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Among the master painters of our time none was more French than Bonnard. All the best qualities of French art may be found in his work—and, no doubt, some of its limitations, too. I assume French art has limitations though I will not attempt to define them. To do so would be a thankless task in these parlous times, a task, moreover, which the French themselves perform very well, addicted as they are through their artists and writers to manifestoes and ideologies. (Intellectualism natural and compensatory, I fancy, to a people long on sensibility.)

In any case, the critic’s job is appreciation, as the finest informal critic of our time, Ezra Pound, once observed. So in discussing the very beautiful selection of Bonnard’s paintings which was exhibited last month at Fine Arts Associates, I will be content to suggest, if I can, some of the qualities of his art by comparing and contrasting them with those of other French painters of recent times.

There were about eighteen paintings in the exhibition: oils and gouaches dating from 1896 to 1942: a miniature retrospective. The earliest, Windy Street, shows that Bonnard was close to Lautrec (and Villon) at one time. In 1901 he painted the Avenue de Clichy at dusk. A very peaceful scene. A few people seated at outdoor tables, a few more hurrying along the street. It is a dark painting: the only light comes from the cafe windows. And a very fine painting, but not yet Bonnard. Vuillard outdoors, or one of the impressionists might have done it. In a way, though, it is Bonnard for it is full of good feeling. His world is serene and orderly; his people have left their neuroses at home.

Vuillard was part of Bonnard’s education. We see his influence in the interior of 1903 and the Boating Party of 1908. Both men had a feeling for luxurious fabrics, unobtrusive furnishings, the warmth, intimacy, total ambience of the upper middle-class home. So, for a while, Bonnard concerned himself with wall-paper, carpets, curtains and upholstery—as Braque and Matisse also do, and as Vermeer did before them. And he learned from Vuillard how to create subtle dissonances and assonances of color and how to bring dull colors to life with light, the soft grey light of Paris coming through the window. But though Vuillard’s influence was lasting, it was not profound. Bonnard was a much happier sort of man, and more of a pagan. He got outdoors more often. He loved the blazing sunlight of the Riviera and the Midi. And he knew other women than Bonnard. All the best qualities of French art may be found in his work—and, no doubt, some of its limitations, too. I assume French art has limitations though I will not attempt to define them. To do so would be a thankless task in these parlous times, a task, moreover, which the French themselves perform very well, addicted as they are through their artists and writers to manifestoes and ideologies. (Intellectualism natural and compensatory, I fancy, to a people long on sensibility.)

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The Boating Party has something reminiscent of Renoir about it: the near-ecstasy with which the women’s white dresses are painted, perhaps. I doubt that either Bonnard or Renoir felt about fabrics as, say, Van Eyck did. They painted them with tender passion because that was how they felt about women and everything that had to do with women. In my opinion Bonnard’s paintings of women, like Renoir’s, are his finest, by far and large. Obviously both men were powerfully drawn to women and invested them with a glamorous radiance. But though we assume they felt alike, there is a marked difference in their work. Bonnard’s women are more mondaine and have more personality, more mind, than Renoir’s. They are enchantresses of the cabaret and boudoir, not of the hayloft and milkshed. Accordingly, they are painted with greater delicacy and restraint, painted much as Redon painted flowers. Indeed, in his later paintings of women (Girl in Red with Flowers, 1930, for example), Bonnard is often quite close to Redon. His earlier studies, on the other hand, are often reminiscent of Degas’ pastels. But Degas’ vision was harder, more realistic; his failures of sensibility were more likely to stem from cruelty than (as in Bonnard) from sentimentality.

Two other influences remain to be noted in the early work: that of Cézanne, in the splendid 1907 Portrait of Ambroise Vollard, and that of Gauguin. Gauguin’s influence was as lasting and much more radical than Vuillard’s. It is unmistakable and may be seen clearly in Bonnard’s composition, his open, airy patterning. But here, too, an important qualification must be made: in Bonnard there is none of the vulgarity and sensationalism that mar so much of Gauguin’s work.

Among his contemporaries, Bonnard was closest spiritually to Matisse, and, though it may seem strange to say so, to Dufy. What the art of these three has in common is serenity, a highly civilized...
worldliness, joyousness that is never boisterous, and a love of light that transforms and ennobles everything it falls on. But Bonnard was more discreet, more exquisite. Contours in his paintings are never as rollicking as in Dufy’s—or as heavy-handed as in some of Dufy’s oils. And his color is unlike Matisse’s, more tonal and atmospheric, never flat or fauve.

We are now in a position to summarize the qualities of Bonnard’s art. Among the paintings in the exhibition at Fine Arts Associates, those qualities might be seen together first in the Dressing Table (1920) with its almost dematerialized forms—forms whose “subtle body” is light—and its shot-silk color: grey suffused with rose, lavender and blue-green. When Bonnard made this painting his color was still rather subdued. By 1930, when he painted the still-life in the Morris Haft collection, he was using his incomparable rose reds. And from then on he filled his paintings with shimmering light and with the reds, pinks, oranges and greenish yellows to which he alone of the artists of our time was able to impart a soft magnificence. Bonnard’s mastery of color did not cease to develop.

In his late paintings, such as Interior with Woman in Yellow (1940), he introduced a new means of preserving the integrity of his forms. Each has a core, a spark of pure color: enough to prevent it from dissolving altogether in the opalescence around it.

An art of rationalized feeling, then, is what he achieved; of discretion and great economy. In a way, a rather esoteric art, for there is nothing obvious about it. The carefully calculated harmonies of construction, for example: they are there, but concealed, hovering just beneath the surface. There is none of that flaunting of scaffolding one finds in the work of expressionists who wish to show that they, too, are structure-minded. And with the flickering light, the lovely, rather feminine color, and the tactful ordering of space, there is unfailing reverence for life, for Bonnard was a gentle man.

Jackson Pollock is not a gentle man. He is an angry man. He is also one of the most original, powerful artists of his generation, as more and more people are beginning to realize. Some of us recognized his gifts from the start (or, more exactly, from the time he first began to make his famous “drip” paintings) but felt that his art was limited, that it excluded too many resources of the medium, too many levels of the mind and sensibility. Now, with his new paintings (which at the time of writing are on exhibit at the Sidney Janis Gallery), Pollock has confounded his critics and bemused his admirers. For one thing, he has not repeated himself. And though he has introduced figurative elements into his work, he has not succumbed to that failure of nerve and imagination which has caused certain lesser talents to turn back to a banal near-naturalism—as if nothing had happened in art during the last fifty years. Instead he has enriched his art in every possible way (without, however, encumbering it with extrinsic ornament) and greatly extended its relevance. Not all of the new paintings come off but three or four are completely convincing, and two (Ocean Greyness and Sleeping Effort) are as fine as anything he has done.

Technically, the most conspicuous feature of Pollock’s new paintings is that they are paintings made with brush and palette knife, not huge line drawings made by trickling enamel between the fingers. Surfaces are sometimes smooth and thinly covered; sometimes thick, crusted and as tangle-textured as coconut frosting. There is a great deal of overpainting and glazing. Occasionally shapes are defined by contour lines; more often they emerge from overlapping and interpenetrating patches of color. There is a constant interplay between the formed and unformed, the resolved and the nascent: between shapes, lines, textures and colors.

And the colors are richer and more varied than before. They now contribute as much, or more, than line to the surging dynamism that is the central characteristic of this art. (It is unfortunate that black and white reproductions give no idea of their variety, intensity and effective distribution.)

In Sleeping Effort the colors have a deep brilliance, a sonorousness, reminiscent of fauve paint and not inferior to it. In Ritual, with its brusquely, sweeping stylized mask-figures—like figures from the Japanese theatre—the colors are of carnivalesque brightness. Greved Rainbow, on the other hand, is mostly black, white and grey: heavy black lines rolling with the slow surge of the sea, or thrashing about like the tails of giant fish in the expanse of white foam. In this painting color is confined to the lower quarter of the canvas. There, like slowly spreading stains, delicate tints of pink, greyed rainbow,  

* adds don knorr designs  

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MUSIC

TRIBUTES AND RESERVATION

Those of you who stay with this column from month to month will have read last October my comments on the pianistic degeneration of Horowitz. As if to confute me, the recital played by Horowitz in Carnegie Hall on the twenty-fifth anniversary of his American debut has been recorded and issued as an album of long-playing records. These are in the full sense of the word extraordinary performances; but do not let me seem to recommend them to the admirer of interpre-
tation, the person who expects to find some meaning in music. The art of Horowitz has never included meaning; he is barred from the profoundest literature of his instrument. Instead there is physical miracle, a revival of the earlier Horowitz, who completed his New York debut performance of the Tchaikovsky Piano Concerto several measures ahead of the orchestra and conductor (Beecham) and won a confirming ovation for it all the same.

Twenty-five years later one still listens in amazement while he dashes off a Chopin Scherzo so fast one can scarcely identify it by reference to any previous hearing, yet with such superhuman pre-
cision in every minute dynamic relationship one can only shrug and marvel. This is the work Horowitz was made for, if the music was not. The very quality of control which I complained that Horowitz had utterly put away or lost is here restored as perfectly controlled as ever. His faith in the composer has been reserved these subtler nuances for his enjoyment, while reciting in public as if he were an ensemble of pianos punctuated by slamming doors? Is the public entertainer, the master of The Stars and Stripes Forever, merely doing what he believes the public wants? What is the purpose of this public de-
basement? Surely Horowitz would not find himself without listeners if the public believes the public wants? What is the purpose of this public de-
basement? Surely Horowitz would not find himself without listeners. Is the public the greatest common factor that can be persuaded to squeeze itself through the boxoffice into a large room on any single occasion, regardless of qualifications or taste? If so, I am a part of it.

Being thus depraved and lacking of the common touch I was naturally concerned to mark in some way the homecoming of a Los Angeles composer, who had so ordered his affairs as to be able to support himself and wife on a Guggenheim award during a sabbati-
cal year in the Austrian hamlet of Schruns. The profession of music has brought up during recent years no more worthy exponent than Ingolf Dahl. He is a professional composer in the expert sense, just as one may say that he is not an inspired composer. Inspiration, take it as it comes regardless of metabolic, psychological, or philosophical objections, is the inflection that only a few composers in any century must suffer, not for their own good but for the delight of posterity. The expert composer, being less troubled by the excess of incandescence that shines too brightly in contemporary eyes, works as much controlled heat. Without his art genius would have no mea-
ure, and there would be little genius.

Thus an audience probably larger than that which received at one sitting the first performances of Beethoven's Fourth Piano Concerto, the Fifth and Sixth Symphonies, "Ah Perfido!" and the Mass in C, gathered in Bovard Auditorium at the University of Southern Califor-
nia, January 11, to hear Ingolf Dahl's homecoming recital. It was an act of faith on my part that initiated the concert. I be-
lieved that Ingolf's Concerto for Saxophone and Band, written for Sigurd Rascher, one of the most expert and satisfying new concertos for any instrument to pass my ears in several seasons, should be played in Ingolf's home town. The composer discouraged me; his friends and contemporaries tacked up the impossibilities: things got worse instead of better, until I confided my problem to Dean Kendall of the USC Music Department,* and here we are sitting ready to listen to the first performance of the Concerto in its new concert hall version: for saxophone solo, played by William Ulyate, with saxophone and brass instruments and three string basses, played by faculty and students of the university. The composer, after making every effort to evade his ordeal, has completely rewritten the last move-
ment, rescored the entire work laboring over the manuscript parts from dawn till dark, trained the orchestra, and prepared himself to per-
form his new Sonata Seria for piano solo, the fruit of his Guggen-
heim sabbatical. He steps on the stage, confident and ornate in evening dress, looking to me as boyish as he always does but to strangers, I am sure, who start with his bald frontal areas and work downwards, as mature as his first composition, the Quintet for Brass Instruments, written here in 1943, a piece Stravin-
sky, Beethoven, Bach and Gabrieli, all of whom participated in its composition, could each individually be proud of.

Some composers are preeminently equipped for the fiddle, or opera, or chamber music, or ballet. Ingolf Dahl is not in best in brass. If and when he is inspired, that is where it hits him. His mind, esthetic attitude, and melody are severe; his humor, feeling of purpose or destination, and rhythm are strict. Thus a severe melody, poly-
phonic organization around itself as a chorale fantasy on "Christ lag in Todesbanden," presented itself as a "quasi staccato, jazzy, and folkish intermezzo," to assemble a few adjectives by the composer that I put together for the program notes, shows off to a perfection the ragtime possibilities of strict syncopa-
tion. The two qualities coming together make a fugal finale, both syncopated and severe, which the newspaper critics spoke of as "difficult" and "complex" but only as they still write the same of any well woven, expressive counterpart when they hear it the first time. Five performers, Lester Remsen and Donald Stoltz, trumpets, George Hyde, horn, and Robert Marsteller and Robert Cairns, trom-
bones, nearly disabled the composer from his duty of conducting them by the exactitude and sonority of their playing. And I may have been quite overwhelmed by the desire to listen.

At this moment, with the audience at an intense pitch of response, the composer brought out with his own hands his Sonata Seria. It's a horrid title, and I have objected to it from the first sight of the words. Then genius reference, to the English-reading eye, is serial, not serious. Titles of this sort should say what they mean, in their own language, as "Serious Sonata in Four Movements." That is exactly what it is. For me, unfortunately, it is no more than that.

To quote the program note: "The four somber, emotional move-
ments grow out of which the sonata begins and ends. The opening movement evolves in Sonata-allegro style with formal tonic-dominant relationship. The two middle movements are fanta-
sies: the first a strict and elaborate fugue in free-flowing polymeter without bar lines; the second a soft, gliding three-part presto. The final movement resembles an expressively ornamented aria on a long vocal line. The coda endings of the four movements are closely re-
lated, having an elegiac effect as each closes in increased sadness." That is the way that the composer intends it to be heard. It is one of those piano sonatas, like Prokofiev's or Barber's for Horowitz, that might sound like something he'd happen to play on a Horowitz concert to play it. I wouldn't think so, but you might. But the composer, with his severe esthetic attitude, his strict purpose and rhythm, made of it no more or less than exactly what it is, a set of movements that cry for differentiation of parts, the inward conversa-
tion and drama of several distinct solo instruments. So he must not become contemporary music. In its present guise it is Mac-
wells brought up to date. The peremptory opening gives up, in the manner of an outworn pedantry, to introduce the slow, graceful second theme as heroine. Both are derived, like Adam and Eve, from one thematic bone, which is the source of the entire sonata. And there's the rub: the pleasures of derivative procreation have been hidden from this creator the necessity of the apple. The tragedy is without a drama, therefore has no reference for pathos, and the feeling must be pumped in from outside, which, more power to him, our composer as pianist will not try to do. And again several com-
posers as well as several textbooks of counterpoint, look out from the composition, and they are not pleased, because there is no economy. The piano has been used not for its sound but for con-
venience. Most everybody knew that what was going on was wrong, and many of them coughed. It was the only time most of them coughed through the entire evening.

It would by now be clear that although I love this composer well I do not love him blindly. The next composition, Concerto a tre (1947) for clarinet, violin, and cello, seemed to me only partly suc-
cessful when Benny Goodman took off with it the first time in the same hall. It has been recorded by Columbia for their album of pieces by the contemporary American composers. Tonight's performance, with Mitchell Lurie, clarinet, Dorothy Wade, violin, and Emmet Sargent, cello, topped them all, though the fine, dry tone and precise timing that kept me rhythmically jumping with delight in the front row did not, some tell me, reach the far-back seats. For the first time I did not hear the work as one hears a new composition from beginning to

*Readers who believe, on the evidence, that I am an alumnus of USC will have to take my word that I am not. But I am a cheerleader for its music.
end, trying to accommodate to each new section, but as one hears work long familiar and is always at the middle of it. It is a piece for the concerted instruments the musical design conveying less, as often with Mozart or Mendelssohn, than the sound of the instruments in movement. But I should enjoy this piece far better if it were called, in descriptive language, Combining Piece for Three Instruments.

Finally there was the Concerto for Saxophone and Wind Orchestra, the begetting cause of this concert. You know what a saxophone sounds like and how embarrassing that sound can be when it affects serious speech. Sigurd Rascher, who commissioned the concerto, is a saxophone virtuoso who lives apart from the concert world and plays only when he feels like it. In the original form, for saxophone and symphonic band, the concerto could be played only in rare circumstances. In its new form it is accessible to any orchestra with a devoted and capable wind section.

The composer began with the sensible idea that the solo saxophone would sound less odd if heard in family conversation among related winds. So every instrument has its solo chance. The grandeur of the piece rises steadily from melody to variable melody through the opening Recitative into the broad Adagio, a Passacaglia which moves through the circle of fifths to the extreme harmonic point, where it is interrupted by an Allegretto outburst of sonorities from the orchestra, and then in stately progression back to the cadenza. The brisk, jovial finale opens up like a family reunion at Thanksgiving, all the basses loud and hearty, the higher voices busy in the kitchen, and the children tearing things up inside and outside.

This should become a hit piece for any conductor proud of his wind section who can find a saxophonist able to get around the solo part. If it had been better played, in a dutiful professional way, it might have been worse heard. Everybody gave a little more than was needed. But the piece is not for delicate sensibilities; it is for an audience, a big, rousing symphony that brought the composer-conductor his third ovation of the evening.

Pride in the local boy showed up in the newspaper pictures and announcements, but fear of taking him at an overestimation made cautious the reviews.

During the same week Carmelita Maracci, assisted by the four dancers who have worked most closely with her during recent years, appeared in two programs presented by the Southern California Civic Concert Society at the Wilshire Ebell Theatre. I was able to attend the second of these concerts, the first being the same night as the Dahl program, and make in sober earnestness the following report.

Carmelita Maracci has the widest dramatic range of any artist currently active on the stage. Only speech is lacking, and if speech were to be added, it would require the voice of Nazimova. Like Charlie Chaplin she is to some extent the victim of her powers and their antonyms. Going to see Charlie you expected to be amused; often you were permanently marked by the imprint of his greatness, but you were sometimes upset or shocked. Vulgarity, bad taste, unassimilated coarseness and gutter refuse jostled the eye through a streetcar of horrors that were the common experience writ large. In the dirty boarding-house mirror one felt the Degas dancer convey incommensurable extremes, the utmost fineness with the utmost coarseness, the cloying sentimentality and brusque dismissal of false sentiment, the artificial fall down the real staircase, that Charlie peopleed in depth and radiance the shabby, two-dimensional black and white.

Maracci has had all the best managers, and the most famous of them, Sol Hurok, compared her in one sentence to Escudero, Pavlova, and Isadora Duncan. He failed only to recognize that unlike these others Maracci has remained independent of any boxoffice. Like Cezanne, who wished lifelong to be accepted by the official salon, Maracci conceives her art in the thought of tours before immense applauding audiences. And like Cezanne she works through rejections and overlays towards a perfection that is not to be learned in a lifetime or taken in at a glance. While she continually creates new dances, she is recreating the established classics of her art as freely as if there were improvisations. At one time, whirling on a piano stool, she dances—does one "dance" seated on a piano? (Continued on Page 31)

*Shirley Lopez, Marie Groscup, Irina Kosnovska, Margaret Henderson.
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Creation is the artist's true function, where there is no creation there is no art. But it would be a mistake to ascribe this creative power to an inborn talent. In art, the genuine creator is not just a gifted being, but a man who has succeeded in arranging, for their appointed end, a complex of activities, of which the work of art is the outcome.

Thus, for the artist creation begins with vision. To see is itself a creative operation, requiring an effort. Everything that we see in our daily life is more or less distorted by acquired habits, and this is perhaps more evident in an age like ours when the cinema posters and magazines present us every day with a flood of ready-made images which are to the eye what prejudices are to the mind.

The effort needed to see things without distortion takes something very like courage; and this courage is essential to the artist, who has to look at everything as though he saw it for the first time: he has to look at life as he did when he was a child and, if he loses that faculty, he cannot express himself in an original, personal way.

To take an example. Nothing, I think, is more difficult for a true painter than to paint a rose, because, before he can do so, he has first to forget all the roses that were ever painted. I have often asked visitors who came to see me at Vence whether they had noticed the thistles by the side of the road. Nobody had seen them; they would all have recognized the leaf of an acanthus on a Corinthian capital, but the memory of the capital prevented them from seeing the thistle in nature. The first step towards creation is to see everything as it really is, and that demands a constant effort. To create is to express what we have within ourselves. Every genuine creative effort comes from within. We have also to nourish our feeling, and we can do so only with materials derived from the world about us. This is the process whereby the artist incorporates and gradually assimilates the external world within himself, until the object of his drawing has become like a part of his being, until he has it within him and can project it on to the canvas as his own creation.

When I paint a portrait, I come back again and again to my sketch and every time it is a new portrait that I extract from the same person a different being. In order to make my study more complete, I have often made several drawings of a single subject, to avoid the inaccuracy due to a single representation. The composition of the portrait will then appear as fertile and as possessed of the same power to thrill; the same resplendent beauty as we find in works of nature.

Thus a work of art is the climax of a long work of preparation. The artist takes from his surroundings everything that can nourish his internal vision, either directly, when the object he is drawing is to appear in his composition, or by analogy. In his way he puts himself into a position where he can create. He enriches himself internally with all the forms he has mastered and which he will one day set to a new rhythm.

It is in the expression of this rhythm that the artist's work becomes really creative. To achieve it, he will have to sift rather than accumulate details, selecting for example, from all possible combinations, the line that expresses most and gives life to the drawing; he will have to seek the equivalent terms by which the facts of nature are transposed into art.

In my "Still Life with Magnolia," I painted a green marble table red; in another place I had to use black to suggest the reflection of the sun on the sea; all these transpositions were not in the least matters of chance or whim, but were the result of a series of investigations, following which these colors seemed to me to be necessary, because of their relation to the rest of the composition, in order to give the impression I wanted. Colors and lines are forces, and the secret of creation lies in the play and balance of those forces.

In the chapel at Vence, which is the outcome of earlier researches of mine, I have tried to achieve that balance of forces; the blues, greens and yellows of the windows compose a light within the chapel, which is not strictly any of the colors used, but is the living product of their mutual blending; this light made up of colors is intended to play upon the white and black-stenciled surface of the wall facing the windows, on which the lines are purposely set wide apart. The contrast allows me to give the light its maximum vitalizing value, to make it the essential element, coloring, warming and animating the whole structure, to which it is desired to give an impression of boundless space despite its small dimensions. Throughout the chapel, every line and every detail contributes to that impression.

That is the sense, so it seems to me, in which art may be said to imitate nature, namely, by the life that the creative worker infuses into the work of art. The work will then appear as fertile and as possessed of the same power to thrill; the same resplendent beauty as we find in works of nature.

Great love is needed to achieve this effect, a love capable of inspiring and sustaining that patient striving towards truth, that glowing warmth and that analytic profundity that accompany the birth of any work of art. But is not love the origin of all creation?—HENRI MATISSE

(From the UNESCO Courier)
THE SECOND BIENNIAL OF THE SAO PAULO MUSEUM OF MODERN ART
"Walter Gropius, the architect, town planner and educator—and above all, the man—is one of the outstanding personalities of our times. His important contributions to architecture started in 1912; since then he has developed a consistent line in his thinking, his teaching, and his work. No one who has had the privilege of meeting Gropius can doubt for a moment that he or she is in the presence of one of the greatest and most sincere human beings. His broad interest in life, in man and man's welfare are the forces that have moved him to investigate, to create, and to teach.

Gropius's architectural work has the widest range—from industrial buildings, exhibition pavilions, schools, office buildings, large-scale housing groups, individual homes, large and small—to complete studies in prefabrication of buildings, design of neighborhoods, civic cores, and entire communities. Nothing in architecture is too big, too small or too modest for Gropius. He is interested in and loves architecture in all its truthful manifestations as much as he abhors fake, ostentatious buildings that are not related to man.

He is a firm believer in a better world and in the contribution that the younger generation of architects and city planners can and should make to it. He knows that revolutionary changes in building techniques and those which affect life in general have only just begun. That is why he has put so much time and energy into teaching; that is also why he believes in teamwork—and practices what he believes. This quality is very rare in a great architect, and I know of no other like Gropius in this respect.

The young generation of architects in the U.S.A. owes a great deal to him and the majority recognizes the great contribution which he has made to contemporary architecture in this country. His influence extends today from coast to coast.

The work of Walter Gropius in the Graduate School of Design at Harvard University between the years 1937 and 1951 not only transformed that school but helped to change the teaching methods in all of the important architectural schools in this country, and its influence is considerable today in the whole American continent.

Many young Harvard graduates have gone back to their distant lands, in South America or Asia, after working with Walter Gropius, and they have taken with them a clear and new approach to architecture—an architecture which is an outgrowth of the needs and technical means of our time.

Gropius was always interested in the problems of each country and its climate and he was ready to discuss them at length with each student. He gave the young students not only a technical knowledge but new methods of analysis of their problems and, above all, a human approach to architecture and a firm faith in a better future. The outstanding contributions of Walter Gropius to the architecture of today and tomorrow make him an ideal candidate for the Sao Paulo Prize."—JOSE LUIS SERT

"To speak of Walter Gropius is to speak of friendship. It is to say the words that have founded this friendship: dignity, loyalty, generosity, gallant kindness, intelligence and talent. This bouquet of great virtues has blossomed during a long and fighting life (and, perhaps, also a little during the long and fighting life of this writer): always to look far and high, to believe in the positive values of life and to ignore the negative values. In short, to be satisfied with it, it is necessary not to study philosophy, but to become a philosopher: a friend of wisdom.

One can win such an engagement! And a partial reward is even obtained on this earth. Until now, a man generally had to wait patiently for half a century after his death. Today, thanks to the progress made by photography, printing and transportation, all things travel fast, and consecrations themselves reach men during their lifetime.

Gropius's virtues have shone on youth that came from the four corners of the earth. America had the fortune to furnish him with a place in which to carry on his work. It is in the entire world that the name of Gropius is pronounced with respect.

In the end, this respect is the fragment of pure gold born from the crucible of an existence." LE CORBUSIER.
WALTER GROPIUS:  

My specific topic is: the role of the architect in our visual environment, i.e. what influence have our physical surroundings on us and how can architects and planners improve them for better service and greater delight.

I should like to anticipate right now that the satisfaction of the human psyche resulting from what we call beauty, is just as important for a full, civilized life, or even more so than the fulfillment of our material comfort requirements. The emotional blocks that bar the development of more organically balanced living must be met at the psychological level, just as our practical problems are met at the technical level.

Is the maker of the rose or the tulip an artist or a technician? Both, for in nature utility and beauty are constitutional qualities, mutually and truthfully interdependent. The organic form process in nature is the perpetual model for any human creation, whether it may result from mental strife of the inventive scientist or from the intuition of the artist.

The torn condition of our present world we talk so much about is a deception which man himself has called forth, for he is torn, not the world. In his eternal curiosity man has learned instead of on to dissect his world with the scalpel of the scientist and so lost his balance and sense for unity. Today he is in a similar state of embarrassment as a boy who has taken apart his toy engine in order to find out about its magic and now tries desperately to rejoin its parts, to make it whole again. Our scientific age went to the extremes of specialization and has obviously prevented us from seeing our complicated life as an entity. The professional man bores a hole ever deeper into his limited field of knowledge until he can no longer see his neighbor. Finally his head disappears and he has become a blind mole. This common dissolution of contact has naturally resulted in shrinking and fragmenting life.

But there are indications today that we are slowly moving away from overspecialization and its perilous, atomizing effect on the social coherence of the community. If we skim the mental horizon of our present civilization, we observe that many ideas and discoveries are wholly concerned with finding again the relationship between the phenomena of the universe which science so far had viewed only in isolation from their neighboring fields. Medicine is building up the "psycho-sonamic" approach to treatment of diseases, acknowledging the mutual interdependence of psyche and soma, the Greek word for body. The physicist has contributed new knowledge of the identity of matter and energy, while the artist has learned to express visibly with inert materials a new dimension—time and motion. Are we on the way to regain a comprehensive vision of the oneness of our world which we had taken apart? Perhaps.—The task of re-unification, however, is gigantic indeed.

When I was a boy I lived in a city apartment with open gas-jets and coal-heated stoves in each room. There was no electric streetcar, no automobile and no airplane; telephone, radio, film, gramophone were all nonexistent. The men­unification, however, is gigantic indeed.

The means outgrew man. The sweeping changes which took place during the last half century of the industrial revolution have achieved a deeper transformation of human life than all of the centu­ries of training head and hand simultaneously. An in­stantaneous outburst of deeply consequential scientific deeds—from automobile to plane, to nuclear fission—a continuous revolution has forced us to re­evaluate all our values. But the speed of devel­opment has been so fast that it seems to be beyond the capacity of the average man to absorb the many shocks which have resulted from this rapid transmutation. As the great aval­anche of progress in science rolled on relent­lessly, it left the individual bewildered and often unhappy, unable to adjust and lost in the whirlwind of these changes. Instead of striving for leadership through taking moral initiative mod­ern man developed a Gallup-poll mentality, a quiz-kid civilization; in other words a mechanis­tic conception, relying on quantity instead of on quality, on memory instead of on ideas; so we yielded to expediency instead of forming a new conviction.

The vast development of science seems to have thrown us out of balance. Science has overshadowed other components which are also indispensable for the harmony of human life. We obviously need reorientation on the cultural level to reestablish the lost balance. In this cen­tury of science, the artist is the forgotten man, almost ridiculed and thought of as a super­fluous luxury member of society. Art is consid­ered as something that has been accomplished centuries ago and has now been stored up in our museums from which we may tap as much as needed. As science is supposed to have all the answers for our predominantly material­istic period, art—that is man-made beauty—is doomed to languish. What so-called civilized nation today honestly supports creative art as a natural part of life?

Our society needs participation in the arts as an essential counterpart to science in order to stop its atomistic effect on us. Made into an educational discipline it would lead to the unity of our environment as the very basis of culture, embracing everything from a simple chair to the house of worship. Everyone of us has to a greater or lesser degree innate artistic qualities with which to achieve harmony, if only our edu­cational system would stop and seriously emphasize the need for "equipoise" and recognize the neces­sity of training head and hand simultaneously on all levels of education from the nursery on, aiming at an equilibrium of body and mind. In our era of expediency and mechanization the most predominant educational task should be to call forth creative habits; vocational skill should be a by-product only, a matter of course. The student's mind, particularly that of the potential artist or architect will become increasingly in­vestigated when he is guided not only by intellec­tual, but also by practical, sensual experiences, by a program of 'search' rather than 'research.' This inventive attitude will lead him from obser­vation to discovery and finally to intuition. We certainly have recognized the essential value of the scientist for the survival of our society, but we are very little aware of the vital

(Continued on Page 34)
PRIZES IN ARCHITECTURE

As an integral part of the Second Biennial of the Sao Paulo Museum of Modern Art an international exhibition of architecture was held, and prizes in twelve categories were awarded by a distinguished jury made up of architects Walter Gropius (USA), José Luis Sert, (USA), Alvar Aalto (Finland), Ernesto N. Rogers (Italy), Oswaldo A. Bratke (Brazil), Affonso Eduardo Reidy (Brazil), and Lourival Gomes Machado (Brazil). Architects of any nationality were invited to participate. They were asked to submit a maximum of three works of buildings already executed. The following prizes were awarded to the best work in each of the following categories:

1st Category—Individual Residence: A prize of CR50,000 to Philip C. Johnson (USA) for the project of the Hodgson’s residence in New Canaan, Connecticut.

2nd Category—Collective Dwellings: A prize of CR50,000 to Craig Ellwood (USA) for the project of an apartment house in Hollywood, California.

3rd Category—Religious Buildings: No awards were made.

4th Category—Cinema or Theatre: No awards were made.

5th Category—Sports Buildings: An honorable mention to Zvonimir Pozgay (Yugoslav) for the project of the Bathing Establishment at Seaside in Zadar, Yugoslavia.

6th Category—Commercial Buildings: A prize of CR50,000 to E. Gori, G. Gori, L. Ricci and L. Savioli (Italy) for the project of a Flower Market in Pescia, Italy.

7th Category—Industrial Buildings: A prize of CR50,000 to Arne Jacobsen (Denmark) for the project of the Massey-Harris Plant in Copenhagen, Denmark.

8th Category—Public Buildings: No awards were made.

9th Category—Hospitals: A prize of CR50,000 to Jorge Machado Moreira, Aldary Henrique Toledo, Orlando Magdalena Associates (Brazil), for the project of the Institute of Puericulture at the University of Brazil in Rio de Janeiro.

10th Category—Schools: The University of Sao Paulo prize of CR50,000 to Donald Barthelme (USA) for the project of a Grade School in West Columbia, Texas.

11th Category—Urban problems: No awards were made.

12th Category—Miscellaneous Problems: A prize of CR50,000 for landscape architecture to Roberto Burle Marx (Brazil) for his designs. Another prize also in the amount of CR50,000 was awarded to Renzo Zanella (Italy) for his “Pensilina OM na Fiera di Milano.”

Prize for a young architect: A prize of CR50,000 was awarded to Paul Marvin Rudolph (USA) for his exhibited works. The jury also decided to establish another prize of CR50,000 for a young Brazilian architect which was awarded to Sergio Bernardes for his project of the Macedo residence in Rio de Janeiro.

International Competition for Schools of Architecture: A prize of CR50,000 was established for schools of architecture and was awarded to the School of Architecture of the Waseda University, Tokyo, Japan. Two prizes of CR25,000 each were awarded to members of the Faculty of Architecture and Urbanism of the (Continued on Page 16)
University of Sao Paulo (Brazil) and the "Facolta di Architettura del Politecnico di Milano," (Italy).

The collection of photos of works of architecture (United States Modern Post-War Architecture) exhibited by the Museum of Modern Art of New York, although a very summarized documentation, shows clearly a high level of selection and was therefore given a "Special Mention."

The "Harvard Graduate Center" of Cambridge, Mass., USA, designed by The Architects Collaborative, has drawn the attention of the Jury to its high architectural qualities, however, since it is part also of the special exhibition of Walter Gropius' works, winner of the "Sao Paulo Prize" of the Andrea and Virginia Matarazzo Foundation, it has not been awarded another prize.

When awarding the prizes, the Jury considered the following points:

"The Hodgson Residence" of Philip Johnson is a notable example of dignified design and of good use of materials. It shows a way to build a beautiful house out of simple elements, an attempt worth being followed. Furthermore, the design is suitable for repetition, with slight variations, to constitute the basic element for the development of a whole residential district. The patio offers great advantages whenever it should be necessary to solve the problem within limited given space.

Craig Ellwood shows a solution worth mentioning for houses in a row within a compact plan. This is a fortunate solution of the patio in which it serves as a kind of wind-screen between the house and the street. Also the study of details deserves attention.

The "Bathing Establishment of Pozgay" is well designed regarding its general plan as well as the separation of the structural elements from the bathing cabins.

Gori and his collaborators offer with their project for the simple construction of a flower market a notable example of architectural quality achieved by the structure itself. First, effects of light and shadow deserve attention. The system of side patios obtained between the structure supports proves to be very adequate.

Jacobsen, using principles of a very simple and severe architecture in his plan for an assembly workshop, gives a good example regarding the possibilities of industrial architecture.

The Institute of Puericulture of Jorge Machado Moreira, Aldary Henrique Toledo, Orlando Magdalena and his collaborators is well conceived as a group composition, achieving a nice contrast between the simple forms of the hospital and the garden. The roof illumination permits good and flexible use of the inside space. The scale of the building is suitable for children and shows that the problem has been given due consideration.

The School of Barthelme, well designed around patios, shows a simple structure and flexible, attractive panel windows. The general character of this school offers an example of gay architecture which takes the mental and physical requirements of children into consideration.

Burle Marx deserves the most sincere approval of the Jury for his work in landscape architecture which is of importance not only for private gardens but for urbanistic developments as well, since landscaping is being much neglected in the courses of schools in Latin America.

The works exhibited by Paul Marvin Rudolph are the most notable ones among the young architects. They are good examples of gracefulness and imagination, using simple economical elements taking in consideration the nature (Continued on Page 38).
THE PREFABRICATED FIREPLACE

1. Designed by Kipp Stewart, this cowl constructed of heavy gauge sheet metal continuously welded comes with high heat enamel or with porcelain enamel and with or without cast iron base. It uses an 8" stovepipe. A face fitting spark screen is available.

2. The Firehood is a prefabricated, portable fireplace designed by the architect Wendell Lovett. Its conical form is ideal as a smoke gatherer and as a reflecting surface for radiant heat. Its twelve square feet of exposed metal surface assure a maximum of radiation. The Firehood's 36" wide opening easily accommodates standard fireplace logs. Standard finish is matt black, heat resistant enamel; copper and porcelain enamel also available.

3. This freestanding fireplace combines the advantages of an open fire with those of radiating and circulating heat. It is constructed much in the same manner as a well-designed masonry fireplace. It has a throat across the leading edge of the firebox which in turn enters into the smoke chamber. The construction of the smoke chamber forces downdrafts back up the chimney. The hollow core construction with the core vented to the outside on the bottom surface for cold air intake and on the upper rear for emission of warmed air assures heat circulation. The free circulation of air in the core keeps the outer surface cool to the touch. This unit has been designed by Manchester-Pierce.

4. Designed by George Kosmak for Kosmak Fireplaces, this new portable fireplace is of graphite polished steel with fiberglass insulation in grey-black. It was chosen for the June 1953 Good Design exhibition.

5. The Acorn fireplace, designed by Carl Koch, architect, is built of 16-gauge steel and is of all-welded construction. It is finished in vitreous enamel fused to the steel which provides a long lasting and lustrous surface impervious to heat.
A proposed Back Bay Center Development for Boston, Massachusetts

Architects: Pietro Belluschi  
Walter F. Bogner  
Carl Koch & Associates  
Hugh A. Stubbins, Jr.  
The Architects Collaborative

Consulting Engineers & Construction Managers: Stone and Webster Engineering Corporation

Economic Consultant: Kenneth C. Welch

Traffic-parking Consultants: Wilbur Smith & Associates

In no other city of comparable size in the country has such an opportunity for civic improvement presented itself in such vast proportions, and so close to its geographical center. The project as now conceived, demonstrates how a tract of 30 acres can be imaginatively developed in a well balanced ratio of Office Buildings, Shops, Department Stores, Hotels, Convention Hall and automobile parking, to form a striking example of advanced city planning. In this Center, people will be able to participate in practically all phases of modern living without being exposed to the hazards of automobile traffic—yet they will have the convenience of finding generous parking space under the many shopping and office levels if they choose to come by car, they may also come directly by the two subway lines bordering the project, or by train through a station having direct escalator access to the Center, or on foot from other downtown areas. The site offers an ideal opportunity not only for the expansion of the Back Bay area itself, but for the rehabilitation of the entire center of Boston. The success of the Center will have a direct relationship to accessibility features. Improper and inadequate transportation facilities would bring to the Center the same chronic problems that are now repelling people from the central business districts of most large cities. No matter how great the market potentials, nor how desirable the site may be in other respects, transportation is the acknowledged key to its success, and was the key to the plan. It is estimated that 25,000 motorists, 5,000 pedestrians, and 40,000 mass transportation riders will visit the site on an average business day. They will be heterogeneous groups with a variety of desires and demands. In particular, motorists must be moved in and out of the Center without delay, and effective parking must be available.

The automobiles entering the Center daily will exceed those entering the business district of some cities of 80,000 population. The parking spaces provided will equal the number found in the central districts of cities of about 200,000 population. Key streets serving the site are principal trafficways of the city, some are being widened to carry the heavy volumes of traffic at peak hours. No shopping center of this magnitude can
come into existence without a substantial assurance that it can attract enough business to succeed and prosper. Economic consultants have already prepared a market analysis which includes a study of people living within 30 minutes travel time from the Back Bay Center, their earnings, their purchasing of goods, and the type of sales made.

A one-way "ring road" skirts the site. It varies in elevation as much as 17 feet; yet, grades are slight. From a high point at the railroad near Massachusetts Avenue, the road slopes to a low point near Boylston and Exeter Streets. It rises again to go over the railroad at Huntington Avenue, then slopes downward past Mechanics Hall. The ring road provides:

- Numerous points of ingress and egress to the site, so that all existing streets will share in absorbing the traffic.
- Direct contact with all principal levels of the development.
- Safe weaving and merging distances. (Direct crossings and conflicts have been avoided in traffic streams.)
- Adequate capacity even for the peak hours.
- Simple and conventional traffic movements.
- The ring road is completely isolated from traffic on the circumferential streets. Motorists on it are concerned only with Center traffic. Reasonable speeds can be attained with safety and a steady flow principle is attained.

The important Plaza level which clears the railroad tunnel thereby joins the two triangular areas below into one big platform on which are located the shops facing a glass-covered promenade, the shopping street, exhibition space, the hotel and office building lobbies. The glass promenade is air-conditioned and provides for ideal shopping under all conditions of varying weather. This level is the civic center of the project, designed to invite the pedestrian undisturbed by vehicular traffic. The free pedestrian flow from the various buildings around the plaza will give life and vitality to this important and busy heart of the Center. No other center provides such close and direct access to parking from its various shopping and office areas. All office buildings will have their main entrance on a new elevated avenue which parallels the southern side of the pedestrian Plaza and will give taxis and automobiles access to the Plaza and to a proposed new railroad station.

The level above the Main Plaza is to be comprised of large area offices, more shops off the glass-covered promenades and most importantly areas for the storage of merchandise sold in the shops; the latter being serviced by trucks which will enter and circulate out of sight at this higher level. This unusual feature has many advantages from the point of view of economy and ease of access to all stores. The Center has approximately 900,000 square feet of shopping space, and more than 1,400,000 square feet of gross office area.
Experimental Fabric Design

in Silk Screen Technique

Fabrics designed by children six to twelve years old

PHOTOGRAPHS BY LOEBEL, REED, SHULMAN

No good art work can result from a mere mechanical approach or a routine technique. Every new design must be a new, thrilling, and unique discovery. This is the meaning of the words of my teacher at the Vienna Academy of Applied Art, Joseph Hoffman, who used to say: "Do something entirely different—something that no one has ever done before!"

The answer to this challenge lies in a careful study of your materials and tools: let them inspire you, let them be the creators! Learn to listen and to follow the voice of the materials. Learn incessantly to observe nature—the rain drops on a glass window, the swaying of a palm tree, the rhythm of waves breaking on a shore, air bubbles in gushing water, the structure of a leaf, the movement of a cloud high up in the summer sky. Study whatever moves and changes, whatever brings you the message that "The world is beautiful," that "The world is alive." Look, observe, and then create and teach with joy and sincerity. Inspire your pupils to be alert, transmit to them your interest, your happiness, and the joy of the world.

Don't let a little girl painfully and mechanically copy a morning glory but rather give her a film, a cutting knife, and let her print in colors and on materials of her own choice. Let her find out the possibilities of her materials and her motifs freely and independently.

Once you have created a simple basic design, you can repeat it in stripes or squares, in alternating negative and positive units. You can leave out one motif and replace it with a motif in a contrasting color. You can overprint or try to use your motifs far apart or close together. You can adopt a strong, exciting color scheme or tune all colors to one harmony, in subdued values, and, here and there interrupt this harmony with a strong accent, as a musical composition adds occasional "forti" to a quiet melody.

Sometimes we unexpectedly find lovely designs in work done by children at an age when they can handle crayonex crayons but are too young to cut a design with a knife. In such cases, repeats are easily obtained on film by photostatic reproduction. They can be printed on Japanese paper with Prang Textile colors, or on transparent gauze, or patterned, gosamer-like fabric: each time, we will be surprised by a new, unexpected effect.

It is in this creative way that the silk screen technique is taught, developed and explored in infinite variations at the experimental studios of the American Crayon Company. In their New York Studio, redecorated by Alvin Lustig, and their exciting, dramatic Los Angeles Studio, built by architect Richard Neutra, new designs are constantly created, new approaches sought, new observations transposed into lovely designs on beautiful fabric, adding new joys and deepened understanding to every day. —Emmy Zweybruck.
"RESEARCH VILLAGE"

A project of the UNITED STATES GYPSUM COMPANY
in collaboration with six well-known architects.

1 HUGH STUBBINS, JR., Architect
Leonard Frank, Builder

2 A. QUINCY JONES, JR., Architect
Joseph Eichler, Builder

3 GILBERT CODDINGTON, Architect
Alex Simms, Builder

4 FRANCIS LETHBRIDGE, Architect
Eli Luria, Builder

5 HARRIS ARMSTRONG, Architect
Don Drummond, Builder

6 O'NEIL FORD, Architect
Frank Robertson, Builder

"Research Village" has been conceived and
developed by a major American manufacturer,
the United States Gypsum Company. The basic
idea of the project was to build six low-cost
houses from which architectural and building
ideas could be derived. The program was or­
ganized in the hope that it might:
1. Contribute new design and construction
ideas, particularly for the project home­
builder.
2. Create new uses for building materials.
3. Create more livability, comfort, safety, and
value for the home owner.

An architectural advisory panel was set up
consisting of L. Morgan Yost, John Root, and
Richard Bennett. This committee worked with an­
other drawn from the United States Gypsum
Company which consisted of Graham J. Mor­
gan, B. George Pomfret, and J. G. Maynard,
of the Fulton Morrissey Company. Through these
two committees forty recommended architects
were invited to contribute and a selection from
the thirty-six who responded was made. Six
were selected. A builder advisory committee
chose six builders to be teamed with the archi­
tects on a regional basis representing the mid­
west, northeast, southeast, southwest and the
Pacific coast areas.

After many conferences, the architect-builder
teams were ready with plans, and a tentative
construction time-table was drawn up for the
building of the houses on a wooded lot selected
by the architectural advisers. The plan calls for
breaking ground in the early spring, with the
houses being finished, furnished, landscaped
and photographed by early fall, 1954.
The architect has separated the living, sleeping, and dining areas in a split-level design in an attempt to get the greatest amount of floor area using the least amount of volume possible. Entering the house, one goes down 3½ feet to kitchen, dining room, and multi-purpose room with bath; or upon entering one can go directly into the large living room, or up 3½ feet to three bedrooms and a bath. Within a 32′8″ by 26′ area, the architect in 1,404 sq. ft. of floor space achieves an unusually spacious appearance within the structure. The bedroom area is separated from service and living room areas. The house offers more actual living space; children can go in and out of the recreation room without disturbing any other part of the house.

The architect has designed this house to be laid out on a 7-foot module. It can be turned in any direction and is designed so that the carport can be placed on any side. Within an area of 1,395 sq. ft. he has developed three bedrooms around an all-purpose room, convenient to a bath and half-bath, a spacious living room and kitchen-dining area. The plan stresses the use of outside patio enclosures for added privacy. The long low roof over steel joists which also serves as ceiling gives the house the appearance of much greater size. Since U. S. Gypsum metal roof decking over the same steel roof trusses is supported by structural columns the entire lateral load is carried independent of all partitions. Thus, extra bedrooms can be added or a larger living room can be made by taking out a partition. Steel joists are exposed in the living room and throughout the ceiling area. The open web joists are to be painted to become a part of the color scheme of the house.

Here the architect has also used the split-level plan to take full advantage of the slope of the lot with a patio on the lower grade, and the front entrance at the intermediate level. The area normally used for basement is effectively converted into a recreation room and study or can be used as an extra bedroom on grade level. The house has a four-passenger compartmented bath and a family room adjacent to or part of the kitchen for general family congregation. The split-level principle permits greater privacy in a small house and helps to divide the activities of a large family.

In this plan the kitchen, laundry, bath and heating plant have been designed as a mechanical core so that the housewife has a view of the children's play area, the entrance to their recreation room, and the entrance to the living and dining rooms. The house has been developed into three zones: the utility or mechanical core, the living room area and a sleeping-recreational area for children. Details show the post and lintel construction specified for this house. The air conditioning unit may be placed in the bathroom in the clerestory area. The house provides a measure of privacy for each member of the family with the master bedroom separating the children's area from the living room. This is one of three variations designed by the architect.

The floor plan features a single hallway which makes every room in the house easily accessible without disturbing kitchen, living room or any other room. Included are, among other things, a workshop, an abundance of extra storage in the carport, convertible study-sleeping quarters, and a large patio. The living room gains daylight with the use of glass areas near the ceiling and from floor to ceiling windows near the fireplace at the wall next to the patio. The basic structure has 1,374 sq. ft. of floor space.

Complete design flexibility is possible with the use of a roof construction which permits outside as well as inside walls to be non-load bearing. The reinforced concrete roof slab is to be raised into position by hydraulic jacks. The architect has stressed the wall and partition flexibility in this structure, and has provided four bedrooms plus ample dining and living area in less than 1,624 sq. ft. of floor area. The bedrooms and play-utility room have been grouped around the bath and half-bath, both of which are near the kitchen. Two dens have been provided for the older and younger members of the house and also provide separation between the living room and dining area if needed.
"Modern architecture and modern furniture is a dying fashion."

The authority for this information is the articulate contemporary designer, T. H. Robsjohn-Gibbings, who created at least a momentary flurry of confusion at the January furniture markets when he expressed himself to the Grand Rapids representative of the trade paper RETAILING DAILY.

Retail buyers who are apt to lack both the design background of Mr. Gibbings and his knowledge of semantics, were obviously puzzled as they toured the exhibition buildings in Chicago and Grand Rapids. As usual the majority of the new lines looked pretty modern to them, including the 70 new pieces at Widdicomb. This work—his own—is referred to as "individual" by the designer, who through the medium of the trade journal, warned designers and the furniture industry of dangers engulfing them.

According to Mr. Gibbings modern designers have been intimidated by The Museum of Modern Art in New York into taking their orders as well as their label from that organization. It has sponsored, he fumed, "one kind of furniture and one kind of architecture and now to get the approval of the Modern Museum, architects and furniture designers are designing strictly within the narrow, artificial limits set by the museum."

As a result, the designer-author whose new book, "Homes of the Brave," has just been published, believes that designers have been "corrupted" and their work is "disastrous."

In order to point out the perils facing the industry, Mr. Gibbings and Widdicomb Furniture Company refused to permit his work to be included in this season's Good Design show. This semi-annual market-time exhibit is jointly sponsored by The Museum of Modern Art and The Merchandise Mart in Chicago.

If there is any truth in these allegations it is indeed true that someone has spoken up because not only was January's Good Design show the biggest yet, but modern, including its "individual" expressions, looked normally lively at the market.

Actually it would be hard to prove that the January show demonstrated more clearly than any of its predecessors that the industry has decided design-wise to abandon the past and embrace the future, or to settle for one or another school of contemporary design. As usual there were the same indications of fishing around to find a design type that will look up-to-date and familiar at the same time. As a result many modern lines are so derivative of popular traditional styles that they end up in the market.

This fact explains the inclusion of standard double dressers and chests for the first time in such lines as Paul McCobb's Planner group for the Murray Furniture Co. Each of these designers has gone on record in the past for belief in coordinated combinations of modular storage units, seating pieces, and tables. This formula of course broke down the concept of the conventional suite, long the friend of the average furniture salesman.

The coordinated group brought with it the idea of "school" for the retailer—inventory, warehousing, display. These problems became crucial when practically every manufacturer in the industry which happily copies from one or both of the other groups. Lots of people quarrel with this but nobody knows what to do about it.

As a result, there were to be seen the latest offerings of that small but growing group of manufacturers who represent a more daring approach to the furniture business. Often designers themselves, or business men with either a flair for or an informed interest in creative design, these firm heads take a more radical position. They attempt to compete successfully through design (not style) innovation. Nobody ought to quarrel with this either. Such firms represent only a fraction of the whole industry.

In addition, there were to be seen as always the contributions of that bustling segment of the industry which happily copies from one or both of the other groups. All of this activity would seem to show that modern, far from writhing in its death struggle, is suffering severe growing pains. "Modern" or "individual," a lot of the furniture around has all the awkwardness and air of uncertainty which is the adolescent's burden. (This is not intended as an oblique reference to Mr. Gibbings's new group to be touched upon later.)

But on the other hand, every market brings forth a few more pieces, even lines, which though they may or may not get in the Good Design exhibit, show a greater understanding of the living needs of people today. Actually most of them are not planned to conform to any imposed set of standards, unless those of a vigilant sales department. But, regardless of "school," all furniture design, including borax, reflects greater vitality and reality because of a creative and articulate minority.

As a matter of fact it would be healthy for the industry to recognize the distinction which exists between two somewhat similar activities. In the big majority of furniture firms the job of creating a new line is primarily one of styling. This is no mean job in itself. If successfully accomplished, it calls for expert technical knowledge in addition to sensitivity to esthetics and a sharp awareness of contemporary needs and tastes. But it does not call for an experimental outlook and the willingness to overthrow old concepts in the hope of finding new solutions which is the dedicated task of the creative designer.

The two professions should live in an atmosphere of mutual tolerance. There are areas in which each can learn from the other.

The creators of many commercially successful lines have made good use of ideas originally developed by pioneering minds. The latter are learning to accept certain merchandising limitations long recognized by the former. Department and furniture store merchandising procedure and limitations cannot be ignored by any segment of the industry except that devoted solely to the decorator trade.

"Two a year, in June and January, Chicago and Grand Rapids open their wholesale furniture showrooms to American merchants. Retailers from all parts of the country spend more than two hectic weeks in the buildings to view and evaluate and finally to choose or reject the furniture industry's newest designs and style. Obviously, the designer as well as the manufacturer is basically concerned with this event. For what happens in these showrooms is the closest thing we have to a barometer of design acceptance and a chart of design development. Awareness and understanding of these movements is a necessary part of the designer's equipment if he is to have a bearing before the commercial furniture industry.

For this reason the magazine has asked Lazette Van Houten to report on the January showing. She is a former fashion editor of the trade publication, "Retailing Daily," and, in addition to her many years of reporting on home furnishing design in this country, she has also reviewed the work of designers in Europe and Mexico. Mrs. Van Houten was a member of the jury for this season's Good Design exhibition."

Lazette Van Houten

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The coordinated group brought with it the idea of "school" for the retailer—inventory, warehousing, display. These problems became crucial when practically every manufacturer in the
business brought out such a group varying in size from 20 to 70 pieces.

So, as in McCobb's and Baughman's moves, the compromise is made. But it is made at the merchandising not the design level. The need to ease the adjustment period at the retail level is recognized, but the over-all design concept is retained intact.

The Baughman design is important, too, in that it totally discards the flush sides and tops usually considered necessary for forming continuous storage units. He calls the group "Panel and Post" to dramatize its inexpensive construction. It is frankly a low cost group; the plywood sides and overhanging top are devices to reduce cost. And as it was shown at the market the cases can not only be used comfortably together, but the open space between which results from the protruding tops, gives a pleasant airy aspect to the units.

The newest version is George Nelson's for Herman Miller, designed especially for department store selling. Only two sizes are made—approximately 34 and 17 inches wide—the larger to retail for about $100. This is the lowest price the firm has ever set on a case piece. Regardless of the market and price level for which they are planned, they make no attempt to conform to a conventionally commercial design standard. Against either a black or white enameled steel frame the drawer, shelf and cupboard units glow with color. Bright orange, intense blue, a soft yellow, as well as gray and olive are variously combined to make lively looking furniture. And while the drawers are wood, some units have parts of glass, plastic and masonite.

The steel frame is the basic idea in the Norm Cherner designed units for Multiflex which, though not shown during January at the Midwest markets, were on view in the Good Design exhibit. The basic unit in this series is 30 1/2 inches and can be had in a wide variety of single or multiple forms. Side panels are maple or walnut; drawer and cabinet fronts are offered also in black and white plastic. A basic three-drawer unit retails for about $85.

Component parts of wire shelves, drawers, drop fronts, are bolted to birch panels to form sturdy, reasonably priced units. Designed and sold by Allan Gould.

Allan Gould has designed for his own firm an interesting case series which though not employing the metal frame, seeks also to be serviceable, colorful and low in price. His basic principle is to produce three lengths of birch panels, run them through a drilling machine and using anchor nuts, fit them with wire shelves, wood drawer and drop fronts. A large variety of storage units in three heights can be offered at a relatively low price.

Clifford Pascoe is another designer-manufacturer who thinks in terms of low cost furniture. His new modular unit group is made entirely of a melamine laminate which looks like birch. Depending on size and front treatment the units range in price from $19.95 to $49.95. There are equally inexpensively priced seating pieces and tables which coordinate in design.

In retrospect it becomes clear that the major concern of the furniture designer over the past ten years has been to solve family storage problems in light of modern living and architecture. Restricted space, open floor plans, continuous glass walls, multiple use living areas, have of course had their effect upon all furniture pieces. But the most fundamental change, not only in superficial appearance, but in actual concept, has occurred in pieces of furniture designed primarily to hold things.

Now two designers have evidently said to themselves: And what about the bed? For the bed is still the major problem and all the talk about modern, has remained the bed, actually a frame bed in spite of modern and all the talk about advanced design. This time they fixed up a corner of their otherwise conventional showroom and installed a knowledgeable young woman to demonstrate designer Sanford Wallack's "3 room in 1" idea. This consists of two units, each designed to serve in multiple ways. There is one large divider piece, one side of which is fitted for dining room needs and one side for living room necessities. It includes among other things a dining table, storage drawers and shelves, TV cabinet. The second unit consists of a series of drawers and compartments set in a frame designed to accommodate twin size beds. The wood is nicely finished cherry, pulls are white ceramic knobs.

Probably no one at the market was more surprised than its manufacturer by the reception this experiment received. Retailers wanted to buy it! Taken unaware, Basic-Witz who had produced it "more for design exercise" than anything else, hastily set a price of $3000. When retailers signified their willingness to take a chance, the price dropped a thousand dollars. This is a good indication that the conservative manufacturer as well as retailer is becoming aware of the importance of new concepts in furniture design.

One thing happened at this last market of truly major importance. Two designers, George Nelson and Greta Grossman, quietly introduced through their manufacturers, Herman Miller and Glenn of California, what may very well be the beginning of a revolution in several sections of the home furnishings business. The realization of their designs are called beds, but it would be more accurate to call them sleeping units, in the same manner in which the words dresser, bureau, chest, buffet, sideboard, tend to be discarded for the more inclusive term storage unit.

Milo Baughman for Murray Furniture, but explains in-expressive construction principle.

This recognition of the importance of providing the retailer with furniture which he believes is priced acceptably for his market is another responsibility of the designer. One of the most significant aspects of the new offerings was the extent of the work being done to develop new techniques which will insure lower prices to the consumer. The continuing interest in the metal skeleton structure is a case in point.
in conceiving this new form was that foam rubber is a practical sleeping surface. Proceeding from there they designed light platforms (Nelson’s with round Danish springs suspended within a six inch wood frame, Mrs. Grossman’s a complete wood surface), placed them on legs and added in each case, a slanted cane headboard. The result is that for the first time furniture manufacturers offer a complete sleeping unit. The implications involving the bedding industry are obvious.

Discarding established principles of bed design, Greta Grossman has done a new sleeping unit of foam rubber on wood platforms for Glenn of California.

To the consumer such units have important advantages. The unit is priced and bought complete. It is less bulky in fact as well as appearance and the cover problem is solved because each firm is providing a neatly made envelope that slips over the made-up mattress, giving the unit the appearance of a wide upholstered lounge. The everyday maintenance problem is lightened through the elimination of that necessary evil, the dust ruffle, and the weighty box spring and mattress.

This type of sleeping unit has of course not been unknown in the area of custom design and, with hair mattresses, was and is seen in Europe. The principle has also become a standard for seating requirements. New materials, and new emergency sleeping. But the significance of the new Glenn and Miller pieces is that they make no concessions to the sitting posture and they truly put their manufacturers in the bed business.

The January markets showed that designers continue to search for solutions for present-day seating pieces that can double if necessary for handling of old materials due to technological developments have produced an amazing number of new concepts.

At every market including the last, there are to be seen new light weight, small chairs of moulded plywood, plastic, metal, rattan. New this season, and worth mentioning, are Kurt Nordstrom’s $33 moulded teak plywood side chair for Knoll Associates; a fine arm chair of moulded teak or walnut on a beech support designed by H. Bender Madsen and Ejner Larsen and imported by George Tanier to retail for about $800; and a new version of Cohen and Pratt’s bent steel dining chair over which a spun nylon cover slips to make a seating surface. This retails at approximately $20 by Designers In Production. At about this price Scope has a new plastic shell chair in five colors on metal legs.

One piece of moulded teak or walnut forms the back and arms of this Danish chair imported by George Tanier.

Deceptively fragile, this spun nylon cover is new on the Basics and Cohen steel chair for Designers In Production.

It becomes steadily more difficult to draw a line between in and outdoor furniture. Rattan and metal take on new aspects every season; rattan now appearing in deeper colors.

Ficks-Reed has a big new nut brown group by John Wisner which is distinctly oriental in feeling; Tropi-Cal had Ernie Inouye design a modern version of their low-priced living-dining line. It is offered on metal legs in a black dyed finish with natural cane as well as all natural.

There are new versions of the basket chair and the folding officer’s chair. The former, dubbed the Sunflower, was designed by Italian architect Roberto Mango and is being distributed by Allan Gould at a $35 retail price. The latter is being made in Japan for McGuire. Eleanor Forbes gave it an ornamental and quite elaborate interpretation.

This Italian basket chair with center cushion is called Sunflower by its designer Roberto Mango. Distributed by Allan Gould.

An ottoman which doubles as a chair by adding bolster and removable metal back bar is a Pacific Iron idea. Metal legged tables come in a choice of plastic table tops.

Attesting to the popularity of metal furniture for indoor use is the fact that Pacific Iron has extended their table line considerably and brought out a 91 inch long lounge with angled end for extra seating space. This is accompanied by an ottoman which has a removable iron back bar and bolster. The lounge retails for about $200, the ottoman for about $80. And Molla is showing a fine looking arm chair at $40 of black frame with white duck or the other way around.

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The problem was to reconstruct a restaurant building over the partial remains (indicated on the plan with hatched lines) of the Spanish style dining structure for one of the oldest guest ranches in Palm Springs. The desert at the base of the snowcapped San Jacinto Mountains provides the setting.

The solution attempts to integrate the new building with the existing terrain and facilities by utilizing local materials, blending the color with that of the surrounding countryside, and maintaining low roof lines to conform in scale with the other buildings. The view of the spacious grounds is preserved through the extensive use of glass. The informality of the plan reflects a casual vacation atmosphere.

The wood structure is finished with Redwood siding on the exterior and Oriental Ash paneling inside. The ceiling is exposed 2" T&G sheathing and the floor is asphalt tile. Steel sliding doors and windows are used for maximum ventilation during the hot summer months. The lighting is primarily indirect as shown by the pegboard diffusers over the cocktail lounge. The stonework and the boulders are local products found in abundance.

Restaurant in Palm Springs

By Daniel L. Dworsky, Architect
In the Totem whirlpools of grey point. (It is a measure of Pollock's art that he unnecessary flourishes.

30 feelings of spring and a sense of renewal and rebirth, but it might ART lavender, green and sulphur yellow fill the troughs between drifts and hummocks of white paint.

I would need to look at Greyed Rainbow several times before making up my mind about it, but it has something: a sense of churning, plunging movement slowly rising from serenity, of one element locking with, and gradually passing over into, its opposite. And this dialectic informs all of Pollock's best work. We found it in No. 12, the best painting in his last exhibition; we find it again in Ocean Greyness, possibly the best of the new paintings. Here the brilliantly colored faces of demons, giants of disorder, emerge from whirlpools of grey paint. (It is a measure of Pollock's art that he can carry this off without theatricalism.) Ocean Greyness is most cogently organized; art being one sphere where the forces of disorder are under man's control and may be turned to account, they are deployed with a great deal of pictorial foresight, and without unnecessary flourishes.

But Pollock's color sensibility is still less developed than his feeling for line and at times I was reminded of those poisonous pink and green pastries certain tearooms serve.—Whereas Easter and the Totem fails for another reason. It is a fine painting. It evokes feelings of spring and a sense of renewal and rebirth, but it might almost have been painted by Matisse.

For this reviewer the exciting thing about Pollock's new paintings—the successful and unsuccessful alike—is the glimpse they afford into the metaphysical and psychological structure of things. For the powerful rhythmic alternations on which they are based are perhaps those of the life process itself. And, what is rare in abstract art, the complexity of their formal-technical characteristics corresponds to, and is justified by, that of their conceptual roots.

Leo Steppat, sculptor, who made his debut at the Kootz Gallery last month, is a first-rate craftsman. His source of inspiration (the Bible) seems fixed, but his manner does not. Looking at his work (human and animal figures and abstract constructions, cast, modelled or welded), one is reminded of turnings of Picasso, Calder and Miró, of Marin, Hare and David Smith. One piece, Model for a Laver, could be Tarascan.

Steppat's bulls are very good. Perhaps they are a little too good; virtuoso performances often are. Arrogant beasts full of wrath and expendable fecundity, caricatures almost of the bull-archetype, there is something faintly ludicrous about them. They are the pin-up boys, the physical culture faddists of the animal kingdom.

On the whole, Steppat's welded constructions in the manner of David Hare-cum-David Smith are the most convincing. Strange, fire-scorched objects, they might be set before an altar or used in mysterious rites of divination. I also liked Daphne, a witty line drawing in space, an arrangement of loops, arcs and discs that tinkles musically when tapped. And yet, while there is wit and imagination in Steppat's abstract work, there is more feeling in his figurative pieces. I have a hunch he is one of those artists whose true vision of things, and best work, will have to do quite directly with man.

A recent exhibitor at the John Heller Gallery was Louis Bunce who showed semi-abstract oils and drawings, based, for the most part, on the landscape of the Pacific Northwest. Rocks, mountains, valleys and forests, the headlands and the dark sea are strangely transformed in Bunce's art, anthropomorphpized and feminized. Natural forms become curved, rounded and interpenetrating like the planes of a woman's body. Some of the more crowded compositions—montages of anatomic and vegetable shapes—reminded me of the late Arshile Gorky. And not only because of the shapes. The reddish-brown color, the thin, scrubbed consistency of the paint, the elaborate glazing—all suggest a similar vision of things.

In some of Bunce's other paintings, the forms are chunkier, less voluptuous; the colors, more northern, with grey, brown, black and the dark blue of the ocean dominant. Here he is closer to C. S. Price. There were also a few quite lyrical paintings in which the rendering of forms and the palette (greyed lavender-blue coupled with greens and oranges) suggest the influence of Cezanne.

But Bunce has a feeling for bold, architectonic effects; dark, well-spaced shapes silhouetted against white—as in Ravine No. 2—and I found this direction most promising: less idiosyncratic but no less personal. The economy and spatial tension which distinguish the paintings in this vein are present in Bunce's excellent ink drawings as well.

George Hartigan's third exhibition at the Tibor de Nagy Gallery consisted of oils and drawings: landscapes, interiors with figures and still-lifes. It has been a good year for Hartigan. Qualities which were merely latent in earlier paintings have begun to emerge; qualities already present have been consolidated and refined. Consequently, even the less successful of the new paintings are interesting for the progress they show.

There is an admirable vitality about this artist's work that has been apparent from the start in the brushwork, the sweeping structural rhythms and large forms, but not in the color. The color was often rather somber, or else savage rather than truly vital. Perhaps that was vitality a rebours, turned inward upon itself. But now, in River Bathers, the sparkle of light on the water, the fluttering leaves, the interplay of sunlight and shadow all contribute to the life of the painting (and suggest a more detached, objective awareness in the artist.) And the palette includes subtler harmonies—olive green, lavender, ochre and chartreuse—along with the strong blue, white and grey of last year's work. I imagine River Bathers derives from Cézanne's early forest scenes; its composition suggests that pathway. But compositionally the painting is not too successful. Its forms neither dovetail nor exert adequate magnetic attraction upon each other, and as a result, the painting seems on the verge of falling apart.

Turning to one of the interiors, the tall Figure with Flowers has a most impressive severity about it. But the slashing brushstrokes are not sufficiently channeled (as they are in River Bathers) and this detracts from the considered order of the whole. Matador was not quite finished when I saw it but it seemed to be shaping up brilliantly. I noticed the tough theatrically elegant stance of the figure; the rich scarlet of the costume; the hot, phantasmagoric light filling the space around the matador, and thought this might turn out to be Hartigan's best painting.

Of the paintings which were finished, I admired the still-lifes most. There is Black Still-life, for example: potted plants, globes and rectangles of strong color advancing and receding among the shadows—reflections in a window: the intangible mystery of objects at night. Here, in Still-life with Blue Wall, and especially in Hydrangeas, a hierarchy of interlocking forms is established and with this stronger, more cohesive organization there is a correspondingly greater pictorial impact.

Hydrangeas may prove to be a turning point. At any rate, it introduces something new, a metaphysical element, into Hartigan's art. The cubes and columns of grey filling a large part of the painting seem to be revolving around the smoldering flowers in the center—rather like the hub of a wheel surrounded by its spokes— and one feels that these flowers are the hot, still core of the life of forms whirling around them.
Leonardo Cremonini, the young Italian whose paintings and drawings were shown at the Viviano Gallery last month, is a neo-classicist with a remarkable feeling for light, for isolated monolithic figures bathed in light, for colors suffused with light. In this respect at least his ancestors are Caravaggio and Georges De La Tour. But he is less melodramatic than they, closer to the Dutch and Flemish luminists, closer still to the contemporary painter, Balthus. His subjects are carcasses (bulls, butchered and strung, rams, dead of starvation), fishermen at night, bathers, rowers, women waiting. There is little or no joy in his art; his view of things is essentially tragic. Neither are there any tears. The world he depicts is silent, static and purged of emotion but not of feeling—a mirror world in which everything that is reflected is clear, ordered and intensely mysterious. In this calm realm the life of reality is superseded, or rather, complemented by that of art, by the life of forms. Natural forms are schematized and fashioned anew. At times they appear to have been chopped from blocks of stone, so strongly are their planes emphasized. Movement is replaced by design, each painting being arranged along vertical, horizontal and diagonal axes like the parts of a crystal.

Cremonini's palette is distinctive, and once seen, easily recognized. Actually he has three palettes. In Night Fishing, the arms and faces of the fishermen (whose boat rests on the surface of the water as on glass) and parts of the soil are painted in light colors against the dark of the sea and the night. The same effective use of light-against-dark is made in The Rowers. In these and other similar paintings Cremonini uses blues, whites, tawny golden browns and yellows with dark browns and blacks. In Bulls, Butchered and Strung, he uses rich chocolate and greenish browns with highlights of blood red, rose-ivory and ice blue. The third palette consists of bleached sandy colors (umber, ivory, ochre and white) coupled with sea-weed greens.

Cremonini is an expert brush handler and his paintings are beautifully executed. Yet strangely enough it is in the brushwork that his art sometimes breaks down. Whether deliberately (for contrast and emphasis), or because of sudden impatience, he will leave one part of the canvas unfinished or loosely brushed. Whatever his reason for doing so, these passages seem abrupt and imperfectly integrated with the rest. But I have no doubt he will master this imperfection in time. He should go a long way.

My next few columns will be written from Paris, and possibly from other European cities as well. In my reports I will continue to discuss the exhibitions I attend, and to emphasize the ideas and problems of modern art—even more than I have in the past. For, despite occasional assurances to the contrary, I like to think that painters and sculptors, like poets and composers, have ideas, minds as well as senses; that their ideas are related to the great ideas of our time; and that having ideas, they help to create the culture of our time.

I do not wish to close this column without calling attention to two exhibitions of more than usual interest that opened in New York and London. The first is a George Vantongerloo exhibition of new plastic sculpture at the Rose Fried Gallery. The second is of Enrico Donati's paintings at Betty Parsons'. Donati, like Dubuffet, has perfected a special medium with which to achieve a wide variety of granular textures of great durability. He has been working with it for some time but only recently has he learned to use it in a way that is esthetically satisfying. The new paintings are large, geometric-abstract, very mysterious—like buildings floodlit at night—and very American in their evocation of space, loneliness, and desperation.

MUSIC

(Continued from Page 9)

stool?—the violent sexual and spiritual revolt of the gypsy woman, her hair in her teeth; and again, as on this occasion, the revolt is inward, the gesture expressive but not violent, and her hair in a mahogany cap. Some of her contracts have included clauses forbidding the Pinao Stool Dance ("Viva tu madre"). Although certainly not an art expression directed towards the pleasing of any audience, it was on this occasion, and it was seen to be, the peak of the evening. Yet the audience is there, and Maracci for all her rejection of it adores it. So there is "Another Goyescas," the dance with the hat-rack, in which the placing or removing of a hat alters the characters between a man and a woman, marking every change by a ribald variety of fun and horseplay. The dance is to be applauded and includes the encore variant. Yet if followed what I often believe to be her greatest conception, the solemn four-part contrapuntal fantasy in classic white notes of traditional Spanish gesture, Narrative of the Bull Ring, to music by Turina, a dance without a parallel sequence, each gesture deepening the emotional focus. A woman behind me asked, "Which one is the bull?" The hieratic movements, the ritual formality deny the enthusiastic moral gulping of Death in the Afternoon. The bull is not a wild animal nor the fight a hunt. The action is grave, the reaction terror and pathos. One is reminded of the archaic Cretan bull-dance.

An air between the Ribald Hot Rack and the earth-polar Piano Stool comes in another, a very different Goya: "Por que?"—his comment on war. Three women in black circle like three fates, suffer like soldiers, die and entwine to triumph in a deposition, weep as mothers. Then to close the program Jaleo, the raw Spanish, grimy as Pancho Villa, artificial as Lautrec, sour with a mordant, unfunny wit of the early water colors of Picasso. I don't go for that ending, but I get it. Maracci has been abused for treating Stravinsky's Tango as if it were another low, lurid canteen dance. Well, so it may be. Or it is that also. Stravinsky wrote a Polka for elephants.

To take this side of the picture as symptomatic one would have to forget the earlier dances to music by Scarlatti; the ballet mastery of the stage that may be expanded without limit by a hint of direction, by restraint or elaboration of all the resources of esthetic knowledge; be aware of the dance as the lyrical and haunting castanet solo set in this program, as if for virtuoso elaboration, in direct apposition to music by Turina, a dance without a parallel sequence, each gesture deepening the emotional focus. A woman behind me asked, "Which one is the bull?" The hieratic movements, the ritual formality deny the enthusiastic moral gulping of Death in the Afternoon. The bull is not a wild animal nor the fight a hunt. The action is grave, the reaction terror and pathos. One is reminded of the archaic Cretan bull-dance.

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Prepared and distributed monthly by the Institute of Contemporary Art as a service to manufacturers and to individuals desiring employment with industry either as company or outside designers. No service or placement fee is charged to artists, architects or designers.

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

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I. OPENINGS WITH COMPANIES

A. ARTISTS: An opportunity for artists to identify themselves with a large agency. There will be work available through the agency, and artists may get outside work as they choose. Outside salesmen will help artists who show an unusual proficiency in any certain line get work along that vein. May work in own studio, or acquire office space here. Contact: James Kolocotronis, Art Director at Room 232, Missouri Theater Building, St. Louis, Missouri.

B. ARTISTS: Fashion Illustration, Home Furnishings Illustration, Layout. Some 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, but not essential. When preparing your resume, please include academic background, positions held, area preference and salary requirements.

C. 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. John Davis, Art Director, House of Ceramic Design, 71 Irving Place, New York. Describe training and experience.

D. CHIEF STYLIST: Qualified to assume responsibility for creation of new designs and, with sales department, approve existing designs and material for old, successful and firmly established manufacturers of fine fabrics. Division produces screen-printed silk and acetate neckwear. Successful candidate must be an "idea" man with past experience in necktie design and a flair for color and design. Extremely liberal salary with future earnings unlimited and based on accomplishment.


F. 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.

G. HOBBY SHOP DIRECTORS: Occasional openings with the Manual Arts Branch of Special Services in Japan. Must be graduate of recognized college with majority of arts and crafts credits and must have either one year's experience or current teaching credentials. Directors to manage Hobby Shop on an air base. Civil Service two year contract (all Civil Service benefits). Salary $4,205 plus free transportation to and from Japan. Inquire Editor J.O.B.

H. 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.

I. 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.

J. PACKAGE DESIGNERS—PART-TIME: Boston area carton and container manufacturer needs part-time package designer for ten or more hours of design work per week at home. Requirements: experience and talent in packaging, lettering, design and merchandising.

K. 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.

L. 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.

M. 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, color interest and knowledge.

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: Educated in Vienna, professor of design at an architecture school; has done independent work in Mexico since 1950. Desires position with progressive American firm. Single. Age 29.

B. ART DIRECTOR: Background of agency, studio, and lithographic printing, desires position with a compact, medium-sized, creative organization. College graduate. Age 32.

C. ART DIRECTOR, TYPOGRAPHIC DESIGNER & CALLIGRAPHER: Has planned literature and educational campaigns for publishers, advertising agencies and government groups. Successful record of teaching typography, layout, design and lettering. Interested in working with publishers, universities and printers who require tastefully designed graphic art material.

D. CERAMIST—SCULPTOR: 3 years experience teaching pottery, sculpture and design. Knowledge of wood and metal construction including furniture design. Poetry exhibited nationally with awards. B.S. Ed. Mass. School of Art; M.A. Columbia; Alfred Univ. Willing and able to assume responsible teaching assignment in university, college or art school. New England or eastern states preferred. Married, one child.

E. COLOR STYLIST—DESIGNER: 8 years experience in two dimensional work for leading manufacturer including sales promotion and publicity. Interior decoration graduate plus teaching and lecture work. Location open, prefer fabric or wallpaper. Age 33, male, single.

F. DESIGNER: Staff or free-lance, in Boston area, for product development and redesign. Engineering degree (R.P.I.), 8 years varied industrial experience, mechanically skilled, home shop, drafting, free-hand drawing, woodworking, metalworking, modelmaking. Married. Age 31. Highly recommended by the Institute.

G. DESIGNER: 12 years with major and small appliance manufacturer in appearance design and methods, production and inspection departments. Experienced in package design and design research, product design and administration. Will relocate anywhere with slight preference for N.Y.-Conn. area. Married. Age 40.

(Continued on Page 38)
importance of the artist or, as we might call him, the creative designer or architect whose task it is to control our physical environment, designing all that is the expressions of our productive life. We are still stuck with an irrelevant slip-cover civilization as things stand now, and our sense of beauty has turned into a timid and insipid attitude, offering us an imitative, cosmetic skin treatment as a substitute for creatively conceived design. We lack what is in the very bones of a building or an industrial product. If we are ever to catch up with our run-away civilization in an effort to stop further spiritual decline, industry will have to make use of the essential value of higher quality through organic design by having the machine controlled not only by the scientist and engineer, but by the artist as well, as their legitimate brother. In contrast to the scientific progress of mechanized multiplication by the machine the artist’s work consists of an unprejudiced search for the forms that symbolize the common phenomena of life. This requires that he take an independent, uninhibited view of our whole life-process. His psychological interest is focal for a true democracy, for he is the prototype of whole man. His intuitive qualities are the antidote against overmechanization. If mechanization were an end in itself it would be an unmitigated calamity robbing life of its fulness and variety by stunting men and women into subhuman automatons.

But in the last resort mechanization can have only one object: to reduce the individual’s physical toll, necessary to provide him with means of existence in order that hand and brain may be set free for some higher order of activity. Therefore our problem is to find the right kind of coordination between the artist, the scientist and the businessman. Only together can they create a humanized standard. In all the great epochs of history the existence of standards has been the criterion of a well-ordered society; for it is common place that repetition of the same things for the same purposes exercises a settling and building influence on men’s minds. Mere machine repetition certainly does not by itself create a standard, for its rational function which many people imagine to be the cardinal principle of present design, is really only its purifying agent. Instead the biological principle should be paramount and that includes also our emotional demands.

We all still have before our mind that unity of environment and spirit of a horse and buggy time. We sense that our own period has lost that unity, that the sickness of our present chaotic environment, its often pitiful ugliness and disorder have resulted from our failure to put basic human needs above economical and industrial requirements. Overwhelmed by the miraculous progress in the living environment, man has obviously interfered with the biological cycle of human companionship which keeps a community healthy. At the level of society the human being has been degraded by being used as an industrial tool. This is the real cause for the grim fight between capital and labor and for the deterioration of community relations. We now face the difficult task to rebalance the life of the community and to humanize the imprint of the town, so that the social component weighs heavier than all the technical, economic and aesthetic problems involved. The key for a successful rebuilding of our environment—which is the architect’s great task—will be our determination to let the human element be the dominant factor.

The features of an old New England town show a self-imposed order and unity which answers including all the characteristics of a highly integrated community spirit. A typical street scene in our big cities instead shows a bewildering chaos of competing individual stunts, a disorderly riot of styles, materials and colors. It is a true symbol of chaos in the town—which of a disrupted and decayed community life.

A citizen living in the big city has no personal contact with his elected officials, for the size of our mammoth administrations has gone far beyond the human scale. The dangerous ‘What do I care, it’s up to them’ attitude of social indifference has slackened mutual community relations. Social loneliness and irresponsible spreading, something which could not have happened in the villages and towns depicted by Breughel in the famous street scene.

There streets and squares served as fitting channels for the social intercourse of the whole community: everyone took part as a member of a coherent group.

But on the Breughel street scene our own streets have been degraded to mere traffic channels for lonely strangers. The local pedestrian, being disowned by the automobile, is pushed against the wall of the street. Today he is beginning to demand that he be given back his right of way and that is a good sign!

Sound community rehabilitation calls first for drastic steps to stimulate the community interest of every citizen by letting him participate actively. To attain this, our administrative framework must be humanized. It should be based on self-contained units, small enough to serve as organisms for reactivating normal, social intercourse. In the city as well as in the country basic authority and economic responsibility should remain in the power of the small self-contained unit, for the sharing of responsibility is the prime factor in making the unit coherent.

Whether we live in the city, town or country our social structure must fit the cycle of the two kinds of intercourse. To answer the daily needs of commuting should not total more than thirty or forty minutes in all. Quite a few Chichagoans and New Yorkers spend 8 or 9 years of their life on the way to and from their work; we cannot consider this as a particular triumph of the technical age. In spite of automobiles and planes we should organize our immediate surroundings in such a way as to bring all points of daily activity within ten to fifteen minutes walking distance, including, if possible, also our working places.

To be well balanced in themselves, self-contained community units require not only the business or industrial segments but also a local administration and shopping center, together with the place for entertainment and worship. Not one of these can be forgotten. Provided with these facilities, the unit would have a good chance to improve social contact, the prospect which originally made urban life desirable. Disregarding some excluded heretics, man is a gregarious animal whose growth is always accelerated and improved by life in a healthy community. The reciprocity of influence from individual to individual is as essential for mental development as food is for the body. Left alone in the city desert without neighborhood contact, minds are dulled and growth is stunted.

The results of my studies have reassured me already years ago that our rehabilitation processes should start with building first community centers even before new housing. These centers or cores offer the cultural breeding grounds which enable the individual to attain his full stature and to create the prototype of urban communities. Here in the center or core of the community people meet, shop and exchange ideas. If we would put the emphasis on the development of these cores, we would accelerate the whole process of rehabilitation; for housing, as the one evolutionary process, is a slow additive process, but the central organ of the communal body, the core, is the vital focus, apt to build the physicality of the place, so it has to be created first and then it will be of beneficial influence on housing built organically around it.

We are in urgent need of what I should like to call new “experience living” by building new test communities and to start with their cores first. For these tests we architects and planners must conceive new contemporary community cores which will simultaneously have an influence on the citizen who comes to live there that he will soon change from an onlooker into a participator.

I propose that such a desirable trend could be best started by a campaign to re-capture the right of way for the pedestrian. Every citizen is both, now a driver, now a pedestrian; but while everything is being done for the car and its driver, the pedestrian has been pushed against the wall of the street. While everything is being done for the car and its driver, the pedestrian has been pushed against the wall of the street. Today we are in urgent need of what I should like to call new “experience living” by building new test communities and to start with their cores first. For these tests we architects and planners must conceive new contemporary community cores which will simultaneously have an influence on the citizen who comes to live there that he will soon change from an onlooker into a participator.

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I propose that such a desirable trend could be best started by a campaign to re-capture the right of way for the pedestrian. Every citizen is both, now a driver, now a pedestrian; but while everything is being done for the car and its driver, the pedestrian has been pushed against the wall of the street. Today
and processions, political and cultural gatherings, things to see and to partake in the events of history, constant change of visible spectacles on a perpetual basis that ground in enduring beauty—people watching people with a happy feeling that they belong. This piazza, I believe, is the most beautiful background of man-made environment ever made in the western world and evidence of the beginning of the era which the creators, who were so closely connected with the desires and potentialities of the people.

Compare this gem to the piece-meal developments in our time! We grow impatient for a living organism. The imagination of the planner and designer did not reach beyond the provision of bare housekeeping facilities for the individual family. Note: that this is not industrial prefabrication but houses built by handicraft.

In such developments, not a rare example even today in any industrialized country, no social consideration is visible, there is no separation of living quarters from smoky factories; nor are there any trees or gardens! Industrial requirements have been put above human needs. A community must pay dearly for such shortsightedness.

It is good to look back here and there and check up on conditions in the pre-industrial past when society was still balanced. Both, in South ern England, is my favorite example of good town planning in the past. Isn’t it surprising that these rows of family houses, surrounded by lovely open spaces were built as a speculation by an 18th century real estate operator, and his clients became aware of the dignified pattern for human living, yet, I have found out, they both made also a lot of money inspite of their creative conception.

A typical Long Island real estate development erases the unique growth of speculative suburban building which has followed the “flight from the city.” Streets, lots, houses are added on and on without apparent limitation. Nothing indicates any concern of an organic community which might permanently control and maintain the suburban district.

Zoning laws have not been safe-guard enough against the spreading blight in and around large cities. In most countries we badly lack legal instruments to channel any development—privately or publicly undertaken—into a controlled and well-balanced communal organism. We cannot blame the real estate man who simply follows his business; it is up to the community—that’s us—to keep him from running wild. He was not stopped because we failed to foresee the complex consequences which would arise. The remedy is to be found only in the participation of the people themselves, of us. We shall then judiciously put pressure upon our governments to come to proper terms. In this respect every one of us can be instrumen tal to the solution of the problems on the part of the people themselves, of us. We shall then judiciously put pressure upon our governments to come to proper terms.

May I now sum up my suggestions made for the procedure of community rehabilitation: If democracy means active participation by everyone, we should adjust our administrative set-up by giving more power of initiative and decision to the smallest contained unit, also within the city. Physical rehabilitation should start with developing centers, that is, with building elements of a core for every community unit, small or large, even before new housing. Such centers will enable people to regulate their community life in more efficient manner and to start the citizen into participation and action. With the growing initiative, local pride will develop and as a result relief, delinquency and crime will decline. This procedure seems to me a good beginning for rehabilitation.

The type of dwelling to be selected for a certain area depends on the value of the ground and its subsequent zoning as to density of population in large areas, where the land is high priced, the apartment block is a legitimate solution for housing. I have come to the conclusion that monolithic blocks with elevators are superior to so-called walk-ups—3 to 4 stories because of the larger expansion of green areas between the blocks and provide for a better angle of isolation. Zoning in such areas would therefore be regulated by the number of living units or by the relation of the amount of cubic content of the buildings to areas of the lots, so as to impose a limitation on the height of the buildings. I have worked out formulas for such zoning 30 years ago.

If, however, the land value permits a lower density of population in urban areas so that the green areas between the blocks can be of greater area, walk-ups offer a reasonable solution for urban housing.

In suburban or semirural areas with low land value the one family house with garden seems to be the most welcome type of dwelling. Its seclusion, the sense of complete possession and the direct communication with a garden are assets which everyone appreciates.

As to the technical development in building, prefabrication by industrial methods has already become a fact. People look upon prefabrication as an entirely revolutionary idea, but from my extensive experience with prefabrication—

I beg you will always rebel against an over-mechanization which is contrary to life. Because of an extremely ramified integration, the competing building industries should agree first upon a reduced number of standard sizes for component parts of buildings. The designer and builder will then have at their disposal, something like a box of bricks to play with, an infinite variety of interchangeable component parts for building, which could be assembled into a single dwelling or into different parts of buildings. If prefabrication, as a logical progressive process, aimed at raising the standards of building, will finally lead to the combination of both, which means higher quality for lower prices. This through the financing methods have not yet been geared to prefabrication, it will become in the near future a vital instrument to solve the housing problem economically.

To give an illustration of what is meant with the idea of interchangeable component parts, there is a series of teapots all put together from the same basic parts which are interchangeable.

I gave this as a task to be solved by the ceramic workshop of the Bauhaus in 1922. The same method of interchangeability I foresee in building houses, combining the larger parts of houses andvariety of looks.

As an architect, I assume that you expect from me also a statement about the probable attitude to urban living in your new environment—and what the probable influence of the machine will be in that process.

If we look backward into the past we discover the curious fact that both a common denominator of form expression and individual variety combined with evidence. The desire to
repeat a good standard form seems to be a
function of society, and that was true long
before the impact of industrialization. The
notion of standard as such has nothing to do
with the means of producing it—the hand tool
or the machine. We need not fear that our
future houses will be regimented because of
standardization and pre-fabrication; for natural
competition on the free market will take care
of individual variety of the component parts of
buildings, just as well as we experience today
a rich diversity of types for machine-made
everyday goods competing on the market. Men
did not hesitate to accept widely-repeated,
standard forms in the pre-machine periods of
civilization. Such standards resulted from their
means of production and from their way of
living.

Mere machine repetition of a design certainly
does not create a standard, because standards
depend rather a combination of the very best
many individuals have contributed to the solu-
tion of a problem, as in peasant houses. The
standard forms of towns of the past express
a happy blend of technique and imagination,
or rather a complete coincidence of both. That
is what we have to strive at again.

However, many of today’s shapeless devel-
opments remind us of Frank Lloyd Wright’s fit-
ting remark: “Standardization can be murder
or beneficial factor, as the life in the things
standardized is kept by imagination or destroyed
by the lack of it.”

Because architecture had lost touch with the
community and the people during the industrial
revolution, it became an aesthetic end in itself.
The external embellishments of a building were
designed to rival those of the neighboring build-
ing instead of being developed as a type to be
used repeatedly as a unit in an organic neigh-
borhood pattern. The emphasis on being dif-
f erent instead of searching for a common de-
nominator characterized our last generation of
architects who dreaded the anti-human influ-
ence of the machine. The new philosophy in
architecture recognizes the predominance of
human and social requirements and it accepts
the machine as the modern vehicle of form to
fulfill these very requirements. We have con-
vinc ed ourselves that the repetition of simple,
prefabricated building elements can make for
both utility and beauty.

But if they are not constantly checked and
renewed standards become stagnant. It is a
futile attempt to try to match standards of the
past. Today’s obsession of matching existing
buildings by repeating even imitation Gothic
or Georgian betrays a terrible weakness of our
time. This is but a silent declaration of spiritual
bankruptcy. The great periods which we admire
and tried to copy have never borrowed from
the past, not even when additions were built
right on the same old building. A church in
Bergamo has romanesque, gothic and renais-
sance parts all in one small area of the building.

What are the specific characteristics of con-
temporary architecture? As I have been through
all the vicissitudes of the modern development,
I refer you to a few examples of my own work:
Fagus Factory, 1910—dissolution of the wall,
Office and Factory in the Werkbund Exhibi-
tion, Cologne, 1914.
Bauhaus building in Dessau, 1925.
Total Theatre—great flexibility of use.

In contrast to the former emphasis of the
earth-bound law of gravity, today’s creative
architect triumphantly makes use of new struc-
tural techniques, that create lightness and buoy-
ancy of appearance; cantilevered building parts
and hovering slabs seem to deny the law of
gravity, by transmitting a feeling of openness
towards the world at large, they offer generous
window areas which may be thrown open or
closed according to our varying needs. A unity
of inner with outer living space has thus been
created as a new achievement. Space has become
floating.

It is nonsense to label modern architecture
as merely a rational movement. On the con-
trary, its initiators have directed all their en-
deavors toward the fusion of emotion and tech-
nique through creative shortcuts rather than by
computation. In the National Gallery in Wash-
ington I cannot see an example of true archi-
tecture; this is rather, applied archaeology. It is an
example of what I call, the “International
Style,” borrowed from the Greeks, and to be
found all over the civilized world. This is the
International Style, whereas the intention of the
modern architect is to develop his approach
from the indigenous factors of the region.

We find the expression of contemporary
buildings strongly influenced by creative engi-
neering. The new architecture grows indeed out
of the very bones of a building. Its elements
are constitutional, not decorative in ch a racter:
Department Store Esders, Paris, by Perret.
Airship Hall, Orly, by Freyssinet.
Zeiss Dome.
Round House for engines, France, Bethune.
Nervi, Italy, Exhibition Hall, Turin, and hangar
construction. The bones of the structure
itself satisfy also our physical function,
nothing is added.
My House in Massachusetts. Interpenetration
between house and landscape. The role
of wife-saving devices after the walk-out
of the servants. Use of traditional features
which are found to be still alive.
House in Belmont, Massachusetts. Teamwork
by the Architects Collaborative. Voluntary
teamwork strengthens individual initiative
and makes it more effective.
Harvard Graduate Center. A space composi-
tion of solids and voids.

The leading architects and planners have
today recognized their broad task, namely to
help to re-balance the community life and to
humanize the impact of the machine. No doubt
final success of modern architecture and plan-
ning will depend on our determination to let
the human element become dominant. Even the
smallest building is part of a whole, the com-
munity; it cannot be well designed without a
basic understanding of the life problems of the
community itself, with which it must be syn-
chronized, and with the habits of the people
using the building. In every design, Man must
be the focus, then it shall be truly functional.

But functionalism in architecture has been
erroneously interpreted as being mechanistic
and following practical, rational considerations
only. That is a misconception. In fact, the pio-
ners of modern architecture have early realized
that man also has dreams, and that the function
of our psyche is just as real as that of our body.
The functional approach in architecture and
design has, therefore, to fulfill the psychological
requirements of man as well as the practical
ones, in order to reach the organic.

I see already foreshadowed a new human-
ized standard fitting the whole of the commu-
nity, but simultaneously also satisfying by its
modifications all the different desires of indi-
viduals; an achievement exemplified in former
times by the anonymous harmony and organic
growth of old villages, here or abroad, which
have both a social standard of form expression
and spontaneous individual variety.

I believe that the inspiration of the coming
generation of architects will lead them in the
direction of a common expression, rather than
to pretentious individualism, of which we have
had plenty. Then architecture will become
again an integral part of our life.

In its highest embodiment, architecture must
have dynamic dimensions, expressing the in-
tangible through the tangible. Only when inert
materials have been brought to life in a building
by the creative act of an artist, will man’s desire
for dream and mental strife be satisfied also,
beyond the fulfillment of his physical comfort.
Then we experience real architecture, total ar-
chitecture we might say, which sets the pace for
a beautiful environment.

I believe that it is not enough that we defend
democracy only, we must win the battle of ideas
to make democracy a positive force. The role
of the planners and architects is to find with the
whole of creative education the dynamic means
to make these ideas visible in our environment.
It has been my great pleasure to have had
the opportunity to talk about my own ideas in
planning and architecture in this country which
more than any other in the world has boldly
expressed the new spirit of twentieth-century
man in its many beautiful modern buildings.
In an attempt to get to the essential requirements for seating pieces in the modern house, George Nelson for Herman Miller has conceived a modular seating system. This consists of steel frames in three lengths—four, six and eight feet —into which upholstered seat and back combinations and Micarta table parts, are screwed. This conception of course offers the same kind of flexibility for individual space requirements that have made modular case units successful.

Nelson has brought out, too, a chair that will inevitably invite comparison with Mies Van der Rohe's Barcelona chair. It has a companion chaise and each is priced at a figure that justifies the descriptive word elegant.

The problem of the lounge chair continues to harass designers. No chair since Saarinen's upholstered plastic shell has completely achieved their goal of comfort and satisfying appearance. However designers keep trying and it's getting easier to find really comfortable, well-designed and reasonably priced arm chairs.

The acceptance of such Danish design is bringing more of it to this market. Selig, for instance, who last market had one chair by the Danish architect Kofod-Larson, is now showing four which retail for about $89.50. The influence is perceptible in another chair group made domestically and which sells for $10 less.

A new group of various types of upholstered pieces by Milo Baughman for Thayer-Coggin goes a long way in getting good looking comfort at a really low price. Not inexpensive, but graceful and comfortable, is M. Singer's new chair and loveseat by Italy's Carlo De Carli.

Van Keppel-Green added several new tables to their Mueller Furniture Co. group. There's now a simple, trim cherry dining table and a card table to match. There is also a new cherry storage unit which is notable for its front which is laid up in pigskin tile. The case is generously fitted with tray and shelf compartments and it retails for about $400.

Table, too, were Baker Furniture Co.'s principle activity in the modern end of their line. Actually Baker made no major presentation this last market, but contented themselves with filling out their New World group which was introduced last June. This group which design-wise takes its inspiration from a number of sources—oriental, American Colonial, modern—is significantly reported to be a huge success. It nicely balances between past and present, casual and formal—a boon to many consumers and to most salesmen.

Signs of the times were also apparent in Raymond Loewy's latest group for the Mengel Co. This one is far more true to the usual commercial type than the first Loewy collection which cased considerable market excitement several seasons ago. Only standard bedroom pieces are made this time. Current popular industry believes are also expressed in the design: a hint of the oriental, the warm friendliness of cherry wood contrived to suggest 18th century forms, the shimmer of brass trim.

Other indications that retail buyers have definite minds of their own are the additions to William Pahlmann's Hastings Square group for Grand Rapids Bookcase and Chair. A ten piece bedroom group on a heavy recessed base can now be had by those retailers who can't cope with the collection idea. And for those merchants who liked but could not afford Paul McCobb's Irwin Collection, he has now done 12 multi-use pieces at a lower price for the Calvin Furniture Co. which coordinate with the formal classicism of the former group.

By far the most important presentation in Grand Rapids was the new collection Robsjohn-Gibbings did for Giddings. As he has done in the past, Mr. Gibbings took as a design theme a particular area of the United States. This time it is the middle west states.
In terms of market importance it is significant for a number of reasons. It introduces a marked change in design from former groups designed by Gribbins, it is priced lower than the Southwestern collection of 1952, silver replaces brass, and the group is dramatized in its presentation (as only Mr. Gribbins knows how to dramatize) by a complete change of color pace. Gone are the lemons and potatoes and walnuts. In their place are tulips and cherries against a silver gray background of authentic old weathered timber walls.

The various elements which go to make up the individual furniture pieces stress the curved line. A curved leg on tables and chairs sweeps outward and back; such parts as spindles, handles and pedestals are slim and tapering; case fronts are convex. These gently flowing lines, the restrained use of silver, and the deep rich reds of the decorative details hint at the classical revival of the 19th century. A lady’s desk is especially nostalgic; its practical aspects are vastly improved in the light of modern needs.

Despite the fact that this group is lower in price than its predecessor, a romantic air of elegant luxury has not been sacrificed. This is enhanced by a few decorative pieces—a large cocktail table set in a silver frame supported by tapering silver legs, a screen with imposing silver hinges—and two new silver lamps. The furniture and its background and accessories have dash and style. It is undoubtedly a fashion-setting presentation.

While this group is certainly individual in design, it is contemporary if not modern, and it is designed, just as all contemporary furniture, to appeal to a specific group of consumers. The tastes and incomes of this group give designers considerable freedom to express their talent as well as their individuality in terms of material choice, workmanship, decorative and functional details.

The best of those designers who work for a public which has a different orientation or who represents lower income levels, observe certain standards, but with no less integrity.

If in their search for solutions to specific problems they try approaches which result in forms that are considered offensive or ugly or corrupt by their critics, it does not follow that these designers are irresponsibly allowing themselves to be dominated by a dangerous dogma. It can be argued that they too, are merely expressing their own particular kind of individuality in furniture intended for a certain kind of people.

In our own day, as in the past, contemporary design has become fashionable. Some will eventually develop into lasting styles, but it is about of such a distinction.

The project presented by the students of the University of Washington (Tokyo) distinguished itself from the other projects of the same group by its clarity of conception and by its good designing qualities. It shows that the authors have made a careful study of the problem from the social, economical, structural and aesthetic points of view. The result is a well balanced project which is traditional and contemporary at the same time. Its shape is typically Japanese, although the expression has been achieved by modern technical means of our industrial era. The attractive simplicity of the general disposition of the center, as well as the structural simplicity of its buildings show that the plan seems to be in accordance with the purchasing power of the community of 30,000 inhabitants.

Acknowledging the conceptual maturity and harmony of this project for a Civic Center, the Jury decided unanimously to award this team of designers the first prize.

Two other projects have been distinguished by the Jury for their merit: that of the students of the Faculty of Architecture and Urbanism of Sao Paulo and that of the students of the Facolta di Architettura del Politecnico di Milano. Both are good with regard to the human scale and have been carefully studied to provide all that is required by the life of the community. Although the project of Milan shows some defects of balance, the Jury decided unanimously to award each of these projects a second prize.

Finally, the Jury wishes to declare that their choice of the rewarded works was based on the architectural syntheses of social, technical and aesthetic qualities; preference has been given to creative solutions, which have avoided the formalism which is dangerously penetrating into modern architecture.


SAO PAULO, January 7, 1954

**SAN PAULO AWARDS**

(Continued from Page 16)

J.O.B.

(Continued from Page 33)

**H. EXHIBITIONS SPECIALIST:** Served as sole visual aid coordinator at US information center in Munich, Germany, planning, selecting, arranging, and operating large and small scale fine arts, industrial, architectural, interior design, and photography exhibits. Publicity layout. Design and execution of sculpture and murals. Age 26.

**I. FURNITURE DESIGNER-CRAFTSMAN:** 5 years experience as a producing designer supervising own wood and metal working shops. Experience in design and execution of custom furniture, commercial and residential interiors, traveling exhibitions. Desires position with emphasis on furniture design for custom contract or mass production. New England or New York area preferred. Age 30, two dependents.

**J. INDUSTRIAL DESIGNER:** Graduate of Pratt Institute. Extensive experience in designing custom aircraft interiors on project level with emphasis upon furniture, textiles, and products. Desires position in research and development of new materials, new interiors, new products. Prefers New England location.

**K. INDUSTRIAL DESIGNER:** Interested in position as teacher or designer. U. of Calif. shows, traveling in industrial arts. M.A. in Art, Journeyman Tool and Diemaker, certified teacher on jr. college level, instructor of contemporary furniture. Can be responsible from the drawing board to the tooling and supervision of production. Married. Age 32.

**L. INDUSTRIAL DESIGNER:** Desires design staff position, with company or consultant. 7 years diversified product design experience in pianos, power tools, metal cabinets, plastic products, dinette sets, TV and radio. Graduate of Institute of Design. Prefers Chicago area but will move. Married, veteran, age 32. Well recommended.

**M. INDUSTRIAL DESIGNER:** Desires position in Chicago area. 5 years diversified experience in custom, production designs in gas ranges, lighting fixtures, furniture, interiors, radio-TV cabinets. Background in production, manufacturing engineering, engineering economics, marketing, advertising, sales techniques and administrative procedures. Well recommended.

**MUSIC**

(Continued from Page 51)

movement, by summoning up counter-players and presences that have visible but no bodily existence, by the music of the body and the responding of the body to music.

Here is not the decorated stage but the bare rectangular cave area, cold lighted against droops, empty as a studio of all but the, at most, visible. Here is hair, table, hatrack, where the audience must meditate on every motion of the dancer or close in disinterest. Much of her art is dramatic but more is meditative. And in such surrounding the whole stage must become resonant of the emptiness, its emptiness stops upon plane of resonance as sound builds up invisible highs and lows in a room. So that if the control of implied volumes by the actor-dancer directs and accumulates before the audience this vast spatial emptiness, it assumes the functions of a many-faceted mirror, an acoustical amplifier, a generator of presence and resonances like the gloom of a cathedral above and through its windowed lights. This is the stage that Maracci governs by her art.

Only a few of the present-day audience have seen Maracci. Her art may end with her, and no record of it. We here are fortunate in having possessed here more fully, with a more adequate experience of her art, than any other audience.
CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

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

FABRICS

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

FLOOR COVERINGS

(109) Custom Rugs: Illustrated brochure on made-to-order rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstered pieces; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation—Rugcrafters, Inc., 143 Madison Avenue, New York 16, N.Y.

FURNITURE

(18la) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl, tables cabinets, upholstered pieces, chairs; represents new concept in modern furniture; fine detail and soft, flowing lines combined with practical approach to service, comfort; shell and cabinet wall units permit exceptional flexibility in arrangement and usage; various sections may be combined for specific needs; cabinet units have wood or glass doors; shelves and trays can be ordered in any combination; free standing units afford maximum storage; woods are English beechwood, American walnut, white rock maple in contrasting colors—almost true white and deep brown; most pieces also available in all walnut; special finish preserves natural finish of wood and provides protection against wear and exposure to moisture; excellent craftsmanship; data belong in all contemporary files; illustrated catalog available—Baker Furniture, Inc., Grand Rapids, Michigan.

(107a) Contemporary Accessories: Complete line featuring imported doorware, stainless steel flatware, and chinalware. Large selection of domestic accessories, including Heath stoneware, table lamps and many others. A really fine source for the best in accessories. TIE SHOPT, Carroll Sager & Associates, 9621 Beverly Boulevard, Los Angeles, California.

(147a) Wholesale Office Furniture: Information: Open showroom for the trade, featuring Desks, Upholstered Furniture, and related pieces. Exclusive Lines, from competitive, to the ultimate in design, craftsmanship, and finish, available in the office furniture field. Watch for showing, late this month, of the new modular cantilevered line—an entirely new concept in office engineering. Spencer & Company, 8337 Melrose Ave., Los Angeles, California.

(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoors-outdoor) and wood (upholstered) furniture; designed by Hendrik Van Keppel, and Taylor Green—Van Keppel Green Inc., 9001 Santa Monica Boulevard, Beverly Hills, Calif.

(174a) Information available on contemporary 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.

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

(169a) Contemporary Furniture—New 30-page illustrated color brochure gives detailed information Dunbar new modern furniture designed by Edward Wormley; describes upholstered pieces furniture for living room, dining room, bedroom, case goods; woods include walnut, hickory, birch, cherry; good design, quality hardware; careful workmanship; data belongs in all files; send 25 cents to cover cost; Dunbar Furniture Corp. of Indiana, Berne, Indiana.

(188a) Contemporary Furniture: Open showroom to the trade. Featuring such lines as Herman Miller, Knoll, Dux, Fellore, House of Italian Handicrafts and John Stuart. Representatives for Howard Miller, Glenn of California, Kastrup, Pacific Furniture, Studio Designs, Gettys and Tables, Swedish Modern, Woolf, Lamm Workshops and Vista. Also, complete line of excellent contemporary fabrics, including Stuart Scott, California Woven Fabrics, Elenhank Designers, Schiffer Print, Florida Workshops and Sailer Fabrics.

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(20A) New Kwisket "600" line to serve the finer homes and light commercial building field. The new Kwisket "600" is a cylindrical lock, stamped from heavy gauge steel and brass, precision fabricated and hand finished to a jewel-like brilliance in polished and satin brass, 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, Inc., Cincinnati, Ohio.

HEATING & AIR CONDITIONING
• (116a) Package Chimneys: Information Van-Packer packaged chimneys; economical; saves space, hangs from ceiling or floor joists; installed in 3 man-hours or less; immediate delivery to a building site; meets FHA requirements; worth contacting; merit specified.CS House 1952. —Van-Packer Corporation, 209 South La Salle St., Dept. AA, Chicago 3, Illinois

(1994) Heating Facts: remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, new; available; practical, readable information by world's largest manufacturers; should be in all files.—The Lennox Furnace Company, Marshalltown, Iowa. Mr. Ray Champion.

• (9a) Automatic Kitchen Ventilators: Folder Fanco automatic kitchen ventilator fans; keeps kitchens clean, cool, comfortable; expels steam, grease, cooking odors; outside wall, inside wall, "ceiling"-wall installations; completely automatic, easy to install, clean, Fanco Turbo-Radial impeller; well engineered, well designed; merit specified for CSHouse 1952.—Fanco Industries, Inc., Rochester, N. Y. 2.


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

(1999) 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, downlights, 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.

(1999) 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, downlights, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data, including prices; worth study, file space.—Century Lighting, Inc., 521 West Forty-third Street, New York 36, New York.

SAQH, DOORS AND WINDOWS
• (202A) Profusely illustrated with contemporary installation photos, the new 12 page catalog-brochure issued by Steelbilt, Inc., pioneer producer of steel sliding and folding doors and windows, is now available. The Brochure includes isometric renderings of construction details of Steelbilt Folding Doors and Bottom Roller types; 3 scale installation details; details of various exclusive Steelbilt options including features; basic models; stock models and sizes for both sliding glass doorways and horizontal sliding, kinds. This brochure, handsomely designed, is available by writing to Steelbilt, Inc., Garadena, Calif.

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

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

(207) Ador Sales, Inc. manufacturers three types of stock doors with new and unlimited advantage of design versatility and installation adaptability. Correctly tensioned, Rattle-proof. Smooth Sliding. Non-binding. Top Hung aluminum frame. ADOR combines all the outstanding features of other aluminum extruded door, alumilite finish, stainless steel trim, non-marring, will not corrode. All aluminum doors plus all aluminum extruded door, aluminite finish, stainless steel trim, non-marring, will not corrode. All aluminum doors plus all aluminum extruded door, aluminite finish, stainless steel trim, non-marring, will not corrode. All aluminum doors plus all aluminum extruded door, aluminite finish, stainless steel trim, non-marring, will not corrode. All aluminum doors plus all aluminum extruded door, aluminite finish, stainless steel trim, non-marring, will not corrode.

(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.
(712) Sliding Glass Doors, steel framed: Weather-sealed box section head of housed joint with insulating hard rubber, bronze hardware and tamper-proof, up action cam night latch. Brass sheaves, adjustable to assume weathertight fit, 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.

STRUCTURAL BUILDING MATERIALS

(205) Gladding, McBean & Company have just released a new brochure in color with handsome photographs and technical information, this booklet is a must. FACEBRICK is available in four basic ranges of kiln-rased shades: variegated red, variegated rose, coral blend and glidden tan. These beautiful bricks can be inter-mixed to extend the color range and create harmonious blends. Versatile, adaptable, economical, distinctive, dramatic and colorful. Write for this brochure. Gladding, McBean & Co., 2901 Los Feliz Boulevard, Los Angeles, Calif.

(518) Etchwood Panels: Literature Etchwood, a three-dimensional plywood for paneling, furniture, display background; soft grain burnished away leaving hard grain; textured surface; costs less than decorative hardwood plywood; entirely new concept in the wood industry.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

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(193A) Simpson Fissured Tile: New incombustible, highly efficient acoustical tile molded from mineral fibers and special binders. Irregular fissures provide travertine marble effect plus high degree sound absorption. Made in several sizes with washable white finish. Manufactured by The Celotex Corporation, 120 S. LaSalle St., Chicago 3, Illinois.

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

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

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eration Division, Bowers, Inc., Cairo, III.

(173a) Contemporary Architectural Pottery: Information, illustrative mate­ter excellent line of contemporary archi­tectural pottery designed by John Polis and Rex Goode; large mountain heights, broad and flat garden pots; mounted on variety of black iron tripod stands; clean, strong designs; data behi­n in all files.—Architectural Pot­tery Corporation, 2500 Alameda Street, Los Angeles 25, Calif.

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(166a) Imported Danish Cork Tiles: Information and samples, tongue and groove, 5/16" thick, 50% more Cork, 50% denser, no fillers, longer wearing, fine precision cutting, flat laying, light and dark slous colors, uniform style and quality, ready, direct from im­porter; Hill Corporation, 725 Second Street, San Francisco 7, California.

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(142d) Contemporary Clocks and Ac­cessories: Attractive folder Chronopak; includes in one folder various unusual models; modern fireplace acces­sories; lastex wire lamps, and bubble lamps, General Electric; one of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Mich.
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