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THE AMERICAN COMPOSER

"When Robert Bridges cites Marlowe in The Testament of Beauty, the touchstone shows up the tired flaccidity of his own verse and the tame eclecticism of his thought. Marlowe, despite his premature eclipse, was fortunate in working with an exciting context of fertile idioms and usable notions, which fellow-poets could bend back and forth with enhancements and innovations at every stage." The Overreach: A Study of Christopher Marlowe by Harry Levin; Harvard University Press, Cambridge, MCMLIII.

Then, going back to the preface, one reads that "Marlowe's productive career can hardly have lasted much longer than six years; none of his productions, with the exception of the anonymous Tamburlaine, was published during his lifetime, and most of them were maltreated by the printers."

While in the succeeding paragraph Mr. Levin contributes, I am sure, quite unaware of the effect, a portrait of himself as author in a very different context. "When the Trustee of the Lowell Institute extended a gracious invitation to me, I felt that the lecture hall—as middle ground between the stage and the library—might be the place for such a reconsideration as, I have long been convinced, Marlowe deserves from an educated public. These lectures are printed . . . substantially as delivered. They owe much to the facilities of the Houghton and Widener Libraries, and to the privilege I have enjoyed of discussing Elizabethan drama with graduate students at Harvard University and Radcliffe College during the past twelve years."

"...the lecture hall—as middle ground between the stage and the library..." I can think of no quotation that so corners the self-consciously critical, serious American intelligence, glares a shadowless spotlight upon its night-seeking passion for conformable status and substantial, if invisible, security, shouts with the authority of a public-address system its distaste for the flaccidity and eclecticism it practices. I have abruptly confronted the six obscure, creative years of Marlowe with the twelve well-seated, didactic years of Levin. Apology may be in order; but Mr. Levin is too honest a critic to deny a shock of recognition. American esthetic impulse has made its way, like Emerson, from the pulpit to the lecture hall; its fugitives, like vigilantes and marshalls in frontier towns, express in crude physical roughness the same moralistic shades.

Like the enormous majority of American artists—the liberated exceptions are so few that they come readily to mind—the American composer has built around himself walls of his own choosing. In nearly every instance the walls are windowless and papered with quotations. And he has persuaded himself and tries to convince unregenerate amateurs like me that this airless atmosphere, this two-dimensional perspective, ornamented with blueprints, is the condition of the musical intelligence, from which certain eminent composers have deviated at their peril, leaving a temptation of moral risk to their successors. Beethoven could get away with this sort of thing, the argument goes, but not Berlioz; Brahms may take too much care for his grammar, Mahler is not careful enough. Better to be right than risk bad taste. Music is absolute and should be without meaning; its meaning, if you insist on the word, is its grammar and nothing else.

Bach, Beethoven, Berlioz, and Debussy did not think in this way; Schoenberg returns continually to the subjective melodrama (his String Trio, like Beethoven's Quartet in A minor, records an inward experience of serious illness and recovery) as Stravinsky represents objective movement, the shrug, the joke, the dialogue with gestures, the elegant exaggerations of the stage. Music does not stand for these things; these are a part of its color, its consistency, its imaginative texture, its communication, as significant and unnecessary as a Rouault clown; to be indulged in and parodied as recklessly as Berlioz, in his Symphonie Fantastique, indulges in and parodies the Pastorale Symphony by Beethoven. For Berlioz imitation serves the dual purposes of reverence and propaganda, so he brings together for a climax the Beethoven thunderstorm and stately chordal measures after Gluck to make a new creation, the Romantic psychological fantasia, compared with which the original Beethoven thunderstorm or the Quartet in A minor appear the purest classicism. Attempting

(continued on page 6)
On page 24 of our September issue, the pieces shown far left, manufactured by Baker Furniture, Inc., were mistakenly attributed to Winsor White who designed most of the Baker "New World" group. These particular pieces were designed by Michael Taylor of Taylor Mihaleff of San Francisco.

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to apply value-judgements among these events we say that Berlioz is less than Beethoven. We can also insist that Beethoven is greater

The accumulation of value-judgements rises on the surface of general information like a wave, exerting energy upon everyone who

When a skilled musician reads a score he observes and evaluates a greater or less number of musical relationships; by his evaluation of them he forms his opinion and understanding of the score. But the number of these relationships he can observe is normally less than the composer himself deliberately put there and, if the composer is what we call "inspired," the number of deliberate relationships will be only a small portion of the greater body of relationships that occurred during the entire process from gestation to formal notation which gives the resulting musical work its unique wholeness that we try to define by studying the constituents of form.

Beethoven's original manuscript of his last piano sonata (opus 111 in C minor) is the visual record of a creative mind traveling at such speed that in some pages the normally vertical notation lies out flat, and the notes seem to have been set down by one continuous gesture with his signature in the guest-book of the organist at the Thomaskirch in Leipzig is a masterpiece of no less import than Don Giovanni, as musicians learn over again in each generation when they rediscover it. It is Mozart's tribute, master to master, to Sebastian Bach and carries the full burden of the message. It is also absolute music, but that is the least part of it. Mendelssohn and Schumann wrote fugues.

When a learned critic like Harry Levin assembles and coordinates a large body of quotations in chapters purporting to explain the quiddity of Marlowe we admire the effort and may gain information by it, but the jackstraw care that has selected the material item by item in no way resembles that spiritual cataclysm that "Makes earthquakes in the hearts of men and heaven," the plays and poems of Christopher Marlowe poured out in a continuous eruption for six years. The Testament of Beauty may be by comparison only a sliding of the earth's surface, changing the slope of a cliff, but it is a change fundamental and irreplaceable, to be explained but not an explanation. Like a saint's philosophy of action, it is good only as its serves. And this is the criterion of a work of art, despite no matter how much consciously infused excellence.

I don't like to see that sacred quotation, "By their fruit ye shall know them," applied to mortal men by mortal men in judgement. It is used to justify temporary successes and to invalidate achievement that goes beyond a temporary measure of success. Fruit that we can't or won't eat is not necessarily bad for us, and there may turn out to be another use for it. Among Indian believers of the old religion, students of that culture tell us, the drug peyote serves a useful purpose. Excess of liquor may be a needed sedative for William Faulkner, according to a recent pious article in Life, it is a spiritual stimulant for the Zen Buddhist; and E. M. Forster seems to have thought it a liberating bond with earth. When I show a drunken man out of the office, I am not wiser if I condemn him for it.

So that when in the succeeding paragraphs I turn my fury upon some aspects of conformity in the American composer, I may be more furious than right or wise. Possibly the academicism that is nationwide the mark of our composers, with a few isolated exceptions, may find a genuine creative outlet. I cannot believe it. And
after a few years of close acquaintance among the composers and their all too average product I am less inclined to believe it than once I might have been.

The younger composers are in school, many of them permanently in school. While they compose they teach, or rather while they teach they are trying to write music. They learn music in high school and study it in college; they are made free of instrumentation and harmony. They are taught to compose, and by recitals of their compositions they may earn advanced degrees. To satisfy these requirements they must write music that is acceptable to those that teach.

Opportunity, as never before in the history of music, encourages and shoves them, furnishing the more skilled with fellowships, performances, jobs, and prizes. Yet for all its manifold inducements, and I think to a large extent because of them, recent American music has had nothing to say. American musicianship has placed its faith in education and tangible rewards, and every year this hope is bringing forth more experts in musical analysis, score reading, and using the phrase to describe its product practical esthetic applications of eclectic historicism. In dealing with the current American composer one can never be sure, certainly not by listening to his music, whether he is an undergraduate or a graduate student, a student instructor or an instructor graduate, or an associate, or a professor, or what is called a Composer in Residence. If he is an artist of proper academic prestige, he is invited to lecture or conduct forums or critical round-tables at other universities.

And I might add that, if he has failed, for lack of interest or finances, to subordinate his talent to the expected discipline, he will have to make his career through poverty and with only tenuous assistance, like a waif in the streets. There are, fortunately, some persons eminent in the musical profession who have learned to listen for the sound of music, wherever it appears. These do what they can to help the uneducated talent, to bring along what would have been recognized in less crowded and competitive circumstances as a natural genius; but in a society where conformity and acceptance determine recognition, the natural genius has been too often thrust out of life into a private mental or moral deviation before help reaches him.

I am not painting the picture either too gray or too black. The two together are its normal colors and the colors of its bulk musical production. Since the French scholasticism of the Nineteenth century, so much erudition has not been wasted on so uniformly identifiable and bleak harmonies and counterpoints as during the last two decades in this country. Yet the producers of this dun and arid product are enthusiasts who, in their opinion, will accept nothing but the best.

Their principal human landmark, in the barren valleys, is the lovable Aaron Copland, who is not too far out of reach either in age, ability, or communal background to seem unlike themselves. They are aware that he too is cautiously considering his next step forward, that he is safer, as they are, in referential than in absolute music; that he makes some money by it and more reputation; and, though this is generally unspoken, that he is the most influential friend an American composer can look to for assistance.

All the younger American composers, say under fifty, were not born unanimously deprived of inspiration. The egg that hatched each was as vital as any other egg. But among so many persons as are now writing music in this country, the tendency of all to look at the same time in the same direction, to substitute conformity for inspiration is enormously increased. The belief in teaching which combines our latent Puritan morality with our latent respect for German-style scholasticism, our flight from radicalism of any sort which had set in long before the purges and had become as reactionary on the left wing as on the right, multiplied by the increasingly evident social success of the conformists, made similarity the fashion. Differences might continue, but they were bloodless; the fringe composers could be more or less ignored like hoboes under bridges. For the first time in the history of music, or so it seemed, hundreds of composers might exist together at one time, each admired, recognized, performed, theoretically famous. In this faith the Mayor of Louisville and the conductor of its orchestra have contrived to raise, with the help of the Rockefeller Foundation, enough money to commission an average of more than 40 American composers a year, for four years, to write, at $1000 a head, some 170 to 180 new pieces for the Louisville Symphony.

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ART

JAMES FITZSIMMONS

"... most artists are, it must be confessed, simply very clever animals, pure artisans, with the intelligences and brains of the village or hamlet. Their conversation... quickly becomes intolerable to the 'man of the world,' that spiritual citizen of the universe." Thus Charles Baudelaire in his famous essay on Constantin Guys. Baudelaire would not have said these horrid things about Paul Klee (whose work was exhibited at the Curt Valentin Gallery in October) because Klee was a "spiritual citizen of the universe." There are such artists, men whose spirits roam backwards and forwards in time and space, taking everything the world has to offer, all its mysterious phenomena as material to be transformed by art. Confronted with their work, with the wealth and complexity of its implications, the procession of paradoxes, feelings, symbols, enigmas, fates, some ancient, some still to be achieved, that it reveals to our eyes, the imagination is staggered. We are still not prepared for a world art; there has been so little of it. Even in literature.

A large cast of characters, a large canvas, even the creation of images, styles and stories which reflect and shape the culture of an age—one of these is enough by itself to produce a world literature, a world art. What is involved in this concept is not, strictly speaking, an aesthetic value, or even "greatness" in the usual sense but the creation of a genre, or applied attitude, which has often been anticipated but, until fairly recently, rarely achieved. (Except in the art and literature of India and China, and to a lesser extent in that of Greece. The great Indian epics are full of it.) The Western artists who have succeeded in producing art of world scope, or who have come close to it, are those who have concerned themselves with the primordial, cosmic questions, i.e. the metaphysical and psychological questions which bear on man's fate. (Parenthetically, to avoid misunderstanding I should explain that by 'fate' I do not mean the inter-

Pau l Klee 'Her oic Rose'

Pau l Klee 'Diana'

vention from without of the Grey Ladies, but the inner processes which govern men's destinies at all times and which are not substantially affected by economic and social factors or by the styles and beliefs of the time.)

Now this proposition is not as abstruse and visionary as it may seem to some; nor is it my own invention. Goethe was the first, if I am not mistaken, to name it—welt litteratur—and he himself achieved it, most notably in Faust, parts I and II. Dante, too, had the cosmic vision. Balzac, Proust and Dickens, great writers that they were, did not. I am not sure that Shakespeare did either—though he had everything else. Cervantes and Swift at least glimpsed it. In our time Joyce, Yeats, Pound, Eliot, Mann, St. John Perse and Hermann Hesse have all aimed at it with partial (and in a few instances, conspicuous) success. These examples should make what I have in mind quite clear. In all of these writers we find the sense of fate, of recurrence, of eternal forces greater than individuals or societies, coupled with the ability to project the imagination great distances through time and space and to weave everything it illuminates into a single pattern of meaning. In the products of creative minds of this type, the local colors of a civilization are transcended, or better, *(Included in Baudelaire: My Heart Laid Bare and other Essays, translated by Norman Cameron. Weidenfeld and Nicolson, Ltd., London, 1950.)*
displaced and absorbed in a still vaster web of significant correspondences, a context in which everything that men have ever suffered, said or done during moments when Self and World came to terms is present, at least as a shadow. And that is the distinguishing feature of world literature: in it we sense the presence of a gigantic ghostly procession, billions of men and women, the entire human race in fact, advancing toward us out of the past, exerting a decisive magnetic influence upon ourselves and upon the lives and events we read about, and moving on into the future.

My examples were writers; they might just as well have been painters. In world art the archetypal currents governing the lives of men are seen to govern the life of forms as well—forms which man is surrounded, which are built into his body and mind, forms which are at once themselves and their own ancestors, and which so fascinate the artist that he must constantly rediscover, extract and recreate them, thus renewing their numinous authority over the mind. Instead of listing the names of artists whose work corresponds to that of the writers I have named—which, without detailed explanation, might be confusing—I will attempt to show how one artist, Paul Klee, went about creating an art of this kind.

It is obvious from what I have already said that in order for a work to qualify as world art, it must be multifaceted, meaningful on several levels and detached from the phenomena of daily (and personal) life, except insofar as these are of perennial significance. If the artist can discover the perennial significance of seemingly transitory things, so much the better. In order to invest his design with a rich sense of the primordial and recurrent, and with a multiplicity of meanings, he will weave it from threads gathered in many places.

Naturally the work must not be a pastiche—as some of Pound's Cantos and many surrealist paintings are—and it will not be if the design itself emerges from the artist's deepest, or highest, center with the power to transform and integrate his material. As Klee put it: "It is a sin against the creative spirit...to work when one has no inspiration."

If the truly educated man is the man whose mind is stocked with knowledge that he is able to use, Klee was one of the most highly educated men of our time. A catalogue of his materials, his sources is quite astonishing. It must be emphasized that Klee's method—the method of all creators of world art—can only be used successfully by artists who have already achieved, or are well on the way to achieving, a distinctively constellated style. Like Confucius' "unwavering pivot," Klee stood still while the world drew near and revolved around him. He watched—with one deeply sympathetic eye; the other was turned dispassionately inward—and took what (continued on page 32)
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There is nothing in the concept which precludes description of Race is that it is a group of individuals with certain common characteristics. There is nothing in the concept which precludes its application to other animals but usually it is restricted to man. Once, however, we pass beyond a general description, agreement between different theorists of race disappears.

The majority of anthropologists regard these common characteristics as certain persistent physical features which a group shares from generation to generation. The more stable such a characteristic, the greater its value as an index for race classification.

Anthropologists have not, however, been content to describe Race only in terms of physical differences. Some have used the terms to cover linguistic, religious or cultural groups or even the vague conglomeration of men and women described as a people or a folk. Its application to the regions of language, people or religion seems, however, altogether unjustified.

We have instances of people speaking the same language, but different in every other way. Similarly, religion and culture extend to diverse groups of people in different parts of the world. What we describe as a people, folk, or nation is invariably composite and consists of different strands which can be distinctly differentiated.

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Physical anthropologists also differ as to which character is decisive in the determination of race. Stature, pigmentation, shape of head, the proportion between the various limbs, the texture and quantity of hair, have all been tried singly or in combination for dividing mankind into distinguishable races.

It has been argued and generally conceded that such physical differentiations are carried from generation to generation through the gametic chromosomes which number forty-eight, the quota of each parent being half. Formerly regarded as impervious to change, doubts have however, been raised if even these chromosomes are entirely stable. They are composite and consist of genes which in a sense are the ultimate factors of heredity.

The fact of difference, whether physical, linguistic, cultural or ethnic, would not by itself have mattered if it were not made the basis of valuation. All theories of race ultimately tend to be apologies for or condemnation of certain types. Attempts are made to place races in the human hierarchy in terms of physical differences. Some extremists have even denied the unity of the human species. Others have regarded the visible physical differentiations as more superficial and unstable criteria. In between we have all gradations of theorists.

One thing alone is certain. From the point of view of zoology, all men belong to the same species. Unlike crosses of even nearby species within the same genus, those between various races of mankind are never sterile.

Besides, the various races of man overlap one another in their physical characteristics. A Western European and a Chinese may be sharply differentiated, but people of border areas show many common characteristics. This is due partly to the mixture of blood and partly to the fact that the physical race characteristics gradually blend into one another. We must also remember that migration, conquest and trade have led to intermixture between human beings belonging to different types. The factors of attraction and repulsion between different physical types have also operated to make any existing group of individuals in any area the descendants of various types and strains from widely scattered sources.

The attempt to relate mental abilities to physical characteristics has been the cause of both misunderstanding and false values. Zoologically, the human species is one, and all races are, as suggested above, of mixed origin. Geographically, races have moved over vast areas.

Historically different peoples with different racial characteristics have achieved great triumphs at different stages of history. It would, therefore, be unjustified to condemn any race on the ground that it has till now contributed little or nothing to the culture of the world. We could, if we chose our dates with that end in view, condemn any race on this score.

We have also to remember that the difference between the highest and the lowest individuals within the same racial, ethnic, linguistic, cultural or national group is at times just as great if not greater than the differences between members of different groups.

The comparative retardation in the development of certain human groups may be as much due to lack of social or cultural opportunity, and the inhibitions which arise out of poverty and its attendant factors as any intrinsic defect.

Besides, even if there be certain mental characteristics associated with certain physical traits, we do not yet know enough of biology or physical and social anthropology to establish any definite correlation between them.

To sum up, human beings may be divided into races on the basis of certain differences in physical traits which are comparatively but not absolutely stable.

Customs and habits grow largely in relation to the physical and geographical environment. The environment and even nutrition to some extent modify the physical characteristics.

Even if it be held that certain peoples have contributed more to the civilization of the world till now, we have to remember that recorded human history is only about 6,000 years old and there are traces of many civilizations which have been lost. This should make us diffident in judging the achievements of any particular race or type.

The attitude of the scientific observer should therefore be that there are differences among human beings that can be regarded as contributing to the variety of the human species, but cannot be the basis of any judgment of racial superiority or inferiority. —Humayun Kabir.
We honor a great spirit. This spirit ever turned to youth and I speak for his students at the University of California, in fact, for all the students who have been inspired and freed by his genius.

I think of his vitality which swept aside all the usual material and psychological props, not with disdain for he knew and used their value, but he also knew the greater needs of the spirit of man. He was ever ready to rebuild his life and this has been necessary for the framework of his existence has been constantly changing—the reasons for the move from Germany in 1933 would have embittered most of us. But Eric Mendelsohn has always had a deep faith in the dignity of man which could not be weakened or corroded by exterior forces.

I think of a meeting in 1942 when a young group of Bay Area planners and architects asked him to speak to them. This was the Telesis group who were busy seeking knowledge for the planning of our environment. I was amongst the guests. Many, many times when I've been discouraged this meeting comes to mind. There stood a man who had been surrounded by all the success possible in our professional world—but a man forced to make a new start in another continent—yet he never once mentioned times past; he only spoke of the wonderful future for him and for all those young people. Instead of impressing us with the authority and importance of his own world-wide experience and great contributions to architecture, as he well might have done, he opened up fresh horizons for all architecture. I believe this gives the clue to his character and his buildings. He always tried for the creative thought which did not set limits. He would not accept the things we call practical facts if in his opinion the greater good was served by ignoring them. The so-called practical world sometimes chided him for this but the young people were apt to see through to the hope and aspiration of all he stood for.

In a day when narrow proprietary dogmas threaten to stifle and dehumanize the modern movement in architecture even before it has come to its maturity, Eric Mendelsohn stood for freedom, imagination and creative individual leadership. As an artist he always sought to make his life richer. He had a large scale, vitality and exuberant optimism which made him, perhaps more than any other modern architect, akin to the great personalities of the baroque cities.

As a teacher he stretched the students' imagination and conveyed the deep importance and excitement of being an architect. Students and staff are happy that he worked with us. We will miss him in the School of Architecture at the University of California.—William Wilson Wurster.
The most recent group of bronzes by Bernard Rosenthal represents an important moment of achievement for him. His busy career during the past few years is both rewarding and illuminating. Surprisingly, he is perhaps better known for his uncanny ability to bring new life to contemporary architecture with his numerous fountains and commissions related to the art of building than he is for his independent works; however, unlike so much of the ponderous monumentality of the not too remote past, he has been able to provide a new definition of the "architectural sculptor." He is one of the rare few of the younger or second generation of creative workers of our century who has assimilated the significance of those intensely experimental developments which took place in the twenties and early thirties. He clearly perceived the import-
ance of the creative tradition of our time which is by now importantly historical and may be understood with the surety provided by the passage of almost a quarter of a century.

Realization and creative accomplishment at a high level in the modern world is characterized by many layers of discovery. The artist—whether he is called architect, sculptor, painter or designer—must find himself, pick his way through a complex maze of many pasts impinging upon the immediacy of the present moment. Rosenthal has helped clarify and define the vitality of those basic patterns of creativity for today. Moreover, he has expanded the range of the sculptors’ place in society and once again proves that sculpture is a necessary part of any important architectural environment. He discovered, too, in his own terms the universal fact that all significant sculpture conveys meanings which are architectonic by the nature of its three-dimensional life. Spatial relationships are central to both architecture and sculpture, and however loosely we use the overworked word “space,” we do know the dynamic revolution in our aesthetic perceptions has produced the need to accentuate qualities of lightness, transparency, openness with which the daring architects and engineers ushered in the twentieth century.

The validity of the experimental paths of our time in sculpture and building are further reinforced by the work of Rosenthal. He uses traditional materials, bronze and brass, for all the sound virtues each has had through the centuries, but he has the capacity for freeing himself of academic processes of working. Techniques and materials are merely the means for finding fresh, vivid solutions to a widely differentiated group of problems.

Although autonomous and independent creations, these new works imply an architectural setting. They envelop and electrify the expansive dimension of their ordered world. The vibrant tracery of patinaed rods and richly textured planes establish complex patterns of movement. These crisp, linear statements evoke overtones of myth, legend and religion. Symbolic content is contrapuntally imbedded in the wholeness of conception. Each piece develops and grows out of the basic theme. Content and form are more than hyphenated; these inseparable and constituent ingredients of any meaningful expression are literally welded into another level of reality.

Whether the work grows playfully out of the idea for an Odalisque, or seriously from a stirring symbolization of Moses and The Three Kings, each is an adventure in space. The range of varied thematic compositions are generally developed into either an emphatically vertical or horizontal scheme. Whatever the formal disposition, the works are pleasant to be with. They are lyric with the gaiety and gravity of a superbly wrought ballet. Not tense, nor desicated, they convey a sense of ease, a grace, an elegance of which our world has all too small a portion. They are richly dry without being astringently ascetic.

It is reassuring to find an authoritative, venturesome craftsman who speaks quietly, with restraint and sophistication. His works do not shout or rant with terror or pity. Without being clamorous, they are alive, resilient, energetic and often moving. Rosenthal clearly points a way for adding another felicitous dimension to the house, garden, or square. Sculptors, architects, and the citizenry may well profit by the pioneering sensibility of a major American artist.

Gibson Danes, Chairman
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Dignified and sober, the Bremen Consulate will have a sparkling elegance not clearly indicated by the model. The building's precisely articulated frame is of steel—welded, sand-blasted, acid-etched, zinc-coated, and finally painted. Set into the steel cage are panel walls of glass or travertine. Areas open to the public are placed in a long low building, straddled by a separate office block on stilts. This arrangement gives greater security protection to offices and also allows passers-by to look under the building into an agreeably landscaped garden.

The United States Government is making modern American architecture one of its most convincing demonstrations of the vitality of American culture. The credit for this accomplishment goes to FBO—the State Department's Foreign Buildings Operations program—directed by Leland W. King, and to the outstanding American architects chosen to represent America abroad. This is how it was done:

American Foreign Service Posts throughout the world depend for office space and housing on the Foreign Buildings Operations of the Department of State, under the provisions of the original act of Congress passed in 1926. After World War II the rapid increase in Foreign Service personnel required immediate action. The problem was heightened by existing shortages of space and housing in almost every country in the world, and to meet these immediate and continuing needs emergency space was leased. At the same time a long range building program was approved by Congress. Financing of the program was met largely by utilization of foreign currency credits.

The cost of FBO's program is unusually low. The plan devised by Frederick Larkin, Leland King's predecessor in the Department of State, (continued on page 31)

United States Embassy Office Building,
Rio De Janeiro, Brazil
Harrison and Abramovitz, Architects

Sheathed in Italian travertine, the large Rio Embassy is somewhat similar to the Havana building by the same architects. Attached to it is a small irregularly shaped library. The penthouse offices have a superb view of Sugar Loaf Mountain.
United States Embassy Staff Apartments, Tokyo, Japan
Raymond and Rado, Architects

Housing shortages have become commonplace all over the world, but are further aggravated in Japan by a difference in attitudes towards comfort. While a Japanese house is light, airy, and spacious, absence of heat and other facilities makes the adaptation of such buildings for Westerners costly and inconvenient. A centrally located apartment house avoids these problems and has the additional advantage of simplifying transportation, both for the Embassy staff and for their children, most of whom attend American schools. Each apartment in this handsome concrete building on a Tokyo hilltop has sliding glass walls opening on a balcony. In Japan's humid summer climate this outdoor living space, and the air circulation it affords, is a fortunate compensation for the small rooms imposed by a restricted budget. A sliding wall between the living room and the master bedroom also helps to make the apartments seem larger. Skillful execution of the concrete formwork by Japanese craftsmen enabled the architects to leave the concrete exposed. Linear in design, light, and elegantly detailed, the building reflects those precepts of Japanese design which have influenced modern architecture throughout the world. A second apartment house, similar in plan, is now in construction on an adjoining site.

United States Embassy Office Building, Stockholm, Sweden
Ralph Rapson, John van der Meulen, Architects

United States Embassy Office Building, Athens, Greece
Ralph Rapson, John Van Der Meulen, Architects

This project for an embassy office building in Athens is at present under consideration. Its design characteristics are similar to the Stockholm and Cologne office buildings and the Neuilly apartment houses, all by the same architects. Of all these designs the Athens project is perhaps most closely related to the atmosphere and traditions of the city it is planned for. The main building centers around a single large courtyard. All four elevations present uniform rows of columns; the structural bays are carefully proportioned, and the effect is not unlike that of a Greek temple. Public areas, including an auditorium and a staff lunchroom, are incorporated in one extremely long and narrow building set to one side of the site. This unit is connected to the office block by two glass-enclosed bridges. In this preliminary study the Athens Embassy promises to be one of FBO's most beautiful buildings.
"Amerikahaus," Cologne, Germany
Skidmore, Owings and Merrill, Architects
Gordon Bunshaft, Designer

The State Department maintains United States Information Centers throughout Western Germany. Called "America Houses," they offer well-stocked libraries and reference files (with particular emphasis on much called-for American technical literature), and have facilities for visiting lecturers. The existing units are generally of inadequate size. This project for the Cologne Information Center is characteristic of five others planned for Frankfurt, Hamburg, Berlin, Stuttgart and Munich. In each case an auditorium is housed in a solid brick unit, while the library, offices and exhibition space are contained in a separate glass and steel wing. The two units are joined by a glass-enclosed corridor which also serves as entrance lobby. Architectural detailing is similar to that of the Bremen Consulate, by the same architects.

United States Embassy Office Building, Copenhagen, Denmark
Ralph Rapson, John Van Der Meulen, Architects

The Copenhagen Embassy Office Building, now in construction, will be completed early in 1954. As in the Stockholm, Athens, and Bremen buildings, public areas and offices are sharply separated to allow greater security control. Although the State Department's requirements called for a building of modest size (the Copenhagen Embassy is the smallest of the office buildings included in this exhibition), the architects have given it considerable style and dignity.

United States Embassy Office Building, Havana, Cuba
Harrison and Abramovitz, Architects

The Havana Embassy includes an office tower and a one-story unit for areas not closed to the public. The arrangement is characteristic of most of FBO's office projects, but in this case the one-story unit incorporates two completely enclosed patios. The south elevation makes interesting use of a lattice design across the windows for greater privacy. The base of the building is sheathed with a native coral whose pinkish-grey color enlivens the design, the rest of the building is covered with travertine supplied by the Italian government out of surplus property debts to the United States. Interiors for the Havana Embassy are by Knoll Associates.

United States Embassy Apartments, Boulogne and Neuilly, France
Ralph Rapson, John Van Der Meulen, Architects

New staff apartments are now about 85% completed at both Boulogne and Neuilly, France. The same basic design is used at both sites, although the units are differently grouped. All buildings are of concrete. Each apartment has sliding glass walls opening on an outdoor living area. Well proportioned, and kept to the scale of their semi-suburban neighbors, these buildings could well be emulated in the United States.
This is a hillside house for a professional couple who wanted a plan which once developed would give them large uninterrupted space for entertaining. They also required a minimum of upkeep. The house is placed on a wide but extremely shallow and steep hillside city street. The master bedroom can be opened by means of sliding screens to the usual open living areas. A combined dressing room and guest room and bath opens off the hall affording privacy. The rear, garden and view area face southeasterly. The house is approached by a sunken level from the street. Privacy has been maintained by minimum use of glazed areas on the street side, and the shelf of the lot being lower than the street is of sufficient elevation to afford privacy from the houses to the rear which are on a lower level. The exterior is of stained re-sawn redwood and inside surfaces are of painted sheetrock and grass cloth combination. The floor is of terrazo-like composition material radiantly heated; the roof is of tar and gravel.
As a means to preserve the trees and natural surroundings of this hillside site, a 6' to 8' wide shelf was graded on the uphill building line and a continuous footing run along it. On the downhill line, a row of posts 12' o.c. formed the only elements. Double 2'' girders with 2 x 8 floor joist spanned from the footing wall to the posts and were extended to form a deck.

Roof framing was reflected from the floor with 2'' double beams 12' o.c. and 3 x 6 ceiling joist over. Insulation and a finish ceiling of fiberboard was placed between the ceiling joist and sheathing with a mopped roof over.

This minimum plan was developed for a speculative builder, two houses were built and both subsequently sold before completion.
Two small houses in Australia

By Harry Seidler, Architect
AUSTRALIA

A week-end house in the mountains, 50 miles from Sydney.
A superb view is enjoyed from the elevated position of the site toward the northeast, which resulted in all rooms arranged in an IN-LINE plan orientated to the view and affording cross ventilation throughout the house.
Kitchen and bathroom are arranged back to back for economy above a lower level utility and shower room. Kitchen, dining and living areas are contained in the main space with a freestanding serving unit forming a visual separation for the kitchen. The seating group around the stone fireplace incorporates two couches which serve as guest sleeping accommodation. The cantilevered terrace, the carport-entrance roof and the sunprotection trellis form "tentacles" reaching out from the simple rectangular body of the building.
The construction is of sandstone foundation walls, steel columns, timber-framed floor, walls and roof with vertical natural cedar boarding on the exterior.
The body of the building is kept clear of the undisturbed ground and hangs out to the south with the braced timber walls acting as cantilevers. The foundation walls extend out to retain a level filled ground area on the entrance side.

A week end house of very moderate cost in a beach suburb.
Standard Australian brick construction was used throughout for all walls which resulted in a house mainly composed of planes or slabs standing freely on the ground with timber floor and roof, and full height glass walls.
Due to the brick construction, this house does not have the floating or suspended character of a steel or timber structure but achieves lightness and avoids the heavy preponderance of the typical Australian house, by the use of open planning and the ample use of glass.
The sloping ground suggested the separation of the carport on a higher level than the house, connected by a covered ramp and by steps.
The plan provides for a large all-purpose living space with day-bed couches that can be used for guest accommodation. The slope of the land permitted an additional room and utility shower room on the ground level.
The main view is to the South and is enjoyed through full glass areas. To gain the low winter sun and warmth, all rooms also have glass on the north recessed and protected by a 5-foot roof overhang against the high summer sun.
Some panels in the glass walls are solid, painted bright colors which, together with colors on the doors, give a bright sparkly exterior. The brickwork is painted off-white except for the end wall of the living room and the separating wall between entrance ramp and carport, which are dark gray-blue.
Glass is in 6"x2" timber framing with opening sashes standard steel casements.
House by Craig Ellwood, Designer

Mackintosh and Mackintosh, Consulting Engineers

Pat Hamilton, General Contractor
The design and specifications of this house were governed by a budget of $10 a square foot; the total footage to include 50% of the garage area. The requirements of the client, with consideration of budget and site, directed room relationship and plan orientation.

In order not to limit space visually, all perimeter walls facing garden areas are of nine-foot high glass, and interior walls extending through the glass visually increase room sizes by correlating house and garden areas.

All rooms open to courtyards; the living-dining-kitchen area to a living-dining terrace, and the master bedroom-study area to a private court. The children's bedrooms open to the sun court which is also the child-play area. To provide a means for watching the children during play, and an easy access for the children, the kitchen can be reached from this court.

An accordion wall divides the children's bedrooms so that this area can become one large playroom. The design allows for possible future replacement of the movable wall with a fixed wall as the children grow older. The utility room is centrally located, near the bedrooms, where it is needed. Another accordion wall opens the master bedroom to the study where the client may work in privacy, completely separately from the children's activity area.

The structural system is eight-foot modular, with 3" x 12" beams and 3" x 6" columns. Connections are structurally designed to withstand seismic forces, allowing the 2" roof/ceiling deck to "float" over the free standing interior walls.

Masonry is hollow clay block; siding is vertical grain Douglas fir; heating is radial perimeter forced air; cabinet work is white Philippine mahogany, white Formica, and Masonite; sliding glass door units are steel framed.
Rosewood case used on one of Nelson's slot benches. The case shown includes a three-drawer chest, 30" long and a bookcase, 30" long, on a bench in ebonized finish.

An eight-drawer rosewood chest with imported white porcelain pulls to be used either as a double dresser or as a dining room storage piece.

There are sixteen pieces in the Rosewood collection designed for the Herman Miller Furniture Company offering storage facilities of all kinds in cases of varying dimensions.

The collection, while completely simple in design, is at once warm and elegant in feeling. The grace of the scale and proportion and the use of elegant wood with accents provided by white interiors, the black and white porcelain pulls, all bear the mark of the designer's excellent taste and judgment in dealing with materials and techniques.

THE ROSEWOOD COLLECTION DESIGNED BY GEORGE NELSON

This case is 40½" high, 55½" long, and 18½" deep, with four drawers to one side and a pair of covered doors to the left. The dining table with rosewood top and black vinyl plastic tubing edge has white metal legs; the upholstered side chairs have satin aluminum frames.
One of the most noticeable things about Japanese packages is their shape; they may be round, oval, square, or rectangular. A boat shaped package contains shell shaped cookies; a flat round wooden tub, dried sea food. For the most part the packages are low and close to the ground, or raised slightly on short legs. A cord tying the package, will have a bow shaped affair for carrying ease and the low shape of the package gives it a solid base.

There is a subtle use of natural materials. Wood, bamboo, rattan, jute, or banana leaves are often used. It is interesting that paper is usually a secondary material, and is seldom used as primary wrapping.

Since much of the packaging is done by hand, close attention is given to details. For the most part, wooden bamboo pegs are used. Many of the products are contained in baskets, the tops laced on. A copper band secures the sides of a wooden box.

The textures are interesting in these materials. Silk threads appear in conjunction with hemp and heavier rope used for binding or tying the package together. A wooden box may be left in its natural finish, or a box may have a lacquered or painted finish. Here again, there is a careful consistency maintained, and a unity in finishing. Seldom are two different finishes used on the same package.

The rice paper labels are almost an art in themselves, and yet, an integral part of the package. The labels accentuate the shape of the container, rather than the conventional square or rectangular fold. Some are folded in kite shapes, or pointed like arrows. The label may be designed with great care, and its position on the package may show evidence of modern design, it might be tucked under the cord wrapping the package, with several other labels and a traditional symbol for "a pleasant gift" tucked inside it.

With the use of native materials, texture and color become part of the final packaging art. In many cases where the container is left in its natural finish, a surprise element of color seems to complete the over-all design. Purples, cocoa, bright reds and blacks are subtle and carefully placed highlights.

The calligraphy on the label is designed to augment the over-all design. Japanese design depends heavily on detail, by using it in scale with the product of package, it seldom supersedes or outweighs the initial shape.

The placing of labels is important and often the finishing touch, usually there is a progression of labels of varying shapes and colors, inside as well as outside.

The modern Japanese package is functional. Some of the labels are so designed and placed to serve as napkins and the package may be contained in an ingenious use of mats wrapped around the package or they may serve as the bottom of a box. In either case the mat is something which may be removed and used later.

Just as a liquor or wine is often purchased for the bottle, so a package in Japan might be bought for the package.—Theodore Little.
This is a house on a wider than average lot and walnut grove which gives the new development in which it is built a feeling of luxury seldom achieved in this type of project. Designed to meet the increasing demand for a four-bedroom, family-type dwelling, this house, as others in the group, is designed with openness of plan to provide maximum flexibility in living, both indoors and out. The average house contains 1600 to 1700 square feet, not including garage and laundry.

The house shown, #429, is typical of the other dwellings in the project. The standard design includes two baths, master bedroom with dressing area and private entrance to the bath, masonry fireplace, built-in dining table between kitchen and dining area, cork tile floors, electric range and garbage disposal, mahogany plywood walls, radiant heat, ample storage and well-planned traffic flow.

The living-dining area and the master bedroom open with floor-to-ceiling glass and sliding metal doors to an enclosed rear yard. There is a complete separation of the living areas from the bedrooms. Exterior materials are vertical redwood siding and concrete block with color accent in the roof facias, beams and colored gravel roof.

Builder: Eichler Homes, Inc.
In a forthcoming development in the San Fernando Valley, this house of 1170 square feet, not including garage and carport, is to be one of a group of low-cost three-bedroom dwellings.

Any portion of the house is easily accessible from the front entrance; the living-dining area and the kitchen open to a large rear yard and patio. Visual expansion has been devised by means of floor-to-ceiling glass and sliding glass door. In order to create a maximum of privacy the bedrooms are separated from the main living areas, and a full bath and a half-bath are easily available to living and bedroom sections. Large closet and storage spaces are conveniently placed.

A large, efficient kitchen is separated from the dining area by a bar-height counter which screens a convenient table-height counter from view. The end wall of the "dead-end" type living room is of concrete block wall which extends beyond floor-to-ceiling glass to the exterior and incorporates an effectively designed fireplace. Exterior materials are concrete block and redwood siding repeated on the interior to complement the color treatment of the dry-wall interior partitions.

Builder: Pardee-Phillips Construction Company
element of fame has been, as you may look at it, either vulgarized or disregarded. No conductor, orchestra, or trained music critic, above all no audience can do justice to between 40 and 50 absolutely new and uncharted compositions in a season. I send my admiration to the music-loving people of Louisville, both for their willingness to precipitate upon themselves such a Niagara of new music and for their anticipated willingness to take it, to sit it through and hear it out. When the square pegs have been rough-fitted into square holes and the round into the round, what is to be done for the exceptions, the polyhedrons, and especially for that one uniquely shaped intelligence who is the Mozart or Bartok of our generation? Will the givers of awards, scholarships, commissions, of friendly assistance, discover him in time? He will be buried in a haystack of lesser Kozeluhs and Dohnanyis.

You will not hear the composers say this; you will observe it in their actions. Each has been frustrated exactly in proportion to the specific gravity of his ambition. The consequence has been not a return to individuality, a making of music regardless of the demand, but to an even more careful cultivation of the niceties and exactitudes of composition, as if by taking more care with each measure the better composers, mechanically speaking, could squeeze out the worse.

Let us turn on them, as they struggle together in a mass of entangled reputations before the walls of fame, the brilliant, narrow spotlight of creative intelligence that has set John Cage, for better or worse, outside the common body. I quote from a letter (August 4, 1953).

"It becomes gradually clear to us dull-witted musicians that sound has other determinants than frequency: timbre, duration, amplitude, and (as magnetic tape makes evident) attack and decay, call it morphology, how a sound begins, continues, and dies away. And the path we are in is not a path, not linear, but a space extending in all directions. Because it is no longer a case of moving along stepping stones (scales of any degree), but one can move, or just appear to, at any point in this total space. By changing just one of the 5 determinants the position of the sound in total space changes. And needless to say, each sound is unique and is not need .

I have played a large variation on the theme by Harry Levin. Now for the coda. In spite of their number and their many complications of used technics, and solutions to problems that exist nowadays only in solution, the contrapuntal lessons Beethoven summarily dispensed with and Schubert, though he desired them, did not need.

The truth is, and it is always unpalatable, that in every age of human culture the greatest artists have been, as often as not, poorly regarded or unrecognized, foes of conformity if not as traitorous to the morality of their era as Marlowe or Ezra Pound. The imperial Vincent d'Indy has yielded preeminence to the immaterial Erik Satie in French music. Genius has little to do with conformity, except in a community of genius, one of those rare clusters of strange seafarers that come in together on a rising tide. The lecture hall, with its standards of decorum, the well-placed quotations, the quietly inflected voice, has imposed its conditions, jackstraw quotations, complications of used technics, and solutions to problems that exist in French music. Genius has little to do with conformity, except in a community of genius, one of those rare clusters of strange seafarers that come in together on a rising tide.
aware of any other language. They have all grown up together in an atmosphere of score-reading and criticism.

Or to risk another unpalatable notion: those among our composers who are capable of greatness do not care to risk the price. Rather the first church in Leipzig and no large distracting family than to live like Bach! Who today cares to pour out music in a fecund semi-privacy, even though doubiously reckoning on the immortality of a Gesellschaft! To do so, it may seem to us, is not in our way of thinking; it is not our standard of life. It was the way of thinking and the standard of Charles Ives.

Ives is an enthusiastic follower of Emerson and of that American mystical faith, called Transcendentalism, which Emerson preached; but whereas Emerson’s mysticism stopped at the lecture hall and sedimented in his Essays, Ives carried Transcendentalism into his creative life and into business. Ives has been admired for many reasons, and his position as the chief, if one of the least performed of American composers, is practically unchallenged. If you ask why he is unperformed, I can only reply that he is the one American composer who, while making no claim for reputation, has been fecund; that his fecundity, his freshness (rather than his unquestioned originality), his nonconformist indifference to group or academic professional standards, his willingness to admit into his art ingredients of common thought, religion, philosophy, literature, popular song, his use of stylistic variants borrowed not from textbooks but from a personal awareness of historical usages; these have set him apart from his younger contemporaries, whose cultivated tastes recoil from what seems to them his almost barbaric eccentricity. Beyond the shallows, like Melville or Whitman, he is as deep and varied—in our residue of European culture terrifyingly American.

So I recommend to the American composer that he have a greater regard for the elements of popular experience, which can give his music life, and less regard for the temptations and niceties of conformity; that he drive himself to fecundity by writing more music and thinking less of each piece he produces; that he put out of mind recognition and acceptance to think only of the music that must come alive in his hands; and that, if he must teach to make a living, he firmly resolve to free himself, as he may then free his students, from a sterile recapitulation of outworn solutions. And if he can have something to say in music that is more than music, let him not fear it or suppress it but give it full utterance, as the old composers did, “To the greater Glory of God.”

STATE DEPARTMENT ARCHITECTURE
(continued from page 16)

and by King himself, allowed foreign governments to pay for buildings and sites and thus reduce their debts to the United States (from Lend-Lease, Surplus Property and Marshall Plan). This method of financing our buildings enables our allies to discharge some of their obligations without touching their limited hard-currency reserves. It also enables the State Department to acquire valuable property abroad, and it allows the Foreign Service to reduce its office rentals and quarters allowances to Foreign Service personnel. Of the 1946 appropriation of $110 million, 97%, has been met by our allies. . . . 3% was met by new dollar appropriations.

FBO is responsible for buildings in 272 cities in 72 countries. These buildings fall into several categories. EMBASSY OFFICE BUILDINGS, as distinguished from Ambassadors’ residences, are very much like the headquarters of a small corporation. In addition to flexible and secure office space, they must contain special departments open to the public and, occasionally, staff and community facilities like auditoriums and cafeterias. Completed to date under the new, modern FBO program, are the Embassies in Rio de Janeiro, Havana, and Brussels; Embassies for Stockholm, Copenhagen, Madrid and Ankara are now under construction; Embassies for Helsinki, Reykjavik, The Hague, Athens and Jakarta are now in the planning stage.

CONSULATES might be described as small embassies in cities important enough to demand United States representation. Seven new ones are now scheduled for Western Germany alone.

STAFF HOUSING is one of the most important aspects of FBO’s program, since it reduces long term expenses and helps to relieve housing shortages in countries like Germany, France and Japan.

(continued on page 36)
The Klee exhibition at the Valentin Gallery was exceptional in quality and variety. It included 46 paintings in oil, watercolor, tempera and gouache and 11 drawings; early and late work, almost all of it new to New York. In a way it hardly seems necessary to review it, for going to a Klee exhibition is like rereading a favorite author. Few surprises; old impressions confirmed, but also modified by the discovery (due to changes in oneself) of details and shades of meaning overlooked before. One puts the book down with a renewed sense of the wonder, variety and paradoxicality of life. It is to the sense of wonder that Klee appeals—wonder of a kind that encourages closer scrutiny of oneself and the world around. That Klee's erudite, unpretentious, often grotesque, often ironic art should invite self-scrutiny, that it should have a didactic function will not surprise anyone who has read the excerpts from his journals that have appeared from time to time. There is, for example, his observation (quoted in the exhibition catalogue) that in the highest realm of art, where "the mysterious begins," "ethical seriousness prevails over erudition . . . and so does goblin mockery." We should remember, too, that like Goethe, Klee thought of art as symbolic imitation: "it is an example, just as the earthly is a cosmic example. "The parallel between this mode of thought and that of Chinese and Indian art philosophers is striking.

Klee read a great deal, not to avoid thinking as many do but to find confirmation, conceptual correlates for the quasi-mystical perceptions, the intuitive insights he acquired during the course of lifelong meditation. We know, too, that he read the poets and writers whose imaginative worlds bordered on his own: Poe, Hoffmann, the Grimm brothers, Swift, Rilke, Novalis, Gogol, Stifter, Dostoevsky, Von Hoffmansthal, Tieck, Morgenstern—writers who deal with the grotesque in its twin aspects of horror and absurdity, with states of enchantment and panic, and with the transcendental, sometimes under the aspect of folly.

Klee was the eternal spectator sauntering through an amusement park where sad, hilarious and profoundly ambiguous spectacles may be seen. He spent most of his life in this park, allowing himself gradually and consciously to be drawn into the activities he witnessed there. Hence the immediacy, the specific knowledge of mysteries—like a professional guide's knowledge of the mountains—that is a characteristic of his art. Klee knew music, too, for as is well known, he was an exceptionally gifted violinist and as a boy he was unsure for a time whether to be a musician or artist. But it was his knowledge of nature and of art that he drew on most often. Byzantine and early Italian mosaics, Coptic, Tunisian and East Indian textiles, Near Eastern and North African architecture and calligraphy, prehistoric cave drawings, Swiss-German folk art, African and Melanesian masks, 15th century engravings, art nouveau, Slevogt, Ensor, Munch and Kubin, Goya, Blake, Füssli and Beardsley, Redon and Lautrec, Gauguin, Cézanne, Kandinsky, Matisse and Picasso, his associates in the Blaue Reiter and at the Bauhaus—he looked at them all and absorbed something he needed from each. Their "influence," or more accurately, the use he made of them is easily detected, yet Klee is always unmistakable. And this is so even though his empiricism, his loyalty to the principle of self-realization required him to abandon one style after another.

As for his love of nature, we know that he collected rocks, ferns, shells, leaves and butterflies. We find them in his paintings, along with birds, fish, snakes, dogs and cats, flowers, trees, mountains and crystals, men, women and children, gods, goddesses and demons, sun, moon and stars. For Klee all things existed interdependently under the influence of mysterious forces which, he observed, are not all beneficent but which he nevertheless described as his friends, dark and bright. It is these polar forces symbolized by rising and descending arrows, vertical and horizontal axes, earth, air, fire and water, and in many other ways, which regulate and sustain the life of his images as he believed they do that of the world. By meditating upon them, by exposing himself to their action as directly as he could, without succumbing to them, and by illustrating their power over a myriad phenomena, he was able to produce an art which
Moderne, is a very much younger artist; in fact, in terms of experience, tells us very little about the life of our times but, taken in its entirety, says so far. Literally bigger, for her paintings are small while the logic of the conception behind them, if I understand them rightly, demands larger surfaces.

Mrs. Haller is Swiss, lives in Zurich where she studied with Henry Wabel, and has had two previous exhibitions, both in Switzerland. She paints an occasional still-life or urban landscape but she paints interiors with nudes more often and with more feeling. She is a conservative painter—one might describe her art as a restrained northern response to turn-of-the-century French painting—an intimist who uses subdued smoky color (grey-lavender, ochre, beige and dull green) thoughtfully and well. Well, in terms of what she wants of it. What she wants of it is not the color itself, the things color can do, but the soft light her color carries which she uses for its form-revealing, plane-creating properties. That seems to be what fascinates her, the interrelationship of forms and planes—mirror, table, door, carpet, chair, breast, hip, thigh—in a quiet room where a model stands in a patch of light.

Integrate the light-created planes in a room and you simultaneously unify your painting. Perhaps; but only if natural objects first become transparent, interpenetrating planes, assuming the mysterious chameleon-life of the light which forms them. Mrs. Haller’s girls are sometimes too corporeal, too sculptural for that to happen, but Nude in a Green Chair is quite successful in this respect, being fairly evenly suffused with light.

Assuming that my understanding of these paintings is correct, if I were a teacher (a “constructive critic”), I would recommend to Mrs. Haller—and to all artists concerned with the marriage of light and plane—study of Braque’s post-fauve, proto-cubist paintings and Cézanne’s later landscapes.

Modern art did not make much headway in this country until 1913 when Americans by the ten thousand went to the huge Armory Show to see what all the shouting was about. A few Americans, artists and collectors, had already seen the new work either in Europe or at Alfred Stieglitz’s Photo Secession Gallery and had grasped its implications at once. As John Baur has pointed out, the first American painter to respond deeply to Cézanne was Maurice Prendergast. That was sometime before 1900. Of course, without creative ability, Prendergast’s perceptiveness, his high artistic I.Q. would only have won him honorable mention in histories of American art. But he had creative ability, so much that some of his paintings are, in my opinion, among the finest ever produced in this country. I will add that Prendergast’s Figure in a Park (on exhibit at the Kraushaar Galleries at the time of writing) holds its own very well with the work of the European neo-impressionists which it resembles in many ways.

The exhibition at the Kraushaar Galleries also includes paintings by Lawson, Glackens and Sloan—members, with Prendergast, of that group of artists who, fired by the iconoclasm and optimism of Robert Henri, banded together to oppose the academicians, calling themselves The Eight.

Lawson’s In the Fields and Swimming Hole are beautifully painted in pale vegetable greens and yellows; filled with a slight haze; close to Monet; closer, in their restraint and delicacy, to the early Sisley and to Twachtman.

The selection of Sloans is good but for me Sloan and Lawson are the less interesting members of this group. Sloan’s portrait, Daisy with a Duster, posed against a dark background, laughing, hearty, clear-eyed, shows what he learned from Hals and Manet. But it lacks the theatrical brilliance of Hals’ lighting and it lacks Manet’s quiddity and elegance. Sloan’s genre painting, McSorley’s, Saturday Night, has a special, sentimental value, preserving for us an impression of days when it was still possible for a hundred or more people to stand around talking, smoking and drinking without getting looped, and without being traumatized by the plangent voice of the TV announcer.

When William Glackens painted Chez Mouquin he painted one of his finest works and one of the finest by an American painter. But Chez Mouquin is not in this show and while the examples of Glackens’ work that are in it are interesting, they are not the best. Two dimly, even somberly colored early works, On the Quai and La
"Guide to CONTEMPORARY ARCHITECTURE in Southern California"
Edited by Frank Harris and Weston Bonenberger
Designed by Alvin Lustig
Foreword by Arthur Gallion, Dean,
School of Architecture, U.S.C.
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ART (continued from preceding page)
Villellet, show the influence of Monet. If Renoir had lived in New York he might have painted Soda Fountain. In fact there is altogether too much Renoir in this painting and the inevitable comparison does Glackens no good. But the artist put a valuable part of himself into it, too: his gift of observation, perfected by years of working as a newspaper illustrator. Many artists have had this gift; with Glackens it manifested itself as an eye for the significant gesture rather than the detail—for the cliché movement which all of us see half-consciously, but which he discovered and restored to life. The illumination of reality is one of the most valuable uses of art, and it is this use that Glackens—romantic realist and lover of blarney—sought and sometimes found.

Prendergast walks away with the show. Six excellent examples reveal the essential characteristics of his art. First, the roots, in chronological order: Whistler and plein-air impressionism, especially early Monet; then Cézanne whose influence is obvious in Still-life in the modelling and brilliant, astringent coloring of the apples; and finally, pointillism. Is must be stressed that Prendergast (like all genuinely creative artists) took—he never copied—interweaving what he took with ideas of his own to evolve a form, a style inseparable from—indeed, one with—its content.

Although out of loyalty to himself the evolution of a personal style is the artist's initial concern, it is not his end. If he has something to say, a rhythm, a vision uniquely constellation in him, and can find and extricate it, it will inevitably stamp itself all over his work. The proper question to ask about a style is not, is it personal? but, is it adequate? The word personal is one of the most misleading and misused in popular critical usage, for it leads to an emphasis upon individualism which has nothing to do with style (a much more basic thing) and can only abort the artist's creative intuitions.

Prendergast's way of saying what he had to say was to build up a pattern of simplified figures with little patches of softly glowing, broken color—the dots of the pointillists enlarged and squared. He kept this pattern parallel to the picture plane, as a rule, and the space behind his figures is shallow, seldom seeming deeper than a narrow stage from footlights to backdrop. Indeed, there is something of the stage in Prendergast's art, a sense of colorful pageantry in which the players—the charming, well-bred young ladies of Figures in a Park, for example—appear before us in delicately colored satins and silks. By investing his images with a certain artificiality and by arranging them with more than natural coherence, Prendergast was able to effect the necessary separation between art and nature. Architecture and light as broken color are the twin elements of his art and in this he is a post-impressionist.

The remarkable painting referred to in the preceding paragraph is filled with sparkling light, giant motes of sunlight, like butterflies, or fluttering leaves filling the air, falling on the arms and faces of the girls and over the precious fabrics of their dresses. This light is given, i.e. is present every sunny day for the artist to use to bring his work to life. But the distribution of forms is rational, conforming to an ideal of order, so that the painting is an example of that interplay between nature and reason, prompted and regulated by intuition, that is at once the creative process and its fruit.

Prendergast’s art is a joyous affirmation of life. Not all of life, of course; only that civilized part of it that engaged both his mind and feeling. And despite the exclusion of the rest of life from his
art, his feeling was fully engaged—as I have said his art is joyous. If it is also a trifle precious, at least for Calvinist tastes, doubtless that is because his muse was the comic muse, the gallant and courteous lady who befriended Watteau, too.

Those who missed the unusually comprehensive exhibition of paintings by the late Raoul Dufy at the Perls Gallery will find them reproduced in color in Dr. Alfred Werner's recently published monograph on this artist.

The date on the earliest painting in the Werner-Perls selection, View of Marseilles, is 1908; on the latest, Blue Mozart, 1951. Eighteen other paintings span the years between. Every characteristic aspect of Dufy's art is to be found in the work he produced during those 44 years, for though the earlier (fauve) paintings are among his most interesting, they are not what we have in mind when we speak of Dufy.

Discussing his conversion to modern art, Dufy once said: "At the first sight of this picture (Matisse's Luxe, Calme et Volupte) I understood all the new reasons for painting, and impressionist realism lost its charm for me..." Matisse continued to inspire him through the years. His influence is especially apparent in the bold organization and sumptuous color of Interior (1928). I was reminded of Matisse again by The Gate (1930); unmistakably Dufy, but close to Matisse in spirit—to the middle period Matisse, that is, with whom Dufy had many tastes in common.

Dufy, as we know him from his work, was a carefree, lyrical, essentially naive, spontaneous artist. Matisse, on the other hand, notwithstanding his vigorous and often repeated affirmation of the importance of feeling in his work, is a thinking artist: a tireless strategist. What Dufy and Matisse have in common is their love of sunlight, fresh air, flowers, bright colors, easy elegance—everything we think of when we think of the Riviera—and arabesque line. But where Dufy usually went outdoors to paint these things, or at least looked out the window, Matisse was often content to imply their existence beyond the balcony of the sunny studio with the potted plants, the Moroccan hangings and the young women with the wide, dispassionate eyes. And where Matisse establishes complex reciprocal and compensatory relations of line and line, line and plane, line and color and plane and plane, Dufy usually contented himself with linear tensions, superimposing his colored lines on color washes.

Not always of course. In Moulin de la Galette (after Renoir; 1951), line and color, while preserving their individual identities, are dovetailed so that forms are created by the one as much as the other. Before his discovery of Matisse, Dufy studied Cezanne, and in the 1908 near-fauve painting with which the Werner-Perls survey begins, Dufy's way of defining forms, or rather, volumes is clearly derived from him. The colors of course are different, lacking the strange, slightly acid brilliance of Cezanne's.

For my taste, Dufy's best paintings—with a few impressive exceptions, such as The Fleet at Villefranche (1926) with its heavy vermicular strokes of black on a midnight blue-purple sea—are his least "weighty." Dufy was a master of the tossed-off linear witicism, of the effortlessly accomplished synopsis which makes use of caricature and brief allusion. When we find this same effortlessness (achieved, no doubt, with years of practice) in Dufy's larger, more ambitious paintings, we may be misled into regarding it as proof of mastery on another level. All too often neither the conception itself nor the formal problems upon whose resolution it depends require largeness. Then "effortlessness" is not mastery but virtuosity, and effects which are perfectly adequate and delightful in a watercolor or small sketchy oil perish in our sudden sense of triviality and pretentiousness.

The great masters of the large empty space animated by a scattering of lines and shapes were the Japanese screen painters. They succeeded because they distributed shapes so as to obtain maximal spatial tensions and imparted to line the sweep and vitality necessary to sustain it on its journey across the deserted picture plane. But Dufy's line—admirably cursive in his small oils, fastidiously detailed in his large empty space,!I ilustration of line and song brings me to one of the best, hap-

(continued on following page)
piest (and most superficial) paintings in the show. This is Blue Mozart. It happens to be a large painting—if Dufy was unable to animate a large space with a few incisive lines, he was with a profusion of delicate arabesques. The blue wall behind the piano with the music by Mozart is covered with lightly outlined flowers. The room is filled with light; the flowers, the brush-strokes seem about to dance off the wall. A frothy conception of Mozart, no doubt, but it would be priggish to object where there is so much joy and grace. Disregarding thefusion and baroque theatricalism of much of Dufy's work, one admires the purity of spirit to which he attained when he painted Blue Mozart.

Hale Woodruff, who recently had his first New York show at the Bertha Schaefer Gallery, teaches at New York University, formerly taught at Atlanta University, and was a Rosenwald Fellow from 1943 to 1946.

Woodruff is a semi-abstract expressionist. He paints imaginary primeval landscapes which he spreads across the canvas so that sometimes they remind one of aerial photographs of a desert dotted with oases and water holes. When he takes us down for a closer look, landscape becomes a clearing in the jungle, a petroglyph, or a patch of earth with bones and twigs pressed into it. When living appear in his work it is as heavy black brush-strokes which twist and jump like African dancers. Color in these paintings is strong and appropriately, not melodramatically, somber. There is a lot of brown, indigo blue and terracotta red. It is the kind of color primitives use but Woodruff's use reveals an expert knowledge of glazing, scumbling and overpainting. When his affinities with other artists show, with Klee and Tamayo, for example, his work tends to be decorative—a pastiche of atavisms. But his best paintings, (the largest and most recent) are permeated with a sense of fate and the inevitability of all works of art, major and minor, which spring from the "heart of darkness," obeying the instincts and rhythm of the blood as much as they do consciousness and the aesthetic sense which is consciousness' flower.

Following Hale Woodruff at Bertha Schaefer's: Gloria Stokowska, a much younger painter, concerned with less primitive but no less profound matters. The earliest paintings in Mrs. Stokowska's exhibition were done in 1949; the most recent were still wet when I saw them. They form two distinct groups. In the first the artist is concerned with the glory of light: votive lights, lights that flicker and sway in a great cathedral, the light of sails in a dark harbor, of fruit glowing in a dark tree; golden discs of light reflected in a dark river.

The most ambitious of these paintings is The City, in which clusters of yellow lights float among arches, ramps, columns and stages in a green and purple night. Although, technically, this is the most advanced of Mrs. Stokowska's earlier paintings, I do not consider it the best. For the sense of theatre, of glamor that it expresses is incommensurable with the strongly religious emotion that one feels inspired her to make these paintings. Van Gogh and Loren MacIver may also have inspired her, in another sense, but she does not need to lean on them for she seems to have touched something in her own experience powerful enough to shape her material for her if she will contemplate it closely.

There is something else in these paintings: a feeling for swooping swirling rhythms that also appear, subdued and regularized, in the artist's recent oils of willowy young women and children, secular madonnas, painted in blanched colors in somewhat stylized, curvilinear poses.

This is Mrs. Stokowska's first exhibition. She seems to be blessed with perception and a determination to go her own way.
E. CERAMIC DESIGNERS: Free-lance artists wishing to be considered for retainer relationship with Commercial Decal, Inc., major creators and manufacturers of dinnerware decals, are invited to communicate with Mr. Fridolin Blumer, Art Director, House of Ceramic Design, 71 Irving Place, New York. Describe training and experience.

F. 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.

G. DESIGN DIRECTOR: Leading manufacturer of sterling flatware and holloware in New England seeks experienced candidates for position involving administrative and creative leadership of established design department. Salary open.

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: Experienced in custom and metal furniture. Must have thorough knowledge of wood and metal construction and construction drawing. Some background in product designing. Position open to utilize creative ability.

J. INTERIOR DESIGN-SALES: Well-known furniture manufacturer wants young designer-salesman for full-time employment in showrooms following introductory training in company's factory. To design showroom installations and sell to decorators, etc.

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

L. 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.

M. PRODUCTION SUPERVISOR: For well-known small New York industrial designers' 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.

N. TEACHER-PRODUCT DESIGN: The Rhode Island School of Design is looking for one or two industrial designers to be instructors in growing department. Experience in variety of product design projects preferred, although recent graduate of good design school will be considered. Full or part time. Inquire Robert E. Redmann, Head Industrial Design Dept., R.I. School of Design, Providence 3.

O. TELEVISION DESIGN: Openings for three key design people in a new collaborative creative enterprise. Diversity of interests, advanced design concepts, and willingness to undertake a wide variety of TV design problems welcome. Selection will be based upon experience (not necessarily television), work samples and/or photographs, and ability to contribute to the general creative momentum of the TV station.

1. TYPOGRAPHER to be responsible for design and buying of printing, on-the-air typography, and the design and fabrication of displays, advertising and exhibitions.

2. SCENE DESIGNER to be responsible for set design, and to supervise scene painting and the procurement of properties. Should have thorough training in theatrical or motion picture scenery and staging practices.

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: For Boston design firm. To design and render posters, point-of-sale material, exhibition booths, etc. Male or female.

R. 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.


**B. ARTIST-DIRECTOR:** Teacher (10 yrs.), Director (3 yrs.) in art education and art gallery. Art graduate trained in design, illustration, painting, philosophy. Illustrator-reporter for newspaper. Desires creative position as artist or director. Age 30.

**C. DECOR-DESIGNER:** Many years in decorating and drafting fields. Desires outlets for contemporary furniture and silver designs.


**E. FURNITURE DESIGNER:** Experienced (18 years), versatile, complete knowledge of furniture, construction, production, trends. Successful background of top-selling contemporary lines. Interested in free-lance or staff position with volume manufacturer. Age 37, male, married, 3 dependents.

**F. FURNITURE DESIGNER:** Experienced since 1938 in modern design for decorator, architectural and commercial lines, with thorough background in wood and metal production methods, seeks connection with a smaller manufacturer than presently associated with (not over 400 workers) as Designer or as Designer-Production Manager. Owner-controlled plant preferred.

**G. INDUSTRIAL DESIGNER—FREE-LANCE:** Experienced designer with diversified background in houses, tableware and furniture, and a number of successful new products on the market, is available for work on tableware, houses, and related products.

**H. INDUSTRIAL DESIGNER:** 1948 Pratt Graduate. 5 yrs. active experience with appliance manufacturer and industrial design firm. Thorough knowledge and experience in all phases of product design and development. Executive as well as creative ability. Desires position in N.Y.-Conn. area. Age 35.

**I. TWO-DIMENSIONAL DESIGNER:** Graduate Child-Walker School of Design, Boston, has taught art in secondary schools 6 years. Has freelanced; would like to work in art dept. full-time. Mrs. Grace Tulpa Chase, c/o Mrs. Edith Gray, 536 Walnut St., Brookline, Mass.

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**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 filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been marked in the Case Study House Program.

**APPLIANCES**
- • (426) Contemporary Clocks and Accessories: Attractive folder Chromapak contemporary clocks, crisp, simple, unobtrusive, eminently subtle accessories; lastex wire lamps, and bubble lamps. George Nelson, designer. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Mich.
- • (152) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

**BATHROOM EQUIPMENT**
- • (90a) Shower Doors, Tub Enclosures: Well-prepared two-color brochure American Maid shower doors, tub enclosures; mirror-polished aluminum frames; non-pressure set in neoprene; anti-drip channel, squeegee; continuous piano hinges; highest grade glass; good contemporary design, corrosion-proof throughout; water-tight glass design, workmanship; merit specified CSHouse 1953.—American Shower Door Co., 1028 N. Lueb Avenue, Los Angeles 38, Calif.
- • (60a) Bathroom Accessories: Fully illustrated folder Faries bathroom accessories, simple lines; ingeniously designed to solve placement problems, including adjustment features on several items; particularly good recessed fixtures; this is merit specified for CSHouse 1953.—Faries Manufacturing Co., 1605 East Grand Ave., Decatur, Ill.
- • (971) Lighted Bathroom Cabinet: Folio Milwaukee Fluorescent Bathroom Cabinet; completely recessed, this provides high level diffused illumination; B-ex mirror; four 20-watt tubes shielded with Corning Albalite translucent opal glass; simply designed, well engineered, screwed and fastened; merit specified for CSHouse 1953.—Northern Light Company, 1661 N. Water St., Milwaukee, Wis.

**CABINETS**
- • (124a) All-Steel Kitchens: Complete information, specification details, planning data Shirley all-steel kitchens: quality units, good contemporary design, efficient engineering; prepared in standard series of individual matched units; sinks formed from deep-drawing 14-gauge steel, gelatination in enamel to which acid-resistant glass porcelain is permanently bonded; cabinets cold-rolled furniture 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 Comfortaway food dispenser unit; this equipment definitely worth close study, consideration; merit specified CSHouse—Shirley Corporation, Indianapolis 2, Indiana.
- • (199A) Jensteel Line consists of over 200 bathroom cabinet models, plus wall hung cabinets and mirrors. Cabinets are engineered and designed to simplify construction and give utmost in function. Modern Jenset Industries, 159 South Anderson, Los Angeles 33, California.

**FABRICS**
- • (171a) Contemporary Fabrics: Information on best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cotton and sheers, woven design and corrugated wovens solds. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer in all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

**FLOOR COVERINGS**
- • (989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order (to order, wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color, custom design, fast service, permanent, no shrinking). Bingle Ben Smith, 143 Madison Avenue, New York 16, N.Y.
- • (309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns, features plain colors.—Klarex Linen Looms, Inc., Sixth Street at Grand Ave., Duluth, Minn.
(10a) Dux: A complete line of imported upholstered furniture and related tables, warehoused in San Francisco, and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential and commercial use; write for catalg.—The Dux Company, 25 Taylor Street, San Francisco 2, California.

(85a) Contemporary Furniture, Daybed: Information new retail outlet good lines contemporary furniture, accessories; includes exceptionally well designed Selmore day bed; seat pulls forward providing generous size single bed; 4½" thick foam rubber seat, fully upholstered reversible seat cushion, permanent deep coil spring back; frame available in walnut, oak, ash, black; legs aluminum or black steel; reasonably priced, shipped anywhere in country; this is remarkably good piece, deserves close attention.—Selmore Associates, 5770 Sunset Boulevard, Pacific Palisades, Los Angeles, Calif.

(178a) Contemporary furniture of excellent design: Dining and coffee tables, solid woods with black iron legs; also available with Laminart plastic tops. Comfortable club chairs and sectionals, wide chairs and stools in rubber and iron—clean lines. Also a separate line for patio and outdoors in redwood and available. Circle Furniture Mfrs., 256 Michigan Avenue, Glendale, Calif.

(138a) Contemporary Furniture. Accessories, Fabrics: Full information complete line top contemporary furniture, accessories, fabrics; Dunbar, Herman Miller, Howard Miller, Eames, Knoll, Pastoe, Glenn, Middletown, Risom, Pacific Iron, Ficks Reed, Hansen, Peck, Modern Color, Laverne, Finland House, Ostroom-Sweden, Swedencraft, Hawk House, Kurt Versen, Pullis & Goode, Gotham, Milano, Heath, Stimulus, Raymor; offers complete safety on level of authenticity; special attention to mail order business; data belongs in all files.—Carroll Sagar & Associates, 8333 Beverly Boulevard, Los Angeles 36, California.

(96a) Contemporary Fixtures: Catalog, data line contemporary fixtures, including complete selection recessed surface mounted lamps, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950. Stamford Metal Specialty Co., Inc., 431 W. Broadway, New York 12, N. Y.

(170a) Architectural Lighting: Full information new Lightteller Calculite fixtures; provide maximum light output evenly diffused; simple, clean functional form: square, round, or recessed with lens, louvres, pinhole, albalite or formed glass; exclusive "horizonlite" spring fastener with no exposed screws, bolts, or hinges; built-in fibreglass gasket eliminates light leaks, snug slide leveling frame can be pulled down from any side with fingertip pressure completely removable for cleaning; definitely worth investigating.—Lightteller 11 East Thirty-sixth Street, New York, New York.

(964) Bank, Office Lighting: Brochure planned lighting for banks, office; covers recent advances use standard lighting equipment for architectural, illuminating results and influence properly maintained foot-candle levels to improve efficiency, increase working accuracy; add visual comfort; data costs, installation, maintenance; well illustrated; one of best sources information on subject.—Pittsburgh Reflecto Company, 452 Oliver Building, Pittsburgh 22, Pa.

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

(27A) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specifications data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot, remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2121 Wilshire Boulevard, Los Angeles 5, Calif.

(78A) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive tables of specifications; a very handy reference—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

(782) Contemporary Commercial Fluorescent Luminaries: New lines commercial lighting fixtures; complete line contemporary lighting fixtures; data line excludes surface mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950. Stamford Metal Specialty Co., Inc., 431 W. Broadway, New York 12, N. Y.

(723) Accent and Display Lighting: Brochure excellently designed contemporary Amplex "Adapta-Unit" Swivel fixture: clean looks, smart appearance, remarkable flexibility, ease of handling; complete interchangeability of all units, models for every type of dramatic lighting effects; includes recessed units, color equipment; information on this equipment belongs in all files.—Amplex Corporation, 311 Water Street, Brooklyn 1, New York.

(34A) Accent and Display Lighting: Brochure excellently designed contemporary Amplex "Adapta-Unit" Swivel fixture: clean looks, smart appearance, remarkable flexibility, ease of handling; complete interchangeability of all units, models for every type of dramatic lighting effects; includes recessed units, color equipment; information on this equipment belongs in all files.—Amplex Corporation, 311 Water Street, Brooklyn 1, New York.

(395) Contemporary Fixtures: Catalog, data line contemporary fixtures, including complete selection recessed surface mounted lamps, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950. Stamford Metal Specialty Co., Inc., 431 W. Broadway, New York 12, N. Y.
(901) Hollow Core Flush Door: Brochure Pains Reno hollow core flush door shows cost-saving, air-sealed, air-conditioned core combining the strength of cross-banded plywood with lightweight in weight; accurately mortised and framed together, and overlaid with matched resin-glued plywood panels; one of best products Car & Company, 50 O. Box 1287, Sacramento, Calif.

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(256) Doors, Combination Screen-Sash: Brochure Leaves City Sash & Door Co., 15 Southwest Third Avenue, Fort Lauderdale, Fla.

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Write for free copy of Catalog 50.S.S.,AAF,Starboard Hardware Corporation, Western Avenue at 22nd Place or 225 West 34th Street, New York 1, N. Y.<br><br>STATEMENT REQUIRED BY THE ACT OF MARCH 31, 1921, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (TITLE 29, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION, published monthly at Los Angeles, California, for October 1, 1932.<br>1. The names and addresses of the publisher, editor, managing editor, and business man-<br>agers are: Publisher, John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California; Editor, John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California; Business man-<br>ager, F. M. Brown, 3305 Wilshire Boulevard, Los Angeles 5, California.<br>2. The owner is: John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California.<br>3. 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(Seal)

JOHN D. ENTEZNA, Editor, Publisher, Owner

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