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Regrettably, it was not noted in our March, 1954, issue that the material from the Boston Back Bay center came to us through the courtesy of PROGRESSIVE ARCHITECTURE, and that drawings by Elmer Bennett were not properly credited.

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During the early months of the year a major exhibition of the works of the late James Ensor was held at the Musée National d'Art Moderne in Paris under the auspices of the French and Belgian governments. Eighty-four paintings including the famous (and in this writer's opinion, vastly overrated) one of Christ Entering Brussels, sixty-four watercolors and drawings, and one hundred forty-six graphic works were assembled for the occasion from public and private collections.

In looking at an Ensor exhibition it is useful to remind oneself that though the artist died just a few years ago (at the age of 90), he really lived a long time ago for he did his best work when he was young, a contemporary of Van Gogh. Viewing his work in this perspective, it is easier to estimate its importance and limitations. Ensor was a forerunner. Paul Klee, for example, a far greater artist, got quite a bit from him. So did Kokoschka, as we can easily see when we look at the treatment of the sky in Ensor's Roofs of Ostend, a splendid work of 1885. And anyone familiar with the work of the younger New York expressionists is bound to be struck by its similarity in color and brushwork to Ensor's. De Stael, too, seems to have learned from him, from his seascapes in particular.

There are certain paintings of Ensor's for which I have the highest admiration. The seascapes are among them: mysterious paintings, almost abstract, almost late-Turner. And there are the scenes of Ostend and of the desolate coast of Belgium—gleaming gray and mother of pearl; beautifully brushed; full of air and melancholy light. I also admire Ensor's early interiors with figures, which in their restraint, delicacy and sobriety are reminiscent of Vuillard. And there is a study of a woman eating oysters, painted in 1882, full of good cheer and appreciation of bourgeois comforts—the linen, the crystal, the good red wine, the bread and fruit—which again anticipates a later work: Matisse's 1907 Dinner Table.

Ensor was not a limited painter. Looking at this large exhibition, I was struck by the range of his moods, the variety of his colors and textures, and the richness of his matière (in such paintings as The Bourgeois Salon, 1881) As for his subjects, they are famous: the flower girls and skeletons, masks and chinoiserie, seashells and garlands of roses, the sea, the old windmills, the streets, the shadows and mist. But all of his best paintings belong to the early years when he was a romantic realist and intimist and not yet himself: sardonic, sentimental, a baroque expressionist with a taste for the macabre.

He had a remarkable gift for caricature and occasionally his social satire is as sharp as George Grosz' (I am thinking of Grosz' early work.) But usually he is more sardonic than satirical, more morbid than moral. I find myself wondering if he didn't sometimes share the pathological glee of those masked characters in his paintings who go about decapitating and eviscerating people and serving them up for dinner. It is the same with some of his later etchings, which in their macabre lasciviousness remind one of the work of Felicien Rops. In both cases one feels the artist identified himself too closely with the intrinsic character of what he was portraying, and failing to establish a distance between himself and his material, failed to order it and make it into art.

Writers about Ensor make much of his affinities with Goya, Bosch, Breughel and Rembrandt, and of the peculiar flavor of his art, which is felt to be characteristically Flemish. How to define that flavor? There is a strange capricious emotionalism about Ensor. He is tender, sarcastic, nostalgic and irreverent at once. He dreams of the fabulous, of golden girls in a golden land, but his dreams are the dreams of a mocker. The impertinent (and often really rather oafish) vitality that he finds in Breughel is said to be present in Ensor too. I don't find it. Ensor seems to me to be more cynical. And it is for just this reason, regarding over all of Ensor's visions, lurking in the corners of the rooms, brushing in the market place, dancing with the flower girls, trailing a long shadow over the northern sea, is Death. Death stands in the corridor outside the banquet hall and the eyes of death glimmer.

(Continued on Page 8)
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behind the slits in the masks. The trouble with Ensor was that he let his
toboggan knowledge get him down. All in all, he is much closer to
Poe, to Baudelaire and Hoffman (and to Swinburne) than he is to the
artists mentioned above.

As for that famous painting of Christ Entering Brussels which is said
to be "beautifully painted" and which is already badly cracked, it
has all the qualities of Ensor's worst work: the lack of selectivity, of
anything that might be called hierarchical organization; the ency-
clopedism characteristic of the art of children and primitives; the
garish, penny-arcade color (necessary, perhaps, to the "message"
but not for that reason any less indefensible aesthetically); the abyss-
mal sentimentality that made it impossible for Ensor to see beneath
the commercialism and grossness of modern life that so outraged him
and that he attacked in this picture.

For me, Ensor's finest work, aside from the early interiors and the
seascapes, is to be found among his etchings (Femme Flamande,
1888; Le Chasseur; landscapes; the harbor of Ostend) and his draw-
ings (Jeune Femme Assise, Le Jeune Marin, and others.) He was a
superlative draughtsman.

Not having had a large exhibition is Paris since 1947, Jean Du-
buffet and his dealer, M. René Drouin, took over the auditorium of the
Cercle Volney last month and put up a selection of 193 oils, water-
colors, drawings, lithographs and collages executed between 1942
and 1954. It was a splendid exhibition and should have done much
to convince Dubuffet's fellow Parisians of what the rest of us have
suspected all along, that he is one of the most original and powerful
artists of our time.

I am not one of those who feel Dubuffet reached his peak early
in 1950 and has accomplished little since. On the contrary, when
I saw his exhibition at the Matisse Gallery last year in New York I
felt that the recent paintings (the metaphysical landscapes and
"philosopher's stones") were far more meaningful and evocative, and
at the same time more purely plastic, than any he had shown before—
certainly more than the famous "squashed ladies" which seemed to
me to depend more upon the obtrusiveness, the shock-value, of their
subject-matter than upon pictorial qualities. The present exhibition
with its chronological and thematic grouping of material convinced
me that I was right.

I realize, of course, that "plastic values" mean nothing to M.
Dubuffet: these ideas about art are really rather old-fashioned.
Dubuffet is the last of the red hot dadas. Scoring the Apollonian
ideals of Western culture, and the notion that art can be a métier or
discipline, he says that art, real art, is produced in a state of delirium
or ivresse, that it is akin to crime and madness, and that it must be
made as one makes love. As a theory this is all very fine, very
Dionysian, and undoubtedly contains a large element of truth. But
how often can one be in a state of ivresse? And doesn't it take
longer to make a picture than it does (except in the Kamasutra)
to make love? The Artaud-Rimbaud-Nietzsche-Lautréamont-Dionysus
boys meant well but were really frightfully romantic about the whole
business, and their theory of art reveals their ignorance of the econ-
omy of art, of artistic production. Surely there is something incon-
sistent about making a programme of ivresse, exaltation? Is this not
rather something that every artist hopes will be granted him from
time to time? I think that those artists who discipline themselves most
draconically—Bach, Sesshu, Cézanne, Mondrian, Valery, Eliot—do
so in order to be most immediately responsive to inspiration when
it comes.

And Dubuffet disciplines himself too. No artist who went off on a
panic tour ever day could be as prolific as he has been or show such
steady growth.

It is easy to identify the roots of Dubuffet's art in his earlier paint-
ings—those painted between 1942 and 1949, and grouped under
the titles, La Fête; Mirabolus, Macadam et Cie.; La llaha illa Allah,
and Paysages Gratesques. There is a great deal of Klee in them, a
good deal of Picasso, an occasional trace of Matisse. Many resemble
graffiti—the Paysages Gratesques, for example, where the surface of
the paint is scored and crisscrossed with the outlines of faces, fig-
ures, houses, trees and tombstones. Many contain ornamental details
and a schematic drawing reminiscent of North Africa or near Eastern
art and there is a kind of Byzantinism gone wild about Le Turc.

The Corps de Dames were painted in 1950. They are well-known,
were mainly reproduced; a note about them will suffice. In each
a vast gelatious mass of misspent femininity is spread across the
center of the canvas. As I once remarked in reviewing a Dubuffet ex-
hibition, these paintings suggest a one-sided encounter between a
steamroller and the fat lad of the circus. There is nothing human
about these women: they are like monstrous pink flowers crushed be-
tween the pages of a book, or strange sex-machines shown in the
process of becoming assimilated to the earth, the world of vegetables
and minerals. And this is significant, as we see when we come to
the landscape paintings.

For it is the earth, in the aspect of terrible devouring mother, that
Dubuffet is celebrating in the paintings he calls Sols et Terrains,
Pierres d'exercices philosophiques, and Tables Paysagées ("table
lands" indeed, as barren and eroded as the Persian desert.) All of
them have the look of the earth about them. Some are like aerial
photographs of waste lands; others, like close-up studies of the
texture of dried river beds and volcanic slopes. Here is the earth's
face, coked, baked, scarred, devastated, littered with stones and
with the bones of a thousand caravans, the earth in convulsion, torn by
earthquakes, buried in lava, ruined and indestructible. I said they
were like photographs but they are much more than that for they
are X-rays, poetic truths and metaphysical landscapes as well. In
these paintings Dubuffet is like a man who has had a stupefying and calamitous vision of the secrets of the earth and its relations with man. Fascinated, he gets down on his hands and knees and studies. Then he returns to his studio and paints what he has seen. He paints the texture and structure of the earth, geological, mineral and vegetable, but he also paints its substance, its ancient history. He shows us that the earth is a corpse swarming with souvenirs of life and death, a vast charnel house, laboratory and womb. He shows us its night-life, its sabbath and its dawn when the bones and ghosts stir and pale larval creatures, future lives, human, plant and animal, breed through the crust and dance their mushroom dance. And in *Ciels Habités* he shows us that the earth is no longer able to contain its creatures so that rising they stream across the sky until earth and sky are one continuous substance.

What is the mood of these paintings? Dubuffet is celebrating the triumph of the protozoic, the destructive element, blind and insatiable, of all that is "natural" and inhuman. He is a man who has come face to face with horror and the air in his paintings buzzes with the sounds of cruelty and death. In the recent ones (the magnificent *L'esplanade rose*, *L'âge à écrit sur leurs visages*, *Paysages tavelés aux jaillissements*, and the collage-with-Chinese-ink drawings, for example) man is dwarfed by the catastrophic earth—and perhaps by himself, his own inhumanity, as well. Groping figures and contorted faces fill these canvases. The landscape begins to take on the appearance it has in those paintings scientists have made of the earth as it will be after all life has disappeared.

What is one to make of all this, what is Dubuffet's attitude toward his material? Is this merely a kind of horrible atavism: a sophisticate's nostalgia for violence that our society permits only in the concentration camp? I don't know, but I don't think so. And as one who is concerned with works of art as such, I don't think it matters. What matters is that Dubuffet is the first painter in our time to create images of horror of the kind and intensity we find in Eliot's early poetry and some of Conrad's and Charles Williams' novels. I don't think there can be any doubt that the effect of such images is profoundly moral, whatever their intent.

And it matters that Dubuffet is an artist—whatever he may think of the traditional canons of art in the West or of art today, museum-fostered, commercialized and made into a profession instead of a vocation. He is not one of those persons who fancies that chaos is to be rendered by chaos, or that strong feeling need not be channelled. Many of his philosophical landscapes are objects of great physical beauty. Their color is rich, subtle and very distinctive. (Usually one color predominates, rust-orange, mulberry, mahogany or cordovan brown, under a narrow strip of slate-blue sky.) The range of textures is extraordinary. I have stressed their correspondence with natural textures but Dubuffet is no illusionist, no trompe l'oeil painter: the correspondence is poetic, metaphorical. Finally, with the passage of time Dubuffet's images have become more compact and abstract: the fat has been stripped away.

The Dubuffet exhibition was a major event. It should travel to America.

The jump from Dubuffet to Jacques Villon is about as long a jump as one could make. But that is the kind of gymnastic constantly required of anyone who wishes to apprehend the art of our time in all its aspects. I am talking about the empiricist in art, the person who believes as I do that every kind of art that is needed to express a perennial human attitude, or way of seeing, is valid and who therefore makes quality his sole criterion. Such a person goes his own way, refusing to recognize the legitimist claims of the various movements. Naturally his intransigence causes him to be called an eclectic, mugwump, maverick, Sunday soldier and chowderhead. Small price to pay for the privilege of enjoying, say, Glarner or Jackson Pollock, Dubuffet and Jacques Villon.

About Villon. Fifty-nine of his graphic works were exhibited last month at the Galerie Louis Carré; nudes, portraits, still-lives and landscapes, early and late, choice examples of every period. In most cases M. Carré chose to exhibit the artist's proof. Connoisseurs of prints know that what that means: it means a richer print, a more delicate one, or, sometimes, a print that in some way is unique.

Readers of this magazine know what I think of Villon. I wrote a long, enthusiastic critique of his work—one of my colleagues called it a mystique—when I reviewed his exhibition last September at the Museum of Modern Art. No need to go through that again. Suffice
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FRANK BROS

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One of the bad things about growing up is that we develop prejudices and get attached to them. Very young children of different colour can be put to play together in a sandpit and they have no sense of colour-bar. If you tell young children that little girls in China dress differently from little girls in America, or that little boys in India may have the luck to ride on an elephant whereas a lucky boy in France goes out in his father’s car, that interests them but they don’t feel called upon to pronounce on the superiority of their own way of life. Their eyes are open with wonder, and without prejudice, to what the constitution of Unesco calls “the fruitful diversity of cultures” in the world.

We begin to acquire these suspicions of the stranger quite early, and biologically this has been a useful protective device. But more than one species has disappeared because it developed a characteristic that was at first useful and then could not be adapted to changed circumstances. The same may happen to us, for our world has suddenly shrunk. Two wars have made us realize how small it is. Now we know that we may blow ourselves out of it.

We have had just enough intelligence to see how we could protect ourselves. We have founded the United Nations, because we see that only through such a device can we keep the peace. Since wars have commonly resulted from men’s refusal to allow to others the rights they claim for themselves we have adopted the Universal Declaration of Human Rights. But these things won’t work unless we are trained to live in this kind of a world. It is no use seeing what is necessary unless we make a real adaptation in our behaviour. And it is because this is essentially a matter of education that Unesco was founded.

If Unesco were only an office in Paris, its task would be impossible. It is more than that. It is an association of some sixty-five countries which have pledged themselves to do all they can, not only internationally but within their own boundaries, to advance the common aim of educating for peace. The international side comes in because we shall obviously do this faster and better, with more mutual trust, if we do it together.

This doesn’t mean that education in your school is to be turned over to some insidious foreign influence that wants to attack your way of life. The governments that make up Unesco would never have founded it if its purpose had been to make French boys less French, Americans less American, Japanese less Japanese. Being a good neighbour does not mean ceasing to call your home your own and having to re-arrange the furniture the way someone down the street might like it. Education for international understanding doesn’t even mean saying that other people’s opinions or ways of life are as good as your own. They may not be. It means only admitting that they have as much right to their opinions and their ways of life as you have to yours. It means mutual respect and mutual help, being good neighbours.

Education is involved in two ways. If we are to get on with each other instead of blowing each other up we need to develop friendly attitudes of mind for co-operating with people who may not have the same outlook as our own. And we need knowledge of what these differences are so that we can understand each other and co-operate better. In forming these attitudes and in giving this knowledge what happens in school is important.

Dictators who have wanted to organize their people for war have always done two things in their schools: they have used authoritarian methods so that children grow up not as free and responsible persons but as unquestioning servants of the dictator’s will; and they have twisted what was taught about other countries so that hate was engendered instead of understanding. Education among democratic and peace-loving peoples will do the opposite of these things.

It will encourage schools themselves to be communities, in which children, though they have to follow certain rules for the common good, will follow them happily, and indeed help to carry them out, because they are treated as real persons capable of showing initiative and of thinking for themselves.

—LIONEL ELVIN
Gregory Ain:
I first met Schindler when I was a college sophomore, majoring in physics. He was the first architect I had ever known, and his house was the first stimulus toward my interest in architecture. That house revisited recently arouses the same wonder and delight that it did almost thirty years ago. Powerful, yet delicate, vibrant yet serene, it is a wonderful idea. Schindler's garden was planted with near weeds—castor bean, tobacco plant, and bamboo; but it had the rare charm and depth and excitement that marked all of his work, and which revealed a genius of composition meaning or to so rich a cumulative effect. The house and the garden are literally one, and the garden is as private as the house. How different from the current cliche of "indoor-outdoor integration" in which the house is as public as the garden! Schindler's garden spaces or terraces. This plan did much to overcome bad lot subdivision.

Schindler was an architect who had not merely mastered engineering. He felt and thought in terms of structure, which was an inherent element in his design. He invented, successfully employed, and then discarded dozens of structural systems and mechanical devices which, if patented and commercially exploited, could have earned him a fortune. Three decades ago he poured concrete wall slabs on the ground and tilted them up vertically; he developed an inexpensive vertically sliding form for high concrete walls poured in place; he shot pneumatic concrete against one-sided forms to obtain thin ribbed bearing shells; he employed stucco not merely as a skin but as a load bearing structure by plastering it over light cages of metal lath; he made flush ceiling lights, pin-point spotlights and concealed garden lights long before these appeared on the market; he built flush front cabinets, remote window operators, pullman type lavatories (out of kitchen sinks), sliding sheet metal framed doors and windows, and a multitude of gadgets for two-way fireplaces, folding chairs, and drainboard stoves. And these ingenious inventions were regarded by him merely as incidental elements in the execution of small and inexpensive buildings. Many of these ideas developed on the building site, where much of his actual designing took place. He rarely built from finished working drawings. His plans were usually the roughest sketches of a building, just as his buildings were sometimes just rough sketches of a subtle and wonderful idea.

Continued on Page 35)
R. M. Schindler brought to the small house a personal kind of urbanity. He has taken the cottage out of the small house and given it a private, self-sufficient character, his plan equaling in its wisdom the indigenous adobe of California, whose chief virtue was that it allowed for access of all rooms to outdoors, as well as providing privacy.

His small houses were in many respects substitutes for the city apartment, with the advantage of having one's own garden.

In keeping the floor area small, Schindler has by use of high glass achieved a continuous flow of space through the rooms. Early in his career he arrived at a separation of floor plan from ceiling plan, each having its own integrity in his building. His use of large glass areas in partitions delivers the small house from the tyranny of walls.

Schindler's plans must always be read on two, sometimes three levels, because of his frequent change of ceiling height and wide use of clerestory windows. —Esther McCoy

Memorial exhibit of photographs, plans and models of the work of R. M. Schindler will be shown at Landau Gallery, 702 North Cienega Boulevard, Los Angeles, through June 5.
Stone and glass desert house for Maryon Tooze, Palm Village, 1946. Walls are reddish granite holders set in cement mortar in such a way as to suggest, the architect said, “the somewhat savage character of the desert.” Glass is used above the stone, “the whole shaded by an ample but lightly poised roof reminiscent of a giant oak leaf.”

Falk Apartments, 1943, Silverlake district, Los Angeles. “The lot does not face the lake squarely, but the living room of all apartments was turned toward it, and the resulting angular relation between the two wings became the basis for the development of the building. The first and second floors were interlocked to comply with minimum ceiling heights without producing long flights of steps. The units arranged in tiers one above the other were related in height in order to screen the large roof areas of the lower apartments from view.”

Patio of Bethlehem Baptist Church, Los Angeles 1944. Garden space for social functions, with steps to open-air theatre on roof terrace. Covered passages for off-the-street, after-service chats among members. Church has wood frame with stucco exterior. Base of cross is surrounded by skylight so worshipper can see cross from their pews. “Instead of retaining the traditional two-dimensional symbol of agony, the cross is here four-dimensional and with outstretched arms invites the congregation to gather under its shadow.”

Waiting room of Medical Arts Building, Ventura Boulevard, Studio City, 1945. The architect designed furniture for most of his houses. All interiors for this building were executed from his design.
In 1934, Schindler wrote in the magazine ARCHITECT AND ENGINEER, that an architect’s “power will be complete when the present primitive glass wall develops into the translucent light screen. The character and light issuing from it will permeate space, give it body and make it as palpably plastic as is the clay of the sculptor. Only after the space architect has mastered the translucent house will his work achieve its ripe form.”

In the house for Adolph Tischler in West Los Angeles, Schindler uses corrugated plastic as a roofing material, with temporary floating saucers to produce shade areas until trees and vines are established. He uses blue Alsynite in order, as he said, “to introduce color into the atmosphere rather than on the wall surfaces.” Fireplace has stack and hood of aluminum.

In 1946, Schindler wrote in the ARCHITECTURAL RECORD of May 1947, that his struggle with the tradition-bound carpenter had finally caused him to develop his own system of framing. “The standard system of wood frame construction is not suitable for the execution of the contemporary dwelling. The balloon frame presupposes a box-shaped building and cubicle rooms, with large wall areas and small openings, solid partitions, a superimposed sloping roof with small projection of decorative character only.” Schindler thought of houses in terms of “large openings which reduced walls to a minimum, ceiling heights that varied without disturbing the rambling, low-to-the-ground and open-to-the-sky character of the building. Careful orientation of rooms makes clerestory windows and large shady overhangs mandatory.”

The traditional stud is cut to wall height and provides for a double plate at ceiling. Varying ceiling heights make it difficult for the carpenter to ascertain and locate the various stud lengths required. It also interrupt the top plates wherever ceiling heights change, thereby weakening the important horizontal tie these plates should provide for the building.” Schindler’s framing eliminated all these difficulties by cutting all studs at door height and thus providing a continuous belt of plates at that level. Doors and window frames were set in above and below these wall plates.
ARCHITECT'S HOUSE

A. QUINCY JONES—FREDERICK E. EMMONS, ARCHITECTS; EMIEL BECKSKY, ASSOCIATE
This house is part of a study by the architects in developing a shell-type construction which will apply to flexible custom-design houses as well as to merchant-built houses. On a hillside shelf type of lot it offers complete privacy in addition to magnificent valley, mountain, city, and ocean views. The simple rectangle opens itself up with large expanse of glass walls. Since space and flexibility were of first importance, the only permanent walls are plumbing walls and the concrete block 6' 8" high partition which screens the pool area from the carport and penetrates the living area separating the entrance from the kitchen. Other walls are free of the ceiling with glass closures where necessary.

With the exception of the west side which utilizes an overhang with the flap turned down against the late west sun, all overhangs were eliminated. A structural system of 4" steel columns with 10" steel beams, perforated for pattern, and steel roof decking has been used to develop the simple method of framing the wide expanse of living space.

Moveable cases form the visual barrier between the master bed area and the main living area. An oversize bed slides half way into a walk-in closet, forming a couch which further integrates the bed area with the overall living space. The children's sleeping rooms have been placed within easy access of the pool play area but as far as possible from the living and evening activity. The kitchen has been designed as an extension of the family area rather than merely being treated as a work section. In further integrating the interior and exterior, 15% of the interior space has been left for interior planting.
HOUSE IN AUSTRALIA

By Harry Seidler, A.R.A.I.A.
This house, built on an extremely difficult rocky site, is an experiment in vertical space and interlocking levels.

The scheme attempts to go further than its open plan—it has open volumes. The irregular site gave rise to three different floor levels, all connected by ramps. Horizontal spaciousness which embraces the entire house, is amplified by a vertical openness which penetrates all levels. The kitchen, dining, living and study areas are all one, but can be flexibly subdivided, with the balcony-like main bedroom increasing the spatial interest.

The plan opens an entire glass facade and projecting outdoor living terraces toward a far view of a harbour inlet. The approach side is kept more closed for privacy—with vertical louvres protecting the ramp against horizontal western sun rays.

The construction of weight-bearing brick walls, steel, columns and beams culminates in a 13-foot cantilevered portion of the upper floor, which hangs out over a huge rock boulder formation, remaining untouched.

The space below the main living level will be utilized as a future maid’s room and bath.

Materials used are face brick, brick painted light gray and dark blue-gray on the cement rendered garage. There are bright color accents on doors and obscure glass panels both inside and outside the house.
DWELLINGS AT THE SEA

By Richard J. Neutra
Holiday House is a small hotel overlooking the sea, north of Los Angeles. Each living room with outside extension is clearly oriented south to embrace the view with privacy and protection from its neighbors. Typical apartments with bedroom and housekeeping area have an entry from the landscaped covered walk from the north. Through the all-glass front wall, the inner space expands outward between the spur walls on each side. The end apartments are enlarged units, with fireplace, a small kitchen, a bar, and separate sleeping quarters.

The standardized timber chassis, with its framing parallel to the long fronts and over cantilevering cross girders is finished in waterproof eucalyptus plywood, redwood T & G siding, asphalt tile, brick masonry. The roof, for heat reflection, is covered with white gravel.

1. Stairway leading from restaurant to upper building with reception room on lower floor.

2. Pergola court between the two building groups, two-story portion at the far end and “privacy spur walls” forming a pleasing rhythm.

3. Each hotel room has a view over the ocean. Total view from south-east.

4. The southwest apartment above reception room not only overlooks the endless play of the waves and breakers, but opens right up into the branches of the olive tree swaying in the breeze.

5. Glass front of reception room with counter at left. The transparent shelving offers choice pottery for sale.

6. The black and white photograph does not convey the beautiful color contrast of light yellow plaster wall, separating each apartment, and the lively rust color of protective balcony rail in contrast to the grey-green of the shading olive tree.

7. Upper west end apartment with its large ocean-view terrace. Pergola between two building groups, mountain and sea panorama seen in the rear.
SMALL HOUSE

By WILLIAM S. BECKETT, Architect

This small, 1,000 square foot house sits on a ledge with the street above, a canyon below, and a view of the city and ocean to the south. It is frame and stucco construction with three flat-roofed portions. The first is a low wing which holds the double carport with a long bank of storage cases at the rear. It is a separate unit which forms a small service yard between kitchen and carport. The second portion is high with 10.5 foot ceilings and contains the kitchen and living areas. The third portion of the structure is lower again to balance the carport and contains the two bedrooms and bath. There are only two floor-to-ceiling partitions in the entire house (with the exception of the bathroom.) Both of these partitions are storage walls. One of these is between the kitchen and living area and is covered with cork. It contains the water heater, refrigerator and kitchen storage. The other wall has bookshelves hung on the living area side, with heating unit and sliding door wardrobes on the hall side. Additional storage is placed against the bathroom walls. Swinging panels, warm persimmon in color, conceal the kitchen from the living area.

On the terrace and view side there are forty feet of glass from floor to ceiling, with two steel sliding doors opening to the terrace. Obscure glass at the entrance shields the private garden from view. On the street side a solid plaster wall curves at the carport giving complete privacy.

The floor is a concrete slab covered with light tan asphalt tile. The kitchen has a minimum of case-work but a complete storage wall provides room for everything. A bank of windows over the sink looks out on the small service court and planting area. At the end of the kitchen a floor-to-ceiling glass wall is a continuation of the master bedroom and living area fenestration.

The fireplace is a free-standing triangular structure of black steel, with black perforated metal screens at the top and bottom. The hearth is a triangle of gray slate set flush with the asphalt tile.

Color has been used with great skill to accent this small house. The same four colors have been repeated inside and outside — a warm persimmon, a dull grayed beige, black and white. All furnishings repeat this basic color scheme with resulting harmony and integration of all parts of the house.
Mr. Kepes belongs to a younger generation, and is active, both as an artist and a teacher, in a younger country, where immense opportunities for the application of a new aesthetic present themselves. It does not seem likely that America will ever aspire to create an iconography based on the visual habits of the old world. Not only has the natural environment changed, but wholly new elements, the products of a technical civilization, dominate that environment. Museums are built to enshrine the old symbols, and we visit them with feelings of reverence and wonder. But we live our daily lives in a world where these symbols have no relevance, no meaning. The artist has to discover new symbols, significant for the actions and aspirations of our transformed existence.

No one, in recent years, has been more productively engaged in this task than Gyorgy Kepes. He has used new constructive techniques, particularly those of photography and collage, to create "meaningful visual signs", and his vocabulary, in this language of vision, is now extremely rich and expressive. But he has not been satisfied with the creation of a language—he has now realized that the purpose of a language is not merely to convey a meaning on the level of rational discourse: the artist must go further and use this language for lyrical or poetic purposes. In his recent paintings Mr. Kepes has transcended the perceptual images, drawn from the contemporary environment, with which his masters somewhat mechanically constructed a dynamic iconography. He now seeks to create images that evoke a new world of feeling, a world of lyrical feeling that is indeed an escape from the machine world, but not an escape into the past. These images, so rich in their colour and so animated in their texture, are organic images, and their significance lies in the fact that, in a world of inorganic movement, of inhuman energy, we cannot live without a "parallel harmony" (the phrase is Cezanne's). We must create pools of stillness, areas of entrancement; and the purpose of these is not to escape from life—even the vibrant life created by the new sources of energy that characterize our modern civilization—but to enjoy life in its profoundest essence. The accompaniment of a machine culture is not a machine art (any more than in the past an agricultural economy implied a rustic art). Art is always related to its economy, as the flower to its habitat; but is drawn towards a light that is of the imagination only.

—Sir Herbert Read
Office Interiors by Clara Porset

These interiors for the new Chrysler building in Mexico by a leading Mexican designer are characteristic of her recent work.

1. Chairs in executive offices, by Clara Porset. They have been designed with the idea of meeting the double aspect of production in Mexico today: artisan and industrial. The structure can be constructed only by skillful artisans, while the seats and backs require industrial machinery.

2. Suspended staircase—Interior of the office building of the Chrysler building in Mexico—Designed by Guillermo Rossell and Lorenzo Carrasco, architects.

3. Interior

4. Office of the Vice President of the Chrysler Company in Mexico—Designed by Clara Porset

5. Office of the secretary to the President of the Chrysler Company in Mexico—Designed by Clara Porset
Marguerite Wildenhain was judged the outstanding West Coast potter of the year and winner of the annual ceramic award at a preview of the annual Scripps College Ceramic Exhibition. Only four of the sixty-seven potters exhibiting are from outside California.

In the opinion of the jury, the show as a whole presented an outstanding collection particularly noteworthy for the variety of textures and the contrasts between delicate and architectural forms. In reviewing the pieces selected for the invitational show these fine points were noted in the work of the exhibitors:

A stoneware bowl of Antonio Prieto excelling in its imaginative decoration; a plate with iron and celadon decoration by Eunice Prieto; the simple strength of a brown stoneware compote by Harry McIntosh with feathery decor in metallic oxides under a stony matt glaze; the smooth glaze of a Jerry Ackerman tall vase with jade coloring melting through; the rhythmic brush decoration on the strong gray surfaces of Peter Voulkos' bowls; the plasticity of Joan Pearson's punch set whose dip technique created overlaps and exposed clay areas; the fusion of primitive and sophisticated line in a Wildenhain bowl; the glowing sheen of Otto Natzler's round bowl, and the clarity and full satisfying forms of Roy Walker's porcelain bottles; the delicate Chinese traditional effect of Marjon Sue Shrode pieces.

The Wildenhain collection was the unanimous selection of the jury.
This is to be a small edition of a desert house featuring as colors smoke gray, apple green and lupin blue. The walls are bleached California redwood, the floors, a special pattern by Ceratile. The large windows have white bamboo heat-resistant, woven-stick roller shades and curtains of handwoven material. The furniture is bleached bone finish; the lounge chairs are upholstered in apple green cotton material while the dining chairs are of lupin blue leather; the sofa is in a small woven geometric pattern of gray, white and black.

A small model kitchen with built-in copper stove and Ceratile counter tops is visible through grilled wooden doors. This small vacation house suggests complete living, dining and sleeping areas. For exhibition purposes it will be called the Apple Valley California House. The presentation has been brought together by a committee headed by Harold Grieve, Zita Zech and Mildred Moors.
Li gh toli er's bi{{ new co lle c ti o n has an answer to almost anyone's lig htin g problem. Ind ic ative
the br e adth and
central de s i g n, dire c tion , arc th e u.n its shown here. Th e
brass tripud whic h r eta ils at $49.50 has c olorful v isor
re fl ec tnrs which swivel. The table lamp designed by
Ge ra l d Thurston , combines white m e tal , brass and wal­
nut. This retails for $33. A rnat c hin l!, wa ll model is also
made.

A structural concept of desi gn is apparent in many of
the new lamps. Here The Henetz Company demon­
strates through the use of thin brass rods forming a
three-way base that even the large lamp can be light
and airy in appearance. Retail price, $90.

A squarish silhouette and slight inward bow is the latest
addition to the Bubble Lamps designed by George Nelson
for the Howard Miller Clock Company. Shown here
in 22" height, to retail at about $31.50, the new Bubble
is also available in 16" and 18" sizes. Distributed
nationally by Richards-Morgenthau.

George Nelson decided that the kerosene lamp has
a place in today's outdoor living. He designed this
good-looking "fire-fly" which may hang on a standard
as shown here or stand in a wire frame. Also at Raynor.

Lamps

By Lazette Van Houten

Lamp design like every other category of home
furnishings design is today reflecting the matur­
ity of the modern movement. In the 20's the
introduction of the gooseneck was the first indi­
cation of the revolt against the notion that a
porcelain vase topped by a monstrous fringed
shade was an adequate light source. As a
result the acceptance of lamps as art or decora­
tive objects gave way to the determination to
make the lamp solely a functional unit. It has
taken until fairly recently to understand that
workability need not rule out attractiveness. Re­
search on lighting problems, development and
use of new materials, and a whole new concep­
tion of living needs have resulted in commer­
cially produced lamps and fixtures that look as
fetching as they work efficiently.

The market yearly offers a greater variety of
handsome units—many modestly priced—which
are honest attempts to adequately lig ht the
modern house. In many cases this involves the
theory of mobility in answer to the need to di­
rect light in various directions from the same
source. Consequently whether it's a table or a
floor lamp, whether the lamp hangs on wall or
ceiling, it must, like the daring young man,
travel up, down and around "with the greatest
of ease." At the same time imagina tive con­
ceptions of form, daring use of color, wide se­
lection of materials, and courage to include
purely decorative details make many of these
units aesthetically delightful.

A structural concept of design is apparent in many of
the new lamps. Here The Henetz Company demon­
strates through the use of thin brass rods forming a
three-way base that even the large lamp can be light
and airy in appearance. Retail price, $90.
Kurt Versen has a new "Parachute" floor lamp that despite its considerable size is designed to carry easily. It is also notable for the emphasis on the horizontal line which is important in rooms with low ceilings. Versen's simply conceived table lamp contrasts brass with bar top laminated in plastic, retails for $112.

Osten Kristiansson suspends three milk glass shades to form a dramatic ceiling fixture or turns the shade upside down on an oak shelf to form a wall unit; $55 and $127 retail price respectively. The same designer is responsible for the graceful conical metal shade on the adjustable fixture worked by a decorative oak counter-weight; retail price is $85. Imported from Sweden by George Tanier.

The Luxo lamp imported by Edward Axel Roffman Associates is now available in a 60 inch length. It comes with wall bracket ready for installation. In gray only, it retails for $259.50. Also distributed by Roffman Associates is Stamford's new perforated chandelier. It gives both direct and indirect light; comes in black shields on brass stems. Retail price is $112.

The principal buildings in which the semi-annual furniture market is held in the Midwest are The Merchandise Mart, and The American Furniture Mart in Chicago, the Waters Building and the Exhibitors Building in Grand Rapids. In a previous article on the American Furniture Market, by Lazette Van Houten, this was not made clear.—Ed.
Art (Continued from Page 9)

to say that in the present exhibition I was struck once more by Villon's mastery of color—the glowing orange of Sur un banc, the deep blue of Une artiste and Bibi-La-Purée, from 1900, and by the pale watery green, blue and lavender of Sur les cachons, 1909. Bibi-La-Purée, by the way, was a rumdum who hung around Montmartre before the turn of the century wearing, according to legend, a shirt which Verlaine had given him which he swore never to take off.

And again I was impressed by Villon's mastery of line and tone. There is a tremulous, almost hallucinatory delicacy about Les Trois Ordres (1911), an extraordinary range of grays in Homme Profil (1929), achieved by varying the density of the cross-hatching; a rich black and smoky white reminiscent of Seurat in La Lutte (1939) and Nature Morte au Perroquet (1932). And I do not recall having seen a print in which the blacks have the impact, and the volumes the solidity that they have in Yvonne de Profil (1913).

One thing in this exhibition was new to me, a quality I had not previously encountered in Villon. This was the drama, the sense of fright, communicated in Jeune Femme (1942) and Caliban (1941). * * *

A few notes on some of the exhibitions by younger artists that were to be seen in Paris late in March and early in April. At Berggruen's, sculpture and post-Hartung lithographs and drawings by Lardera, an Italian who has been living in Paris since 1947. Lardera is a welder-sculptor whose work stems from Gonzalez and Calder (the stabiles), but who now seems to be traveling along a road on which he will surely encounter David Hare one of these days, and Picasso, and Masson. Lardera's sculpture made me think of papiers déchirés, except that he uses roughly cut out pieces of sheet metal (copper, and iron painted black) instead of paper, which he welds together by edges at intersecting right-angles. The individual elements of each sculpture suggest large, crudely formed keys, or ink-blots, or pieces of weather-vanes or scraps of felt from the hatter's. Assembled, they are like tattered tropical plants whose leaves have been nibbled by insects.

In his preface to the handsome book of photographs of the sculptor's work that Berggruen has brought out in conjunction with this show, Michel Seuphor asserts: "Undeniably, Lardera's place is in the constructivist tradition." Frankly, I don't know what to make of that. Seems to me Lardera was closer to constructivism a few years ago when his work resembled Calder's. If we call him a constructivist now, and not an abstract expressionist, or atavist expressionist, what will we call the constructivists?

I found Lardera's recent sculpture disappointing; contrived and uncertain. At no time did I have the feeling that the sculptor knew what he was doing, what he had to do. Perhaps he is going through a transitional phase. * * *

W. Paul Jenkins, whose paintings were shown recently at Paul Facchetti's, is a gifted young American who worked for a time in Spain and Sicily before coming to Paris. He is the kind of painter who has been called an intransubjectivist (the word is Ortega's.) That is to say, he is an explorer of an interior world from which he returns periodically with strange trophies—crystals, flowers and jewels wherever he goes, and stories of phosphorescent seas and dark morasses. It is evidently a place of danger and endless ambiguity. A form is seen, only to dissolve into another; lights glimmer in the distance and flicker out. There is very little daylight in this jungle but sometimes, quite suddenly, the traveler pushing aside a curtain of vines finds himself in a clearing and is momentarily dazzled, imagining that he has stepped into the heart of an amber. We know from the diaries kept by explorers of the upper world—Africa, Tibet, the Amazon—that boredom is one of the dangers to be overcome and that many tiresome, uneventful days must be lived through before the treasure, the source of the Nile, the elephants' burial ground, is found. Explorers of the inner world face the same danger and some of Jenkins' paintings are a little too dark and uneventful to encourage us to join him.

It is clear that Jenkins has studied Oriental art. He likes the things that can be done with Chinese ink, in various dilutions, spread over waxes that prevent it from penetrating the paper uniformly. He has affinity with various Western artists too: Tobey, Wols, Breyer and Bissière. He likes white lines that are like strands of barbed wire covered with snow, or like the rays of light in a star sapphire. He likes light to come from somewhere in the heart of his picture, suf-
fusing the colors and creating an opalescence, a halation around
the lines. He likes waxy colors, shot-silk effects. But his color is not
too "feminine", and the vigor of his recent oils is most encouraging.

* * *

At the Galerie Denise René three non-figurative painters are hav­
ing concurrent one man shows: Alexandre Istrati, Silvano Bozzolini
and Leo Leuppi. I was especially impressed by Bozzolini’s and
Leuppi’s compositions. Both are well-known artists with numerous
shows to their credit. Leuppi is the founder (and since 1937, presi­
dent) of "Alliance," a society of Swiss artists that has done a great
deal to win recognition for its members by staging annual and travel­
ing exhibitions. Looking at Alliance catalogues one finds the names
of Arp, Bill, Bodmer, Klee, Le Corbusier, Lohse, Oppenheim, Selig­
mann, Taueber-Arp and Vulliamy, to mention only those most likely
to be known to American readers.

The paintings and collages in Leuppi’s exhibition cover a seven­
ten-year period. The elements of his early work are geometric:
circles, oblongs and straight lines on a neutral ground, converging
here and there very much as in some of Sophie Taueber-Arp’s later
paintings or Klee’s of the middle ’30s. I find Leuppi’s recent work
most interesting, most personal. He has made a number of collages
and many of his oils are like collages of overlapping, interpenetrat­
ing scraps of colored cellophane. They have an airiness about them,
a sense of floating, fluttering movement, and looking at them I found
myself thinking of multi-colored kites bobbing in the sky. Actually,
Leuppi’s palette is usually quite restrained: black, gray and white,
or many shades of blue. Sometimes a "Turkish" mood comes over
him—and over other Swiss, too, it seems, judging by the three or
four Turkish-type coffee houses I found in Zurich—and then he uses
maroon, lavender, purple, madder and cerise. But I find his cool
moods, his calculated, northern lyricism, most convincing.

Bozzolini, a Florentine painter and graphic artist who has lived
in Paris since 1947, is a much younger man. (He is 43.) In his present
exhibition one may trace the evolution of his style over a five-year
period. His earlier paintings relate him to Magnelli and subsequently,
perhaps, to Deyrolle. The root of his style appears to be cubism—
especially Juan Gris. There is something of Braque in his art, too;
in the color, I think, which is sophisticated, exquisite and at the same
time very rich, very sonorous. He will, for example, combine dark
reds and browns with pale lavender and gray, umber and ochre. He
is a cool, highly disciplined artist. One imagines that with him feeling
is at all times regulated by reason. But it is important that there is
feeling in his work. His forms are stencil-sharp and interlocked like
the pieces of a jig-saw puzzle and yet his work is buoyant in spirit
and full of rhythmic, rocking movement. In his most recent composi­
tions the forms are larger and fewer: closer to Arp than to Magnelli.

One suspects that with Bozzolini, as with so many Italian artists,
good painting comes naturally; and there is a fine, masculine sens­
uousness about his brushwork and his handling of paint.

Thought, both intuitive and logical, feeling, sensation—what other
functions can be involved in the creative process? What more does
one want from an artist? Complete originality, a completely personal
style? Let’s not put the cart before the horse. That will come in time:
originality is easy for a man who is able to draw on all his functions.
I’ll go out on a limb and say that I expect Bozzolini to go a long way.

* * *

Switzerland

The Zurich Kunsthous is one of those completely admirable museums
I find wherever I go in Switzerland. In Swiss museums everything is
beautifully installed in clean, spacious, well-lighted galleries. Paint­
ings are hung at the right height. Illumination comes, often from sky­
lights or from floor-to-ceiling windows. Catalogues are well printed,
fully documented. When an exhibition is staged no effort (and, ap­
parently, no expense) is spared to make it as complete as possible
and to obtain the best examples.

Something that especially delights me is that here in Switzerland
modern art is not separated from the past of the art that is exhibited
and purchased by the same museums that exhibit and purchase old
masters. Thus, in every museum I have visited so far, I have found
along with the Oriental, Greek, Roman, Mediaeval, Renaissance and
post-Renaissance art paintings and sculpture by young, avant-garde
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artists. And this in a country that is said to be exceedingly conservative! Well, no doubt Switzerland is conservative in some ways. But not where the arts are concerned. Zurich, a city with a population of 400,000+, must have almost as many bookstores as New York, and like the museums they display both the old and the new. As for private collections of modern art, in that respect Switzerland is the richest country in Europe. We in America have many large private collections too, of course; but I wonder if we have as many large collections of really modern art. So far, I have accumulated the names of over fifty collectors in Zurich, Basle and Berne, alone, who own between thirty and a hundred abstract paintings.

Only one thing seems to be missing: galleries, there are not enough galleries to support and encourage the artist population.

Getting back to the Zurich Kunsthaus, I have not had time to examine its collections properly, though I did notice some Nymphs—those compositions of Monet's that have had such an influence on post-war French painting—and a large hall filled with fine examples of mediaeval sculpture: polychromed virgins and other figures. At the moment Dr. Wehrli, director of the Kunsthaus, has placed on view an interesting exhibition of paintings by the late Walter Wiemken.

The facts of Wiemken's life do not take long to tell. He was born in Basle in 1907, studied art there and in Munich, was a friend of the painters Abt and Bodmer, lived most of his life in Basle, Collioure and the Tessin, committed suicide in 1940. Looking at the paintings he made during the last two or three years of his life, in what might be called his "greenhouse period," it seems that he died just as he was beginning to hit his stride.

The exhibition is arranged chronologically. Among the early works (those done before 1930) there is an Olive Grove at Collioure, beautifully painted and somewhat reminiscent of Derain. This is not Wiemken at all but it shows how well he could paint at an early age. In the paintings of the early '30s we can see his temperament beginning to take shape and to lead him for instruction to the work first of one man and then another: Grosz, Klee, Ensor, Munch, and then, after a disturbing and lasting contact with surrealism, Picasso, Matisse. In most of Wiemken's paintings line and color are separate elements, line being superimposed on color and inadequately related to it. A few paintings are schematized and compartmentalized; more are like large colored sketches or cartoons with figures scrawled in block over an oil ground.

Much of Wiemken's art is social satire. We see how conscious he was of cruelty and ugliness. His work is full of people who are psychologically or physically maimed; masks; fantastic scientific apparatus; grotesque carnivals; allegories involving the artist, the lover and the scientist. There is an obvious preoccupation with dreams, dream symbolism and death. And often there is that flavor of bitter self-mockery that is so common in the work of Germanic intellectuals: painters, poets and novelists.

But as time passed Wiemken's art changed. The scale of his paintings became larger; the conception, more architectonic. It was as if he had taken a deep breath and turned his back on the ugly little dwarfs that preyed on his mind and cluttered up his work. He began to paint landscapes, gardens and greenhouses. His line lost its niggling character altogether and acquired an admirable sweep and spring—like a bent swordblade. One wonders if he looked at the work of the Japanese Momoyama artists; the way in which the weeds, flowers and dragonflies in Morning and Night are drawn suggests that he may have. In his late paintings he began to bring line and color together by using colored line—though Greenhouse is still really a large blue and green, a sketch is bright blue and green, filled in with pale blue and tan washes. All of this work is highly disciplined but full of atmosphere, full of the cool magical air of dawn or twilight.

The Swiss are modest people. The two or three to whom I have spoken of Wiemken have said, yes, his death was a loss for Swiss art. To my way of thinking, his death was a loss for art everywhere. One way to gauge an artist's importance is to ask whether he can truly be regarded as a link in the great chain of style. If we apply this test to Wiemken he passes it with honors, for in his late paintings he clearly anticipated the work that Graham Sutherland and Francis Bacon are doing today. He may reasonably be regarded, therefore, as a link between two traditions of expressionist painting: the Germanic with its sociological and psychological flavor, and the English which is more romantic and pastoral in character.
MAY 1954

MUSIC

PETER YATES

My hero for this issue is not a man or a book but a building. You might say that it would be better to describe a building by pictures, but this is a building you cannot look at and see. The architectural frame of concrete slabs has been dressed and bored through by a -everyone knows how these affairs drag on—but it was at last tangible as it is mathematically demonstrable and evident to test by ear or instrument.

The sources of funds decided that Long Beach City College should have a new music building. Gerald Strang, who had been teaching music at the college for a decade, knew that such chances don’t come twice in a lifetime and set to work to persuade the official sources to let him, under suitable checks and reservations, design the sort of a music building he had in mind. No use entering into the negotiations —everyone knows how these affairs drag on—but it was at last decided that Dr. Strang might go ahead—if he asked for no more money than had been allotted. By the time the contracts had been let the dollar had lost more value, and it was agreed that a supplementary appropriation to make up the difference would be allowed.

The result is a building of 16,000 square feet, which was put up, with all the acoustical and electrical accessories I am about to describe, at a cost of around $19.50 a square foot. This is less than the amount required to put up the usual school building with its hallways, staircases and waste space. Here the hallways, staircases, and nearly all waste space, as well as a great deal of the ordinary trim have been eliminated. The whole building was designed for the production and control of sound.

Let me first state the problem: To build an adequate, all-purpose music teaching plant under one roof, using no more than the funds normally allotted for a special purpose school building. To utilize every structural and acoustical resource available to provide the best possible (in scholiast lingo, “optimum”) teaching environment. To make available high quality recording, reproducing, and broadcasting equipment in every principal workroom.

A team was formed to do the job, consisting of Jesse J. Jones, architect; J. H. Davies, structural engineer, Sheldon Steele electrical engineer; Ludwig W. Sepmeyer, acoustical consultant; and Alfred Kalman, electronic consultant; all working in close cooperation with Gerald Strang, who is himself a well-read acoustical and electronic technician. It was agreed that the building, which would also serve the licensed FM broadcasting station KLON, operated by the college, must meet the highest technical standards for any professional broadcasting or recording studio.

The building was laid out in two concrete blocks meeting in an L. In the central block (65’x196’) were placed the four principal studios and two classrooms, divided by work and storage rooms so located as to minimize the transmission of sound between any pair of studios. The wing (35’x78’) provides additional offices, lavatories, and at its farther end eight practice rooms. Heating and air-conditioning machinery were put in a vault below the lavatories, and at its farther end eight practice rooms. Heating and air-conditioning machinery were put in a vault below the lavatories to isolate the vibration of the motors.

It was found that in a building with acoustically insulated walls the acoustical materials serve also as non-conductors of heat, so that heating the building is less of a problem than keeping it cool. If a choice had been necessary, the air-conditioning machinery would have been more important than the heating plant. A test made during a day when the cooling machinery was out of order showed that the temperature in one of the studios rose about 10 degrees by body heat during one hour.

Having such a design a quiet building was assured. In addition, since the building is only a few blocks from the Long Beach Douglas airplane factory and landing field, and planes are passing over at low altitude almost constantly, a two-inch layer of sound-deadening rockwool blanket was laid beneath the roof slab.

In the central block three studios (15’x24’), (24’x38’), (38’x52’) are grouped, for convenience in recording and broadcasting around a master control room, which overlooks each of these main studios through a double window of heavy plate glass. Each of these, and also the fourth large studio, the band room, has a separate control booth, three of these contiguous to the master control room. The largest of the three studios is the choir room; the others are used for...
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speech training, including radio speech, and chamber music. Control and working areas completely separate the three studios. The band room (40’x60’) can seat approximately 200 persons for instrumental programs. A double row of storage rooms, an office, and the control booth help to isolate it from the choir room. A test taken in the choir room when the band was going full blast showed not a quiver of transmitted sound on a sensitive detector.

All studios are wired for recording and sound playback, and for interconnexion through the master control switching system, as well as by intercom telephone. Complete recording facilities are provided in the master control room. What is being played in any studio, or in all at once, can be recorded in master control and played back as desired into any studio or its booth. Sufficient outlets and inlets have been provided to allow any combination of events to be going on at the same time.

Two other classrooms are also acoustically engineered and interconnected with the recording facilities in master control. While these rooms have no control booths, wiring has been provided to convert adjoining storage areas into control booths, if desirable in the future. One of these rooms is especially designed for listening to music and equipped with a high fidelity reproducing system.

As I have shown, the building is functionally designed to provide sound isolation and the best possible acoustical conditions obtainable with present knowledge and materials. To prevent sound transfer, all rooms have isolated floor slabs; these slabs are in turn insulated from the underlying earthquake-proof foundations. Sound-diminishing doors open into sound locks, double doors between studios and booths, and small lobbies at all entrances. Acoustical walls and ceilings are suspended clear of the concrete structural walls and roof and insulated at all points of support. Rockwool blankets and other sound-absorptive materials are freely used to cut down any possible transmission of sound. Control booth windows are double or triple panes of heavy plateglass, set non-parallel in separate frames. There are no external windows in the main block of the building or in the practice rooms.

The small practice rooms, a third of the floor space given over to a piano, are made habitable by constant change of air and plenty of light. The volume of internal sound is controlled by alternating facing slabs of plaster and forr-ed, sound-absorbent panels of acoustical tile. It has been found that under these conditions the lack of space and of windows is more than made up by cooling and illumination, and the volume of sound is as brilliant, without reverberation, as in any normal room.

The large-volume, low-pressure air-conditioning system has separate feed lines to each studio, all ducts being both lined and wrapped with sound-absorbing material. The ambient noise-level is below 25 db. The isolation between studios is better than 90 db. This means that when you are strolling through the empty building you can hear practically nothing, and between one studio and the next nothing at all.

If it be objected that such emphasis on silence seems excessive in a school building dedicated to sound, let me not argue that point but rather suggest that you visit some nearby conservatory of music where students and teachers take in one another’s practice through walls and windows and everybody gives forth to the neighborhood. The saxophone mingles with the flat soprano, the piano with the violin, flute, trumpet, and marimba. This cacophonous symphony of non-accidental may strengthen the student performer’s concentration but not his ear. The teacher is often more anxious to correct his neighbor’s pupil than his own.

And if it be thought that such freedom from all outside interruption may be acceptable in a music building but scarcely in a general school building or an office or workshop, let me ask, Why not? If such working conditions can be obtained in a specialized school building at an overall cost less than that of the ordinary ill-ventilated, ill-lit, dirt-catching school or office, where atmospheric change disturbs the attention as sharply as a passing siren or a dog barking, is not the quiet, undisturbed peacefulness of a truly insulated building, unaffected by heat, cold, or damp, to be infinitely preferred?

Within the studio the acoustics are controlled through the use of panels of various materials having different absorption characteristics: hard plaster, soft celotex, acoustical walls of varying convex surfaces to diffuse the reflected sound in all directions. The reverberation period, that is to say the brilliance of the sound in the room, has been kept high enough for a “live” impression (.7 to .9 second).
Standing-wave conditions, loud and fuzzy sound areas in the studios, have been minimized by building the walls non-parallel (about one foot in twenty off the rectangular) and using splayed acoustical walls of many differently shaped convex curves to maintain a uniform sound-pressure through the entire studio space. Two persons speaking in the room will not conflict with one another; a chorus dispersed in any arrangement around the floor will record as uniformly as if all the singers were in their proper places facing the microphone. No noise, no echo, no confusion, yet substantially by the minute distinctions of the incomparable clavichord tone.

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theoretician and idealist, writing inspiringly on architecture. His indomitable faith in the dynamism and creative force of modern architecture brought cheer and hope to many architects and designers in the depression period. In future years his imaginative cubism, his daring creation of dynamic architectural forms, and his many writings will, I believe, be more and more seen as the truly important contributions of the 20th century architecture that they are.

Richard Neutra:
A creative thinker and prolific pioneering practitioner in architectural space play, R. M. Schindler was equally prominent in the ingenuity of conceiving structure or selecting material and bending it to ever new uses.

William Wilson Wurster:
R. M. Schindler was a creative artist. I only had the pleasure of meeting him once, but I've never forgotten his friendliness. Mr. Schindler’s contribution I have always felt was in the imaginative use of common materials in an uncommon way. Thus one had the feeling of the honest approach of a peasant, but at no time naive. His things have an esthetic sturdiness and pleasure never depended upon their brilliancy of overt-workmanship. The depth of his influence, once could say in praise, exceeded any series of architectural jobs.

Harwell Hamilton Harris:
To R. M. Schindler each design was an exercise in the development of an idea. The idea might be a system of construction, the shape of a space, or a way of living. Its expression was unexpected because it was logical. The unexpected— the surprise— was one of the delights of his work. He loved to use common materials, and methods for uncommon ends. Logic became the tool of a sense of humor as well as a remarkable architectural imagination. The result was a delightful architectural play. For me he was the first to point out in the connection of a frame, or a method of flashing, a theme sufficient to regulate an entire composition. It led me to look to each new job as a new set of circumstances, and to expect new forms to emerge naturally from it.

Philip C. Johnson:
"R. M. Schindler was among the great pioneers of modern architecture in this country. His work was not only great in itself but had a lasting influence for the good in later modern development. His single minded devotion to the main principles of architecture was extraordinary and should serve as an example to the younger architects of our time."

Juan O'Gorman:
Mr. R. M. Schindler stands out among the European architects who brought modern architecture to America. Today few know the excellent work of R. M. Schindler, who was a modest man and one of the most distinguished and outstanding architects of our time. His great interest and his most important achievements were the planning and building of small houses at a minimum cost, but nevertheless beautiful in their proportions and use of materials, a great quality within the turmoil of commercial competition of our "marvelous civilization."

Let America be proud to honor him for the service he did for our culture and for the people he worked for.

Let us hope that the posthumous exhibition of his work will give him the fame that he merited during his lifetime, if only the people of the U. S. A. were more sensitive to architecture.

"Guide to CONTEMPORARY ARCHITECTURE in Southern California"
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Designed by Alvin Lustig
Foreword by Arthur B. Gallion, Dean, School of Architecture, U.S.C.
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Carol Aronovici:
Rudolph M. Schindler's work has the great merit of embracing instead of enclosing space. The inner part of the enclosure always remained a part of and in harmony with the outer space. Nothing that was within the reach of vision, from the outer lawn to the distant mountains was left out of the concept and rhythm of his buildings. He never succumbed to the platitudes of internationalism and functionalism, but was content to interpret his vision of the new humanism in its proper perspective in relation to the nature of the site, the economy of materials, the personalities of the occupants and the grace of living. As an artist he molded mass and space to the nuances of individualities rather than attempt to mold and stifle individuality for the sake of some fashionable shibboleth. He was one of the few architects of our day who recognized and lived up to the idea that a home is a dwelling place for both body and the soul.

Arthur B. Gallion:
R. M. Schindler worked with an uncommon seriousness and diligence as a creative architect in our time. And his work is more than a memorial; it is a tribute to an architectural genius, encouraging to all who assume responsibility for work of creative significance in our age.

John Rex:
Michael Schindler's great vision, imagination and creative ability made him an outstanding pioneer in contemporary architecture. Breaking with tradition he had the determination and integrity never to vary from his belief and philosophy of planning. Michael Schindler's great talent and insight coupled with his own gentle, patient and warm-hearted knowledge of men enabled him to design some of the first buildings and homes that were truly sympathetic to modern man's needs.

We have followed the trail blazed by Schindler and from this journey can truly appreciate and pay tribute to an artist so far advanced in his own lifetime.

Wayne R. Williams:
If the building concepts of the majority of architects are broader today, it is the result of a few architects who have practiced with imagination and virility. R. M. Schindler was one of the more forceful. His influence will be felt by many who do not even know his name.

Whitney R. Smith:
Few architects combined ingenuity of construction and creative space design as well as R. M. Schindler. The Packard house excels all others of its type.

William S. Beckett:
R. M. Schindler's significance to me is as an architect who practiced his architecture in its complete potential. By virtue of the date of his work alone it has significance. This may only be said of a very few architects practising today.

His was a full creativity: his work demonstrates his exploration of structure as a basic component of design, his brave experimentation, his all-encompassing attention to detail, and his unfaltering respect for the totality of a building. Each structure evidences conception as organic rather than resolved. This was a sensitive man and architect.

Ultimately and as basis for any final critique, he was a modern architect whose work was his own individual expression. His personal signature is on all his work.

William G. Purcell:
Rudolph Schindler was certainly well focused on functional forms, but his forms were the shape of events acting between man and his implements. Schindler’s forms were not the assemblments themselves, as static objects nor were they patterns and contours of self-conscious and self important “design”. He kept the “tool-for-living” idea very firmly in hand to provide owners with effective economic and mechanical facilities. He did not demand that the client offer his body and soul for the benefit of experimental shelter-machines and the resulting abstractionist negations. How to help the human being up and out of his domestic and business gadgets, where current esthetic fancies were pleased to let him struggle, was solved by Schindler with characteristic genial wit. He never let his customers get into the trick traps of the push button world in the first place. This keen sense of humor never failed him and his analyses of fashionable esthetics and neo-barzart slicks were offered with good natural cynicism which was both entertaining and irrefutable.
FOR ARTISTS, ARCHITECTS, DESIGNERS AND MANUFACTURERS

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

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C. ARTISTS: New York group can admit artists, architects or designers, experienced art directors interested in sales promotion work and accustomed to working at a fast pace. 1) You are well trained in illustration and/or layout. 2) Like Designs shown to stylists of both screen and roller print manufacturers. Artists listed are helpful, but not essential. When preparing your resume, please include salary open, subject to negotiation and dependent on applicant’s abilities.

D. 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.

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H. DESIGN TEACHER: Canadian art college is interested in appointing to its staff a teacher in design who has a modern point of view and a knowledge about the application of design in various fields. Should understand ideas of space-volume design and have a sound theoretical and experimental approach to teaching modern design concepts.

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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
(171a) Contemporary Fabrics: Information on one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and shawls, woven design and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs: reasonably priced. An exclusive import, 800 Madison Avenue, New York 16, N.Y.

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

(206a) Mogensen/Combs of Brentwood Village, 1708B Barrington Court, West Los Angeles, at Sunset Boulevard, is the place in Southern California for Scandinavian Modern. This handsome shop represents and has stock of Scandinavian furniture, decorative fabrics, floor coverings, lamps and shades, graphic art books, ceramics, greetings cards, paper, silver, jewelry, stained steel, fine china, crystal and pewter. If impossible to visit this shop write for the complete brochure giving details and photographs of the stock.

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