost, Rick Reed, Nessen, Pech­ ane, Modern Color, Laverne, Finland House, Ostrom-Swedes, Swedesweat, Hawk House, Kurt Versen, Follis & Gonde, Gotham, Milano, Healz, Stimulus, Raynor; offers complete safety on level of authenticity; special attention to mail order phase of business; data belongs in all files.—Carroll Sager & Associates, 8833 Beverly Boulevard, Los Angeles 36, California.

(975) Furniture in Kit Form: Information well designed contemporary string, tape chairs in Kit for home, fully finished kits ready for assembly; also tables; available by mail at very reason­ able prices; also prefabricated at slightly higher price; worth investigation.—Callah Furniture, Post Office Box 215, San Gabriel, Calif.

HEATING & AIR CONDITIONING

(907) Quick Heating: Comprehensive 12-page catalog featuring Markel Heat­ aire electrical space heaters; wall-at­achable, wall-recessed, portable; photos­ technical data, technical-in­formation include—Markel Electric Products, Inc., Buffalo 3, N. Y.

LANDSCAPING

(63a) Plants, Landscaping, Nursery Products: Full color brochure most complete line of plants, including rare, tree, nursery products in Southern California; fully qualified landscaping service, carried on-site and in nursery; firm chosen to landscape six CSHouse; best source of informa­ tion—Even-Water, Inc., 255 South Barrington Avenue, Los Angeles, Calif.
(110a) Architectural Lighting: Full information new Lightolier Calcutte fixtures; precision-engineered, exceptionally well-diffused; simple, clean functional form; square, round, or recessed in ceilings, with lens which may be plain, prismatic, or formed glass; exclusive "torsionlite" spring fastener with no exposed screws, bolts, or hinges; built-in fibreglass gask et eliminates light leaks, snug self-sealing frame can be pulled down from any side with minimum pressure, completely removable for cleaning; definitely worth investigating.—Lightolier, 11 East Thirty-sixth Street, New York, New York.

(170a) Kitchen Ventilating Fan: Information data Marco Filter Fan for houses, apartments; trap. eliminate greasy vapors, smoke, cooking odors; utilizes principles, equipment used in commercial, railroad dining car installations; life-time washable filter, efficient centrifugal blower, all-metal, removable filter unit; low cost, quiet air-cooled motor easily installed.—Marvin Manufacturing Co., 201 E. Twelfth St., Los Angeles 25, Calif.

(116a) American Standard Radiator Heating: Invaluable new Catalogue R52 for all who sell, select, install radiator heating equipment. Easy to use, indexes tabs for each section. Liberally illustrated, contains full ratings, technical data, dimensions of all radiator heating equipment made by firm, including boilers, radiation equipment of all types, conversion burners and water heaters, controls and accessories. Public Relations Dept., American Radiator & Standard Sanitary Corp., Pittsburgh 30, Pa.

(116b) Thermo-Base: Simplified, remarkably adaptable system of base board warm air heating. Made in 8', 9', 3' units, air uniformly discharged on length of unit. May be painted to blend with decorating scheme, used with any type floor in new or old construction. Complete story with instructions, told in catalog presented by Gerwin Industries, 214 Spring St., Michigan City, Ind.

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

(116a) Packaged Chimneys: Information Van-Packer packaged chimneys; economical; saves space, hangs from ceiling or floor joists; installed in 3 man-hours or less; immediate delivery to job of complete chimney; meets FHA requirements; worth contacting; merit specified C'SHouse 1952.—Van-Packer Corporation, 209 South La Salle St., Dept. AA, Chicago 3, Illinois

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


(111a) Packaged Attic Fan: Literature contains full data simplified packag ed attic fan; vertical discharge unit, built-in suction box 3' square projects, only 17%- above attic floor; good for use over narrow hallways, in low attics; functions automatically; electric motor, suction box in one unit; automatic switch; shutter, trim finished in light ivory baked enamel; available in 4750 CFM in capacities of 7600 and 977 CFM; air delivery ratings certified.—Robbins & Myers, Inc., 397 South Front Street, Memphis, Tennessee.

(19a) Automatic Kitchen Ventilators: Folder Fasco automatic kitchen ventilators; keeps kitchens clean, comfortable; exhaustable; expel steam, grease, cooking odors; outside wall, inside wall; "cell in cell" installations; completely automatic, easy to install, clean; Fusco Tur boradial impeller; well engineered; designed; merit specified for CS House 1952.—Fasco Industries, Inc., Rochester 2, N. Y.

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

(155a) Contemporary Lighting Fixtures: Complete range of fixed and adjustable recessed units, dome lamps, lamps; articulate new shapes in modern finishes—reel lights; new concepts in ceiling awning and canopies; alcove lighting; Showroom: Green Lighting, 8336 West Third Street, Los Angeles, California.

(119a) Recessed and Accent Lighting Fixtures: Specifications and data; engineering drawings Prescolite Catalogue: complete range contemporary design for residential, commercial applications; exclusive Re-lamp-a-lite hinged; 30 seconds to fastest trim, install glass or lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Mfg. Corp., 2229 4th Street, Berkeley 10, California.

(872) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminary; clear, concise, inclusive; tables of specifications; a very hard to find reference.—Sunbeam Electric Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

(121b) "Spray it and forget it": Hunt Process concrete curing compounds in sure full strength of concrete to every surface. Uniform in effect, applied simply; requires no further attention after application. Seals in mixing water at most critical curing time with imperious film. Increased efficiency, decreased costs. Complete, illustrated brochure published by Hunt Process Corp., Inc., 2012 Stanford Ave., Los Angeles 1, California.

(198A) STLINITE, a revolutionary new chemical for use on porous masonry construction. Clear, waterproof compound offers long-life protection for any unpainted above grade masonry structure. Full information from Armor Paints Laboratories, Inc., 538 Commercial Street, Glendale, California.
(92a) Sash and Trim Colors: Folder

OCTOBER 1953

(162a) Zolatone 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 special technique; more than a hundred colors exist separately within Zolatone 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, exceptionally abrasion resistant; provides excellent finish for most materials used in building construction: wood, metal, plaster, cement, stone, glass, tile, wall boards, Masonite, paper; tends to conceal flaw and surface imperfections; used to paint exterior surface of new J. W. Robinson Building in Beverly Hills; information belongs in all files.—Manufactured by Paragon Chemicals and Lacquer Company, 3431 E. 15th St., Los Angeles 23.

(938) Paint Information Service—authoritative, complete—especially for Architects. Questions to all your finish problems answered promptly and frankly, with the latest information available. No obligations. Also color samples and specifications for L & S Portland Cement Paint, the unique oil-base finish for masonry, galvanized steel. Used on the West's most important jobs. General Paint Corp., Architectural Information Department, 2627 Army St., San Francisco 19, Calif.

(585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.


(970) Douglas Fir Plywood: Basic 1950 catalog giving full data Douglas Fir Plywood and its uses; delineates grades, features construction uses, physical properties, highlights of utility; tables specification data; undoubtedly best source of information, belongs in all files.—Douglas Fir Plywood Association, Tacoma Building, Tacoma 2, Wash.


(197a) "This is Mosaic Tile:" 16-page catalog describing many types clay tile. Outstanding because of completeness of product information, organization of material, convenience of reference, quality of art and design. Copies of award-winning Tile Catalog presented by The Mosaic Tile Company, Zanesville, Ohio.

(196a) Panel Tile: New Polystyrene wall tile in 9-inch squares, textured, striated front surface, "suregrip" diamond back. Eleven popular colors are built in, cannot fade, chip, peel off or discolor. Washable, scratch and mar-proof, withstands heat, will not rust, rot, warp or swell. Well suited for residence, business, industrial and institutional installations. Can be installed over any firm, smooth, sealed wall, such as plywood, sheetrock, plaster board or plastered walls. Further information will be supplied by New Plastic Corp., 1025 N. Sycamore, Los Angeles 38, Calif.

(185a) Plymold translucent-fiberglass reinforced building panels. A new lightweight, shatterproof material with a thousand uses; for home, office, farm or factory. Lets light but keeps out weather. Plymold is permanent, beautiful, weatherproof, shatterproof, and easy to use. Plymolite may be worked with common hand or power tools and may be fastened with ordinary 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.

(193a) Simpson Fissured Tile: New incombustible addition to complete line acoustical products. From special type rock re-formed into highly absorbent rock wool. Results in natural fissures, different on each tile unit. White finish for high light reflection, may be re-painted without loss of high acoustical efficiency. Simpson Logging Company, 1065 Stuart Bldg., Seattle 1, Wash.

(103b) Genuine Clay Tile, K-400: Compiled by Don Graf, this publication summarizes present status of thin setting bed technique of installing clay tile. Specifications for 3 basic types thin setting installations; important savings in time, weight, materials. Shows opportunities for wider, more flexible use of clay tile on more varied surfaces and areas. Survey published by Tile Council of America, 10 East 40th St., N.Y. 16, N.Y.

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(117b) Vinyl-Cork Tile: Completely revised catalog now offered giving detailed features of Dodge Vinyl-Cork Tile. Includes color chart of the 16 patterns available plus comparison table of results of numerous tests, also data on design, specification, care and maintenance. Dodge Cork Co., Inc., Lancaster, Pennsylvania.

(10lb) Color Standards & Color Research: New booklet; only complete review available color standards. Of particular interest to American industry. Lists reference material resulting from 20 years research establishing base color for industries white finish. Faber Birren & Company, 500 Fifth Avenue, New York 18, New York.

(175a) Etchwall and Etchwall: textured wood paneling for homes, furniture, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber T & G preassembled for fast, easy installation; difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 136 East Washington Boulevard, Los Angeles, California.

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PANELS AND WALL TREATMENTS

(92b) Building Boards: Brochures, folders Carroo Wallboard, which is fire resistant, water resistant, termite proof, low in cost, highly insulating, non-warped, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4' x 8' sheets ¼" in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

(194a) Celotone Tile: New, incombustible, highly efficient acoustical tile molded from mineral fibres and special binders. Irregular fenestration provides travertine marble effect plus high degree sound absorption. Made in several sizes with washable finish. Manufactured by The Celotex Corporation, 120 So. LaSalle St., Chicago 3, Illinois.


(38a) Flashing Service: Brochures Revere-Keystone Interlocking True-Wall Flashing, Revere-Simplex Reglet System for Flashing Spandrel Beams, and Master Specifications for Copper Roofing and Sheet Metal Work; these brochures, comprising one of best sources, belong in all files.—Revere Copper and Brass Incorporated, 230 Park Avenue, New York 17, N. Y.

(179a) Flexolite-fiberglass reinforced-translucent sheet: Folder illustrating uses of corrugated or flat Flexolite in industry, interior and outdoor home design and interior office design. Technical data on Flexolite together with illustrated breakdown of standard types and stock sizes; chart of strength data and static load. Additional information on Flexolite accessories for easy installation.—Flexolite Corporation, 4223 W. Jefferson Boulevard, Los Angeles, California.


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(191a) Roofing Granules: Crushed natural colored rock for built up roofs. Bronze, Salmon Pink, Sea-fan Green rock screened in two sizes, ½" x ½" and ½" x 1½". Blending of colors provides unique individuality. Capacity, opacity make the built up roof one of best available, to last 20 to 30 years. Desert Rock Milling Company, 2270 Jesse St., Los Angeles 23, Calif.
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SASH, DOORS AND WINDOWS

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(106a) Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding doors for space-saving closures and room division; permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range of colors; sturdy, rigid, quiet steel working frame; sold, serviced nationally; de-serves closest consideration; merit specified CS House 1952.—New Castle Products, Post Office Box 823, New Castle, Ind.

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(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen-metal sash doors; provides ventilating screen door, sash door, permanently outside door all in one.—West Coast Screen Company, 1127 East Sixty-third Street, Los Angeles, California (in 11 western states only).

(522) Awning Windows: Brochure Gateway City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gateway City Sash & Door Company, 15 South Third Avenue, Fort Lauderdale, Fla.

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(190b) Twin-Wind, the Window with the Built-In Insulation: New brochure containing structural simplicity, and beauty for modern home design. Manufactured in two sizes with two hollow cells, for 6" and 8" walls. Economical outfits and bricklike appearance blend with all modern materials, designs. The David-Brock Company, 4701 Floral Dr., Los Angeles 22, Calif.


(106b) Wood and Forest Products and Services: New catalogue lists variety and uses of Techo timber connectors with installation tools prescribed for each. Other important products described, such as Techo's engineering services and various fields of research of Timber Engineering Company, 1319 Eighteenth Street, N.W., Washington 6, D.C.

(149a) Steel Roof Deck: Descriptive booklet with physical properties, complete loading tables, suggested specifications Granco Steel Roof Deck; rotary press formed sheets for uniform pattern: most effective shape, largest rib 1" deep (same thickness as 2"x6") spaced on 32" centers; wide cover width of 28"; maximum sheet length 14'-4"; available in 18, 20 or 22 gauge; attractive, durable finish; quick to erect; worth close investigation.—Granco Steel Products Company, Subsidiary of Granite City Steel Company, Granite City, Illinois.

SPECIALTIES

(360) Kitchen Appliances: Brochures, folders complete line Sunbeam Mixmasters, Wafflemasters, Ironmasters, Toasters, Shavermasters; recent changes in design well illustrated.—Sunbeam Corporation, Roosevelt Road and Central Avenue, Chicago 50, III.

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(10b) Swimming Pools: Construction portfolio now available to architects, builders. Presents integrated, orderly arrangement of all material necessary for complete pool equipment specifications. Includes bulletins How to Build Pools, Public Pools and engineered typical plans for form poured, gunite, concrete block pools. Also equipment catalog containing order list forms of Landon, Inc., 9520 Sepulveda Blvd., Van Nuys, Calif.

(11b) Swimming Pool Catalog: Large, complete reference manual on every imaginable item needed for maintenance and all material necessary for complete pool equipment specifications. Includes bulletins How to Build Pools, Public Pools and engineered typical plans for form poured, gunite, concrete block pools. Also equipment catalog containing order list forms of Landon, Inc., 9520 Sepulveda Blvd., Van Nuys, Calif.

(39a) Iron Work: Illustrated 44-page catalog showing 200 photographs case study work from Old Iron Lerczak, Vieux Carre designers; pilasters, balustrades, fireplaces, other details all exact. includes photographs wide range modern installations; descriptions, weights, 133, 500, 550, 555, 556, 557, highly useful reference work, belongings in all files. — Lorio Iron Works, 730 South Gayoso Street, New Orleans 19, Louisiana.

(23a) Swimming Pools: Well prepared book "Planning Your New Swimming Pools" containing full data Paddock swimming pools; nationally known, widely accepted; one of best sources of information on subject. — Paddock Swimming Pools, 800 Santa Monica Boulevard, Los Angeles 46, Calif.

(59b) Indoor Incinerator: Information Incinerator unit for convenient disposal combustible refuse. wrapping papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 135 lbs., has capacity of two heavy steel plate combustion chamber: AGC approved; excellent product certified CSHouse 1952. — The Rotir Company, 8470 Garfield Ave., Bell Telephone Office, Chicago 27, Ill.

APPLIANCES

(97) Electric Barbecue Spit: Field Rotir electric barbecue spit with seven 28" stainless steel Kabob skewers which revolve simultaneously over charcoal fire; has drawer action so unit slides in and out for easy handling; heavy gauge head motor, gears run in oil; other models available; full information barbecue equipment including prints ready to build in kitchen. — Merit specified CSHouse 1953. — The Rotir Company, 8470 Garfield Ave., Bell Telephone Office, Chicago 27, Ill.

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(58a) Single Handle Mixing Faucets: Folder, data mon single handle mixing faucets; turn water on by lifting brass handle by pressing down handle left makes water hot, to right makes water cold; deck-type, wall-type, both old and new sinks, single and divided sinks, kitchen, lavatory, bathroom. — Made ready to occupy in second story. — Mississippi Glass Company, HollanJ, Michigan.

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MISCELLANEOUS

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

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