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Charles E. Ives has been mentioned often in this column, usually with an embittered tag of commentary to the effect that a creative mind so representatively American has never been accepted by American popular or official judgement as standing for anything but his own odd individuality. TIME has indeed complimented him, a courtesy offered few living composers of the first rank who are mentioned in its Music section; LIFE honored his seventy-fifth birthday with a portrait and a paragraph. His death went on the press wires, with none of the sentiment that has so often honored the ailing of Sibelius. No symphony orchestra to my knowledge altered its program to perform his music, as happened soon after the death of Bartók, when almost overnight the American public discovered and fell in love with the work of a composer whom it has so previously disregarded, even when his music was not kept from it. The death of Schoenberg stirred up again the irrational fury that quivers world-wide at the mention of his name; but his works began to be performed and recorded as never during his lifetime. What is happening to the art, the reputation, the genius of Ives? Has Yale, his alma mater, sounded the academic trumpets in his honor or gone to work to preserve his manuscripts? What, for that matter, has Yale done in memory of Horatio Parker?

Charles E. Ives was as American as his insistent use of the middle initial in his name. Those of us who have offered his music to the American public have been repeatedly baffled by the curious reception given it. Popular acclaim of an artist does not occur with a great mob shout. Admiration begins among a few of special opportunity and experience, is transmitted by them to a wider, less specialized public that accepts their judgement and is capable emotionally of even more than their enthusiasm, and at last permeates the potentially responsive general audience. During nearly thirty years the acceptance of Ives has hung between the first phase and the second of this process. For this reason such critics as Albert Goldberg of the Los Angeles Times are able to write scornfully of an "Ives-cult."

Charles Ives himself did not share the indignation common among his admirers and friends. Indeed he objected to my complaint of it, in writing for his seventieth birthday, and pointed out to me in a letter that his music was being performed more than it had been. The objection was characteristic of him, his Yankee taste for facts regardless of wishes, his New England Transcendentalism that set its own high optimistic standards and then lived by them. He never lost confidence in the outcome.

Ives may have been the last of the Transcendentalists; he was far from the least and certainly one of the least embarrassed of them. He did not talk idealistically or angrily, like Henry James, Senior, of a more real world in opposition to the one he lived in. "The word 'beauty' is as easy to use as the word 'degenerate'... But personally, we prefer to go around in a circle than around in a parallelepipedon, for it seems cleaner and perhaps freer than mathematics—or for the same reason we prefer Whittier to Balzac—a poet to a genius, or a healthy to a rotten apple—probably not because it is more nutritious, but because we like its taste better..." He brought in the real world that he understood and lived by it. He applied his standards to his art and to his business; because of them he set aside every year a fixed part of his income for giving and insisted that his gifts should not be publicly acknowledged. He expended Emerson and, perhaps more successfully than Emerson, lived what he taught. He taught by doing not by talking. "... If this composer isn't as deeply interested in the 'cause' as Wendell Phillips was, when he fought his way through that anti-abolitionist crowd at Faneuil Hall, his music is liable to be less American than he wishes." He was no gentle do-gooder; his rages were famous, his ceaseless enthusiasm directed to the good of others, his merciless energy working all day at his business and all night at his art, his religious philosophy did not come with ripeness of years and full maturity. "Ripeness is all" would not have served him for a
motto. These were in full vigor when he left college to set up as a composer and in business.

Unlike the famous trio who died young, Mozart, Keats, and Schubert, he did not live and perish in and for his art. The insurance counseling business he established was unflaggingly successful and kept him in financial comfort long after he retired from it. Nor did he, as might have been expected, make money first and afterwards retire to art. He did everything at once, without pathos, everything by the same standard, as transcendentally optimistic and idealistic in his business relationships as in his music, and, by his standards, as realistic in music as in business.

His one prose book, Essays Before A Sonata, is unequalled in American literature for the high-level homesickness of its enthusiasm, the almost exhaustingly original language of its common-sense. To read Ives’s paragraphs is like shouting out loud whether you want to or not. Melville’s tribute to Hawthorne is the only thing in American literature like it.

... If a man finds the cadences of an Apache war-dance come nearest to his soul, provided he has taken pains to know enough other cadences—for eclecticism is part of his duty—sorting potatoes means a bigger crop next year—let him assimilate whatever he finds highest of the Indian ideal, so that he can use it with the cadences, fervently, transcendentally, inevitably, furiously, in his symphonies, in his operas, in his whistlings on the way to work, so that he can paint his house with them—make them a part of his prayerbook—this is all possible and necessary, if he is confident that they have a part in his spiritual consciousness."

If it’s optimism you want; if it’s enthusiasm you want; a spiritual urging that goes higher than the sensationalism of the newspapers, or the tallness of the tall buildings, or the capacity for self-praise which in this country we equate with genius: you will find it in Ives.

And yet, curiously, like Mozart, Keats, and Schubert, who died young, Ives, though he lived to be just short of eighty, died at forty as a creative artist and not very long afterwards as a businessman—just plain wore himself out. The remaining forty, or thirty-five, years were spent in a condition of increasing invalidism that slowly cut him off from any activity outside his house and towards the last from all but the rarest permitted visits by his friends. When I first began corresponding with him, in 1939, he could not answer a letter, except by speaking through his wife, with her so wonderfully fitting name, Harmony, and could sign his name only by a supreme effort. He grew unable to hear music, because of a progressive distortion in his auditory sense. But from the letters, except an occasional apology when he was not able to listen to the recorded performance you sent him or to get up off his couch to meet a friend, you would never know there was anything wrong with him. The voice came through the letters, artfully transliterated by his wife, as vigorous as ever. He had not put his art behind him. He had put into his art everything he had, and instead of dying, as he would have died in an age less medically gifted, he became suspended in the present existence of his part. His music was still as original, still as fresh, as new, as ready in significance with each new year, as free of fashion as Schubert’s, as modern as each successive wave of “modern music,” as large in scope and able to shock the conventional listener as Schoenberg’s, vital with a real religion—like Bach rather than Mahler—the most American music ever put together, made of our melody in speech and dance and hymn: and it still is. You will find its mark on every American composer who has an individual style—delivered, that is, from the false originality of the academic clichés. No one can write American music and ignore Ives; one can ignore Ives and write American music, but it’s not likely. Ives’s music is the only standard an American composer has that isn’t European at academic first, second, or third hand. Ives didn’t reject the European tradition; he used it with a thorough awareness of its origins but reharmonized it, made it over again in his own idiom and language, as in college he remade with fresh harmonies the standard college songs.

"Beethoven’s symphonies are near-perfect truths and perfect for the orchestra of 1820—but Mahler could have made them—possibly did make them—we will say, ‘most perfect,’ as far as their media (Continued on Page 10).
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clothes are concerned, and Beethoven is today big enough to rather like it. He is probably in the same amiable state of mind that the Jesuit priest said ‘God was in,’ when he looked down on the camp ground and saw the priest sleeping with a Congregational chaplain. Or in the same state of mind you'll be in when you look down and see the sexton keeping your tombstone up to date.

Ives could take Washed In the Blood Of The Lamb and lap it into an aerial ebb-and-flowing variations as fine and remote as some choruses or again beat it out like a great march of the Salvation Army with tambourines and bass drum, flutes and banjos, in the streets of heaven, before the courthouse of the Lord, as Vachel Lindsay says, but improving Lindsay's verses in the process.

I don't know what it is that stands between Ives's music and full acceptance by the American public, but I think it's shame, shame mostly—meaning lack of inward self-confidence: we have plenty of the outward—the strange, immature shame Americans have when being themselves seriously, that made Sam Clemens end Huckleberry Finn the way he did, like a college president boasting that he reads detective stories, and made him unable, for all his pessimism, not to conform to the society he detested; the shame that drives some Americans to Europeanize and others to hate Europe, instead of being common-sense and equable about it; the shame that makes 

Our literary masters write about everything as unlike the general average American family as possible, although Eugene O'Neill did once, and Thornton Wilder did it once, and Tarkington, with reservations, did it; there was Main Street and Babbitt. No, what we admire on the intellectual level, natively speaking, has to be as morbid as our own self-consciousness, not cheerful as we generally live. Or spurious and bluffing, like Mencken when he waved culture like an old shoe rag by saying there wasn’t a symphony orchestra in the South that could play the nine symphonies by Beethoven. How many orchestras are there anywhere in the country that can play nine symphonies and a good many others besides, including symphonies by American composers? Mencken was a symptom cocked snoot at a symptom. I don't hold with the Louisville experiment, throwing thousand dollar bills to composers and playing a procession of new-bought works in weekly, open-to-the-public auditions, to which I wonder whether anybody comes. We can be just as morbid in doing good to an extreme, instead of going about it carefully and with judgement. If the Louisville experiment had been spread over, say, fifty different orchestras, each taking its one work and polishing it up and doing it as a big thing of the season, without costing any more how much more good the good idea would have accomplished.

With all our symphony orchestras, is there any American symphony that has been played until it is accepted on a level with, as on equivalent of any standard European symphony? Like, for example, the fourth-rate Fifth Symphony, "from the New World," by Dvorak? Don't put me off with Gershwin or ballets. It isn't a standard of better or worse. What appears to be a slight against Ives is in reality a slight against the whole body of American music.

Single movements by Barber, ballets by Copland, the easiest of the six symphonies by Roy Harris, therefore called "the best," and a rag-bag of occasional performances, always a little condescending in the performer and a hell of a lot more condescending in the portion of the standard audience that will come around to hear it after fifty years of composing by several hundred serious American composers this is what stands in America for American music.

So for all the front we're putting up we have the nine symphonies by Beethoven, but we do not have in this country any rooted affection for American music, good or bad, great or less. We have no appetite for or understanding of it. We don't know in American music—even distinguish the better from the worse—but the wider, less specialized public that judges music by a sort of borrowed snob-
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As an appendix to the brief presented to the Supreme Court by the NAACP counsel, there was filed a social science statement entitled "The Effects of Segregation and the Consequences of Desegregation," signed by thirty-two American social scientists including many distinguished names, representing various disciplines and institutions. It was described as "a consensus of social scientists with respect to the issue presented in these appeals." Its contents form the basis of many of the questions to which the Supreme Court Justices addressed themselves during the final hearings.

Its conclusions are devastating to the doctrine, previously maintained, that separate but equal educational facilities for Negro children are in fact compatible with the American Constitution.

In essence the Statement insists that enforced segregation is a symbol of inferiority, and that children who are regarded by others, and consequently come to regard themselves, as inferior, are severely handicapped in their personal and intellectual development. It is pointed out, for example, on the basis of a number of important scientific studies, that "minority group children of all social and economic classes often react with a generally defeatist attitude and a lowering of personal ambitions. This, for example, is reflected in a lowering of pupil morale and a depression of the educational aspiration level among minority group children in segregated schools. In producing such effects, segregated schools impair the ability of the child to profit from the educational opportunities provided him."

A questionnaire sent to a large number of American social scientists inquiring into their views concerning the probable effects of enforced segregation under conditions of equal facilities, indicated that 90\% of them felt that "enforced segregation is psychologically detrimental to the members of the segregated group." More than 80\% were of the opinion that enforced segregation was detrimental to the majority group members as well.

Children of the majority group gain status not always in terms of personal ability and achievement, but through the unrealistic conviction that they are superior because of their physical appearance or racial origin.

The Statement also disposes of the question as to whether there are inherited differences in the abilities of Negroes and Whites which would justify educational separation of the two racial groups. After a brief review of the relevant evidence, the conclusion is reached that "fears based on the assumption of innate racial differences in intelligence are not well founded." The writer might add that he himself gave testimony to this effect in one of the cases heard in the lower courts, and his conclusions were not challenged by the attorneys for the state concerned.

Attention is given to the question of the probable effects of desegregation, since it has often been predicted that this would have dire consequences even leading to violence and bloodshed. In this connection an imposing array of evidence is available which indicates that the process of desegregation can and usually does occur without such unfavourable consequences. The admission of Negroes to a number of Southern universities, for example, took place much more smoothly and un-eventfully than many people had anticipated.

The Statement rightly points out that the "most direct evidence available on this problem comes from observations and systematic study of instances in which desegregation has occurred. Comprehensive reviews of such instances clearly establish the fact that desegregation has been carried out successfully in a variety of situations although outbreaks of violence had been commonly predicted. Extensive desegregation has taken place without major incidents in the armed services of both Northern and Southern installations and involving officers and enlisted men from all parts of the country, including the South. Similar changes have been noted in housing and industry." Apparently many people believe that somebody else will start the rioting, even though they themselves are prepared to accept the new situation. There will of course be difficulties in the way of further desegregation, but previous experience indicates that they can be surmounted.

(Continued on Page 35)
Two themes have been prescribed for the report which follows. The
first, "The Multiple Housing Unit," is limited in scope; the second,
and major theme is the extremely wide subject of "The Architect and
Contemporary Society." The two subjects are, so to speak, comple­
mendatory: the object implicit in the modern concept of the multiple
housing unit—the group dwelling, in the conception and construction
of which the governing consideration is not profitable letting but a
better and a harmonious life for the occupiers and their families—
coincides, in essence, with the prime aspect of the architects' task,
the allocation and arrangement of living space with a view not merely
to its most efficient utilization technically, but even more to the well­
being of the individual "consumer." In this content, incidentally,
"well-being" will not be restricted to mere physical ease but must
also cover psychological comfort to the extent that the architectural
planning may have contingent reactions upon it.

There is therefore nothing unsuitable in beginning by considering
the indisputably topical question of the so-called "multi-housing unit,"
since this preliminary appreciation of the actual state of affairs today,
from a precise and objective illustration of it, will provide both the
necessary background and the right perspective for the broader
considerations arising in connexion with the general theme common
to the reports of all sections of this conference.

The principle behind the new concept of the multiple housing unit
is that of the concentration of residential accommodation by build­
ing upwards, in independent blocks. These must be of sufficient size
to allow of the provision of the general services and other conveni­
ences needed by the groups of families occupying them. At the same
time their space-saving ground plan will free extensive areas around
them for planting as parkland, thus affording all households relief to
the eye and 'thereby an enhanced feeling of privacy, despite their
close physical proximity in a new size of unit.

The idea is an application, or more accurately—as will be shown
below—a development of modern industrial technique and was first
evolved in its full perfection by the forward-looking genius of Le Corbusier more than 20 years ago, though it is only now that, under
the supervision of its originator, it has borne its first fruit in the
desirable Marseilles scheme.

This experiment is one of exceptional significance and, even if
criticism could be levelled at it in certain respects—for failings due
not to errors in conception, design or execution, but to the fact that
a scheme designed for residents of specific living habits is now within
the reach exclusively of a public of entirely different social aspira­
tions—this would not imply the condemnation of the doctrine in ques­
tion, since the latter is founded on principles of indisputable validity.

It should next be pointed out that we are not concerned to argue
the case between the detached individual residence and the multi­
residence housing unit. Obviously, given a choice in these simplified
terms, anyone would be bound to prefer a handsome, comfortable
house, standing in its own grounds, with its own garage and garden
produce. Thus a preliminary point to be grasped is that there is no
precedence between the ideal answer to individual housing prob­
lems considered in terms of a privileged minority and the practicable
answers to the same problems in terms of the general population.

Bo where it possible to provide actual detached houses of simple
design for every household of the urban population, the vast amount
of building land required, the distances to be travelled, and the miles
of roadway, cable and piping needed would brand such a course as
costly madness, of which the end result would merely be to crowd
the people uncomfortably on cramped sites miles from anywhere in
tiny houses overlooked by the neighbour. The current solution, in
the shape of unsuitably sited tenement blocks without the convenience
of the general services and other shared facilities, is even worse,
since it deprives the tenant of the slight advantages of a small house,
even overlooked and distant from the centre, without giving him
anything in lieu.

Reconsideration of the question in terms strictly of the technical
problems and human values involved, will logically result in prefer­
ence being given to the multiple housing in view of the exceptional
advantages which it offers for well-balanced and successful family
life, by making it possible to reconcile the claims of the individual
with his family's demands on him. Incidentally this choice will also
sound economically and financially if the job is tackled on the
requisite scale.

To resume, a wide range of age groups is represented in the
average family—children, adolescents, parents and grandparents.
These age groups have different interests and in the small suburban
one-family house, the lack of space and suitable accommodation for
the inversion of their respective interests, inevitably creates an atmosp­
here of tension in the home, so that it seems overcrowded, and
hence causes the gradual break-up of the family. In the multi-family
unit, on the other hand, the high degree of spatial concentration of
the residential accommodation allows of the building of premises
specially planned to cater ideally for the diversity of interests and
activities in question and the legitimate desires of the residents for
space and freedom are met, on lines appropriate to the age or
preferences of each, within the actual residential unit—as it were,
in an extension of the home.

Such annexes or extensions of the home proper make an
harmonious and healthy family life a possibility by abolishing the normal
domicile congestion and restoring to the home its unique quality
as the natural focus of attraction on which the family spontaneously
centres.

These are thus sound reasons for a sympathetic view of the ad­
vantages presented by the new idea of group housing.

In the first place, given acceptance of the principle of concentra­
tion by vertical expansion, the site area can be greatly reduced
compared to that normally needed for the siting of some hundreds
of houses for tenants of a given income level. Thus an extensive belt
of grass and trees can be retained around each block to afford all
tenants a pleasant outlook and the benefit of privacy, while the
system of uniform apartments in a multi-storey structure allows of all
being orientated for optimum aeration and insolation in terms of
the local climate. Thus, while the suburban zone will be appreciably
reduced in extent, it will give an impression of much greater spacious­
ness thanks to the wide stretches of grass and trees separating the
individual residential "units" or "vertical wards.

Further, experience shows firstly that there are extrovert families,
who like the light and sound of other families around them, and
introvert, who are set on edge by noise and bustle, and secondly that
differences in temperament, or merely in age, may produce a similar
incompatibility of tastes within a single family, causing constant fric­
tion and discomfort all round. In the first of these cases, an adequate
remedy is to hand in the sound-proofing of floors and party walls,
which is easy enough if the task is tackled on scientific lines. It is to
the second problem, of incompatibility of tastes within the family,
that the group housing units as such will furnish the ideal, and hence
the final, answer in the provision—on the ground floor or entresol
or elsewhere in the building itself, on its flat roof, or in the form of
annexes distributed freely about the park—of facilities for the various
types and forms of association and community life or for such resi­
dents as may need personal privacy and freedom from interruption.
These facilities will range from the park itself, with swimming pool
and playing fields to readily accessible accommodation within or
adjacently the block, set aside for a variety of purposes, e.g. children's
play-room, young people's club, gymnasium, an old people's common-
room, a reading room with private cubicles for individual work, a
workshop and hobbies room comprising various sections for Sunday
amusement, a day nursery, kindergarten and primary school, an
out-patients' clinic, infirmary and dispensary, a bar, tea-room, and
restaurant, plus the "neighbourhood" type of small shop selling
every-day necessaries—baker, off-licence, butcher, delicatessen,
greengrocer, etc.

In this way the progressive reduction in the residential area which
has taken place as a result of the adoption of modern industrial
techniques and in response to the social necessity of extending the
right of essential comforts to ever broader strata of the population,
has created the necessary conditions for the acceptance of a new
formula of housing, offering such advantages that even the favoured
strata, accustomed to standards of self-contained comfort, will also
be led to prefer their own accord, the multi-household unit, co-
operatively organized on a basis of shared amenities, to their present
apartments which lack the conveniences only attainable in large-
scale structures following the new concept.

The fact is that modern techniques of industrial production,
with their high standards of design and execution, are rapidly rendering
obsolete the costly household equipment and complex installations
reserved for privilege; the handling and use of modern mass-
produced equipment is so much more efficient and convenient as to
render the gradual abandonment of the elaborate and costly "custom-built"
gear of yesterday inevitable.

Thus, then, the mere consideration of a specific and topical in-
sance such as the multiple housing unit demonstrates clearly what
is the prime function of the architect in contemporary society. In him
are concentrated the technologist, the sociologist and the artist, and
the very nature of his profession and lines of his training make him the
person best able to reach, from precise technical data, the solutions
desirable and plastically valid in the light of the ineluctable physical,
social and economic factors involved, and to give the result concrete
shape in the form of plans.

As a technologist the architect must show the practicability, through
modern mass production methods, of providing a solution to the prob-
lems of housing and rural and urban town planning which will really be
the ideal one for the whole population.

On the sociological side he must show frankly and without sup-
pression or political bias, the causes of the present maladjustment,
the reasons for the widespread failure to grasp the problem, and
why the solution, already worked out in all its details, is still delayed.

As an artist, he must demonstrate how the new functional premises
on which building design is based and the plastic forms resulting
from this revival of integrated architectonic treatment will open the
way to the recovery of beauty in detail, harmony in the whole design
and dignity in layout.

As yet the remorseless efficiency which is the fruit of the tremen-
dous progress of modern technology has not been applied as whole-
heartedly to the problems of civil building as in the remaining sectors
of industry. The reason is the inhibiting effect on technologists of the
full technocratic approach: they realize that the architect is by far
the major art of a scope transcending their own province (it is of course
the architect's business to lay down the proper weight to be given to
technological considerations, to enable the engineers and others
concerned to produce, efficiently, cheaply and on an expanding
scale, both the new materials and prefabricated parts and the fixed
and mobile equipment needed). However, the foregoing notwithstanding,
present-day building technique and architectonic planning have long since reached a stage allowing of the full solution for all
sections of the population of the problems of personal and com-
munity well-being and comfort.

It is, then, technically feasible, to provide by degrees ideal hous-
ing, ideally sited, for the whole population within a relatively short
period; nothing, however, is being done. Why?

While the immediate reasons which will later be shown to be instru-
mental, in hindering the rapid adoption of the new technique in its
present functional and artistic form, are various, nevertheless an underlying cause is the delay which must not be lost sight of.

Today, just as much as 20 years ago, when it first fell to the writer
to deal with the subject, there are certain aspects which the rules of
tact require to be handled with prudent discretion. With an adult
audience however, there would seem to be no reason for omitting
the consideration of the main cause of the contemporary crisis in
architectonic and town planning—the need, so, as we are not here
concerned to discuss the question from the angle of any specific
philosophical or political ideology but simply to note what facts of
a technical nature arising out of the modern evolution of industry,
and to exhibit the solutions which follow logically from that same
evolution and will inevitably have to be taken into account by the
ideologies or political systems which are to survive.

It is therefore proposed to state the point simply and directly,
perhaps even bluntly, for a little plain speaking will do no harm at a
time when there is a tendency to word-juggling and evasiveness to
be found in so many sectors of modern life. Briefly then, the pace of social readjust-
ment in the modern world is still leisurely and it has never speeded
up to the quicker beat of the process of swift transition initiated by
the industrial revolution, when the traditional craft techniques of
manufacture yielded to the industrial techniques of mass production.

For several thousand years the necessary limited potential output of
hand manufacture was only sufficient to provide comfort for the few,
who were thus a privileged minority; the lot of the vast majority was
to work in the various trades to supply a necessarily restricted
quantity of highly finished articles designed on the elaborate lines
distinctive of the various stages in the evolution of craftsmanship.

The ineluctable character of the limitations on output made any
aspirations for social levelling on other lines than those of a return
to the primitive way of life purely Utopian.

Then, in the course of a few decades only, the seemingly "natural"
orther of millenia was turned upside down by the truly limitless pos-
sibilities of mass production. Instead of the efforts of all being
needed to meet the requirements exclusively of a few, the produc-
few men and the necessary machinery are now in many instances
all that is needed to provide enough for all. However the almost
miraculous ability to mass produce the commodities and equipment
now essential to the well-being of the civilized man predates, as
its corollary, the necessity for distribution on a similarly massive scale:
and the purchasing power still distributed in conformity with the
social pattern which is itself the product of the limitations inherent in the
traditional craft techniques of manufacture, the fact is that, even
stretching to the maximum, the market is incapable of absorbing
what industry can produce. It is not that genuine over-production of
anything is even possible but simply that there are far too many people
without the purchasing power to buy what they need. Thus the
very structure of society, by making it impossible to achieve
distribution on the scale essential, hinders the full development of
modern productive capacity. At this point the problem passes from
the technical, to the social and economic realm and thus lies outside
the terms of reference of this conference. This does not, however,
mean that it ceases to be of direct concern to technicians whose
function it is to plan in the light of their appreciation of future
developments. At present all rational planning, from the technical
and human angles, on the broad lines desirable is invariably in-
hhibited by the limitations consequent on the survival of a social order
long ago rendered obsolete by the potentials of the new mass pro-
and therefore incompatible with the age as stopping the natural
rhythm of its evolution. Accordingly, the widespread desire among
architects and town planners for some solution of these problems is
technologically available.

Yet, the foregoing are the basic considerations of which the
significance must ever be kept in mind, there are also other factors of
different order, as already indicated, which play their part in delay-
ing, if not actually blocking the implementation on a general scale
of the new architectonic and town planning ideas.

In the first place the very population groups concerned know
nothing about either the principles on which the new town planning
is based or the solutions, general and detailed, which modern tech-
nology offers for the housing question and they therefore, lack the
widespread desire to adopt a new style of living, balanced
and serene, and the amelioration of the feverish worst wrongly asso-
ciated with the notion of "modern life." What they cannot imagine
they cannot desire, and lacking desire they will have no reason to
claim what is already due to them of right. Obviously, the lack of
any pressure of public opinion makes for indifference on the part
of those responsible for the planning and execution of such work when
the first cause of the widespread failure is the lack of public aware-

Clearly then, the enlightenment of the people is a task of capital
importance and for it there are two media with great possibilities—
films and toys. So far neither has been tried but they could be now,
under Unesco's sponsorship and the personal supervision, among
others, of Le Corbusier himself.

In the first case, a series of films could be made which were bound
on the technical principles involved, but devised less on strictly
"educational" lines than as idealizations to show the masses the
Continued on Page 34
House by Hugh Stubbins, Architect
This house was designed for a professor of music, his wife, and teen-age son. The site is a New Hampshire hillside on approximately half an acre of sloping land, sloping up hill from the street. A line of large white pine trees borders the land on the northern exposure and are intermittently spaced about 50 feet back from and parallel to the street, which is on the west side of the property.

The owners required a living room designed principally for music and the accommodation of two pianos and some way to move one of them easily into a study for practice. It was required that the study also be used as a guest room. The house provides two bedrooms and a bath, kitchen, dining area, and seating area around the fireplace. In working out the plan the architect felt that volume was essential inasmuch as the housing of two large pianos was a necessity. In adapting the house to the site, a ground floor entrance was planned with adjacent garage. A short flight of steps brings one to the main level which is composed of the dining area and music room. Slightly above this is the living room which looks down to the music room. From this a bridge connects to the two bedrooms and bath placed over the study and the kitchen. The house is a simple rectangle with the various inside levels solving the problems of separation.
This is a house where the owner helped the architect in eliminating the problem of unnecessary walls, which in turn created a very exciting spaciousness within the limited area. As an example, the owner desired an open kitchen so that she might converse with her guests while she worked in the kitchen, the result being that the cooking unit became a mere freestanding furnishing. Because of the limitation of the building space on the steep hillside lot, and to cut the cost of the foundation, the split level was decided upon on the first trip to the site. This permitted a large portion of the site to be left in its original state.

1. The house on its small sloping site faces a magnificent view of the hills and sea.
2. View from bedroom balcony overlooking the dining, study area.
3. Entrance view showing variation of floor levels and the low-maintenance garden plan.
4. Looking across the kitchen counter into the high-ceilingsed living area.
5. Detail of terrace side of the house.
6. View from the sitting, fireplace area to the dining area wall which is adjoining the kitchen and incorporates book shelves, a desk and storage units behind sliding doors.
7. The terrace sheltered from the street by a wall half brick and half trellis provides a maximum of privacy and opens to the view.
HOUSE by WILLIAM CORLETT, Architect

Eckbo, Royston and Williams, Landscape Architects
In an area of 1,500 square feet a sense of spaciousness has been achieved by opening the living and dining area onto a large wood deck facing a canyon view to the north and a handsomely landscaped terrace to the south.

The floors are concrete aggregate throughout, and sealed with wax present a handsome textured appearance that does not show footprints and requires only nominal cleaning. Redwood strips create a decorative pattern which recalls the exposed ceiling beams. A storage wall of black concrete block along the bedroom wing hall projects outside the house itself. A black iron fireplace hood is mounted over a raised polished concrete hearth and against a black concrete block wall. Sliding Shoji doors separate the living room from the den which doubles as a guest room. A counter separating the kitchen from the dining area contains drawers which open into both areas. A double opening dish cabinet is suspended from the ceiling as a further shield for the dining and living areas. Kitchen counters and splashes are self-edged Formica.

Exterior redwood walls are stained soft green; the roof is covered with rich tan crushed rock. Ducts in the exposed aggregate floor slab feed perimeter heating registers as well as radiantly heating floor slab itself. A low per square foot cost was achieved by eliminating all costly finishing.
The steel structure of this small house is a new development of the "moduplan" system of building developed by Eugene Memmler. In this case the problem was a hill site which before had presented seemingly insoluble problems. The building itself will be so light in weight that it will rest on a minimum number of caissons or foundation piers. The building will seemingly float over a restricted land area and project itself freely into the surrounding view of sea and mountains.

In plan it is economical and well organized; an entry being the center from which all areas are freely reached but all interdependent from one another. The upper level will contain principal living and working areas plus two bedrooms; the lower level will have one bedroom and bath and a large enclosed service area. The structure is tied to its rather precarious site through the use of stone walls which on the street side will enclose a carport and patio.

The designer has used Uskon electrical radiant heating panels system which with its individual room controls should prove efficient and economical. Placed within the actual room, but not incorporated as part of the materials of it, this system will deliver heat where it is needed quickly without being dissipated within the walls, ceiling or floor slab. This house, nearing completion, will be shown in a subsequent issue.
The site is a ridge with views to the northeast of water, sheltered harbor, islands, cities, hills, a variable weather exhibit and a foreground of tree tops. The natural contours brought the house form into being with its long curve fanning out to the views north and east. Prevailing winds are westerly and lowering the house within its natural contours together with a rather dense planting layout on the north corner of the lot has afforded a maximum wind-free area in an otherwise difficult situation. A need for relief from a "top of the mountain" feeling suggested the semi-formal terrace, pool and lawns on two levels and placing of the house low on the slope.

Maintaining the slope above resulted in a combining of necessities, namely a concrete retaining wall and the interior treatment of the wall. To avoid a false veneer-like interior this wall was sand blasted, making a structural work a handsome beginning to a study of materials.

Reflecting this wall is the chimney of concrete bricks with a decorative mantel also of sand blasted concrete. The floors are radiantly heated slabs and their finish is washed concrete, the aggregates being beach pebbles. These floors are divided with redwood strips throughout the house and out into the terrace extending the living area and blending the formal with the wild terrain and vistas beyond.

All frame wall finishes inside and out, sash, doors and cases are redwood. The ceiling is of open modular constructed fir beams supporting 2" x 6" T. & G. fir sheathing. Fenestration was avoided in the side walls of the house not only for privacy but also for control of views with a corresponding creation of more intimacy.

With its views retained, privacy has been created in the small sleeping area by the planting of delicate trees close to the glass wall while it is partitioned from the living area with bamboo blinds.
This house, adapted to living in the Florida area, uses the greater part of its 100 x 136 foot site. The house itself, not including the carport is approximately 2900 square feet with another 2300 square feet in the large screened area. An exposed welded steel skeleton was used for the freedom it afforded in planning and simplicity of construction. The columns are 4" WF set in 14' x 18' bays. There are 10" WF main beams going from front to back and 8" Jr. beams crosswise. All glass, fixed and sliding, is held by Steelbilt frames. The roof is 2" Cemesto roof decking. None of the interior walls are plastered; they are either exposed concrete block or plywood paneling; the masonry walls, with one exception, are non-bearing. The overhead screening is supported by ¼" stainless steel cables stretched between the two wings of the house; screen material is Fiberglas sewn with Orlon thread. The front wall is made entirely of wood jalousies which not only provide proper cross ventilation but screen the rather open interior from the street.

The curved screen separating the dining area from the entrance is a floating panel supported by three stainless steel cables anchored to the floor and to the steel overhead; the inner side carrying a mural by Charles Jacobson.
Steelbilt sliding glass doors wall open the house almost completely to the screened patio.
Shopping Center Designed for a small Western town by Paul László

This small shopping center was designed to begin the modernization of one of the West's oldest towns. The largest unit of this project, a sales and service building, is to be devoted to the servicing and maintenance of a fleet of lumber trucks and grading equipment. It also includes a new passenger car agency, with display room and service. The service station and lunch room is designed for the accommodation of tourists and trucks with adjacent parking area for both; the general store has become a supermarket which will bring big city conveniences to the local shoppers. A series of small shops, including a beauty salon, will add to the completion of the project as a central area to fulfill all commercial shopping needs. A restaurant comparable to the best in urban centers is arranged for private parties, the public, and may be opened to accommodate over two hundred for civic and service club luncheons. A youth center with club house, locker rooms and pool will be incorporated in the general project. The center with its many facilities has been assigned to become a meeting place for the people from miles around the town. The entire center except for electrical power will be a self-contained unit, with its own water supply and sewage disposal system. In solving many problems it was necessary for the designer to understand the needs of the surrounding population and the means by which this would become not only a place of commerce but serve a social and civic need in an area far removed from the urban amenities.
International Lighting and Design Competition 1954

Sponsored by The LIGHTRENDE Company

This competition was open to all free foreign countries and its purpose was to stimulate American interest in fresh design ideas for contemporary lighting fixtures and to give practical trade assistance to foreign manufacturers. The requirements were that these lighting fixtures for the home, ceiling or wall mounted, designed and manufactured in any free foreign country must not have been distributed for sale in the United States before January 1953. Originality of design, practicality of function were deciding factors in the selection from 463 entries by foreign factories in this competition sponsored by The LIGHTRENDE Company of Los Angeles.

The award winner, Roman Lollipops, was from Italy and featured twenty colored metal balls, on brass sticks, which revolve to shield or expose the bulbs and permit endless combination of direct and indirect light. The second place winner, Italian Carousel, has flat circles of light on brass arms and gives direct and indirect light to large and medium-sized rooms. The third award winner, Nikoll Square, is an unadorned square of light, attached to the ceiling with a new patented device that shows no visible means of support. Honorable Mention went to fixtures from the Netherlands, England, Germany, Sweden, Denmark, Finland, Italy, Austria, and the Philippines. Judges were Mel Bogart, interior designer, Harold W. Grieve, A.I.D., Paul László, industrial designer, Kenneth N. Lind, A.I.A., Paul Williams, A.I.A., and John Entenza, Editor.
Eight Garden Apartments

By EUGENE WESTON, Designer

These garden apartments have been designed primarily for young couples of moderate incomes desiring contemporary surroundings. Each apartment has been designed with either a private garden or deck off the living room. Large sliding glass doors at the end of the room provide convenient access to the garden and visually add space to the whole apartment. These gardens answer a definite need for more living flexibility in small units. Entertaining from the living room is easily extended to the garden or deck and therefore makes it possible to accommodate a greater number of people.

More than average storage was felt to be a requirement for a small unit. Each bedroom has one full wall of closet space. The living room is separated from the entry by a cabinet that houses six feet of miscellaneous storage. An additional six-foot storage cabinet separates the living room from the kitchen and supplements the storage within the kitchen proper.

Due to the limited dimensions of the lot and a city requirement of one parking place for each unit, a very compact plan was necessary. All units were developed identically to gain the economies of repetition. Side yard setbacks were utilized by placing the main building near the center of the lot and extending the gardens to the property line on one side, the driveway on the other.

Wall framing is standard. Floors and roofs are carried on exposed beams running the length of the building. Laminated 2 x 3's provide a continuous roof plane throughout the second floor, while the floor joists cantilever and create the entry and garden decks. Wall covering is primarily plaster and is relieved on the exterior with wood panels and batts.

For a low cost rental unit it is felt these apartments will offer a much greater degree of living than their competitors.
In the midst of a well-established neighborhood the architect has designed a small house for a family of five. Large insulating glass areas face the south toward the wooded part of the lot, while high windows on the opposite elevation protect the family from the village shopping district just across the street. Waspas skylights in each of the two bathrooms increase light in these rooms.

Planned for an active family, the kitchen lies in the center of the house from which children can be watched at play on the rear terrace. Glazed brick has been used on the walls of both bathrooms; cement brick forms two of the exterior walls and the fireplace which can be enjoyed either from the living or dining room. The structural units are made of laminated wood to prevent shrinking and warping. These beams made in the shop and brought to the job form a structure which can be put together in three days. The stairwell leading to the basement, under the bedroom wing, has a partition of expanded metal. The redwood exterior has been treated with boiled oil. In contrast to the white ceilings and large white wall areas, fireproof gypsum wallboard panels on some walls have been painted dark blue, eggshell blue, light gray, and orange.
A small house built on a steep Sausalito hillside with a spectacular view of the San Francisco Bay. The space is mostly one large area divided only slightly for different uses, the bathroom being the only enclosed room.

The entire interior and exterior is redwood including kitchen and bath which are enriched by hand-made red tile. The entire kitchen ceiling is skylighted, offsetting any tendency to darkness created by the wood and tile.

Construction is post, beam and plank. The lower area is easily convertible to extra rooms whenever the owner wishes. The 10' cantilever that creates the deck gives the house its only possibility for outdoor living.
blishness learned from those that really hear it. And yet there are the people who can become emotionally engaged with music more thoroughly than the experts, the public that went for Sibelius and later went for Bartok and is now nibbling at the twelve tones, but has never yet dared to let itself go for Ives; that is somehow barred by its own shame and snobishness and imported, academical standards from letting go when Ives’s music is being played. When Ives is accepted in America, by Americans, then there will be an American music: not until then. If someone else gets there first, then the reaction will go back and include Ives.

Outside the neo-Puccini and the sweet the sense of melody is not highly developed among American composers. Melody as a structural art, thematic melody like that of Bach or Mozart, or even Beethoven or Berlioz, long melodies like those of Schoenberg or the later Bartok, seldom occur to them. They prefer rhythmic motifs and devices, with that is funny or not but seldom humorous, elevation that is less inspiring than tight-lipped and grim. They are at their best in working out a long, pathetic, undulating line. Instead of mastering and working with the fundamentals, they are forever trying to do something too effective or too erudite. None of this applies to Ives. He is sunny more often than not, builds up long melodies combined of structural parts, can use them together or separately, piles up polyphonic voices and leads them through continuous variations often of perfectly recognizable tunes. He is humorous, can rise to an elevation without portentous wing-beating and hang there like a hawk or an eagle at his pleasure. His counterpart includes all varieties of dissonance, which his harmony embraces with the generosity of an Eskimo wife, not indiscriminately but at the right times and places. He makes music rather like a contemporary of Brahms who has accepted in advance and with interest anything the Twentieth Century can show him—or he can show the Twentieth Century, but not to show off tricks—a trifle muddy in the orchestration but more overlapping than Brahms and more decisive than Mahler in the interweaving of parts—there he comes up to later Schoenberg, except the tone-row—but every once in a while, for instance in the Second Quartet, he takes off and leaves the Nineteenth and most of the so-far-developed Twentieth Century behind—or in the final movement of the Fourth Symphony that nobody has yet played. His musical language and deportment are always recognizably his own, as becomes any major serious composer; and his means are not the less absolutely musical for having plenty of literary causes, overtones, and references. You can complain of almost everything he does that it violates the textbook proprieties as badly as Beethoven’s sonatas or Bach’s fugues. His style and tone, his spate of original methods come directly from the fundamentals, the combining of melody and rhythm with meaningful purpose.

There are other American composers who have at least one foot firmly on the ground. Roy Harris started off crude and sunny but quickly grew more and more rigid and austere, like a small-town aristocrat who has to make his own society, until something broke down inside him. Barber is successful in direct proportion as he is sweet, Menotti as he is familiar. Copland philosophized on the way to making concessions until he was really popular, without ever letting down his technical standards; but he didn’t make the public come to him, he went out to the public; with the result that his popular music is popular and his serious music isn’t. There are the four composers who have had the success of American music in their hands. You might add to them Gershwin, who was trying to move the opposite way from Copland, to improve his workmanship and engross his melody, whatever the effect on his public. Plenty of other American composers are busy, some of them quite successfully so. Henry Cowell has increased his stature, in a decade, from three to eleven symphonies, plus Hymn and Fuguing Tunes and other pieces, most of them written to commission. Jack Kilpatrick is doing the same at Dallas, Texas, earning a fair income every year from fees and royalties. Wallingford Riegger, who might be called the grand

"Very highly American, I conjecture, in the determination to be highly bred, and the slight obtuseness as to what high breeding is," as Virginia Woolf wrote in her diary about Henry James. Our own Judge Learned Hand said it more forthrightly: "We prize of freedom, we are in deadly fear of life, as much of our American scene betrays. And no doubt rightly."
old man of American music, still goes his solitary, austere way de-
serving more honor than he gets. Havhanness and Haieff temporarily,
Dahl and Kirchner, Elliott Carter of one generation and Quincy
Pond of another, or Roger Sessions and Ben Weber, and the com-
poer-basses, Howard Hanson, Virgil Thomson, "Undertow" Schu-
man, and "Age of Anxiety" Bernstein are all successfully in the
frame of recognition. A good many others could be mentioned or
have been mentioned by me at one time or another with more than
faint praise. There are also a few for whom I don’t give a damn.

One of our best younger composers, Lou Harrison, was chosen to
represent the United States in an international competition and
won, but you didn’t see any headlines acclaiming his victory or
brilliance. Instead of standing up ruggishly for this native talent, if
only because he had snaked a prize off from the Europeans, the
New Republic let an English translator, Stephen Spender, who hap-
pened to be at Rome when the winning composition was played,
write a piece saying that Harrison had turned out some imitative
music with a tone-row only because he believed the judges would
be prejudiced in favor of that style: an outright lie, as anyone would
know who had bothered to acquaint himself with only a small part
of Lou Harrison’s compositions. This passes in an American magazine
about a composer who is an American.

These pretentious critics, like the impresarios, deliberately stand
in the way of American music, blocking its progress. In small doses
they will condescend to it, but when it holds its head up and insists
on being taken as the equivalent of anybody’s music, any time, they
know better. They know the distinction, just as the contemporaries
of Bernard Shaw, music critic, knew that the public prefers Mendelssohn’s symphonies to Beethoven’s just as more recently the prime
movers knew that Beethoven’s music was indubitably greater than
Mozart’s, but not as Show recognized the eminence of young Elgar
after Sullivan and Stanford. The critics are never so firm, never so
grudging, never so condescending, never so gifted with discernment
and acumen, and facile with barbed reservations, as when they lis-
ten to American music.

And I can say to myself only that I will not let myself go to the
opposite extreme and praise any music because it is American. My
sympathies lie that way regardless of the product, and how often I
have suffered with the product. You cannot have in a country more
than two hundred—by now there may be more than two thousand—
practising composers and find more than a few of them worth hear-
ing. It’s a dilemma, but it looks different depending which eye you
close and on which elbow you lean.

Copland says you have to have a couple of hundred composers
like himself around before you have a great one. Copland himself
is the idol of a good many dozen composers and the inspiration
of more than went to make him. Ives wasn’t so fortunate; he had
to put himself together almost single-handed. Experts will tell us
the result shows in his music; the remarkable thing is, as experts
who have studied the Ives scores will admit, the music sounds. Al-
though he was able to hear only a small part of his music after it
was written, and most of it not at all, the music sounds as we believe
he would have expected it to sound. He wasn’t a stickler, like your
little academicians. He didn’t object if you left out handsfull of notes.
He believed in working for substance, “matter” instead of “man-
ner,” and he believed that substance in art survives, as Bach does,
a great many technical abuses. He wouldn’t have objected when
anyone criticized his orchestration; the same has been said of
Schubert and Schumann; we are plain tired of Strauss’s orchestra-
tion, and orchestration is all that sustains us through long stretches
of the Mahler symphonies. The substance of Ives’s music will hold
up whatever we think of details in his orchestration.

Ives’s creation was a feat of moral courage, a stream of convic-
tion poured out in a dry season from springs deeper than the
majority of his contemporaries could reach. During twenty-five years
of his young manhood he composed ceaselessly, composed experi-
mentally, with doubt and with assurance, in forms he made his own
and with materials not previously imagined. Surely we owe him
honor; nobody will deny that. We owe him also, and even more,
the great place of the forefront of our musical culture he deserved
and never personally claimed. We owe him the hearing and the re-
hearing of his music, editing and publication of the many manu-
scripts that still remain unknown inside his workroom. I do not say
that these are all the equal of his music that we know. Some may be even better. We owe him the fealty the musical world rendered Schubert after his death, to see that everything he wrote is published, every song or single movement, for better or worse, until the record is completed. His music should be known, as well as praised and honored, in our schools; we should demand it of our orchestras and soloists. More than all else, we should demand it of ourselves. Until then, we are transients in our musical household.

I cannot write an elegy for Ives. I knew him living only by correspondence and in his music, as much of that as I could reach. I cannot think of him as dead. Like his peers and predecessors, like his exact contemporary, Schoenberg, like his contemporaries and in his music, as much of that as I could reach. I see Ives apart from the professional eminences, one of the four towering, self-recreative composers of his lifetime: Schoenberg, Bartók, Stravinsky, Ives—and not the least of them. That lifetime contains one of the supremely creative periods in the history of music.

For a creator of such stature the enduring life begins only as the personal life ends. The world of living minds comes very slowly to an understanding of such a mind that has already lived. In the fixed day and finiality of such an artist we transcend the morbid flickering of headlines; we share an esthetic comprehension of our native scene that is not and never needed to be pessimistic.

THE ARCHITECT AND CONTEMPORARY SOCIETY

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possibilities of, and awaken their desire for, a style of daily life which may seem Utopian but is in fact attainable. With the second medium, their play could acquaint the men and women of tomorrow with the new style of life through models or constructional games on various scales. The latter could range from town, village or factory estate "town planning sets" with model trees, trunk roads, viaducts, car parks, etc. to sets for making scale models of multiple housing units to be assembled from girder, flooring, party wall and outer wall sections of wood, plastics, or metal and even larger scale sets for building individual apartments and the social dependencies peculiar to this type of housing, the whole with suitable "built-in" and ordinary furniture and painted in colours — all of which would give the last type an appeal for girls as well. In this way, in place of the precocious brutalization caused by hateful war-like toys, children would grow accustomed from their earliest years to think of the home and the community in other terms and would grow naturally into the true modern spirit of the industrial age.

There is, however, another factor, more serious than popular ignorance and consequent lack of desire, which today plays a part in frustrating, all too successfully, the early application of the new principles of planning, layout and construction and thereby prevents the natural evolution of taste. This is the general acceptance of the new aim from which a different plastic notion of architectural beauty should follow. It is that much professional and with it the bulk of cultivated opinion still either does not accept or actively disbelieves in the validity of the new principles; and its attitude is therefore uninterested when it is not definitely hostile.

Such an attitude is justifiable in part in face of the swelling flood of examples, glaring and otherwise, but all detestable, of pseudo-modernism. It springs in most cases from a knowledge of the real bases, uims and scope of the renaissance now in progress, which is at best superficial and partial. Now the new combined architectonic-town planning concept is an indivisibility whole: its component ideas cannot be taken out of their context to be accepted or refuted separately, since the final conclusions derive from the first premises in an unbroken logical chain. With a complex question like this, one must have all the data before one for its apparently contradictory or irrelevant elements to fall into place and become intelligible; out of their context they make precisely as much sense as the scattered pieces of a jigsaw.

Those concerned being almost always capable professionals or laymen of distinction and good faith, it is high time to get at the real cause why the lack of understanding persists. Such people occupy the executive, advisory or policy making posts alike in public administration, in State-owned undertakings and in private business; and this creates a state of affairs liable to hamper, if not block entirely the free use of those modes of architectonic expression whose characteristic features have their origin in the way of working peculiar to the industrial era and are thus ultimately the style of our age.

Various reasons are advanced for this negative attitude, of which the principal are the following: (a) the markedly different appearance of modern architecture constitutes a breach of the natural laws of evolution; (b) modern architecture does not respect national tradition; (c) its eminently utilitarian and deliberately functional character is incompatible with architectural expression and makes it incapable of producing the impression of dignity which is desirable.

Now with regard to these arguments, the various "styles" of the past, despite the marked and sometimes even radical differences between them alike in plastic aim, structural principles, and building procedures, in all cases exhibit certain common features giving them a measure of mutual homogeneity—namely the general type of materials used and the traditions and techniques of the crafts involved. In just the same way contemporary architecture, in so far as it conforms to modern principles of construction and stability, is the logical sequel to the use of new materials and new building techniques. And the latter, being developments of the new methods brought in by the industrial revolution, are in no respect an evolution of the traditional techniques—just as the aeroplane and motorcar were in no sense evolved from the horse carriage. In either case we have a thing different in kind; and for that very reason it must necessarily be different in appearance.

Or the second point the world-wide adoption of building techniques with a modern industrial basis has as its logical consequences not merely the creation of a uniform vocabulary of plastic forms, as happened with the Romanic and Gothic of the Middle Ages or the classical orders during the Renaissance, but the gradual and inevitable abandonment of regional techniques. However, notwithstanding the universal nature of modern architecture, "native" variants are already appearing presenting appreciable differences in style though following the same basic principles and utilizing similar materials and methods. The reason is not merely that, as Le Corbusier himself advices, a deliberate attempt is already apparent to revive, after adapting them to the new ideas, such general features or details from the body of past traditions as are still valid, but even more that the national personality breaks through in the architectural
design of its true artists, thus preserving the most genuine and irreducible part of the imponderable: which give each people its distinctive character.

Both in this connexion and as regards the modern architect's appreciation of the fact that he is an artist, the presence here of a witness of the architectural experiment launched a few years back in Brazil is of some significance as placing squarely before the conference the questions of the plastic sense and the lyrical and emotional impact of a work of architecture. These points are important because such work will have to survive into an age when functionally, it is no more use; it must so survive not simply as an example, for instruction of an outmoded building technique nor as a monument of an outworn civilization, but survive in a deeper and more permanent sense as a plastic creation which is still alive because it still has power to move the feelings.

The grasping and formulation of the concept of plastic quality as an essential element in architectural design—though always subject to the limitations arising from the eminently utilitarian nature of the art of building—is undoubtedly the task to be given priority by architects, and professional education for the final overcoming of the misconceptions responsible for the survival, in so many quarters, of the lack of understanding earlier described.

The work of CIAM and UIA has restored the sound functional basis of architecture. With few exceptions, however—though the most notable being Le Corbusier whose whole work is instinct with plastic sense but whose clear and insistent demand, from the first, that architecture be recognized as something more than merely utilitarian, does not yet appear to have been grasped—architects have still to accord unequivocal and long overdue recognition to the legitimacy of the plastic intention, conscious or not, implicit in any work of architecture worthy of the name, whether it be popular or with aspirations to style.

To arrive at a correct appreciation of how and how far the plastic aim should enter into the complex process leading to the finished architectural concept, a necessary preliminary is a properly objective definition of what architecture really is.

It is building first and foremost, but building designed to order space for a particular purpose and in a particular spirit. It is in respect of these two considerations that architecture is seen to be a form of plastic art in addition. The broad lines of a design will be dictated by engineering and technical considerations, the setting, the respect of these two considerations that architecture is seen to be a form of plastic art in addition. The broad lines of a design will be dictated by engineering and technical considerations, the setting, the setting, the setting, the function to be served or the programme. Nevertheless within the range of values determined by these major factors, the selection of the appropriate plastic form for each detail in terms of the ultimate unity of the conception is still left to the subjective choice of the architect, and on that account he must rank as an artist.

It is the plastic aim which such a choice implies which distinguishes architecture from mere building.

In the second place architecture is also necessarily conditioned by

NOTES IN PASSING
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It is not easy to determine just how large a part of this Statement, as well as the continuing consultations between NAACP counsel and American social scientists, played in the final outcome. Possibly the Supreme Court would have reached the same conclusion in any case. It is significant, however, that the actual decision as handed down refers explicitly to recent progress in the field of psychology, and particularly to what is now known regarding the harmful effects of feelings of inferiority on the personal and social development of children.

Thus, a far-reaching change in human relations, which will affect the whole pattern of democratic existence in the United States, with possible repercussions on other parts of the world as well, has been set in motion at least in part through progress in the social sciences.

Some years ago Gunnar Myrdal in his An American Dilemma called for an "educational offensive" to reduce the gap between public opinion and social science in the whole area of race relations. UNESCO, through the work it has undertaken on race problems, has been actively engaged in such an "offensive," so have many individual social scientists in many parts of the world. The gap has been greatly reduced, and the conclusions of the social scientists now find much wider acceptance.

The Supreme Court decision represents the most spectacular and convincing example of the part which science can play in contributing to human progress.—Otto Klineberg.
the age, by physical and social environment, by the techniques imposed by the materials used, and lastly by the objects in view and the finance available for the execution of the work, i.e. by the programme proposed.

It may therefore be defined as building informed by the notion of ordering the space plastically in terms of a given epoch, setting, technique and programme.

We thus see that there is a necessary relation between plastic intention and the other factors involved; and it may further be noted that both categories of consideration are constantly and simultaneously in mind from the first beginning of the architectural plan to the final completion of the work thereby justifying the traditional classification of architecture as one of the fine arts. With that point settled, we can now subject the question to more detailed consideration with a view to elucidating, from historical examples and from contemporary experience, how the architect sets about conceiving and planning his works.

The first thing to note is the existence of two distinct, and at first sight mutually incompatible approaches to the problem. The first is the organic-functional in which the prime consideration is compliance with the functional imperatives and the work develops like a living organism; the architectural expression of the whole depending on a rigorous process of selection of the plastic forms of the parts which constitute it and the way in which they are combined. Against this we have the approach in terms of the plastic ideal, which, while not going to the extreme (academism) of providing for, or adjusting the functional factors in terms of preconceived plastic forms, does imply the prior intention, while handling the functional aspect logically, to secure ideal or plasticly pure, free or geometrical forms.

In the first type, the beauty burgeons like blossom, the most significant historical example being the Gothic type of architecture; in the second type the beauty is disciplined and restrained like a cut crystal and the purest type of it is still classical architecture in the strict sense.

The distinctive features of modern constructional technique are the independence of the framework in relation to the walls and cantilever flooring giving complete freedom in the layout of the floor plans on "physiologically functional" lines exclusively (i.e. in terms of future use) while allowing of relatively independent, or plastic-functional treatment of the facades. The effect of this will be to make it possible, for the first time in the history of architecture to achieve full reconciliation of the two approaches instanced, which have hitherto been mutually incompatible and therefore rightly regarded as irreconcilable. Conceived of, from the beginning as a living organism, the general design of a building is formulated and the details worked out in strictly functional terms, i.e. with scrupulous regard for the considerations of engineering calculations, constructional technique, the physical and social setting, and the general programme; but the organic unity facilitated by frame construction and the ensuing relative freedom in design and composition allow of the pursuit, in addition, of an ideal plastic purity.

It is in the combination of the two approaches, with balanced interplay of free or geometrical forms whether now flowing, now restrained, achieved incidentally or aimed at deliberately that the attraction and the virtually unlimited possibilities of architectural expression in the modern idiom reside. No question, of course, arises of any pursuit of originality for its own sake and at all costs, nor of wasting time on a foolish search for the "daring" solution, the converse of real art, but of innovation on legitimate lines exploiting the full potentialities of the new technique in pursuance of the sacred obsession, distinguishing all truly creative artists, to reveal as yet unsuspected realms of plastic form.

Thus, then, while architecture in practice is, and is becoming increasingly, a science, there is nevertheless, a fundamental distinction between it and the other applied sciences in that the subjective feeling of the design is constantly in play. As we have seen, it becomes operative at the stages of planning and execution alike, in the repeated choice, between two or more possible answers to any question of general or detailed design—of equal functional validity in terms of the techniques involved, but differing in plastic quality—of that which best accords with the original conception. This choice, which is the very essence of architecture, is made by the architect as an artist exclusively since from the technological point of view any
of the solutions, considered in its basic material aspects, would be
equally satisfactory.

Recognition of the legitimate place in the functional concept of
modern architecture of plastic intention, operative simultaneously
with the other considerations determining design, can contribute
decisively to the resolution of the false dilemma which occupies the
minds of so many critics and artists, namely, whether art should be
exclusively either purposive or its own justification. If the principle
enunciated is valid for the most utilitarian of the arts, it must be all
the more so for painting and sculpture, both of which are inherently
less prone to the overriding of artistic by non-artistic considerations;
there is thus no incompatibility between the modern notion of "art
for art's sake" and that of "social art."

In this context, however, a distinction of primary importance is
that between causation and essence, as in this preliminary differen­
tiation there lies the key to the problem before us. From the point of
view of causation art is indisputably a dependent phenomenon, its
manifestations being always governed by factors external to itself,
as in the specific case of architecture where they are the physical,
social and economic setting, the age, the technique employed, the
resources available and the programme adopted or imposed. It is,
however, equally true that as regards its "essence"—the quality
which distinguishes it from other human activities—art is independent
of extraneous considerations. The creation of a work of art is ultim­
ately reducible to a series of choices between two colours, two
tonalities, two forms, two volumes, two alternatives already reduced
to their purest functional terms and both equally suitable for the end
in view and in that final choice the only consideration operative is
the artistic—art for art's sake.

Although artistic creation is a spontaneous activity of man and,
as such, an integral and significant element in the collective 'culture'
developed by the social entity to which the artist belongs, is truly
idiosyncratic nature necessarily makes it a thing of a different kind
from the other facets of the culture and sometimes, accordingly,
rebelling against the rigid frameworks of philosophical systematiza­
tion.

The point is that, whereas "original" science is the revelation of
part of an always greater whole transcending the scope of intelligible
delimitation and the scientist accordingly a kind of accredited inter­
mediary between Man and the rest of Nature, "original" art—or,
better, the work of a particular artist—is a self-sufficient whole and
the artist the true creator and sole lord of what is a separate and
personal world, since it did not exist before him and will never be
repeated in that identical form. Hence on the one hand the underly­
ing humility, real or feigned, of the scientist's attitude, and on the
other, the egocentricity and innate pride, overt or concealed, which
are the basic qualities in the personality of every genuine artist.

It is useless too, to seek a basis for discrimination by asking for
whom the artist is working: whether he serves a cause or a man, and
whether his motive be profit or the pursuit of an ideal, at bottom, if
he is a true artist, he will be working for himself, for however much
he may pant for the stimulus of recognition, understanding and ap­
plause, it is from the exercise of his creative powers that he really
draws life.

The idea that art for art's sake is necessarily the antithesis of social
art is as meaningless as the commonly assumed antinomy between
figurative and abstract art. The term has long since lost its seemingly
inherent romantic, "anti-society" implications, to signify the clear
and austere impression of the values in which the essence of a work
of art consists.

All genuine plastic art must always be primarily art for art's sake
since the note which will distinguish it from the other elements in the
culture will be its disinterested and irresistible urge to express itself
in a particular plastic form.

If all the other factors directly or indirectly necessary for the pro­
duction of a work of art, including the social factor, are present in
full measure but the disinterested and irresistible urge to adopt a
particular form is lacking, the resultant work may well be a sound
exercise in anything you like, but it will not be of major significance
as art. That then, is the differential factor which, in the final analysis,
distinguishes the work of art. It is the work's informing principle, its
vital spark, and not, as is so often supposed, a kind of quintessence;
and, as has been pointed out already, it is the quality which will
ensure a work's survival, not as testimony to an outworn civilization
but as something living and eternally significant when the other
factors which presided at its inception have lost their relevance.

Modern superations of the contradictions implicit, for instance, in
the traditional antagonism, now overcome, of the "plastic" and
"organic-functional" concepts of architecture or in such false anti­
nomies as that between art for art's sake and social art are not
merely happy accidents. They are, on the contrary, items in a general
process of polarization tending to the resolution of the whole tangle
of long-standing contradictions which, though varying in nature, all
have in common the origin in the limitations imposed by the technique
of "craft" production. The origins of this process are social and
economic and it is a function of the productive capacity of the still
new-born industrial age in which, for the first time in human history,
it is physically possible through mass production, to resolve the basic
dilemma of the clash of interests between the individual and the
community. Mass production not merely permits but demands, on
pain of loss of full potential yield, that the question of individual
well-being be envisaged no longer in terms of the few but of all, and
to such a point the notion of the general interest no longer implies
that of sacrifice by the individual for a long-term object but becomes
paradoxically identical with the permanent personal interests of each
individual artist.

The true industrial age will come to pass not on the basis of willed
charity and solidarity between mankind but on the material plane
through the imposition on the world of modern mass production tech­
nique. The shape it will take is visible to anyone with the objectivity
of the scientist, to rise above the calculated alarmism of the daily press, and at the
very moment when the contradictions of the modern world seem to
be swelling to a climax, it foreshadows an early trend towards a new
balance of forces in obedience to a process of gradual approxima­
tion; a happy term for it might perhaps be the theory of convergent
consequences.

Thus, to take an example, the bases for the multiple isolationisms
of the modern world are group common denominators—American
enterprise, the vast effort of the Soviets, the zeal of the Church in
defence of her spiritual prerogatives, British experience and common
sense, French discernment, the culture and mental acuteness of the Latin peoples, Germany's amazing resilience, the natural balance of the Nordic peoples and the new spirit of Islam and the Orient. At present all these groups see themselves as incompatibles, each seeking in some way to oppose or absorb or isolate another. Yet, despite the seeming impossibility of reconciling them, the truth more probably is that all are converging on a common meeting ground and towards a new and world-wide synthesis.

The evolutionary process will then shift to another plane, to the healthy rhythm of a cycle without precedent—the most productive and the most human in history.

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

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

If you would like to be placed on the mailing list for J.O.B. or know of any others who would like this service, please let us know. Distribution for this issue totals about 1650, as follows:
- Educational institutions, 275
- Selected artists, architects & designers, 925
- Organizations, publications, 100
- Manufacturers & other business concerns, 350

J.O.B. is in two parts:
I. OPENINGS WITH COMPANIES

A. ART CENTER DIRECTOR: Must have four qualifications: liberal arts background, genuine knowledge and understanding of importance of design in living, experience in designing meaningful exhibitions, ability to develop community activities and participation. Extremely hard work, exhausting hours. Chief reward comes in satisfaction of doing pioneering work in northern plains area. Salary $6,000-$7,000 to start. Write: Charles Val Clear, Consultant, Sioux City Art Center, Commerce Bldg., Sioux City, Iowa.

B. ART DIRECTOR, STYLIST: Permanent position with established Philadelphia manufacturer, supplying nationwide retailers with paper bags and boxes. Preferred requirements—young woman who has retail experience, art and design training, and an appreciation of the colors suitable for wrappings and store decor for active participation in top-level sales promotion problems. Typing extremely helpful. Send complete resume.

C. ARTISTS: Fashion Illustration, Home Furnishings Illustration. Lay-out. 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 lay-out. 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.

D. BLACK AND WHITE ARTIST: Must have lettering ability. Permanent position in package design department of national manufacturer located in Boston area. State experience and salary expected.

E. COLORIST: Well-established fabric manufacturer in Westchester County area, N.Y., wants designers with good coloring ability to color woven fabrics and possibly prints too. No creative weaving; but applicant must understand principles of weaving.

F. DECORATOR-DRAPESMAN (FEMALE): For full-time position in its Grand Rapids design department, a famous furniture manufacturer seeks young woman to make floor plans and elevations in showrooms and for displays for store clients. Decorating experience, color knowledge, tracing, typing also desirable. Highest education and personality requirements.

G. DESIGNER-LAMP AND CERAMIC GIFTCARE: Ohio manufacturer of modern ceramic table lamps and ceramic artware seeks full-time or part-time designer.

H. DESIGNER—TWO-DIMENSIONAL: A New York City company selling designs to manufacturers seeks a recent male design school graduate, age 25-30, with good drafting for full-time staff position creating new designs for mass-production. Industrial or commercial experience in ceramic decoration, plus sales ability and knowledge of home furnishings, also desirable.

I. DESIGNER—WATCHES, JEWELRY, PACKAGING: An opportunity for an industrial designer for full-time employment in a company's large design studio near Chicago. Should be a design school graduate; preferably with interests in metalworking, modeling, jewelry and working on small objects such as watch cases, dials, attachments, packaging, jewelry; male or female.

J. FLOOR COVERING DESIGNER: New England manufacturer of soft-surface floor coverings wishes to develop free-lance design sources. Two-dimensional designers of New England, experienced in fabrics, wall-coverings, or floor coverings and willing to visit factory periodically with design material, should apply.

K. FURNITURE DESIGNER: Outstanding manufacturer of fine furniture wishes to add experienced young furniture designer familiar with design staff in Grand Rapids. An unusual opportunity for a person with knowledge of traditional furniture as well as contemporary, plus high education and personality qualifications.

L. GRAPHIC AND PRODUCT DESIGNER: A well-established manufacturer of bound books, visible records and machine bookkeeping equipment located in western Massachusetts seeks for full-time staff employment a male designer, age 25-40, trained and experienced in graphic and product design to redesign existing products and assist in developing new products. Excellent working conditions. Progressive company attitude. Salary commensurate with experience and ability.

M. INTERIOR DISPLAY MAN: For opening with high fashion, quality specialty store of outstanding national reputation. Position requires someone well-experienced in display work and someone who has imagination and fine taste. Location southwest.

N. SILVER DESIGNER: Manufacturer is searching for young man or woman with education and experience in design who has potential of becoming a creative silversmith or designer. Need not necessarily be a silversmith or craftsman. Staff position and opportunity to develop with established firm open to right person.

O. TEXT BOOK DESIGNER: Established Boston publishing house seeks draft-exempt male with art school background or experience in trade or art book house. Layout, working on production experience necessary.

P. TOY DESIGNERS: Distributor of modern home furnishings accessories seeks specific toy designs for mass production division. Designs will be held in strict confidence and used only after a satisfactory royalty arrangement is reached with the designer. Correspondence should be addressed to Richards Morgenthau Company, 225 Fifth Avenue, New York 10, N.Y. Attn: Mr. Norbert Nelson.

Q. TWO-DIMENSIONAL DESIGNER: Position open on design staff of prominent manufacturer of smooth-surface floor coverings (linoleum and felt-base). The company, located near New York City, prefers a 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: Practicing architect in N. Y. C. for 40 years. Registered in N. Y. and N. J., age 60, in good health. Wishes to relocate in Florida. Desires association with builder, architectural firm, as partner, associate (can take charge as chief draftsman) specification writer, etc. Interested in managing representative for Florida office of such firm) or with bank, insurance company, construction company, or material manufacturer.
THE CONTEMPORARY OBJECT

What follows is a selection of well-designed objects available to you directly from the best of the contemporary shops.

TEAK WOOD SERVING TRAY.

This beautiful Dux tray is of natural teak with an alcohol-proof finish. The dimensions are ideal—22 1/2 inches by 13 inches. This new item will make a lovely accessory to holiday entertaining and a perfect gift for someone "who has everything." The very reasonable price is only $8.00 shipped anywhere prepaid. Californians, please add sales-tax. DAN ABERLE, 14633 Ventura Boulevard, Sherman Oaks, California, telephone T-Stanley 7-6401, State 9-3201.

SWEDISH CRYSTAL DECANTER SET.

Perfect for the coming holidays, right for the modern home. The decanter has a ground stopper which assures freshness of contents, each cordial a suspended bubble in the base which captures and reflects light and color. Set includes the decanter and four cordials for $10.95. Additional glasses at $1.25 each. Include $1.25 per set for tax and postage. No C.O.D. K.S. WILSHIRE, 5358 Wilshire Boulevard, Los Angeles 36, California.

FJORD—entirely new Danish stainless steel tableware—designed by Jens H. Quistgaard, architect, sculptor and silversmith. Carved and handpolished Stian teak, hammered Swedish steel in masterful harmony makes this new pattern unique in every respect. Prepaid, Californians add 3 1/2 sales tax: Five piece place setting...$12.90; Six piece place setting...$17.20; Large-scale carving set...$26.95; Set of six steak knives, box...$18.50; Serving spoon and fork...ca. $4.85; Gravy ladle...$3.95; Ice tea spoon...$2.50. MOGENSEN-COMBS, 150 South Barrington Avenue, Los Angeles 49, California.

Light and beauty with these exciting CONTEMPORARY CANDLES—just two of several styles at $1.95 each—individually boxed. Mailed prepaid—no C.O.D. please. LESLIE'S, 245 No. Vermont Ave., Los Angeles 5, Calif. Phone DUnkirk 4-2195.

ELEGANT MODERN VASES—20 inches and 12 inches in height. These vases are waterproof, making them perfect pieces for the focal point of a great variety of arrangements. Their beautiful mat-white glaze (no other available) and simplicity of design lends striking note to any arrangement. The prices are $19.50 and $10.50, post-age paid. Please add 3 1/2 sales-tax in California. Write to VAN KEPPEL-GREEN, 901 Santa Monica Boulevard, Beverly Hills, California.

DANISH FRUIT LANTERN. LeKlint hand polished paper lantern from Denmark. Can be hung from any wire or brass tube. Gives very pleasant general illumination and adds to any interior. One of our most handsome lighting fixtures. Dimensions: 10 1/2 inches in diameter, 13 1/2 inches high—$9.00. Mailed anywhere in U.S.A. No C.O.D. orders. HERON-TEAK, 326 South Lake Avenue, Pasadena 1, California.

THE SPACE SPIDER is ready to spin hundreds of colorful fluorescent string constructives in a three-sided space corner. The complete instructions include many diagrams for three-dimensional designs that will glow under black light. This brilliantly boxed art-craft is for adults as well as kids and the kit contains everything needed to start work at once. $5.00, postage prepaid anywhere in the U.S.A. only. BURBIS, 900 Third Street, Los Angeles 48, California.
1. DESIGNER: Graduate Parsons School of Design. Two years advertising design and executive experience. Fashion illustration background. Desires free-lance work, Los Angeles area. Will consider permanent creative position on West Coast. Married, 1 child, veteran.

2. DESIGNER: Studying architecture evenings seeks opportunity with progressive architect in the San Francisco area. Design school graduate, B.F.A. in textile design, with 4 years experience designing fabrics and floor coverings.

K. DESIGNER: Graduate Rhode Island School of Design, and liberal arts college degree. Three years varied product design experience with several top companies. Year as sales representative before design training. Age 38, married, veteran.

L. DESIGNER—ART DIRECTOR: Free-lance—small retainer fee for a year's service. Specializing in methods of economy in printing. 15 years experience on top national accounts. New England area only or by mail.

M. DESIGNER—CONSTRUCTION—MAINTENANCE: Family man, age 38, headed own construction and maintenance business seeks full or part-time position with eastern Massachusetts industrial, commercial concern in plant and machinery maintenance and improvement. Unusual combination of practical and creative. Licensed builder: residence, kitchen design and construction. Rated mechanic heavy metals. Art and design training. Some drafting.

N. DESIGNER—MECHANIC: HEAVY METALS: Training and practical experience in heavy metals, rated mechanic, some drafting, unusual ability to translate drawings and ideas into workable, well-proportioned forms. Age 38. Desires position in greater Boston area in product development, wrought iron, metal trades. Ability to handle men.

O. INDUSTRIAL DESIGNER: Desires position with small progressive firm that recognizes the value of integrated design from product to printed matter in achieving maximum efficiency of visual merchandising. Experience includes work in all these phases with small free-lance firm—also instruction in industrial design. Married, age 27.

P. INDUSTRIAL DESIGNER: Qualified to head up design dept. 5 years experience with upper Midwest major appliance manufacturer of air conditioner—refrigerator—freezers and ranges. Age 31, married—one child, willing to relocate.

Q. INDUSTRIAL DESIGNER: 2 yrs. experience with company and design office that includes diversified product design plus some mechanical design. Device in industrial design plus 2 years engineering. Desires position with company or design office in northwestern states. Veteran, married, age 26.

R. INDUSTRIAL DESIGNER—JUNIOR: Recent graduate desires employment and training with design agency. Especially good letterer, interested in package design. Primary concern is for experience in diversified design field. Draft exempt, single, will relocate.

S. INDUSTRIAL DESIGNER: Bachelor of Arts, 1945 graduate, 2 yrs. experience part time in architectural, engineering and fixture design work. Trained in industrial design, packaging, layout, modelmaking. Age 21, single, will locate anywhere.

T. SCULPTRESS: Desires creative position in industry or a good teaching position. Age 33, 5 years teaching experience in professional art school. Has completed independent sculpture commissions. Extensive training, Cleveland, Cranbrook, Europe. Technical knowledge complete—stone carving, plaster, stone, bronze casting, plastics—molds.

V. ART DIRECTOR: Free-lance—small retainer fee for a year's service. Specializing in methods of economy in printing. 15 years experience on top national accounts. New England area only or by mail.

W. DESIGNER: Bachelor of Arts, 1956 graduate, 2 yrs. experience part time in architectural, engineering and fixture design work. Trained in industrial design, packaging, layout, modelmaking. Age 21, single, will locate anywhere.

Y. SCULPTRESS: Desires creative position in industry or a good teaching position. Age 33, 5 years teaching experience in professional art school. Has completed independent sculpture commissions. Extensive training, Cleveland, Cranbrook, Europe. Technical knowledge complete—stone carving, plaster, stone, bronze casting, plastics—molds.
FABRICS by pioneer designer Angelo Testa. Includes hand printed on cottons and sheers, woven design and correlated patterns in solids. Custom printed fabric 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. An
gelos E & G Company, 49 East Ontario Street, Chicago 11, Illinois.

FLOOR COVERINGS

(195a) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpeting and made-to-order special order to match wallpaper, draperies, upholstery accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rug-Pers, wove
design andcrofters, Inc., 143 Madison Avenue, New York 16, N.Y.

(62a) Contemporary Furnishings: Information. Open showroom to the trade featuring such lines as Herman Miller, Knoll, Dax, Fehnauer, House of Italian Handicrafts and John Stuart; Representatives for Howard Miller, Glenn of California, Kasparian, Pacific Furniture, Strang Design Shelves and Tables, Swedish Modern, Woolf, Lam Workshops and Victoria. Also, complete line of excellent contemporary fabrics, including Angelo Testa, Schiffer Prints, Eichholtz Designers, California Woven Fabrics,Robert Sailors Fabrics, Theodore Merowitz, Florida Workshops and other lines of decorator and upholstery fabrics. These lines will be of particular interest to Architects, Decorators and Designers. Inquiries welcomed. Carroll Sager & Associates, 8033 Beverly Boulevard, Los Angeles 48, California.

HEATING & AIR CONDITIONING

(11a) Residential Exhaust Fans: Complete information installation data. Lau-Niteair Rancher exhaust fan for homes with low-pitched roofs; quiet, powerful, reasonably priced, easily installed; pulls air through all rooms, out through attic; available in four blade sizes; complete packaged unit horizontally mounted with belt-driven motor; automatic ceiling shutter with aluminum molding; automatic time switch optional; rubber cushion mounted; well engineered, fabri
cated.—The Lau Blower Company, 2017

(14a) Combination Ceiling Heater. Light: Comprehensively illustrated information, data on specifications new NuTone Heat-All combination heater: heat; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostat con

(17a) Sunshine Surface Treatments: Complete information installation data. Sunbeam fluorescent and incandescent “Visionaire” lighting fixtures for all types of commercial areas such as offices, stores, markets, schools, public buildings and various industrial and residential. A guide to better lighting. Sunbeam’s catalog shows a complete line of engineered fixtures with comprehensive technical data and specifications. The catalog is divided into basic sections for easy reference.—Sunbeam Lighting Company, 777 East 11th Place, Los Angeles 21, California.

(17b) Etchwood and Etchwall: textured wood paneling for home, furnace, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber T & G preassembled for fast, easy in


LIGHTING EQUIPMENT

(11a) Recessed and Accent Lighting Fixtures: Specification data and engi

(11a) Recessed and Accent Lighting Fixtures: Specification data and engi
SASH, DOORS AND WINDOWS

(21a) New aluminum sliding glass doors: Complete literature and information now available on Ado's new model all aluminum doors at competitive prices. Data on unusual design flexibility, rigidly secured corners with heavy gauge fittings for slim lines, extreme strength. Description of complete four-way weather sealing, corrosion resistant finish, centering rollers for continuous alignment, elimination of rattles. Charles Munson, Dept. AA, Ador Sales, Inc., 1631 Beverly Boulevard, Los Angeles 20, California.


(21a) "Aireside Steel Sliding Doors": Illustrated 8-page catalog gives details and specifications on sliding doors for all residential, commercial constructions. Frames, sliding units of formed steel, corners continuously welded, exposed surfaces ground. Stainless steel capped track, fully weatherstripped, roller bearing rolls every 6 inches, door is held in place by frame. Bronze handles, four bolt, lever latch hardware, cylinder locks also available. Various sizes; special types. For free copy, write N. K. Jurev, Dept. AA, Steel Windows Division, Michel & Pfeifer Iron Works, Inc., 212 Shaw Rd., So. San Francisco, Calif.

(21a) Accordion-Folding Doors: Brochure, full information, specification data Menardfold accordion-folding doors for space-saving closets and room dividers; permit flexibility in decorative schemes; use no floor or wall space; provide more storage space better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel work frame; sold, serviced nationally; de- serve highest consideration; merit specified by architects. CSHouse 1952—New South Products, Past Office Box 823, New Castle, Ind.

(21a) Soileum Aluminum Windows; Series 900: From West's most modern aluminum plant, Soileum's new line of windows offers you these advantages: aluminite finish for longer wear, low maintenance; tabular ventilator sections for maximum strength, largest glass area; snap-on glazing beads for fast, permanent glazing; Soileum protect for neat, weather-tight seal; bind-free vents, 90% openings; 3/4" security anchorage; installed by Soileum-trained sales crews. For information write to George Cob, Dept. AA, Soileum Steel Company, 1750 Army Street, San Francisco, Calif.

(21a) Profusely illustrated with contemporary installation photos, the 12-page catalog-brochure issued by Steelbilt, Inc., pioneer producer of steel frames for sliding glass doorways and windows, is now available. The brochure includes isometric renderings of complete installations on both Top Roller, Hung and Bottom Roller types; 3" seal installation; details of various essential steelbilt engineering features—basic models: stock models and sizes for both sliding glass doorways and hinged or hung sliding windows. This brochure, handsomely designed, is available upon writing to Steelbilt, Inc., Gardena, Calif.

(21a) Gliding Glass Doors, steel framed: Weather-sealed box section of bonderized steel; handsome, solid bronze hardware and tamper-proof, up-to-date night latch. Brochure by adjustable to assure weathertight fit on stainless steel track. Complete literature illustrating standard types and sizes with details of installation—Arcadia Metal Products, 324 North Second Ave., Arcadia, Calif.

(356) Doors, Combination Screen-Sash: Brochure featuring our Junior combination screen, sash metal screen mesh slat; provides ventilating screen door, each sash door, permanent window in one unit. Price from 1272 Sixth Street, Los Angeles, Calif. (in 11 western states only.)

SPECIALTIES

(21a) Contemporary Locksets: Illustrated catalog on Kwikset "600" Locksets, 6 pin tumbler locksets for every doorway throughout the home; suitable for contemporary offices, commercial buildings. Features: 5 precision-matched parts for easy installation; dual locking exterior locksets—simplified cylinder revering—may be reversed for left or right-hand doors. Stamped from heavy gauge steel, brass. Available in variety of finishes. For free catalog, write R. M. Thomas, Kwikset Sales and Service Company, Anaheim, California.

(152) Door Chimes: Color folder Nu-tone door chimes; wide range styles, including clock chimes; merit specifications.

(21a) Louvered Ceilings: Fonder Aluminoid louvered ceilings for contemporary homes; non-glare illumination—contemporary styling; aluminum, easy to install, maintain; can be used over permanent fixtures, can be installed in room already finished. Available from the Pennsylvania Lath and Detroit Chemical Co., Midland, Mich.

(141b) Styloroom: New bulletin on use of Styroform for low-temperature insulation. Covers methods of installation, application of adhesives, finishes and data on various low-temperature applications including insulated vehicles, ship holds, refrigerated equipment, many industrial applications. Engineering data and standard sizes. Priced equipment, many industrial uses. Available from the Plastics Dept., The Dow Chemical Co., Toledo 1, Ohio.


(21a) Pemalite-Alextor Concrete Aggregate: Information on extremely lightweight insulating concrete for floor slabs and floor fills. Makes unexcelled insulating base for use both in new and existing buildings due to cellular structure sealed by microscopically smooth glass walls. Weighs as little as 20 to 40 lbs./cu. ft. and has adequate compression strength for this type concrete. Requires less handling and cleaning up, produces lower heat than other perlite aggre gates. Can be applied to cellular steel or pan materials. Extremely versatile, can be applied impermeable to moisture; unaffected by extremes of temperature and atmosphere; considerable weight movement without cracking. For copy, write to Pemalite, Perlitic Div., Department AA, General Concrete Products, 612 Su. Flower Street, Los Angeles 17, California.

VISUAL MERCHANDISING

(21a) L. A. Darling Company offers new 36-page Vizuell Catalog, containing illustrations and specifications of new metal display and building units for all types of stores. Strong upright channels, interlocking brackets and accessories make Vizuell adaptable to display of any merchandise. Extremely flexible, fits perfectly into offices and showrooms as divider wall supports. Light weight, easy to arrange to your architect's specifications. For free cataloging, write Dept. AA, L. A. Darling Company, Bronson, Michigan.

(21a) Reflecto-Shape Corporation announces new SS-5 SPACESTORAGE Modular Shelving System. 650 illustrations of most advanced merchandising equipment on market. Includes: Wall Sections, Island Units, Signet, Equipment, Shelving, Sifting and Birning Equipment. Most artistic and useful catalog printed. Available from the Reflecto-Shape Corporation, Western Ave. at 22nd Place, Chicago 8, Illinois, or 225 West 34th St., N. Y. 1, N. Y.
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