Oh you clever, clever talking bear
say something provocative

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Chromoluminism, nee-impressionism, pointillism or divisionism as it was variously called, the link between impressionism and fauvism, is anatomized in the exhibition “Seurat and his friends,” organized by John Rewold for the benefit of L’Alliance Francoise and currently on view at Wildenstein’s. This is one of the most important exhibitions we have had in recent years. For one thing it contains 38 paintings and drawings by Seurat himself, many of them never before shown in this country, and more than 70 by Signac, Cross, Pissarro and a host of their lesser known contemporaries. Not all of these men are especially interesting; none of them had that combination of originality, intelligence, skill and taste that made Seurat a major artist and Signac a greatly gifted one. But the work of the least of them is worth looking at because of the lesson it contains: that a conscious, disciplined approach to art formulated by the leader of a school does not inevitably destroy the personalities of his followers (if they have any to begin with), and that for imaginative artists rules and controls constitute a challenge rather than a restriction. It is important, of course, that they be the right rules, rules that help the artist channel and fulfill his gifts—when Pissarro abandoned divisionism it was not because he found its rules unsound, it was because they were not right for him. All of which seems sufficiently obvious; yet how few artists are willing to clarify their theories, systematize their procedures and work toward control as conscious as Seurat’s.

Seurat’s control was exercised over all the formal components of his art: over the division of space by strategically placed horizontals and verticals (which for him, as for Mondrian, were symbols, respectively, of harmony and energy, of the related or collective and the isolated or individual), and over light and color.

To the world, Seurat was a cold, secretive man. But there was nothing cold about his feeling for light. His drawings, especially, show that for him light was a mystery shining in darkness, at once creating and dissolving form: faces, figures, a white cat, roses in a vase. His people emerge from mist and pause for a moment, an eternity, in the light. Sometimes they walk away and there is a terrible finitude about these pictures. In his drawings Seurat is very much the god-like artist, creating and destroying shapes—but it is light that gives those shapes dimension and brings them to life. In his use of light Seurat is a descendant of Rembrandt and Corot; today, Braque and Villon carry on the line.

Some of Seurat’s mono rubbed off on his followers. Charles Angrand caught a bit of it in his drawing Woman and Child. More often, though, Angrand’s drawings seem to be tours de force filled with a poetic but slightly theatrical glamour; a sense of the mysterious rather than numinous. Impressive as Angrand’s Portrait of the Artist is, Seurat would have created it from a much deeper level. Then there are the many other impressive drawings in this show—early Seurats in incisive outline (Man Seated and Studies of Male Heads), and two superb pointillist ink drawings of market scenes by Pissarro.

Of the paintings, those by Seurat and Signac are easiest the finest. Seurat’s The English Channel at Grandcamp suggests a bleached— and essentialized—Monet; his landscape, Barbizon, is warmer and “sweeter” in color—closer to Bonnard; his majestically serene The Channel at Gravelines, an Evening (1890) shows how a master of spacing animates a large expanse of color with a few widely separated shapes. In all of these paintings Seurat shows us what the scientists have taught us: that matter is not solid but composed of vibrations of energy. For Seurat energy materialized and took shape wherever multicolored particles of light clustered and coalesced.

Signac shows us this, too, but goes about it in a slightly different way. Signac shared and contributed to Seurat’s theories and when Seurat died, became the leader of the neo-impressionist movement. But I suspect that line is at the core of Seurat’s vision, color at the line of color divided by the rose horizon line.

Some of his earlier work impressed me as being rather fragile, somewhat fussy and Austere Lyricism, are to be found in several of Rosenthal’s recent pieces. He seems to have made great progress during the past year. Some of his earlier work impressed me as being rather fragile, a trifle contrived—often more effective than genuinely expressive. Ideas were there, and technique, but they were still separated, imperfectly fused by decisive feeling. Then, too, the earlier pieces seemed rather cluttered to me; there were too many twig-like details and superfine lines which did not underline form (or complicate it in an interesting way) so much as obscure it. Now, all this ornamentation is stripped away so that the essentials stand clear—and isolated—in space.

Hubert Crehan, who is managing editor of the Art Digest, recently exhibited a number of large abstract paintings at the Stable. Crehan has been painting for several years but this was his first show in the East. On the strength of his latest compositions I would call it a very promising one. His earlier works suffer from the influence of Clyfford Still’s, “because bluff’s influence on any avant-garde movement differs radically from his own seems to me to be wholly destructive. What Still has evolved in recent years is not so much an art (from which other painters might be able to learn something) as a style, too personal to be assimilable, too limited to be useful except in the expression of his own somber moods.

The characteristics of Crehan’s paintings in this style are easily summarized. Color: dismally grey, with greys and blacks predominating. Surfaces: unvaried and unesthetic; often like dried mud with sticks and gravel stuck in it. (Dubbeltue uses these textures too, but he uses them, he doesn’t just spread them around.) Images: large, unwieldy shapes (like the contours of continents, peninsulas or expanses of tundra seen from a great height) filling the canvas.

Crehan has begun to go his own way. His own way will be that of a colorist, I imagine. The impulse to organize space, or to establish a hierarchy of forms in space, is secondary in his most personal compositions, and such organization as there is—a focal point, a center of gravity—is achieved by means of color, ambiguous patches of color, lighter or darker than those which surround them. Crehan is most successful when he lets his lyrical, romantic-erotic impulses guide him. He has one painting entirely in crimson and rose madder—like clouds of red fire. Another, in deep greens with a few splashes of bright yellow, might be a leafy forest with sunlight filtering through the treetops. A third (easily the best in the show I thought) is dark blue: cobalt, ultramarine and deep cerulean. It made me think of a cave beneath the sea, full of cool, dim light. I liked these three paintings because of their evocative power and because in each of them a single image, or color-configuration, is sustained across the canvas. They might be compared to imagistic poems, hokku, with colors taking the place of words; and if their content is largely sensuous, that is true of many hokku too. I also liked Crehan’s watercolors. He has considerable facility in this medium and, strangely, in his watercolors he is able to dramatize space more than in his oils.

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There are in Western civilization several symphony orchestras and opera companies more than a hundred years old. I do not know, subject to correction, of any chamber music organization that has been in continuous existence longer than the Coleman Chamber Music Association in Pasadena, which this season is celebrating its fiftieth anniversary. For fifty years this association has been offering the citizens of Pasadena an average of seven chamber music programs a year, more than 335 of them since 1904. The bare figures stand as tribute to Alice Coleman Batchelder, founder of these concerts, who directed them for 41 years until her death in 1945. To ornament the bare figures I shall speak of the convictions which made them possible. The usual operator, when he wants to start a concert series, throws out the idealistic grappling hooks and grapes for money. Such social events, white tie, black tie, or tux and bluff, come and go with the seasons, gather in their audiences and vanish into nonexistence leaving no mark on the community that did not make or need them. Considering a new concert series, the first question should not be, what musicians can we get hold of who will draw a crowd or what music shall we offer, but—what is the purpose of these concerts?

Mrs. Batchelder saw at once that her concert series, though directed to chamber music, which in 1904 had scarcely a foothold on this continent, must not be a luxury; it should pay its way at the box office. In 32 out of 49 seasons her concerts have done so. I do not take this to mean that the sale of tickets alone regularly brought in more than enough money to pay all expenses; more likely, the box office sales plus gifts and patronage gave a dependable annual income above necessary costs. This is the crucial point: when a concert organization has to go into the streets at the end of a season and sit publicly hat-in-lap begging for funds, it has a deficit; otherwise, it has not.

In this way for more than a decade and a half the New Friends of Music in New York, pattern for a majority of the independent chamber music groups in the United States, thrived upon a complete repertory of the Germanic classics, slightly adulterated with French and twentieth century music, filling Town Hall with subscription-ticket buyers season after season and safely disposing of its anticipated surplus of costs over sales among a small group of patrons who preferred, so to speak, to pay a thousand instead of ten dollars for their tickets.

Coming into a New York where the temple of the arts has become a roaring market, diseased with ambition and monstrous with commercialism, Hortense Monath, the founder and, by her own statement to me several years ago, the only director of these concerts, imposed upon her musical enterprise a discipline, severity, and order quite alien to the local experience. She was criticized and made fun of. After the first years of unprecedented enthusiasm her work and her artists, who were the best the world could offer, were almost continuously attacked, belittled or run down by the critics, who, whatever they may profess to the contrary, save their best adjectives to me several years ago, the only director of these concerts, imposed upon her musical enterprise a discipline, severity, and order quite alien to the local experience. She was criticized and made fun of. After the first years of unprecedented enthusiasm her work and her artists, who were the best the world could offer, were almost continuously attacked, belittled or run down by the critics, who, whatever they may profess to the contrary, save their best adjectives to me several years ago, the only director of these concerts, imposed upon her musical enterprise a discipline, severity, and order quite alien to the local experience. She was criticized and made fun of. After the first years of unprecedented enthusiasm her work and her artists, who were the best the world could offer, were almost continuously attacked, belittled or run down by the critics, who, whatever they may profess to the contrary, save their best adjectives to me several years ago, the only director of these concerts, imposed upon her musical enterprise a discipline, severity, and order quite alien to the local experience. She was criticized and made fun of. After the first years of unprecedented enthusiasm her work and her artists, who were the best the world could offer, were almost continuously attacked, belittled or run down by the critics, who, whatever they may profess to the contrary, save their best adjectives to me several years ago, the only director of these concerts, imposed upon her musical enterprise a discipline, severity, and order quite alien to the local experience. She was criticized and made fun of. After the first years of unprecedented enthusiasm her work and her artists, who were the best the world could offer, were almost continuously attacked, belittled or run down by the critics, who, whatever they may profess to the contrary, save their best adjectives to me several years ago, the only director of these concerts, imposed upon her musical enterprise a discipline, severity, and order quite alien to the local experience. She was criticized and made fun of. After the first years of unprecedented enthusiasm her work and her artists, who were the best the world could offer, were almost continuously attacked, belittled or run down by the critics, who, whatever they may profess to the contrary, save their best adjectives to me several years ago, the only director of these concerts, imposed upon her musical enterprise a discipline, severity, and order quite alien to the local experience. She was criticized and made fun of. After the first years of unprecedented enthusiasm her work and her artists, who were the best the world could offer, were almost continuously attacked, belittled or run down by the critics, who, whatever they may profess to the contrary, save their best adjectives to me several years ago, the only director of these concerts, imposed upon her musical enterprise a discipline, severity, and order quite alien to the local experience. She was criticized and made fun of. After the first years of unprecedented enthusiasm her work and her artists, who were the best the world could offer, were almost continuously attacked, belittled or run down by the critics, who, whatever they may profess to the contrary, save their best adjectives to me several years ago, the only director of these concerts, imposed upon her musical enterprise a discipline, severity, and order quite alien to the local experience. She was criticized and made fun of. After the first years of unprecedented enthusiasm her work and her artists, who were the best the world could offer, were almost continuously attacked, belittled or run down by the critics, who, whatever they may profess to the contrary, save their best adjectives
and subservience to the box office. Subservience to the box office accumulates the biggest concert deficits. In the opinion of ninety-nine out of a hundred concert patrons, those who put up the extra money that staves off a deficit, the claims of the box office are an embodiment of logical analysis, reasonable deduction, and good sound common sense. Musical leadership must fight off these claims by relying on its own broader and more informed understanding and vision of the musical horizon. Such understanding and vision do not come easily and are not easily defended and explained. The hairline of decision threads between nonconformist anarchy and conformist dullness. During forty-four years of concert-giving Mrs. Batchelder graciously maintained an aerialist's balance.

Possibly Mrs. Batchelder's taste coincided so exactly with the growing average taste of her community that she was able to be always in the lead without going beyond what was acceptable. But it is more likely that the growth of taste in the community was stimulated by her programming. The discerning concert director does not stimulate taste by following it; he makes it. (And I might add that the person who praises you the most today for what you have added to his knowledge of music will most certainly condemn you tomorrow when you have exceeded his capacity.) In any case, the physical organization which Mrs. Batchelder developed to support these concerts was directed so wisely and so tactfully that in nearly every season the 950 seats at the Pasadena Community Playhouse were filled with paying audience.

Mrs. Batchelder saw also that, while you can bring music to people, it is necessary at the same time to bring people to music, not only by learning the many ways of selling tickets but by training young people to accept music as a normal experience, and, if possible, take part in it when they are young. I do not mean such condescension by the infantile adult to the intelligent child as once caused a kindly pianist turned commentator to rub the theme of the second movement of Beethoven's First Symphony into the minds of his young listeners by singing it to the words, "Dear Uncle, dear Uncle, we do love the Children's Concerts and hope you will bring us some more." Children have little enough respect for adults as it is.

Instead, the annual Coleman Audition Contest was founded. This contest, for performance of chamber music, is open to young players, in several age groups, who compete before a panel of musicians for the right to appear at a special concert in the annual Coleman Concert season. This season the winners will be presented in addition by Evenings on the Roof, the Los Angeles County Museum, Dabney Hall series at Caltech, the Valley Chamber Music Series at Scripps College, and the Shakespeare Club of Pasadena.

I have discussed the relationship of program-making with the box office and with the community. Even when these are kept in balance, a further adjustment needs to be made, within the program itself. Mrs. Batchelder believed in performing new music as well as old, classical composers together with the untried contemporary. The program made up exclusively of new music, unless these are works by the few outstanding composers of their lifetime, apologizes for itself by not having or asserting standards of comparison. A few composers can stand alone in their music for a full evening; the remainder, whether classical or contemporary, can not justify such exclusive attention to a composer.

I believe that the single-composer program, when justified, is at once the most demanding, the most rewarding, and the most revealing. The listener passes the outward boundaries of the composer's idiom and begins to discriminate with the composer's discrimination. A later work by Schoenberg, Stravinsky, Webern, or any significant music by Debussy or Ives, if it has not yet been domesticated to the common hearing, stands in violent idiomatic contrast to the traditional classic or romantic concert repertoire. It is at once made difficult, objectionable, if not unacceptable; and this is not the fault of the composer, because the greater part of sixteen or seventeen century music, or that of Bach, or Beethoven's, or Mozart's stood in this same position until the mass domestication of the entire traditional repertoire was accomplished by the phonograph. I have demonstrated in practice that more enthusiasm may be generated by the music of any one of these composers when an entire program is given over to it than by an assortment of such pieces separately sandwiched in.

It is certainly true that our relatively low appreciation of Debussy as a serious composer was effected by his sudden transition, in less than a decade, from a radical into a semi-classical acceptance; and

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MUSIC
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a semi-classic he has ever since remained. As with Gounod, though with much greater loss, the acceptance of Debussy in terms of a relatively few pieces endlessly repeated has concealed his true eminence. In the literature of art song Debussy stands with Schubert, with Purcell, and with Dowland. The song masterpieces of Debussy are too often lost, when they are heard at all, in the lower middle of a multiple-layer song recital sandwich.

Yet there is a good deal to be said in favor of the programmatic sandwich. A good sandwich combines flavors without destroying them. Good programs, like good sandwiches, seldom occur and are never commonplace. A good program is more like a dinner and is not always improved by the multiplication of courses. Good programs like good dinners are the result of emulation. Competition generates them; too much competition weakens the effect of even the best of them. A few performances devoted to the best songs by Debussy would stir up greater interest not only in his songs but in the art song literature. Too many such performances in a season would soon dissipate this interest.

If the program of mixed contemporary music apologizes for itself by not asserting standards of comparison, in a different way the program of familiar classics apologizes for itself, or for its makers, by presuming that audiences come to concerts in search of what they know. Such program-making and such concert-going are eminently snobbish, good only for those who have given up the struggle to deal with immediate experience, who come to art in the same way that many persons go to church or vote always the same ticket in politics, in hope of reassurance. Their criterion is finish rather than finesse. They adore mannerism. They thrive upon that superiority which comes from believing that not a wrong note has been played. They are not aware of what has been lost to preserve this flourish of display, this accuracy on the surface. "Beethoven will always be Beethoven" is their motto. But if Beethoven had dared to take for granted any such nonsense, he would have wasted his life as his father did, a pitiful nonentity, and none of his music as we know it would have existed.

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Fruitful art, like fruitful religion or fruitful politics, thrives upon the necessity of change and adaptation. Dame Ethel Smyth tells in her biography about the social crisis that occurred in the musical community of Leipzig, which prided itself on being a center of musical classicism, when Johannes Brahms, already a respected national composer, was invited to conduct a program including one of his own symphonic pieces with the Gewandhaus orchestra. To overcome such false prejudice Mrs. Batchelder wisely included in nearly every program a work by a contemporary composer. Among these were more than 25 first performances of works by American composers.

To carry forward this policy, three new pieces have been commissioned to be performed during the present Coleman season: a new string quartet by Ernst Toch, a Suite for violin, piano, and flute by Paul Creston, and with the cooperation of the Elizabeth Sprague Coolidge Foundation a Trio for violin, cello, and piano by Leon Kirchner. It is a good balance, whatever one may think of the individual composers; it includes one mature European composer of international rank, an American composer of national standing, and a younger Los Angeles resident composer who is already on the way to national recognition.

You may ask why I have called this discussion of program making a lament, and rereading what has been already set down I myself wonder at it. Hortense Monath is still living, if the New Friends of Music is not; the Coleman Concerts are continuing into their fiftieth season, although Mrs. Batchelder is no longer living to direct them. But both great ladies and both concert series will survive long after the newspaper critics have forgotten them and the last lights have gone out on their contemporary stage.

They will survive, as the work of Elizabeth Sprague Coolidge will survive; like the surviving workmanship of a composer they have become a part of the texture of music, not musical history, which is nothing, music as it is lived.

When I think of Elizabeth Sprague Coolidge I admire her as a force of mind that has swept through our continent, our culture, like the gusty first warm rains of March, behind which spring up the early grasses and wildflowers, and the soil is made ready in the gardens.

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FURNITURE

(181a) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl and other pioneer designers. Information includes numerous cabinet, upholstered pieces, chairs, rep- service and comfort; shelf and cabinet wall units permit exceptional flexibility; presents novel concept in modern furniture; fine detail and soft, flowing lines combined with practical approach to arrangement and usage; various sections may be combined for specific application; cabinet units have wood or glass doors; shelves and trays can be ordered in any combination; free standing units and maximum storage; wood, English hardwood, American walnut, white rock maple in contrasting colors; most pieces also available in all walnut; special finish preserves natural finish or special finish; data belongs in all contemporary files; illustrated catalog available. —Baker Furniture, Inc., Grand Rapids, Michigan.

(169a) Contemporary Furniture—New 1954. A complete line of imported contemporary furniture designed by Edward Wormley with the finest materials and high standards of craftsmanship. Furniture for living room, dining room, bedroom, case goods; wood includes American walnut, birch, cherry, oak, maple, walnut, beech, mahogany, maple; design, quality hardwood; careful workmanship; data belongs in all files; send 25 cents to cover cost; Dunbar Furniture Corp. of Indiana, Berne, Indiana.

(323) Furniture, Custom and Standard: Information one of best known manufacturers of contemporary furniture—Vista Furniture Co., Inc., 9501 Santa Monica Boulevard, Beverly Hills, Calif.

(174a) Information available on contemporary furniture grouping, black metal in combination with wood, for indoor-outdoor use. Illustrated catalogue of entire line offers complete information.—Vista Furniture Company, 1541 West Lincoln, Anaheim, California.

(316) Furniture: Information top lines contemporary furniture design; sizes, Naguchi, Nelson. —Herman Miller Furniture Company, Zeeland, Mich.

(167a) Contemporary Danish and Swedish: Finest examples of imported contemporary Danish and Swedish furni- ture. Outstanding design and quality of craftsmanship. Information available to leading contemporary dealers and interior decorators.—Pacific Overseas Inc., 200 Davis Street, San Francisco 11, California.

(108a) Contemporary American Furniture: Full information new line of com- temporary American furniture, including more than 100 original chairs, easy chairs, side chairs, sofas, seating units, occasional tables, sectional, and functional furniture, designed by Erno F. Finsalm; woods expertly chosen and available in high gloss, satin sheen, luster finish; reasonably priced; this line described in separate bulletin.—Furniture Information, Inc., 6 East Fifty-third Street, New York, N. Y.

(137a) Contemporary Architectural Pottery: Information, illustrative mat-erial excellent line of contemporary architectural pottery. Information on John Follis and Rex Goode; large height pots, broad and flat garden pots; mounted on variety of black iron tripod stands; clean, strong designs; data belongs in all files.—Architectural Pottery Box Office Station, Los An- geles 24, California.

(122a) Contemporary Ceramics: Information, prices, catalog contemporary ceramics by Tony Hill; includes full range of wall and table lamps, specialties, colorful, well fired, original; among best glazes in industry; merit specified many times CSHouse belongs in all contemporary files.—Tony Hill, 3212 West Jefferson—Los Angeles, California.
CONTEMPORARY LOCKSETS: JANUARY 1954

"GOO" is a cylindrical lock, stamped from a single piece of steel and brass, precision fabricated and finished to a jewel-like brilliance in polished and satin chrome, chrome and bronze. A dual locking feature is a major innovation: "Push-button" and "turn-button" are combined in one lock to provide automatic two-way locking. When the button on the interior knob is pushed and turned, that knob turns independently while the outside knob remains locked. When the interior knob is pushed, the exterior knob remains locked but will unlock upon turning of interior knob. This results in added protection and convenience for home owners.

Excellent combination of simple beauty and new design with high security and performance features, the "600" series of Kwisket locks are well planned for both fine home and multiple dwelling developments.—Kwisket Lock, Incorporated, Anaheim, California.

(58a) Single Handle Mixing Faucets: Folder, data Moen single handle mixing faucets; turn water on by lifting handle; turn to left makes water hot, to right makes water cold; deck-type, wall-type, both old and new sinks, single and divided sinks, kitchen, lavatory, laundry room, bars, special doctors' and dentists' types available; highly practical, precision engineered, well designed; this item deserves close inspection; merit specified for CSHouse 1952.—Ravenna Metal Products Corporation, 6518 Ravenna Avenue, Seattle, Wash.

(61a) Door Lookout: Information new B-Safe wide angle door lookout; glass optical system ensased in slender cylinder of lock metal with silent-operating eye-piece shutter; wide angle lens system permits viewer to inspect those outside in full figure, but visitors cannot see in; easily installed wood or metal doors up to 2" thickness; tamperproof, well designed; merit specified for CSHouse 1950.—Danca Products Corporation, 52 Broadway, New York 4, New York.

LANDSCAPING

(63a) Plants, Landscaping, Nursery Products: Full color brochure most complete line of plants, including rare, trees, nursery products in Southern California; fully qualified landscaping service, consultation both in field and in nursery; firm chosen to landscape six CSHouse; best source of information.—Ewins & Reeves Nurseries, 255 South Barrington Avenue, Los Angeles, Calif.

LIGHTING EQUIPMENT

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

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

(34a) Accent and Display Lighting: Brochure excellently designed contemporary "Adapta-A-Uni" Swivel-rite fixtures; clean shapes, 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, 111 Water Street, Brooklyn 1, New York.

(909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, decorative units, reflector units, 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.

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

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

(72A) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot, remarkable clean design, sound engineering; one of most complete lines; literature contains charts, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

(335) Lighting Fixtures: Brochures, bulletins Prylite, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spot, full technical data, charts, prices.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, Calif.

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"There is nothing wrong with our concerts," cynically remarked one of my associates, "that money will not cure." We then went ahead to plan our current season, as if the money would come in. Money of itself can do nothing; it will lie inert. Mrs. Coolidge had learned to spend money wisely, a rare virtue, and to make money work. She commissioned a great number of composers, representing all schools and more importantly those who had gone beyond the traditional workmanship of schools, to write major compositions for her, a few compositions at a time. She saw to it that this music was performed, with adequate attention to its individuality, in the right setting. Aware that the emotional handing out of money leads to distraction, she set up rules for giving, so that her money and its work would flow through well-made channels to irrigate the cultural ground. In schools and libraries throughout the nation chamber music groups of international reputation offered at her expense; cycles and individual programs of classic and contemporary chamber music: in this city Beethoven at Occidental College, Mozart and contemporary composers at one time and later Schubert at USC, Schoenberg and Beethoven at UCLA, and a mixed series at the Public Library. She also assisted, though to a lesser extent, the performance of chamber music by locally resident musicians in various parts of the country where such beginnings had been made.

On two occasions in the first years of Evenings on the Roof she had planned to attend our concerts but was unable to do so. We were still giving the concerts in our home, and she would not risk climbing the flight of stairs to our upper room. I shall always regret not having known her, even so slightly. She might have offered us money, but that is of no consequence; as it is of no consequence for us all, what she has done for music and musicians and the understanding of music in the United States reaches far beyond any thought of personal recrimination. I mourn her as deeply, and with as much satisfaction in the richness of her life as of her giving, as if she had offered us a thousand, or a hundred thousand, or a million dollars. I cannot estimate how much music I heard for the first time as one of her innumerable unknown guests. What a chorus of admiration must be rising for her in thought throughout this nation, rising with the warm house smoke of civilization from every corner of this continent as we remember her, all of us who were her guests. So my lament, if it is an elegy for what is dead, is a eulogy also for the work of these great ladies that continues living, wherever the creating and performing of music in any part of the world comes within our beneficent cultural influence. Some of our influence may not be beneficent, but this I have no doubt of. We offer the world from our shores a better civilization because these ladies lived and worked.

Yet there is more to say of these great ladies, each of them practicing musicians. Not only did they give and agitate and organize; not only did they work for music and for us. They lived and shared in music for themselves. Professional amateurs, amateur professionals, whichever way you put it, they did not simply stand on the sidelines and give orders or sit in seats and listen. They took part in music. Of the three Mrs. Coolidge was the most versatile. Until she was a very old lady she played the piano in chamber music concerts, and she composed music of her own, which for better or worse she did not fear to play for others. She did not force herself or her compositions on the public, but she did not hold back with an unnecessary modesty when she was asked. What was her music? Was she a good composer? I have heard none of it; to my shame I have presented none of it. To honor her memory, as I should have honored her presence, I shall arrange at once to do so.

At the thirty-fifth anniversary this summer of the Berkshire Festivals, founded by Mrs. Coolidge in 1918, the three days of programs included works commissioned by her for earlier festivals: a String
Although in some places the percentage of illiteracy is slight, there are also vast areas where men and women are mostly incapable of reading the instructions they receive or of signing their names to an agreement, and yet the right of every human being to education is, of all the rights affirmed by the United Nations Declaration of 1948, one of the least contested.

Article 26, which deals with the right to education, was adopted unanimously with two abstentions. The terms of the article are couched in no uncertain language, although nations and families are given all reasonable freedom in interpreting it: elementary education must be free and compulsory, technical and professional education must be made generally available, and higher education must be equally accessible to all, on the basis of merit.

This is the culmination of a century and a half of effort made in almost all countries with a view to a truly democratic distribution of education. A hundred years ago, not only did the immense majority of human beings not know how to read or write, even in the Western world, but the idea of making education accessible to all appeared, to many, to be dangerously Utopian. Yet today such ideas have triumphed throughout the world.

The principle is now admitted, but in many countries it is not applied. There are countries where education cannot be made accessible to all, for lack of resources. There are those again, where such a state of things is not really desired, because certain elements doggedly resist it, e.g., governments that are not in too great a hurry to turn their subjects into citizens capable of understanding and criticizing the conduct of public affairs.

Some people have been surprised to find the word "compulsory" in an article that deals only with "rights." But to each right corresponds the obligation of others to respect that right. The right of children and students is inseparable here from the obligations of parents and the State, whose responsibilities, in this respect, are joint. There are other rights, that those who hold them can make prevail through the vote, the power to act collectively, and so forth. Youth is deprived of such weapons.

It remains to examine what education the child, the youth and the young girl have the right to receive; and who, parents or State, should decide this. There is no single universal answer, because conditions vary greatly and most communities are very jealous of their independence in this matter.

Some countries have made reservations regarding possible interference by the State usurping the role of families and inculcating ideas contrary to those of the parents. These reservations are of two kinds:

Some quarters fear that the State might infringe the rights of minorities, uproot legitimate traditions and respected customs, obliterate regional characteristics, and establish arbitrary uniformity.

A like objection is raised through fear of totalitarian methods; people are afraid lest the State should mass produce little soldiers for the regime, fanatically attached to a party or man in power and dead to the exercise of free thought and civic responsibility.

The first category, then, fear the misuse of new ideas in the education of their children, and the second are concerned to avoid tyrannical forms of collective discipline. The first fear that child will be deprived of tested values and that his thinking will drift towards anarchy. The second are afraid that he will not think at all.

To meet these apprehensions, Article 26 gives parents a prior right to choose the kind of education that shall be given to their children. But this does not give them the right to leave their children without education. In any case, parents' rights are not absolute; they cease when the child comes of age.

In many countries, the democratic State has had to contend with family opposition that was not always inspired by a desire to preserve traditions. It has often been a question of greedily exploiting a child by setting him to hard manual work instead of teaching him how to read.

The idea of equality has sometimes led to misunderstanding. It is not a case of equality in the results of education, these depend upon vocation and effort. Equality means that every child should be given an equal chance at the outset of its pursuit of learning. Not so very long ago, in certain countries that are foremost in modernization, the price of a good, complete education was prohibitive for anyone of modest means.

What must be popularized are the means of acquiring culture—after it is thereafter obtained depends on personal effort. What is essential is that no human being who really wishes to learn should be prevented from doing so by reasons extraneous to culture—distance, class prejudice, or financial obstacles.

In a word, the acquiring of culture should be free and difficult, not expensive and easy.

The history of education, at various periods, bears a clear relation to the history of civilization at those periods. But it must not be confused with the history of the right to education, a comparatively recent ideal. There have been periods of great culture when education was fairly closely reserved for the privileged classes.

It was really only after the recognition and proclamation, at the end of the eighteenth century, of the civil rights of the person, that it became clear how valueless those civil rights would prove if a citizen did not enjoy, fully and equally with others, the right to education.

Thomas Jefferson, the author of the Declaration of Independence of the United States, seems to have been the most keen and far-seeing of the pioneers in this respect. For him, the normal exercise of democracy implied a relatively high degree of education among the citizens.

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SHOPPING CENTERS OF TOMORROW

"The Shopping Center of Tomorrow will be more than its name implies... a center for shopping. The Shopping Center of Tomorrow will, besides performing its commercial function, fill the vacuum created by the absence of social, cultural and civic crystallization points in our vast suburban areas."

VICTOR GRUEN

from an exhibition by Victor Gruen Associates
Victor Gruen A.I.A.
R. L. Baumfeld
Karl O. Van Leuven, Jr.
Edgardo Contini

William Carmen, project director
Graphic Consultants
Madden/Shipman

PHOTO: S. C. SURDEN
The market has been a meeting place where people afoot could mingle leisurely, discuss business, and exchange gossip...

In clusters of shops surrounding medieval churches (1), in the Italian piazza (2), built at different times and in different locations, historic market places had one thing in common, an intimate relationship between architecture and the human being. In the language of the Architect all these had HUMAN SCALE.

Then the Industrial Revolution with its advancing technology lined the narrow 19th century streets with towering skyscrapers (3), congested them with an ever-growing volume of trade and traffic. The automobile crowded the horse from the city streets. The human scale was lost.

America became a nation on wheels, and as mass exodus (4) produced distant sprawling suburbs, the metropolitan center lost use and meaning to its new extremities.
The conditions of today's cities make a shopping trip a nerve wracking experience, full of noise, disorder and ugliness.
tomorrow . . .

Here the customer is in the driver's seat:

1. Some of the characteristic features of the Shopping Center of Tomorrow are: free and easily accessible parking, wide circulation roads, ample parking stalls, a clearly marked traffic pattern.

2. Open spaces . . . where people can shop in safety, where it is fun to promenade, relax, look around . . .

3. In the Shopping Center of Tomorrow, shopping will be fun, a pleasant atmosphere in which to shop and meet with friends.

4. A covered arcade leads from the bus station past the stores and onto the shopping balconies which surround the court.
northland center

DETROIT, MICHIGAN/J. L. HUDSON COMPANY
Victor Gruen, Architect, A.I.A.

In its basic concept Northland emphasizes the importance of the long-range development of the community. Every means has been taken to insure the healthy development of the surrounding areas and related traffic facilities, and to control the character of the expansion of the center itself.

Besides its shopping facilities, Northland will contain a community center—auditorium, club rooms and other facilities—for the use and enjoyment of the entire community.

Northland is designed as a cluster of one-story buildings grouped around the three-story J. L. Hudson Department Store. The store buildings are separated by garden courts and pedestrian malls. A total of 992,900 square feet of rental area is developed on a site of 159 acres. Parking facilities are provided for 7,000 cars.

Northland Center, scheduled for operation in the spring of 1954, will serve the northern portion of the greater Detroit area. Northland Center upon completion will be the largest completely integrated retail shopping district in the world, and will be one phase in the overall program of the J. L. Hudson Company for the recentralization of Detroit, Michigan.
Southdale is an integrated development providing regional shopping facilities, traffic-free residential areas, parks, lakes, playgrounds, schools, medical and other office spaces. A COMPLETE LIVING ENVIRONMENT.

Southdale is conceived as a complete regional shopping center under one roof. Malls and courts are enclosed and skylighted and air conditioned. This revolutionary concept in shopping center design insures a maximum degree of comfort and convenience.

The road pattern is carefully designed to handle the necessary traffic volumes, and to confine all through or non-residential traffic to major roads.

Areas of natural beauty are preserved and locations for community buildings, such as schools and churches, are provided adjoining the park and convenient to the entire area.

Design goes beyond the structure, and the economics. It is concerned with people, their needs, their wants, their happiness . . .

This exhibition is circulated by the American Federation of Arts. It is now touring the United States and Canada. Check with your local museum for dates.
This house was planned around the family of a man, his wife, and three children. It has been built in a suburb of The Hague, in Holland, in an area of dunes. The plan has carefully separated the living section from the bedrooms and kitchen in order to provide privacy for the social and the more intimate living functions of the house. All wood work is in light gray, the interior and exterior walls are white; all moving elements such as doors and windows are dark gray; the walls are of hollow brick; ceilings of Oregon pine; windows are steel; the heating elements are constructed in the floor for a convector heating system.

HOUSE IN HOLLAND  BY A. FOKKE VAN DUIJN, ARCHITECT
1. entrance
2. hall
3. wardrobe
4. kitchen
5. breakfast bar
6. living room with dining corner
7. nursery
8. nursery
9. parents' bedroom
10. bedroom
11. bathroom
12. shower
13. stairway to solarium, corner for meals, and sleeping berth
14. terrace
15. garage
16. bicycles' storage with stairway to cellar

PHOTOGRAPHS BY JAN ARNTZENIUS
This project is part of a long-range school program proposed for Weston, Massachusetts. The plans as they have been presented will prevent costly improvisations in the future. The aims of the school, as outlined by the building committee, are the following:

"The complexity of living in today's world presents a tremendous challenge to the educational program in the modern elementary school. No longer can this program be confined within the walls of a classroom or plant. It must be concerned with all aspects of the pupil's life which influence his growth and development. It must teach the three R's and much more. It must give each pupil knowledge and understandings of his environment as well as provide a setting where he can work and live individually and in a group; and where he will develop and maintain sound physical and mental health. Although the scope of this program reaches far beyond the classroom and plant, the modern elementary school building must serve as a center around which many activities of learning revolve."

The new school is to be built on town-owned land and will be constructed on two wooded knolls. Part of the adjacent level land will be developed for play area. The 20-classroom building will take full advantage of the natural contours of the land. Basically one story, the wing shown in the left foreground as the upper level will contain 10 classrooms for the primary grades, while the lower 10-room wing in the background will serve the intermediate grades. The location and arrangement of the classrooms provide ideal natural lighting. Bi-lateral lighting is obtained in the classrooms by a louvered glass partition above lockers in the corridor. In addition to the intermediate classroom wing, the main floor plan contains a 30' x 80' playroom, the assembly hall, administrative suite and service facilities. The playroom is large enough to accommodate a junior basketball court and may be divided into two rooms 50' x 40'. The assembly hall designed to seat 300 is strategically located so that it is readily accessible and can be used for evening community activities. The total estimated cost is to be approximately $888,000.
A national exhibition at the Brooklyn Museum

"Designer Craftsmen U.S.A., 1953" is an exhibition of furniture, rugs, fabrics, silverware, jewelry and ceramics being produced by contemporary American craftsmen. The exhibition contains 243 examples of the work of native craftsmen who competed nationally for prizes offered by individuals and business firms under the co-sponsorship of the American Craftsmen's Educational Council and ten participating museums. The almost 3,000 entries were submitted to nine regional juries who submitted their findings to national judges meeting at the Brooklyn Museum. In determining the winning entries, the jury stated it "felt that craftsmen, the public, and even industry would benefit from the impact of a truly discriminating exhibition of the best current work. The end result is a show which represents, in the opinion of the jury, the highest quality that can be found in a highly colorful setting pointing up the in American work at this time."

The exhibition has been beautifully installed subtle tones found in the prize-winning designs. The installation also permits close observation of most objects and should satisfy the curiosity of visitors who have the need to touch and feel many of the exhibits. The work will remain at the Brooklyn Museum until January 3 after which it will travel to the Art Institute of Chicago and then to the San Francisco Museum of Art for a West Coast showing. We show here a few of the objects from the exhibition.

THE DEMAND: Most subdivision builders recognize the increasing demand for contemporary design in the merchant-built house. Some builders have developed one or two contemporary models and found them highly successful, a few builders have abandoned the conventional models entirely and are restudying their design aiming at this new growing market.

THE BUILDERS PROBLEMS: The merchant builder, unlike the contractor who builds custom houses, has certain fixed problems which have an effect on the design of his houses. He must build a house that will meet mortgage loan requirements, it must be economical to construct, its design and construction must be such that the FHA or VA will approve, it must be easily varied to provide an over-all custom built community appearance, and it must have buyer appeal.

THE HOUSE: This typical 1152 sq. ft. house treats the living, dining, kitchen, and den as one open space, screened only by low partitions giving the buyer more spaciousness and increased flexibility. The kitchen, laundry and bathrooms are grouped together to form a utility core, economical to build, and convenient to use. The plan is arranged to open on several private courts and patios, making maximum use of the entire lot. Though the plans are alike, each house will be individualized by orientation on the site, carport location, fencing patterns, color coordination and varied landscape schemes.
MODERN STAINED GLASS

In the examples illustrated the artists have been able to show that stained glass is a medium of great and rich possibilities which is by no means limited to ecclesiastical work. Robert and Terry Sowers have been working and studying in this medium for a number of years during which they have been on a Fulbright to England and Europe generally and teaching at the Central School of Arts & Crafts in London.
The plan of this small house was controlled by the nature of the lot and the limitations of the budget. The property is a miniature valley, therefore by building between the slopes a difference of elevation of only 8' from front to back was achieved without excessive excavation and steep cuts. In this way most of the trees were saved and the natural watershed was unaltered. A central patio permits light and sun to penetrate the core of the house through the dense foliage. The kitchen, dining room, living room, and one bedroom open to this central patio and an extra wide side-yard. The master bedroom and bath open to the rear of the house. The view from all the rooms is directly to a forest of oak trees.

The structure is all steel frame; the UF beams rest on 2 1/2" square columns with forces resisted by x straps in the solid exterior walls. These walls are covered with corrugated steel on the outside and wood paneling inside. Exposed steel roof deck is used with insulation and built-up roofing above. A considerable saving was achieved by the use of clay pipe for the perimeter forced-air heating system.
church

The site is a secluded wooded valley on which several established buildings are to be remodeled and new structures built to accommodate variations of planned activities. A founder's hall has been created from the estate house and a school building from the garage. From a former site, a chapel, two grammar school buildings, and a caretaker's house have been moved in and remodeled following a master plan for the area established by the architects. Future buildings are to be a church pictured here, a parish hall, a junior high school and a rectory. In addition there will be a swimming pool, an amphitheatre and athletic fields.

The natural setting of the church established the design of the glass enclosed structure which integrates the wooded surroundings with the worship area. Partial masonry walls are used to enclose the altar area. The robing, rest rooms and the rector's study are the only area to be fully enclosed. To achieve the glass enclosure, two triangular steel roof frames were used with one side of each together to form the ridge. The opposite points rest on footings to form only two points of roof support. Balance is obtained by a cable tension member at the two opposite corners. Glass mullion sizes are thus kept to a minimum. The finished roof structure will be the two simple triangular planes possibly punctured by skylight circles. The model, shown here, is with a glass roof only for purposes of revealing the structural system.

A. QUINCY JONES AND FREDERICK E. EMMONS, ARCHITECTS
EMIEL BECKY, ASSOCIATE
BUILDINGS EXISTING
REMODELED RELOCATED AND / OR NEW BUILDINGS

1. FOUNDERS HALL
2. ELEMENTARY SCHOOL
3. CHAPEL
4. CARETAKER
5. CHURCH
6. PARISH HALL
7. JUNIOR HIGH SCHOOL
8. RECTORY
OFFICE FOR A LANDSCAPE ARCHITECT

The problem was to erect a structure that would serve as an office for the client and his associates in the field of landscape architecture and which also could be used to display rare specimens of plants. The site is a pie-shaped ¾ of an acre facing three streets. It was necessary to orient the building to the north in order to protect plant material from excessive sun. After preliminary studies the hemicycle design was developed inasmuch as it seemed to best suit the irregularities of the site and the flexibility achieved allowed full orientation of the entire site. The screening along the property line which acts as a backdrop made it possible to open up the building with a glass facade permitting the landscaping to carry on to the actual structure.
NEW OUTDOOR FURNITURE BY VAN KEPEL-GREEN

These examples from a new line recently announced by Van Keppel-Green follow in the best tradition of the designer's work and represent a series of outdoor pieces all beautifully designed with a clear eye to their simplicity and usefulness. The rectangular steel tubing used for the collection of tables has permitted a wide selection of tops of varied materials. The adjustable lounging pieces using foam rubber pads extend this well-known line of outdoor furniture.
ART
(Continued from Page 3)

For the sense of isolation is a characteristic of Rosenthal’s work. These charismatic figures—Orpheus, David, perhaps, The Three Kings (presumably from the East) and Moses—might be standing in the desert instead of in a gallery on 57th Street. No doubt that is as it should be; they were lonely people who found themselves by themselves.

The figure of Moses holding the tablets in one hand with the other hand raised commandingly epitomizes what I believe to be at the core of Rosenthal’s sculpture: the sense of holiness dwelling in all things, the Presence to Whom the prophet calls our attention. Very likely it is because Rosenthal has this sense that he is able to invest Mother and Child with sentiment that is not sentimentality. I think this quality is rather rare in our art. We have plenty of passion but sentiment is not so instinctual, sentiment is more the expression of feeling, and I suspect that feeling as a conscious, uninhibited, regulatable function is as rare among our artists as it is among the rest of the population.

Most of Rosenthal’s sculpture is rectilinear-line drawings made in space from long bronze and brass filaments—and the arms, torsos and legs of his figures are as meager, as strait as those of the mantis. Recently, however, he has made a series of reclining figures which might have been assembled from hooks and sickles. This is a new direction for Rosenthal which I feel he needs to explore more fully, for somehow his reclining figures do not quite come off. In The Three Kings he explores another new direction—the interplay of line and solid plane—and this is one of his best pieces.

There is one other figurative painter I wish to comment on this month: the Englishman, Francis Bacon, who is showing his large, startling paintings of apes and madmen at Durstacher Brothers. This is Bacon’s first New York show and, clearly, he has a powerful talent. It is a talent about which I have misgivings though, for there are times when, however much one may admire an artist’s technique, the content of his art is such as to preclude enjoyment, and the subject-matter too flamboyant not to seem abrasive. Which, I suppose, is only another way of saying that Bacon’s painting is “literary.” And my admiration of his technique is temperate. For while his mastery of means—of line and of a highly sophisticated, atmospheric kind of color—is undeniable, he is rather flashy: a gifted, facile artist with a regrettable taste for madness in its more theatrical manifestations.

Several years ago Life Magazine ran an extraordinary photograph of a baboon perched on a rock in the middle of the sea. I thought of this photograph while looking at some of Bacon’s paintings. One shows a gray ape squatting like a stone Pan in the middle of a field. In another a dark gray blur lopes through the tall grass under an aurora borealis sky—Africa, I suppose. I liked best a study of an ectoplasmic ape, a ghostly image about to dissolve in gray-lavender smoke, sitting in the fork of a tree. Night is falling; perhaps this is the end of the world; everyone has gone and the ape is alone, howling at the dark sky.

Innocent X attracted the most attention in the press. There are eight of these studies, of which five are included in the exhibition. The prelate, wearing smoky bluish lavender robes, sits before an expanse of velvety black in a schematic cube of white and gold lines (presumably indicating his throne and the walls of his apartment.) The studies are much alike, only the face and the position of the arms changing significantly. In No. 1, a cold shrewd face stares down from the canvas. In No. IV the features are blurred, and a hand is raised wearily as if to adjust a mask. In No. V, the mask adjusted, the face breaks into an urbane and rather fiendish smile. The rest of the figure is relaxed, but one senses that madness is a step away. In No. VII the smile is gone; the shoulders are hunched; the mouth opens in a scream. In No. VIII, the face, horribly blurred, sinks into shadow while the arms twist and turn in the ritualistic gestures of the insane.

There remains the description of Bacon’s technique. As I have said his paintings are large. Being sized from the back, they are perfectly matte. Paint is applied very thinly. The palette is limited to a few somber colors—sooty black and midnight blue, for example—chalk white, subtle lavenders and pale moss greens. Often large patches of buff canvas serve as a secondary color. Where line is used it is swift as a beam of light. The blurred image—a sort of cinematic fade-and-dissolve—isolated against a large background, is a favorite device.

I think it will be clear to the reader in all this that I have a high opinion of Bacon’s ability, technical and expressive. My quarrel is with his taste, for I do not see how a reasonably adult mind can be expected to take this Grand Guignolism, this romantic fascination with the macabre very seriously.

Another exhibition that did not excite me as much as it seems to have excited some of my colleagues was a selection of recent paintings by Miró at the Pierre Matisse Gallery. Now I yield to no one in my admiration for Miró at his best, but I felt he was at his best in only a few of these compositions. Most of them seemed more interesting as fanciful technical flights than as works of art—as if the artist were so absorbed in painting as freely as possible, à la Miró, that he put very little of himself, his deeper self, into them. It has been said that in these paintings Miró has pulled out all the stops. Maybe that is why they are so unsatisfying. A work of art must be hermetically sealed—test the magic slip out through all those unstoppered holes.

The paintings are of all sizes and shapes. One is on raw masonite: a face and mouth in outline gouged into the wood with holes burned through for eyes, and a red sun and black star in the space above. Most are on canvas. There is a mural over six-by-twelve feet large. In the center, jack in a big red and blue box pops up and away, sideways. Other heads, mask heads, travel sideways, too. Black trees stand about, arms raised in hosannas, and there is a black sun. The background is grimy gray and pastel. It is a goy-savage work, garish, barbaric and repellently handsome. At least I was repelled. Communing with that, I thought, would be like communing with a playful shark. On the other hand, not communing was not very interesting, either. There were several other not—experiences in the show.

And a few exquisite paintings: No. 4, for example, an arrangement of struggling black lines floating in opalescent space, in an eternal pearl gray dawn. There, among puffs of purple, blue and golden brown, human plants and animal planets are born: reflections in a magic Miró.
In Jean-Paul Riopelle we are dealing with a painter of exceptional gifts who may come to be recognized eventually as a major artist of the post-Miro generation. Riopelle was born in Montreal in 1923. In 1946 he went to Paris where he now lives and where he has already had four one-man shows. He is one of the stars of the exhibition of paintings by younger Europeans at the Guggenheim Museum and his work may also be seen at the Pierre Matisse Gallery, where he is currently having his first American show.

Riopelle lives in the Old World but does not paint that world. He paints a world where time does not exist: the forest. He paints it in all its moods and seasons—the actual forest, and imaginary forests of the mind. Imaginary? From a mythopoetic or psychological viewpoint a vision is no less real than the phenomena of the material world. Especially when it is so vivid that it takes form; becomes a work of art. There is nothing diffuse, nothing of the mirage about Riopelle’s vision. His paintings have an intense physical presence; they show how a dense forest looks and feels more vividly than any others I have seen. Some of them are small, some very large: Hamburger a Robert le Diable is approximately seven-by-ten feet. Some are very dark: the northern forest, the swamp, or the forest at night with moonlight on the black tree trunks. Some are dark but splattered with light; others, flooded with light like a forest in late spring. In some of the most successful, most complexly organized, radiant patches of light evoke the mystery of a deserted clearing in the wilderness.

Riopelle’s colors are strong and contribute to the power of his work. They include many greens and yellows and a good deal of black, dark red and blue. Often two colors, coupled with block, are dominant. In a few the forest is dark green but the trees are black and white—like white birch. Now all this is done with a great deal of art: this is no mere transcription or reproduction of nature. An artist does not imitate natural appearances and create an ersatz reality: he puts himself in tune with natural laws but also with his own: he dances with nature as he would with a woman—and if he is a masculine artist, he leads.

Riopelle’s painting is very musical, with different color-melodies, rhythms and tempos established in each painting by color-notes, repeated, singly or in clusters, at intervals across the canvas. Musical qualities are also obtained by applying the paint rhythmically, with the direction and length of each stroke and the variation of texture strictly controlled.

The paint is thick. Riopelle uses a knife, often laying on two or more colors with a single chopping or sliding stroke—so that a patch of dark blue, say, two inches long, may be veined with red and green. This is kept up across the canvas with different colors and with the direction of the stroke changing radically from time to time. How much inventiveness, vigor and taste he brings to this technique can only be appreciated when one sees a large number of his paintings.

In all of Riopelle’s most successful compositions, a leitmotiv and an overall structure (or “drift” in the pattern of colors and knife strokes) are established. Visual analogies for these: fallen and standing trees; long black branches on the ground weaving in and out among the bushes and trunks of the trees. And often a spangling of delicate white lines radiating from a central point (like a spider web covered with frost, or like rays of light from a drop of water on a blade of grass) and set here and there among the rich dark colors, leads the eye in a zigzag course across the canvas. Riopelle’s best small paintings are dramatic flashes; his best large ones are inexhaustible labyrinths of intertwaving lines and colors.

Inevitably his work will be compared to Jackson Pollock’s, and the comparison is useful, revealing the fundamental differences in the method and art of these splendidly gifted men. Pollock works with line—and more recently, in Composition No. 12, with line and color, as separate, reciprocal, or antiphonal, elements. Riopelle works with color; he composes forest fugues with wedges of color. And, of course, he paints, he doesn’t weave color through his fingers. As a result his rhythms are entirely different from Pollock’s: less somatic, coiling, darting. His partner in the dance is a daughter of Freya and not of the serpent goddess.

To appreciate the work of the new French painters (Soulages, Mathieu, De Stael, Riopelle, Schneider and many others), to make ourselves available for the experiences their art offers, we must readjust our vision and rephrase our criteria as we have had to with

(Continued on Page 32)
our own artists of this generation—and as our older contemporaries had to when they first saw the work of the fauves, cubists, constructivists and neo-plasticians. The truly modern artist is an explorer in a new land where the terrain is difficult, the water dark and the monsters unfamiliar, but where angels and goddesses, light and order may be found as well. Because we too are in on the adventure, we have a right to demand that the commentaries and trophies our artists bring back do justice to the complexity of their experience and ours. But we are irrelevant and impertinent if we demand that they employ a grammar of form, a manner of presentation, that is obsolete or inadequate. We must determine what is still viable, learn to recognize in new situations the operation of those principles which are still alive, jeftison some of our habits of vision and develop others. Above all, in our evaluation of the new art we must formulate criteria which are related to the facts of life in the new world, i.e. to the discoveries of the cosmologists, psychologists and artists. I doubt that we will be able to do this until, as artists, critics and appreciators of art, we rid our thinking of the old Pater-Fry nonsense that the artist must function not as a whole man but as some kind of aesthetic machine, grinding out optical sensations: significant forms signifying nothing.

MUSIC

Trio by Villa-Lobos; Honegger’s Concerto da Camera for flute, horn, and piano; “La Belle Dame Sans Merci” by Wallingford Riegger; Mrs. Coolidge’s own Lament for strings; Stravinsky’s Apollo Musagetes, written for the opening of the Coolidge Foundation in the Library of Congress; and Hindemith’s Herodiade. At the conclusion of the festivals Mrs. Coolidge, who had just passed her 89th birthday, received an ovation.

I join in that ovation. I add my triple: Bravo! to the applause that all of us must feel when think of these three great ladies who more than any others have made chamber music an expected part of our domestic life experience. Our children and grandchildren will go on deriving benefit from the work of these great ladies, even though they may be no longer individually remembered, and only historians recall their names.

NOTES IN PASSING

Jefferson wrote: “Popular education produces self-government, and popular government is neither sure nor efficacious if the people are not educated.”

It is largely due to him and to Benjamin Franklin that the United States was the first nation to establish free and compulsory education. (It had been compulsory in Sweden and Denmark since 1719, but not free.)

For the very modern conquest of the universal right to education, the ground had been prepared, of course, by all the great educators who, throughout the ages, had tried to promote study and raise its level. Some struggled against the ignorance that was too generally accepted as being the lot of the poor classes, of other races, or of women.

Others fought against false forms of culture, like dogmatic or routine education, sciences that had become petrified in false formulae, or pedantic and lifeless knowledge. At the dawn of modern times, while Comenius, Thomas More, Erasmus, Bude, Rives and Montaigne planned the lines of a powerful new culture, Rabelais and later Moliere cruelly satirized the shallow and soulless learning of incompetent teachers or doctors.

In our times, whole continents, where lower standards of living seemed inseparable from an equally low standard of education, are now adopting popular education, accessible to all. This, as Jefferson said, is essential to any democratic regime based on popular endorsement.

Recognizing that human dignity demands that all men be educated with a view to the preservation of justice, freedom and peace, the United Nations wrote the right to education into the Universal Declaration of 1948. Unesco, whose constitution enjoins it “to advance through the educational, scientific and cultural relations of the peoples of the world, the objectives of international peace and of the common welfare of mankind,” has a major role in the implementation of this right.

That is why Unesco, in collaboration with its Member States and with the United Nations and some of the Specialized Agencies has undertaken a program for the development of what is known as ‘fundamental education,” particularly intended for the vast under-developed areas of the world.

Literacy teaching is just one aspect of fundamental education. It merely opens up wider horizons which lead to campaigns for the improvement of health, living standards, food production and hygiene. Its aim is “to help people to achieve the social and economic progress which will enable them to take their place in the modern world.”

To bring fundamental education to all who need it requires a great many teachers possessing the right techniques and teaching aids. As a first step to meeting this need Unesco has undertaken a bold experiment—the creation of a network of regional fundamental education centers where technicians receive practical training in this new branch of education.

The basic purpose of these centers is to produce “teachers of teachers,” as graduates from the courses return to their own countries to staff similar centers organized on more local lines. In these centers teachers who are to work in the field will be trained.

To keep in touch with educational developments throughout the world, Unesco has organized an Education Clearing House which carries out enquiries and studies in co-operation with the International Bureau of Education at Geneva, and with national documentation centers.

Whether it concerns itself with education for women, education for international understanding, the special problems of children, the improvement of curricula, methods and teaching materials, teaching about Human Rights and United Nations, or work for young people, all Unesco’s activities in these fields have one basic aim—making the principle of the right to education a practical reality.
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- Simpson Fissured Tile: New incombustible addition to all linear acoustic products. From special type rock re-formed into highly absorbent rock wool. Results in natural fissured, different on each tile unit. White finish for high light reflection, may be re-painted without loss of high acoustic efficiency. Simpson Logging Company, 1006 Stuart Bldg., Seattle, Wash.

- Genuine Clay Tile: K-400: Complied by Don Graf, this publication summarizes present status of thin setting bed technique of installing clay tile. Specifications for 3 basic types thin setting installations; important savings in time, weight, materials. Shows opportunities for wider, more flexible use of clay tile on more varied surfaces and areas. Survey published by Tile Council of America, 10 East 46th St., N.Y. 16, N.Y.


- Mosaic Clay Tile for walls and floors—indoor and outdoor. The Mosaic Line includes new "Formfree" Patterns and "Flat Wall" for unique random pattern development; colorful Quarry Tile in plain and five "non-slip" abrasive surfaces; and handcrafted Faience Tile. The Mosaic Company, 829 North Highland, Hollywood 30, Calif.

(179a) Plymolite translucent-fiberglas reinforced-translucent sheet: Folder illustrating uses of corrugated or flat Plymolite in industry, interior and outdoor home decoration. Technical data on Plymolite together with the breakdown of standard types and stock sizes; chart of strength data and static load. Additional information on Plymolite accessories for decoration.—Plymolite Corporation, 4223 W. Jefferson Boulevard, Los Angeles, Calif.

- Colored Cement Art Tile for floors and walls, either indoors or out. Made by hand but in precision molds insuring accuracy and uniform size, with hydraulic presses producing 100,000 pounds of pressure per tile. Age and use increase both durability and beauty of this tile. Easily cleaned, requires no waxing, is not slippery. Absolutely color-fast, lime-proof, water-proof, and resistant to acid. Any design or color can be custom fabricated, while hundreds of standard patterns and color combinations are available. Indestructible beauty for floors, walls, stairs, patios, show rooms, fountains, swimming pools. Write for information.

- California Spanish Tile Co., 114.53 Knightsbridge Avenue, Culver City, California.


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

- Celotone Tile: New, incombustible, highly efficient acoustic tile molded from mineral fibres and special binders. Irregular fissures provide travertine, marble effect plus high sound absorption. Made in several sizes with washable white finish. Manufactured by The Celotex Corporation, 120 So. LaSalle St., Chicago 3, Illinois.

- Etchwood Panels: Literature featuring Etchwood, a "3-dimensional plywood" for papering, furniture, display backgrounds; soft grain blemished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration. Davidson Plywood & Lumber Company, 3316 East Washington Boulevard, Los Angeles, Calif.

- Roofing Granules: Crushed natural colored rock for built up roofs. Bronze, Salmon Pink, Sea-fan Green rock screened in two sizes, 1/4" x 1/2" and 1/2" x 1 1/2". Blending of colors provides unique individuality. Porosity, opacity makes the built up roof one of best available, to last 20 to 30 years. Desert Rock Milling Company, 2270 Harris Pl., San Francisco 3, Calif.

- Tropi-tile: Tropi-tile; Unusual acoustical tile, unique in texture, beauty and design. Fiberglas backing for noise absorption dramatically camouflaged by the strength and beauty of handsome wooden surface. Can be made to harmonize with any type decor specified and all conventional methods of application. A development of Tropicraft of San Francisco, 14 Sherwood Pl., San Francisco 3, Calif.


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B. ARTISTS: Capable of creating modern designs in original technics for hands screening and roller printing on drapery fabrics, wallpaper and all kinds of plastics are wanted on a free-lance basis with subsequent opportunity for full-time staff position. Apply PERSPECTIVES, Inc., 80 West 40, N.Y.C.

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C. ARTISTS: Fashion Illustration, Home Furnishings Illustration, Layout, one of the country's largest department stores are interested in knowing about your qualifications if: 1) You are well trained in illustration and/or layout. 2) Like to work at a fast pace. 3) Have originality and fashion flair. Retail store experience is helpful, of course—but not essential. When preparing your resume, please include academic background, positions held, area preference and salary requirements.

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

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. 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. DESIGNERS—WATCHES, JEWELRY, PACKAGING: An opportunity for a male or female designer with at least two years' experience in industrial design for full-time employment in the company's large design studio near Chicago. Should be a design school graduate; preferably with interests in metalworking, modelmaking, jewelry and working on small objects such as watch cases, dials, attachments, packaging. Jewelry. Administrative ability desirable.

I. 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.

J. 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.

K. 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.

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

M. PRODUCT DESIGNER: For full-time position on well-established design staff of Massachusetts clock manufacturer. Design school graduate preferred but no experience required. Salary open.

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

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

2. RECENT GRADUATE of an industrial design school to handle same type of work. Salary open.

O. PRODUCTION SUPERVISOR: For well-known small New York industrial 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.

P. TELEVISION DESIGN: Openings for three key design people in a new non-commercial television experiment in large mid-western metropolitan area. Salaries modest, but a real opportunity for individual and 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.

3. TV GRAPHICS DESIGNER to be responsible for on-the-air art and design; illustrations, spots, visualizations, maps, cartoons, etc. Should have three-dimensional design sense, and experience and knowledge of layout and advertising art techniques.

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.

A. ARCHITECT: Graduate University of Sydney, Australia. One year's experience domestic and factory building. Desires training and experience with progressive architectural firm in U.S.A. or abroad. Single male, age 33.

B. ARCHITECT: Graduate of University of Texas desires position with small architectural firm in San Francisco or Bay area that will provide opportunity in all aspects of office work. 2 1/2 years' experience in drafting and design—1 year of field experience. Age 31—married.

C. ARCHITECT: 30 years' experience in the architectural and construction field. Executive as well as professional ability. Desires opening as manufacturer's representative.

D. ARCHITECT: Trained and practiced in Germany and Spain. Experienced in domestic and factory building. Desires position with progressive architectural firm in U.S.A. or abroad, as draftsman or designer. Sample drawings and blueprints available on request. Single male, age 31.

E. CHIEF INDUSTRIAL DESIGN ENGINEER: Will accept complete responsibilities for 2 and 3 dimensional appearance-mechanical design with manufacturing firm (producing for quality as well as quantity), or design office, on full-time basis. Proven excellence in industry. Will relocate anywhere in U.S.A.


G. INDUSTRIAL DESIGNER: Free-lance: Experienced designer with diversified background in housewares, tabletopware and furniture, and a number of successful new products on the market, is available for work on tableware, housewares and related products. Highly recommended by the Institute.


I. INDUSTRIAL DESIGNER: Qualified for position as director of design dept. for manufacturer, or as account executive for industrial design firm. University graduate. Experience includes product and package design for manufacturer; account direction for design firm; art direction; good knowledge of sales, merchandising, management. Seeking position to use abilities. Geographical preferences: Chicago, N.Y., Los Angeles, San Francisco. Highly recommended by the Institute.

J. INTERIOR DESIGNER: Female: Experienced in design of exhibitions, interiors, TV and stage sets here and abroad. New York office. Desires contract work designing lighting fixtures, furniture, textiles, display and exhibitions.

PRODUCT LITERATURE (Continued from Page 33)

(910) Theatrical Lighting: Smartly designed 48-page catalogue showing best in contemporary theater lighting for state, exhibits, window displays, pageants, fashions, dance halls, cabaret, night clubs and fairs by Century. Lights, special equipment, control equipment, accessories; one of most complete workbooks published, completely illustrated and with prices; this is a must. Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

(124a) All-Steel Kitchens: Complete information, specification details, planning data Shirley all-steel kitchens; quality units, good contemporary design, excellent production; produced in standard series of individual matched units; sinks formed from deep-drawn 14-gauge porcelain-on-enameled to which acid-resistant glass porcelain is permanently bonded; cabinets cold-rolled furniture steel, solidly spot-welded; finish inside and out baked-on synthetic enamel; flush door, drawer fronts, semi-concealed hinges; rubber bumpers on doors, drawers. Exceptionally quiet operation; includes crumb-cup strainer or Sumeaway food disposer unit; this equipment definitely worth close study, consideration; merit specified. The Shirley Corporation, Indianapolis 2, Indiana.

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

(158a) Contemporary Lighting Fixtures: Complete range of fixed and adjustable recessed units, dome lights, lamps; articulate new shapes in modern finishes, red, light; new concepts in ceiling and wall mounted can-labrona fixtures.—Showroom: Gruen Lighting, 8336 West Third Street, Los Angeles, California. (6a) Modern Office Furniture: Information one of West's most complete lines, reception room furniture; modern desks, chairs, tables, divans, matching finishes in woods, metals; wide range competitive prices on commercial, custom pieces; professional, trade discount. United Desk Company, Twelfth and Olive Streets, Los Angeles, Calif.

(937) Magnetic Tape Recorder: Brochure high fidelity magnetic tape recorder for custom installation in studios, schools, houses, industrial plants; instantaneous monitoring from tape while recording, separate heads for high frequency erase, record, playback; well engineered, reasonably priced.—Brabant Associates, 912 Venice Boulevard, Los Angeles 34, Calif.

(16a) Contemporary Lobbies: Full color contemporary Kwikeet pin-tumbler, cylindrical lobbies; clean design, simple operation, precision engineered, rugged construction; unique cam action locking device provides positive knob locking; half-round spindle reduces number working parts; hand-finished in satin brass or nickelize—Kwikset Locks, Inc., Anaheim, Calif.

(18a) Modular Hollow Red Clay Block: Excellent example of contemporary material providing reasonable cost, structural simplicity, and beauty for modern home design. Manufactured in two sizes with two hollow cells, for 6" and 8" walls. Economical outlay and bricklike appearance blend with all modern materials, designs. The David Block Company, 4701 Florida, Los Angeles 22, Calif.

(17a) Contemporary furniture of excellent design: Dining and coffee tables, solid woods with black iron legs; also available with Laminart plastic tops. Comfortable chair and stools in woods, metals; 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., 1504 Iron. Complete illustrated catalogue 15 S. Michigan Avenue, Glendale, Calif.

(929) Architectural Porcelain Veneer: Brochure well illustrated, detailed, on architectural porcelain veneer; glass-bonded to wood surfaces; permanent, non-swelling, non-sagging; non-shrinking, non-staining; easy to handle, install; lends well to all designs; inexpensive; probably best source of information on new, sound product. — Architectural Division, Porcelain Enamel Publicity Bureau, P. O. Box 136, East Pasadena Station, Pasadena 8, California.

(189a) Nevamar Laminate: High pressure decorative laminate used as surfacing material for lasting beauty, resistance to hard usage. Complies with all NEMA specifications, available in wide range patterns, colors. National Plywood Information Department, 15 Thirty-seventh St., Los Angeles, Calif.

(112h) "Spray it and forget it": Hunt Process company compound in sure full strength of concrete to every surface. Uniform in effect, applied simply, no time or labor attention after application. Seals in mixing water at most critical curing time with improvement of curing efficiency, decreased cost. Complete, illustrated brochure published by Hunt Process Co., Inc., 55 1/2 Standard Ave., Los Angeles 1, California.

(938) Paint Information Service—authoritative, complete—especially for Architects. Questions to all your finish problems answered promptly and frankly, with the latest information available. No obligations. Also color samples and specifications for L & S Portland Cement Paint, the unique oil-base finish for cement masonry, galvanized steel. Used on the West's most important jobs. General Paint Corp., Architectural Information Department, 5027 Army St., San Francisco 19, Calif.

(106a) Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding doors for farm, garage, and room dividers—permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant covers in wide color range; sturdy, rigid, quiet steel working frame; sold, serviced nationally; de¬ serves closest attention; merit specified. —T-35 Castle Products, Post Office Box 823, New Castle, Ind.

SASH, DOORS AND WINDOWS

(164a) Wallpapers: Information Kattané, latest "architectural" wallpaper collection. This sculptured wallcovering is a three-dimensional modulated material of great durability, "adeproof," waterproof; especially noteworthy are hand-screened papers simulating natural textures. —Anthology Wall, Melton Marble, Mosaic; other interesting papers include Spanish Doors and Etchwood and Etchwood; textured woods inspired by Guate¬ malan inspiration. Kattané, 375 Madison Avenue, New York 22, New York.

(901) Hollow Core Flash Door: Brochure Paine Rehoboth, hollow core flash door featuring interlocking air-cell grid core combining the strength of cross-laminated wood and lightweight, immediate weight; accurately mortised and framed together, and overlaid with matchburned or embossed or smooth paper; one of best products in field. —L. J. Carr and Com¬ pany, P. O. Box 1283, Sacramento, California

(165a) Horizontal Sliding Glass Door: Wallies: Unique 8-page brochure—detail and isometric drawings; also 16-page illustrated editorial reproduced from Arts and Architecture; installation and full scale cross-sectional details; pioneer building producer; top roller-hung and bottom roller types; one of exclusive important engineering features; sealed against wind and water; avail¬ able in hot-dip galvanized, or bounder¬ used under zinc chrome prime; Ther¬ mo-clad, Thermopane and T window units; minimal maintenance; favored by leading contemporary architects; carefully engineered, quality product; completely factory assembled—no loose parts.—Steelbilt, Inc., 4081 E. Washington Blvd., Los Angeles 22, California.

(1712) Sliding Glass Doors, steel framed: Weather-sealed box section head; solid steel; handsome solid bronze hardware and tampered glass action cam night latch. Brass sheaves, steel roller assembly to assure weather tight roll on stainless steel track. Complete catalogue illustrating standard types and sizes with details of installation.—Arcadia Metal Products, 324 North Second Ave., Arcadia, California.


(109h) TWindow, the Window with the Built-In Insulation: New brochure contains specifications, installation information for double glazed insulating units. Year-round feature reduc¬ ing heat loss and heat gain during extreme seasons. Includes a temperature chart, relative humidity and condensation protection chart. Of¬ fered by Glass Advertising Dept., Pitts¬ burg Plate Glass Company, Pittsburgh 22, Pennsylvania.


(522) Awning Windows: Brochure Gate modulating the building line. Windows for homes, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing force to both sides of sash; standard and special sizes; contemporary design. —City Sash & Door Co., 1227 Southwest Third Avenue, Fort Lauderdale, Fla.

(117a) Stock Sash: Information new stock sash; design permits custom building needs; new glazing assembly; attractive appearance; resilient grip; precise maximum safety, reliability; strong steel clip minimizes breakage due to sudden shocks, high winds, building setting; data brochures in all files.—The Kawneer Company, 1105 North Front Street, Niles, Mich.

(175a) Etchwood and Etchwood: tex¬ tured wood paneling for homes, furnish¬ ing, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber surfaced for fast, easy installa¬ tion; difficult to do, easy to appreciate.—Davidson Plywood & Lum¬ ber Company, 136 East Washington Boulevard, Los Angeles, California.

(165a) Wardrobe Sliding Doors: Full information, specification data Glide. All sliding doors for low-cost, highly functional wardrobes, closets; floor-to-ceiling installation eliminates stumbling, framing and plastering time; easily adaptable to less-than-standard heights; smoothly-finished extruded aluminum alloy floor track, threshold type; velvet finish; all aluminum allow channel top track guides and concealed rollers; quiet, smooth, dependable operation; easily applied. Suited for residential or com¬ mercial buildings; one of the best products in field.—Jule Meyn, Jr., 4326 Van Vuren Boulevard, Sherman Oaks, Calif.

HEATING & AIR CONDITIONING

(9a) Automatic Kitchen Ventilators: Folder Fas1io automatic kitchen ventila¬ tors; keeps kitchens clean, cool, com¬ fortable; expels steam, grease, cooking odors; outside wall, inside wall, "ceil¬ ing-wall" installations; completely auto¬ matic, continuous, push button, bo- Radial impeller; well engineered, well designed; merit specified for CS-House 1952.—Panco Industries, Inc., Rochester 2, N. Y.


(111a) Packaged Chimneys: Informa¬ tion Van-Packcher packaged chimney; saves space, saves time; ceiling, floor joists; installed in 3 hours; no labor cost; immediate delivery to job of complete chimney; meets FHA requirements; worth contacting; merit specified CS-House 1952.—Van-Packcher Corporation, 209 South La Salle St., Dept. A-3, Chicago 3, Illinois

(142a) Residential Exhaust Fans: Com¬ plete information installation data Laus¬ Nitear Rancher exhaust fan for homes with low-pitched roofs; quiet, powerful, reasonably priced, easily installed; pulls air through all rooms, out through attic; available in all blade sizes; complete packaged unit horizontally mounted with belt-driven motor; automatic ceil¬ ing shutter with aluminum molding; automatic time switch optional; rubber cushion mounted; well engineered, fabri¬ cated.—The Laus Blower Company, 2017 Home Avenue, Dayton 7, Ohio.

(994) Heating Facts: remarkably well prepared 20-page question-and-answer brochure. How to Select Your Heating System featuring Lenox will be required as part of specification, now available; practical, readable information by world's largest manufac¬ turers; should be in all files.—Dept. AA-5, The Lenox Furnace Company, 474 North Fair Oaks Avenue, Pasadena.

(111a) Modulated Control for Forced Air Heating: New illustrated catalogue presents Thermodulor Control System, major improvement in forced air heat¬ ing. Describes how any furnace op¬ erated by Thermodulor—with flame and overflow modulated instead of on-off full blast—provides smooth heat flow, continuously maintained at just the right temperature and velocity for com¬ fort. The recreated invention of modulated control the only method of controlling the output of a forced air furnace to the length and frequency of periods of full opera¬ tion. Intermittent heating by blasts or temperature is not desirable because of the velocity which causes many discomforts and annoy¬ ances, such as cold floors, chilly drafts, and noisy operation. Modulated control provides steady heat flow to a thermostat variable-speed control in whatever amount may be required at the time. Modulated heat flow is con¬ tinuous as long as heat is needed, and is moderate, gentle, and evenly distributed from floor to ceiling. This is accomplished by the thermostat and gas valve controlling the burner for high or low flame, as required, and by modulating the amount of fuel, modu¬ rated control provides steady heat flow to a thermostat variable-speed control in whatever amount may be required at the time.

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NOTE: Literature cannot be forwarded unless occupation is shown.
SPECIALTIES

(365) Kitchen Appliances: Brochures, folders complete line Sunbeam Mix-masters, Wallamasters, Ironmasters, Toasters, etc.; recent changes in design well illustrated—Sunbeam Corporation, Roosevelt Road and Central Avenue, Chicago 30, Ill.

(127a) Registers, Grilles: Comprehensive 44-page illustrated catalog giving specific information, technical sizing charts Hart & Cooley registers; grilles include full range gravity and air conditioning, furnaces accessories; good source of information, particularly in terms of installation, requirement instruments; well worthwhile.

(123a) Gas Ranges, Colored Tops illustrated color folder describing new 1951 Western-Holly gas ranges with pastel colored tops; tops available in pastel green, blue, yellow, lifetime finish, glass tops available; other items include door in white, avoid over-emphasis on color; other features include top-borned Tempe-Plate, disappearing shell, vanishing oven, outside. oversized type 6x6 type, easily cleaned; oven; well-designed, engineered fabricated; merit specified CSHouse 1952—Hart & Cooley Manufacturing Company, Holland, Mich.

(139a) Iron Work: Illustrated 44-page catalog showing 200 photographs case iron larework from old New Orleans Vicere Carre designs; pilasters, balustrades, and accessories; other details replicas of authentic originals; also includes photographs wide range modern designs in description, actual weights, measurements, architectural suggestions; highly useful reference work, belongs in all files.—Loro Iron Works, 738 South Gayoso Street, New Orleans 19, Louisiana.

(120a) Effective Use of Space: 36-page illustrated brochure featuring SPACEMASTER line of standard—brackets and complete units designed to create outstanding open-sale merchant display devices. The good design and amazing flexibility of these fixtures also makes them of ideal for shelving in homes and offices where movability is required. Complete with suggested working parts, information on installation. Write for free copy of Catalog 20.—Dept. AA. Reflector-Hardware Companies, Western Avenue, at 220th Place or 225 West 34th Street, New York 1, N.Y.

(183a) New Recurved Chime, the K-15 completely protected against dirt and dust; new attractive design. Ideal for multiple installation, promotes uniformly mild tone throughout house; designed for single chime installation. The seven-inch square grille is adaptable to installations in ceiling, wall and baseboards of any room.—Nu-Tone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(118b) Swimming Pool Catalog: Large, complete reference manual on every type of pool needed for complete operation and maintenance of public or private swimming pools. Includes sec- tion on useful features, items of special interest to architects, engineers, contractors, and beach and pool equipment. Arthur S. St. John, Adv. Mgr., Modern Swimming Pool Co., Inc. 1 Holland Ave., White Plains, New York.

(33a) Flashing Service: Brochures include complete installation details for Thru Wall Flashing, Reverse-Simplex Flashing System for Flashing Spandrel Beams. Specifications for Copper Roofing and Sheet Metal Work; brochures, comprising one of best sources, belong in all files.—Revco Copper and Brass Incorporated, 320 Park Avenue, New York 17, N. Y.

(145a) Antiques and Decorative Accessories; Information excellent collection carefully chosen antique decorative accessories; all pieces reflect quality, good taste; good source for the trade.—Prescolite Mfg. Corp., 2229 4th Street, East Fifth Street, Los Angeles, California.

(23a) Swimming Pools: Well prepared book "Planning Your New Swimming Pool" giving full data Paddock游泳池; nationally accepted; one of best sources of infor- mation on subject.—Paddock Swimming Pools, 8800 San Vicente Boulevard, Los Angeles 46, Calif.

(123b) Information: Filling steel blower on wheels, easy to move, and requiring no wall or floor anchorage line of Beaty Saffold Inc. A section '16 long, 9 rows high, seating nearly 99 persons, can be rolled by one man and made ready to occupy in seconds. Another new development is double-fold Rolleye blower for buildings with sloping floor-average ceilings 3'-4" less in height that single-fold blower of same capacity. Also new is list standard "bump seat" row to standard Rolleye blower. This can be pulled out for seating without extending entire structure; convenient when small seating section with extra floor space desired.—Beaty Saffold Inc., Tunnel Avenue, and Beaty Rd., San Fran-cisco, Calif.

(426) Contemporary Clocks and Ac- cessories: Attractive folder Chronopak contemporary clocks, crisp, simple, unusual designs; modern firgurals; modern faces; lastex wire lamps, and bubble lamps. George Nelson, designer, includes list of best sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Mich.


(200a) KITES, by John Freeman. Buoy- ant structures solve the problem of industrial and commercial exter- naculars. Complete design considers the architectural elements of the house. Complete information: Kites, 616 High- treel Road, Santa Monica, California.

(176a) Wire Sculpture: Information on complete line of wire sculpture wall pieces in three dimensions. Tesla inductively different designs for walls, peoples rooms, etc.—Jer-O-Mar Cre- ations, 12028 Garsia Street, Studio City, California.

(975) Furniture in Kit Form: Informa- tion well designed contemporary string. Complete range included knocked-down kits ready for assembly; also tables; available by mail order at very reason- able prices; also unasembled knocked-down kits ready for assembly at slightly higher prices; worth investigation.

(206) Mognen/Combs of Bremworth Village, 11708 Barrington Court, West Los Angeles, at Sunset Boulevard, is Presbyterian staple and National Modern. This handsome shop represents and has stock of Scan- diavian furniture; offers wide variety, floor coverings, cushions, upholstery, choice of authentic originals; also in- troductions, floorings, upholstery, and financing of various types; fabric, cushions, leather; fine china, crystal and pewter.

(107h) Swimming Pools: Construction details; material available to the public. Builders. Presented integrally, orderly arrangement of all material necessary for complete pool equipment specification. Includes bulletins How to Build Pools, Pools and engineered typ- es of pool formed, pool concrete block pools. Also equipment cata- log, cost estimating form, and price list NuTone forms of Lodes, Inc. 1949 Sepulveda Blvd., Van Nuys, Calif.

(191a) Wire Sculpture: Information on complete line of wire sculpture wall pieces in three dimensions. Tesla inductively different designs for walls, peoples rooms, etc.—Jer-O-Mar Cre- ations, 12028 Garsia Street, Studio City, California.

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MISCELLANEOUS


(119a) Recused and Accent Lighting Fixtures: Specification data and engi- neering drawings Prescolite Fixtures; complete range designs for residential, commercial applications: exceptional Re-lampa-lite-hinge; 30 sec- onds to fasten trim, install glass or re- lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Mfg. Corp., 1617 39th Street, Berkeley 10, California.

(85a) Contemporary Furniture, Dav- bed: Information new retail outlet good lines content; mattress, accessories; includes exceptionally well de- signed Felmore day bed; seat pulls for- ward for use as bed; 4½" thick rubber seat, fully upholstered reversible seat cushion, per- mits warming front or front cover available in walnut, oak, ash, black, legs aluminum or black steel; reason- ably priced, shipped anywhere in coun- try; this is remarkably good piece, deserves close attention.—Felmore As- sociates, 11022 Sunset Boulevard, P. Pacifie Palisades, Los Angeles, Cali-
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