THE ECONOMY OF QUALITY...

By using Glide sliding aluminum windows in this Chicago apartment, Milton Schwartz, Architect, assured the owners of truly long-range economy. Glide windows never need painting, are installed, glazed and washed from the inside, eliminating costly maintenance.

Glide windows, unmatched in quality, beauty and engineering, are guaranteed for the life of the building.

GLIDE WINDOWS inc., 7463 Varna St., North Hollywood, Calif.
**SMASHING ATOMS... with the help of steel!**

You go almost beyond imagination when you talk about the Bevatron. Inside its huge magnet, nuclear particles develop a punch of 5 billion electron-volts— a speed of about 184,000 miles per second. 10,000 tons of steel went into the magnet alone. The housing, main building and cranes took many more tons... and by far the largest share came from the mills of United States Steel.

**Yesterday, Today, and Tomorrow**—Columbia-Geneva has for years helped to fill the steel needs of the West. We hope that when you need steel, you'll continue to look first to Columbia-Geneva, Western producing member of the industrial family that serves the nation—United States Steel.
13. Space Churn
6. Young Miss by Blanche Dombock
7. That Silent Place by Louise Nevelson

-- Photograph courtesy Valentin Gallery

SCULPTURAMA

It would be nice to be able to make some fine, all-embracing statement that would describe what is happening in sculpture at the moment. Last month the regular writer of this column said that the prevailing mode in painting—if exhibitions in New York are a guide—is what is called abstract expressionist, and that is true. The best I can do is say that in sculpture there seems to be no prevailing mode. All kinds of sculpture are being made and shown at the same time. Last year it seemed for a while as though the welders and metalworkers had driven everyone else off the field; this year's variety has brought with it a certain balance.

Paint is a very adaptable—almost abstract—medium; the same points have, with minor variations, gone into all the kinds of pictures we know for the last five hundred years.

Not so with the materials of the sculptor. The nature of stone puts clear limitations on what can be done in that medium; terra cotta has its own technical and expressive possibilities, and its own limitations; wood is an amazingly, but not infinitely, versatile material which allows the sculptor to do things not possible in either stone or clay; metal in recent years has undergone a great exploration, and we still have a whole host of plastics to explore, to say nothing of the feathers, cloth, string, paper and colored glass that appear in sculpture from time to time.

The variety of contemporary sculpture is in direct proportion to the variety of means and materials available to the sculptor. And they are available to a fantastic degree. A sculptor in New York can get almost any material that has ever been used for sculpture, and a few that have never been. Theoretically, at least, he has at his command an arsenal of tools with which to attack these materials such as has never existed before.

It should not be surprising if the present breadth of possibility has produced a certain shallowness of result. Sculptors have plunged into extreme techniques in a headlong flight from each other, if you look from one point of view, or in search of their own characters, if you look from another. It is only natural that the depth that would otherwise come out of group activity has been achieved by those artists who have been pursuing their particular courses for the longest period of time. Thus, our master modeler for bronze is Lipchitz; there is no one equal to de Crecft for what of charm he can extract from stone; no one has done as much with plastics as Gabo, or as much with metal as Smith, and Calder is all but alone in the realm of mobility. Wood has found a recent growing favor, though there is no mistaking the fact that the truly popular medium, especially among the avant-garde, is welded metal.

These developments, naturally, have their esthetic concomitants.

In view of this discussion of materials and modernity it is interesting that Isamu Noguchi, a beautiful craftsman if ever there was one, recently showed a large group of terra cotta's which drew their inspiration to a degree from the ancient Haniwa sculpture of Japan. Noguchi recently returned from a prolonged stay in Japan, where he made these pieces with the technical advice and assistance of some of that country's best ceramists. Along with the sculpture were a number of vases which held shoots and twigs, and flat plates which sold very well indeed. The clays were very rich, earthy sentiment. Noguchi has an unerring feeling for materials. He did right by the clay and it did right by him.

The sculpture was another matter. For the most part there were small objects, as big as your hand, tastefully mounted on a base and upright of pale unfinished wood, and held in place by a string or a wooden pin. A fold of clay, from one end of which project two little shapes, and from the other, two benign male and female heads, the whole resting on a neat open construction of wood: Married Love. A long fold of clay at one end of which is a oval of clay with a sad face drawn on it: Bachelor. The clay is cut, folded, attached, inserted. Everything depends on a twist of the material, the pressure of a finger, a crack in the surface. Humorous in their subject matter, playful in their technique, charming in their effect, these sculptures disarm the spectator. But they add nothing...
COVER:
"Glass Abstraction" by Brett Weston shown in a recent exhibition of his remarkable work.

EDITOR: JOHN ENTEZNA

EDITORIAL ASSOCIATES
Flora M. Brown
Herbert Matter
James Fitzsimmons
Jules Langsner
Peter Yates
Bernard Rosenthal
Grace Clements
Robert Joseph

STAFF PHOTOGRAPHERS
Harry Baskerville
Julius Shulman

EDITORIAL ADVISORY BOARD
Dr. Groce L. McCombs Merley
William Wilson Wurster, A.I.A.
Walter Griswold, A.I.A.
Ernest Born, A.I.A.
Richard J. Neutra, A.I.A.
Wilton Becket, A.I.A.
Marcel Breuer, A.I.A.
Gardner A. Daley, A.I.A.
H. Roy Kellett, F.A.I.A.
Whitney R. Smith, A.I.A.
John Rex, A.I.A.
Maria Corbett, A.I.A.
A. Quincy Jones, A.I.A.
Fred Langhorst, A.I.A.
Raphael Solano, A.I.A.
John FULK, A.I.A.
Gregory Ain, A.I.A.
Henry Hill, A.I.A.
Ira J. Bach, A.I.P.
Konrad Wachsmann
Hollis S. Baker
Edward P. Camen
Paul Rudolph
Isamu Noguchi
Finn Juhl
George Nelson
Gyorgy Kepes
Harriett Jons
Garrett Eckbo
Edgar Kaufmann, Jr.
Dorothy Liebes
Esther McCoy
Edward Frank
Claire Falkenstein
Harold W. Grieve, A.I.D.

ADVERTISING REPRESENTATIVES:
Loren Hays
The Hays Company
1709 West Eighth Street, Rm. 412
Los Angeles 17, California

CONTENTS FOR FEBRUARY 1955

ARCHITECTURE
The Center for Advanced Study in the Behavioral Sciences
by Wurster, Bernardi and Enmons, Architects
Town House by Richard Neutra, Architect
Unit System for Schools by Victor Gruen, Architect
Small Factory by George Vernon Russell, Architect
Shaft—An Experiment in Structure at the California State Polytechnic College

SPECIAL FEATURES
Art
Notes in Passing
Rico Lebrun by Jules Langsner
Urban Renewal by Ira J. Bach (First of two parts)
Furniture—January 1955 by Lazette Van Houten

Music
J.O.B.
Currently Available Product Literature and Information

ARTS & ARCHITECTURE is published monthly by John D. Entenza, 5305 Wilshire Boulevard, Los Angeles 5, California. Established 1911. Entered as second class matter January 29, 1935, at the Post Office, Los Angeles, California, under the Act of March 3, 1879. Price mailed to any address in the United States, Mexico and Cuba, $5.00 a year; to foreign countries, $6.50 a year; single copies 25 cents. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should accompany unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription.
Now!

Genuine PLYSCORD® Sheathing
Marked in Big, Bold Letters for Positive Identification

It's easier than ever to be sure of uniform quality when you buy fir plywood sheathing. Big, king-size marking identifies genuine PLYSCORD, the only plywood sheathing quality-tested by DFPA® to protect the buyer and assure performance.

*DFPA: Douglas Fir Plywood Association is a non-profit industry organization devoted to product research, promotion, and quality maintenance.

NEW: A handy slide rule giving thickness and nailing recommendations for Plyscord sheathing on various stud, joist and rafter spacings. Free. Write DFPA, Tacoma 2, Washington.
GENUINE DOUGLAS FIR PLYWOOD
PLYSCORD®
INTERIOR TYPE GRADE C-D SHEATHING
You can be sure when you see this DFPA Trademark
to what was done in the ancient Near and Far East and in pre-Columbian Mexico. Picasso has already been over this territory and with much healthier results.

The installation of Noguchi’s work at the Stable Gallery struck most visitors as being very beautiful, and the rest, of which I was one, as being too beautiful in the manner of a fine decorator’s showroom. To be sure, it was better than that; Noguchi is an artist. But I prefer sculpture that is statement, not decoration. And, to be sure again, this show made precisely the statement Noguchi wished it to make. In more explicit terms he said two years ago, at a forum, that he has come to be interested in beautiful objects of use.

Of humorous subjects I cannot help demanding that they be formally solid, as Brancusi’s The Chief is. And so I prefer Noguchi’s seriousness when it is not as formally negligible as his humorous pieces are (let me except Mr. One-Man, a pompous, gesturing figure, swollen to the tightness of a pot). Ghost Dance is an eerie figure in white clay, which makes the best use of the area between relief and round sculpture in which many of these pieces operate. Tiger, a continuous oval band of clay with a number of small forms attached to the inner and outer surfaces, is an evocative image and a real sculptural adventure. The nine-foot tall Centipede, acquired by the Museum of Modern Art, is another; it is composed of eleven variations in terra cotta of a set of forms, all tied to an upright wooden pole. These pieces are inventive and stimulating, and the perfect outcome of Noguchi’s orientalism, his charm, his sense of construction and his skill. They make me realize I am wrong whenever I think that he is a sculptor who falls just short of fulfillment.

Early in the season the Stable Gallery had a show of sculpture by Jeremy Anderson, a West Coast artist. Anderson’s preoccupations at the moment are of the order of those of Noguchi’s tiger, and he pursues them frenetically. Anderson is interested in what can happen inside of forms, under forms and between forms. His whole world is shaped, his bases are carved and active, and the surfaces of his larger forms are inscribed and punctured. Shapes push up, drop from the undersides of forms, bulge and protrude in a most unusual fashion. Unusual because his pursuit of all possible possibilities has led him away from what I can only call our classically nurtured sense of proportion and period to a realm that is distinctly unclassical and what must appear ugly. Nowadays ugly sounds too ugly, just as beautiful sounds too beautiful, but the ugly is what Anderson seems to be exploring. I do not think it is a question of his eye being “off.” I have seen photographs of Anderson’s older work which, while it was bold enough, was classical in its proportions. What disturbed me, too, aside from the weirdness of his work, was its unremitting experimentalism. Anderson is experimental at all costs, and, as one goes from thick to thin, from weak to strong, from heavy to light, over, under and around, the cost is measured on the spectator in fatigue. Then Anderson engenders a monotony of the unexpected.

His sculpture is made of wood—redwood for the most part—lovingly carved, dowelled and joined. What with the multiplicity of forms, the grain of the wood got in the way after a while. His landscapes, figures and constructions, look like tables, poles and machines, or vice versa. Several pieces distinctly reminded me of Hare, Smith and Paolozzi, which is probably excusable in a sculptor who is trying everything, right down the line. But Anderson has his own energy and a passion for sculpture which make it difficult to neglect him.

Richard Stankiewicz is a young artist related to Anderson by the complexity and strangeness of his imagery. But a comparison must end there. When Stankiewicz’s imagery is unusual, as it often is, one thinks of his figures as strange members of our world, not, as of Anderson’s, as strangers to our world. Besides, Stankiewicz’s explorations, personal as they are, take place under the aegis of the classical sense of period. His complexities, as in Family Group, are characterized by quiet, contemplative, almost static transitions, correct and refined in all their intricacies. Anderson’s transitions are of a violence related to hysteria. Here I am attempting by contrast to make clear, not judge, the special characters of these artists. If I have a preference for quiet sculpture, that is a personal preference. But some of my best friends prefer hysteria. Stankiewicz, who recently showed at the Hansa Gallery, works in welded metal, but it is metal that for the most part has been worked and welded in the near and distant past. He forges in
scrap heaps and piles of old metal and collects all manner of motors, tools, machinery parts and the used and discarded artifacts of our iron age. He studies them till every groove, perforation and ridge becomes significant, then combines them in constructions that are witty, delicate and monstrous. For there is something monstrous about making a woman, say, out of a gasoline tank, some pipes and a bracket; but Stankiewicz saves himself by a rare wit and by the delicate adjustment of his motifs. Always, of course, there is the danger that his figures will fall back into the machine parts they spring from, and sometimes they do, but for the most part Stankiewicz has worked a magic.

He admits to working in two manners, one literary, as in his figures, and the other abstract, as in his purely formal arrangements. This is true only on the surface. His Family Group cedes nothing in the way of formal excitement to #XXIII, a stunning abstract construction of welded nails. His formal reliefs, musically composed abstractions, are the best I have seen for some time.

Ruth Asawa of San Francisco is another interesting artist who works in metal. In her recent show at the Peridot Gallery, all her sculpture hung from the ceiling. Miss Asawa works in iron, aluminum, brass and copper wire, sometimes combining them in one piece. With this wire she weaves a mesh, similar to that used for medieval mail, creating shapes which are light and transparent, delicate in all their fulsomeness, and which appear to impose only a little burden on the ceiling. Her sculptures look like long, swelling pods or guards; sometimes they enclose smaller loose forms; sometimes their various elements intersect and pass through each other. One unique and fascinating object is a connected series of spheres within spheres, growing ever darker at the center. These sculptures contain no shadows, but they acquire shading as the eye passes through the varying layers of mesh; symmetrical, their profiles are pleasingly varied by the pressure of the hand that modeled them and the accidents to which their delicacy makes them susceptible.

The unusual technique of these sculptures has its disadvantages. The repeated, unvarying, interlocking loops of wire give an inevitable look of craftsmanship that relates these objects uncomfortably to baskets and fish traps and other mechanically made objects. The building of large structures by small repeated means creates a monotony and a disturbance to scale from which even Seurat's paintings, for example, are not exempt. In looking at Seurat's drawings, which in black and white achieve the same shimmering effect of his paintings, the eye is aware that the paper is the mechanical element and that the stroke of the charcoal is large, and it does not apply this criticism. I cannot help applying it to the otherwise interesting sculpture of Lassaw, who covers the skeletons of his structures with waxlike dripping of bronze (ARTS & ARCHITECTURE, December, 1954).

A sculptor in steel, for whom metal is not just another material to be modeled or built up like clay, is Albert Terris. His delicate constructions at the Seldenberg Gallery were essays in the tensile character of steel. By welding steel rod and steel plate, Terris creates springy, elastic fantasies which have as dense and pure an existence as the natural phenomena they so often resemble. His work is precious in the best sense because he treats his material with respect—a trait often lacking in the metal workers. Every touch of his welding rod is as sensitively applied as a touch of paint from a brush. Terris is the subtest of our welders.

A disappointment to this writer is the recent work of Calvin Albert, one of the eleven Americans in the Unknown Political Prisoner competition of two years ago. Albert's sculpture for the Park Avenue Synagogue community center in New York, shown at the Borgenicht Gallery, and a piece at the Tamper Gallery Christmas show, were gimpick contrived caricatures of modernism, and the weakest works that a sculptor of reputation has shown for some time. Albert has a theatrical flair at best, and at worst an unsuspected vulgarity.

By a coincidence that becomes less remarkable as more and more sculptors take on ecclesiastical commissions, both he and Seymour Lipton exhibited menorahs, the seven-branched candelabra used in Jewish religious ceremonies. Albert's is an accumulation of forged, pointed elements. Lipton's, exhibited in his show at the Betty Parsons Gallery and to be installed in Temple Israel, Tulsa, Oklahoma, is an organic-looking structure in which a twisting stem rises to a cross-bar out of which grow the seven candle-holders. Lipton, as his titles may indicate—Germintal, Dragon Seed, Earth Forge, Jungle Bloom—is interested in seed and flower motifs, in themes of germination and growth. Working in thin sheet metal, bent, curved, joined and overlaid with melted nickel silver, he
creates complicated hollow shapes that are structurally weak. His surfaces are crinkly and lacking in direction, and his architectural sense is faulty. It is a pity that the poetry of his ideas is not supported by a firmer execution. Both in poetry and realization he has never equaled his work of 1948, in beaten lead.

Herbert Ferber, who showed lately at the Kootz Gallery, also works in metal. I have never been able to “see” his sculpture; it seems to be out of drawing, and I could not say worse. The many parts of his sculptures are tacked together by welding, and it is a miracle that they do not fall apart. But we are here not in the presence of an artistic miracle; this is merely the miracle of welding.

Ferber’s catalogue reprints his very intelligent essay published in December in Art in America. Ferber distinguished between “solid” sculpture, sculpture with a core, which he calls centripetal, and the recent manifestation of “open” metal sculpture, which he calls centrifugal. The distinction is a good and useful one; but his development, in his own work, of the latter to the point where debility sets in and one fears that the objects will fall apart is a distortion. On the other hand, Calder’s mobiles, really centrifugal, actually delicate, do not give rise to either a physical or esthetic unease.

A distinctive trait of contemporary sculpture is that it is additive, cumulative, not made in the single, original mass. If this trait has permitted us to go into the open, airy, discontinuous sculpture Ferber defines, if it permits mobility and a mixing of forms and materials, it also gives rise to a pervasive ambiguity: sculpture that is arranged and assembled may be rearranged and disassembled. A malaise is created.

This malaise is balanced by some of the pleasures of modern sculpture in the recent work of George Rickey. His machines, kinetic sculptures and mobiles, were as much at home in the conservative setting of the Kraushaar Galleries as a 12-cylinder motor between the shafts of a buggy. One, a rocking rectangular frame that holds little rectangles of brass, is called Hommage à Mondrian, and a couple of mobiles are implicit homages to Calder. But he differs from Calder in this: that where Calder mixes handmade and mechanical elements, Rickey makes it clear that his machines are precision-tooled and bear no mark of his hand. Where Calder approximates nature, Rickey stays frankly in mechanics. Nicely balanced, cleanly wrought, reflecting in their detail the watch- or instrument-maker’s art, his machines look like the mad productions of a gyroscope factory. Two are called Little Machines of Unconceived Use, but it is clear that they are intended to delight. Tip them gently or turn their handles, and a set of circles within circles tumbles and spins on carefully fitted pins, or brightly colored rods begin to revolve on a long axis. Totem, a hanging non-geometrical construction, is a rich mixture of forms and colors. Rickey has made some fragile, stimulating, abstract gadgets. In doing so, he has solved for himself the problem of the hand and the machine: he is on the side of the machine.

As though to point up the contrasts in current sculpture, the granite carvings of Polygnotos Vagis were on view down the street at the Iolas Gallery. Vagis’ best things are still those large, full heads that look like stony echoes of Greece. At the Peridot Gallery, Blanche Dombek presented six large carvings, one almost eight feet tall, in some ancient beams of French oak. Bold in execution and sparing in their motifs, they were composed of architectural and organic elements combined; it seemed to me, against their wills.

Louise Nevelson’s show, at Grand Central Moderns, demonstrated once again a bright and adventurous talent that has been evident for a long time. Miss Nevelson showed several groups of wooden shapes on a base. This mode is not new to her; she exhibited such arrangements at Nierendorf’s some years ago. But present ones have a monumental dignity and reserve. The solid, stately black forms create a sculptural landscape that is ageless and permanent.

The Egan Gallery devoted one of its rooms to a six-foot long plaster Figure by Reuben Nakian. This loosely ordered sculpture, which hangs together in the physical sense only, is a bravura piece that once again displays Nakian’s skill. While it fails to satisfy, it is not without its stimulations. Nakian’s difficulties seem to be of an intellectual order; when he solves them we will have a sculptor of the first rank.

In discussing this piece in Art News in January, Thomas Hess took occasion to call Moore’s reclining figures smug, continuing (Continued on Page 30)
Civilization today is literally dropping out of the sky on "primitive peoples" (we use this term for want of a better one). With the aeroplane we have now succeeded in breaching the last frontiers which once completely protected aboriginal ways of life.

Up until not so long ago, though, most contacts between our civilization and primitives meant long-drawn-out journeys and were rarely accomplished without a great expenditure of energy. This sudden and abrupt contact of the modern world with the frail native cultures is, as a matter of fact, the last act of a drama which has been staged in different settings since the end of the Middle Ages. Until now, nearly every scene has been a cruel one; it is up to us to brighten the final curtain.

The meeting of the white man and the primitive has always followed the same script. It can be summed up in a few lines. First, the romantic idyll of discovery with enchantment and tenderness on one side and, on the other, surprise and curiosity. Then, still under the charm of this first encounter, the primitive becomes an enthusiastic fan for all the novelties spread before him.

But the first disillusionments follow as the pioneer begins to exploit land—and the people who had lived on it before him. The decline of the native way of life coincides with a steep drop in population, for new diseases are among the "novelties" of civilization.

Often, just when native traditions are on the verge of disappearing, there is a last wave of revolt. Prophets or messiahs spring up and preach a return to the past or the building of a new world with the frail native cultures is, as a matter of fact, the last act of a drama which has been staged in different settings since the end of the Middle Ages. Until now, nearly every scene has been a cruel one; it is up to us to brighten the final curtain.

The answer is that these primitives number in the millions and that humanity cannot condemn them to death and degradation. Our indifference would not only be a crime, but a foolish policy as well. These men are now being called upon to play an important role in harnessing the resources of their virgin lands. The transition will be a difficult one, but it can be carried off if it is tackled with intelligence and with a deep sense of the innate dignity of man.

The United Nations Educational, Scientific and Cultural Organization (UNESCO) has faced the responsibilities toward primitive peoples which the civilized world must assume. Firstly, it can ease the process of passing from one type of life to another, a transition apparently

(Continued on Page 34)
RICO LEBRUN

By Jules Langsner
The spectator viewing Rico Lebrun’s huge collages and paintings at his studio in West Los Angeles is unprepared for the driving energy of these monumental pictures, for the violence of imagery wrenched, fractured, ripped from specific local context, for passages dramatically contrasting intensely-hued with fuliginous color. The one-time ballroom that is Lebrun’s studio appears, at first glance, to be the site for the activity of a cadre of artists: mural-length collages are tacked to the walls, enormous canvases concurrently in process of development stand on easels, cut-out swatches of ducoed paper representing stages in the growth of ideas are spread across vast expanses of floor. These works possess at once elemental vigor and sophisticated concepts, are charged with emotional impact, and beg to be incorporated in an architectural site bold and secure enough to measure up to the challenge of an empowering pictorial vision.

A Neapolitan transplanted to the West Coast, Lebrun seeks to infuse his native Baroque sensibility into contemporary painting. For this artist, steeped in the pulsating grandeur of architects like Guarini and Borromini, and the dramatic rhetoric of painters like Tintoretto and Tiepolo, the idea of a picture or work of sculpture serving at best as a minor accent to an architectural conception needs to be re-examined. Now it is true that so far no architect has beaten a path to Lebrun’s studio. Nevertheless, the validity of the Lebrun enterprise—making pictures powerful enough to push beyond the scope of the architectural site—is in no way lessened by the absence of architectural commissions. What Lebrun is doing pictorially is premised on the possibility of once again rejoining architecture and painting, creating a new, fructifying synthesis appropriate to the second half of the twentieth century.

This effort to invest architecture with the vitality of pictorial forms runs counter to the prevailing notions of regularity, pure, clean, unobstructed space, to the judicious restraint, some would say “decorum,” of many present day buildings, with their insistence on austere structural efficiency. The battle against 19th century eclecticism in architecture is over. The danger now is in the solidifying of style and concepts.
THE CENTER FOR ADVANCED STUDY IN THE BEHAVIORAL SCIENCES

Wurster, Bernardi and Emmons, Architects

Thomas D. Church, Landscaping
Knoll Planning Unit, Furnishings
Buonaccorsi, Murray & Lewis, Mechanical Engineers
William B. Gilbert, Civil Engineer
Swinerton & Walberg, General Contractor

Under a Ford Foundation grant a new kind of institution for the study of human behavior has been opened in the San Francisco Bay area, near the Stanford University campus. The project has been organized in the belief that one of the most urgent needs for the advancement of knowledge of human behavior is that of increasing the supply of competent scholars in this field in the universities and that the best way of accomplishing this is to enable faculty members now in the universities to spend a year together at the Center perfecting their research techniques and exploring new ideas for the improvement of behavioral research and training. Designed as a protected oasis, the Center hopes to give the scholars the freedom from pressure necessary for concentrated thought about man's behavior. The economists, political scientists, psychiatrists, biologists, sociologists, statisticians and anthropologists will teach each other and at the same time teach themselves.

Possible building sites were examined over a period of three to four months, and, while at first the remodeling of an existing structure was considered, it was finally decided at the suggestion of William Wurster that it would be best to design a group of one story frame buildings which would much better suit the needs of the project and which could be completed at a reasonably exact time schedule.

Remarkably enough, the new buildings were completed in four months and the Center was able to function in its new space on schedule with all the furnishings and planting in place, at a cost well within the budget that would have been necessary for the remodeling which had been originally contemplated.
The scheme developed was one in which a central building housed administration and group facilities: large meeting room, smaller seminar rooms, lounge, dining hall and a small secretarial pool. Around this core were spread identical private study rooms for individual study which were grouped into buildings of uniform appearance but of varying length, depending on how they could be fitted to the site to obtain one of the many fine views and still preserve full privacy with a large glass area and outside terrace for each space.

The Center for Advanced Study in the Behavioral Sciences is incorporated as a non-profit corporation in the State of California under the direction of Dr. Ralph W. Tyler who in explaining what is new about the Center said: “The sabbatical leave is a well-established tradition in the academic world. Its purpose is to provide the mature scholar an opportunity for further self-development through study, travel, or concentrated work upon a scholarly project while freed from other duties and distractions which accompany normal residence in colleges or universities. The Center adds something new to this idea. It adds the opportunity for a selected number of university faculty members concerned with the study of human behavior to come together in one place, in order to help one another gain new skills and insights and to work upon common problems in addition to their individual study projects. The behavioral sciences have come to a stage of development calling for a good deal of communication from one specialist to another for the benefit of both. The Center is designed to provide a working atmosphere where this communication can take place.”
THE CENTER FOR ADVANCED STUDY

Individual studies, conference rooms, and research facilities have been designed without disturbing accents and to provide the necessary privacy, both material and psychological, needed to carry on the objectives of the project. Surrounding the main building are four smaller buildings containing forty individual studies, each 12 by 14 feet, and with the only view turned away from the activities of the main building. It is in these that the scholars concentrate alone on the problems in which they are most interested. Dr. Ralph W. Tyler, former dean of the Division of Social Sciences at the University of Chicago, has been appointed executive director to coordinate the activities of the Center.
URBAN RENEWAL

IRA J. BACH, A.I.P.
Executive Director, CHICAGO LAND CLEARANCE COMMISSION

Although urban redevelopment was conceived as a venturesome approach to the solution of the problems of slum and blight, an approach combining all of the action programs and resources available to a community for combating these ills, in practice urban redevelopment in many areas turned out to be little more than a slum clearance program. The causes contributing to the growth of blight conditions were not being arrested. The consequence of all this was that new slum areas appeared as rapidly as the old ones were eradicated; whatever benefits communities reaped by their slum clearance programs on the one hand were being offset by the spread of new slums on the other. It was inevitable, therefore, that an entirely new concept for combating the problems of urban deterioration would emerge if public monies were not to be dissipated. This new concept is called Urban Renewal.

A new term in the field of housing and planning, urban renewal consists of a series of bold action programs aimed at slum clearance as well as slum prevention. The programs of action growing out of urban renewal will give major emphasis to slum prevention through rehabilitation and conservation of neighborhoods. The renewal process will upgrade many neighborhoods by planning for those basic community amenities which may be lacking, such as open spaces for parks and playgrounds, elementary schools, convenient shopping, off-street parking facilities, and ridding neighborhoods of unnecessary traffic hazards. Modernization and greater enforcement of local building codes and ordinances is only part of the program. Augmenting this program, communities will need to rethink through and evaluate the totality of their resources, economic, physical and administrative, including, if necessary, the reorganization of the local governmental structure.

The Housing Act of 1954, which was recently enacted by the Federal government, instituted the urban renewal program augmenting the urban redevelopment features of the 1949 law. The urban renewal law is a double-barreled program. It enables communities for the first time to avail themselves of Federal aid, not only for clearance and redevelopment of their slums, but also extends financial assistance for slum prevention programs. Communities, however, must demonstrate to the satisfaction of the administrator of the Housing and Home Finance Agency that they have a "workable program" for dealing with the complex problems of slum and blight.

The conservation and rehabilitation of neighborhoods is, of course, nothing new to many of our cities. Baltimore's unique "Baltimore Plan" is probably the most widely publicized attempt at conservation and rehabilitation. Through code enforcement this plan required owners of buildings below minimum standards to restore them to standard condition without evicting the tenants or raising rents beyond the means of the occupants. The enforcement responsibility rests in four official departments of the city and the plan received overwhelming support of spirited citizens.

In Philadelphia, "Operation Fix-Up," and in New York, "Morning-side Heights," are other experiments with rehabilitation programs. However, Baltimore's plan, as in the other programs, was largely a single-purpose measure that represented at best a partial solution to the problems of eliminating and preventing slums. The goals as set forth under the new Housing Act, on the other hand, envisage a conservation and rehabilitation program not as a single-purpose measure, but as part of a comprehensive program of urban renewal. This means that a vast new array of machinery must be brought into motion if the locality wishes to become eligible for financial assistance. Bringing codes and ordinances up-to-date is only part of the new government machinery essential for the solution of neighborhood obsolescence. Other activities should include general city planning, rationalization of land use, traffic, transportation, etc., in order to assure a successful renewal program. The voluntary cooperation and participation of property owners is vital in order to achieve these goals.

The conservation and rehabilitation aspects are spurred on, moreover, through Section 220 of the new law, which authorizes the Federal Housing Administration to extend loans for rehabilitation of existing homes, as well as for new construction, in designated renewal areas. The FHA may also provide, under Section 221, 95 per cent loans for housing for families displaced as a result of renewal activities. The urban renewal legislation is probably one of the most important steps ever taken by the Federal government toward the eradication and prevention of slums. Before describing in detail some of the aspects of the Housing Act of 1954 with respect to the urban renewal assistance offered by the Federal government, it might be well to quickly review the slum clearance and urban redevelopment program which preceded the urban renewal program.

Title I of the Housing Act of 1949 gave long-needed Federal assistance to localities to fight slums. An appropriation of $1,000,000,000 for loans, and $500,000,000 for grants was placed under the control of the administrator of the Housing and Home Finance Agency. The Division of Slum Clearance and Urban Redevelopment, under a director appointed by and reporting to the administrator, was created to carry out the program.

This program offered financial assistance in the form of loans and grants as incentives to localities to clear slums. The act provided that the Federal government would lend money for the carrying out of slum clearance and urban redevelopment projects, but, in addition, would pay up to two-thirds of the net cost of a project in the form of a grant. The net cost of a project was defined to be the difference between the gross project cost and the sale price to the developer. The sale price to the developer is assumed to be re-use value of the land and is computed by appraising the land at fair market value as it will be re-improved under the redevelopment plan. The redevelopment plan, of course, must
(Continued on Page 35)
TOWN HOUSE BY RICHARD NEUTRA

PHOTOGRAPHS BY JULIUS SHULMAN
The house consists of a somewhat restricted core so designed that family reunions with visiting children and children's children could take place with a maximum of satisfaction, ease and pleasure and a minimum of friction. Another important design consideration was the shape of the lot which was rather long but fairly restricted in width. As much privacy as possible from neighbors on both sides was very much desired by the owners. The layout comprises, in part, two levels in such a way that the owners, during those periods when living alone, can simply shut off the upstairs and maid's quarters as well; the area then remaining consisting of the living quarters, master suite, and kitchen can be maintained with ease. When children and grandchildren arrive for short or long stays they are safely tucked away in the upstairs wing where the bunk room easily accommodates two children, their parents, a generously appointed bath is located in between. The children can play in the partly screened and partly glassed-in porch which leads into the garden by way of a stairway with open risers and a neat protective metal railing. Once in the garden, the view is as delightful as it was from the upper level. A broad green lawn is fringed by interestingly shaped planting areas of colorful annuals and perennials. Sand box, swing and other equipment is hidden from the main house.

The lawn meets flagstone paving just outside the living room where a generous roof overhang runs the full length of the living quarters, equipped with a continuous light trough for evening illumination. The westerly wall opening out on to this garden and patio is a series of large partly sliding glass panes, from floor to ceiling. The dining area is adjacent to the service wing; all furniture, such as sideboard, buffet and bar, is built in and constructed of birch wood. Dining table and chairs are designed by the architect and the table can be lowered in a few seconds so as to expand the living quarters also into this area. A huge mirror above buffet reflects the landscape outside. A fireplace of stone masonry is enclosed by a series of horizontal bands of an optical unit over the dining area, the fireplace is a television set, anchored by a slender steel tubing from ceiling to base with access panel built in the wall, accessible for maintenance from the adjacent heater room. A "planter," in an, side the living room runs underneath the glass out to the patio and a lushly planted flower bed.

Lighting is subdued with spot lighting by means of an optical unit over the dining area, the light trough concealed under cupboards and occasional lamps for reading.

The stairwell leading up to the second floor is enclosed by a series of horizontal bands made of a translucent material against which a green vine grows at night illuminated and silhouetted from without.

The master suite has all its furniture built in, including a refrigerator to make quick late snacks easy and step-saving. One entire garden front is glass from floor to ceiling, privacy being achieved by its location in one of the two westerly endings of the house's "U" shaped layout. In the northerly leg of this "U" is placed the kitchen and service wing. The former being all electric and laid out with great care and attention to functional, formal and color detail. Access to garage is direct for easy delivery. A pleasant nook permits the owners to take many of their meals in the neatly laid out bay; a Glo-Dial clock is just overhead. The maid's room is also a secondary, well separated guest room and opens on to its patio which may double as drying yard.

The master suite has all its furniture built in, including a refrigerator to make quick late snacks easy and step-saving. One entire garden front is glass from floor to ceiling, privacy being achieved by its location in one of the two westerly endings of the house's "U" shaped layout. In the northerly leg of this "U" is placed the kitchen and service wing. The former being all electric and laid out with great care and attention to functional, formal and color detail. Access to garage is direct for easy delivery. A pleasant nook permits the owners to take many of their meals in the neatly laid out bay; a Glo-Dial clock is just overhead. The maid's room is also a secondary, well separated guest room and opens on to its patio which may double as drying yard.
Basic elements of plan provide a multiplicity of arrangements for varying school district needs.
UNIT SYSTEM FOR SCHOOLS

By Victor Gruen, Architect

One of the greatest problems plaguing the school building program, both in California and elsewhere, is the seeming divergence between the two important factors of flexibility and economy. Economy has often been achieved at the expense of an equally vital goal—a design that permits ease and efficiency in additions and rearrangements.

In this prototype the architects have attempted to bring economy and flexibility together in such a way that neither will be sacrificed. While economy remained a primary aim, a flexibility in arrangement was achieved in order that the basic plan could be fitted to the needs of any school district.

Its simple steel post and laminated beams are at 8' centers. Use of common walls realizes considerable savings in interior and exterior wall area. Seismic stresses resolved in transverse plywood panels at the utility core provide clear spans and allow both interior and exterior panels to be interchanged at will.

Utilization of controlled top-lighting through plastic domes increases convertibility of space and reduces ceiling heights.

Covered corridors consist of low-cost prefabricated aluminum louvered panes fastened to the underside of the laminated beams. They admit light yet provide weather protection, and require no roofing or painting. Glare-reducing glass is used above the corridor between the beams.
SMALL FACTORY  By George Vernon Russell, Architect
The project consists of alterations and additions to the manufacturing facilities of the Avery Adhesive Label Corporation. One of the major problems was the integration of the new design concepts with the existing structure. It was necessary to consider that in addition to elaborate printing processes, the company manufactures its own adhesive compounds, and there was also the need for housing a comprehensive research program with laboratory and experimental machine design facilities.

The administrative area avoids the usual direct entrance from the street or parking facilities. The visitor now comes into a pleasant, walled patio which, in turn, leads to the reception room. A product display and planting continuing from outside to an inside planting area are features of the public area. A continuity of exterior brick paving to the interior reception areas adds to the feeling of space flow. Another walled-in patio extends north from the executive wing. Both patios shield administrative offices from street noises. The southerly, or entry patio of an informal "L" form terminates in an employees' terrace which is an extension of a recreation room.

The executive wing takes advantage of a fine view of the mountains. The walls of the new office addition are of a special tilt-up panel system largely developed by the architect. It is of steel reinforced with concrete and consists of shop-fabricated panels of steel sections and reinforcing structurally adequate in themselves. The concrete affords only surface closure. This permits continuous fenestration, and results in a light and elastic structure as opposed to the heaviness of the usual tilt-up systems. Their resistance to seismic shock has been most successful.
January's session of the furniture industry's semi-annual market was more moderate in tone than many which have come before it. There was little fanfare for "important" new lines, little that was being referred to as "trend setting" or significant. It held, however, a number of heartening surprises.

The most important one was that the market as a whole offered so much good modern furniture. The very fact that few claims were made for it, that it appeared modestly, although unobtrusively, in small groups or individual pieces, showed a changing attitude on the part of its producers. Taken by and large it was competently designed furniture, usable, workable and good looking.

There are probably just as many showrooms as ever which concentrate on "modernized" Biedermeier, Directoire, French Provincial. But somehow, perhaps because at last June's market a certain segment of the industry gave the impression that it thought modern was a dead duck, there seemed in January less inclination to recreate the past. (Is it a straw in the wind that the Merchandise Mart's Today in Tradition show was not put on this market?)

Perhaps one of the important reasons why the industry seems more friendly to the design work of living men and women is that the standards by which good modern design is judged have become less rigid as it has become more largely accepted. This is not to say that it has deteriorated; it has only outgrown its quite necessary first stage of complete revolt against the past. In this way it parallels the development of modern architecture.

Both fields of design reflect clearly the changing attitudes of their practitioners. There is now much understanding that the machine has not been an agent for total release into the brave new world. The emotional content of modern life has lost as the physical has gained. Designers now freely admit that our homes and their furnishings must give us more than workability. They must give us emotional as well as physical security and contentment, esthetic pleasure as well as physical comfort and efficiency. The modern architect and designer is humanizing the encroaching mechanization of our environment.

The recent market shows how much insight there is into these problems surrounding 20th Century living. Compared to even as recently as five years ago, contemporary furniture design is far more diversified as...
4. Mollie's new Continental line includes a full selection of dining and living room pieces. Twelve colors are available. Design is illustrated by lounge chair shown. Retail price: $110

10. Slate tops inlaid with brass and brass legs are the handsome ingredients of some new well-priced tables by Joe Ambrose for Milmore; Elmer Klein distributor. Retail price: $69 to $110.

5. A comprehensive collection of various types of seating units aimed at the medium price market is now being made by Harvey Probber. Known as the Tailored Room group, pieces are based on brass legs. Retail price for sofa shown: $391.

11. In the moderate price range is Pacific Iron Products. New iron and plastic impregnated fiber group. Offered in two colorways: black frames with natural fiber or off-white frames with black fiber, the seating pieces have free-swinging backs. Table tops are hard plastic. Retail price: chair, $47.90; love-seat, $75.90; sofa, $119.90.

6. Though gracefully light in line this maple chair by Allan Gould Designs is sturdy, with generously proportioned seat. Available also in walnut. Retail price: $48.

12. Edward Frank is the designer of Pacific Iron Products first all-upholstered line. All usual pieces are included. Retail price: in medium grade fabric, chair $188; sectional, $211.

7. Michigan Seating Company's new sofas strive for lots of comfort and little bulk. Designer Douglas Maier has used copper legs this season. Retail price: approximately $340 for model shown.

13. With an eye on the budget customer Pacific Iron Products has done a light, trim line of redwood on iron for the patio. Dining tables are also available. The six-piece collection shown here will retail for $133.40.

8. Milo Baughman continues his program of upholstered furniture designs for Thayer-Coggin which will be comfortable to sit in as well as easy on the pocketbook. Typical solution is this high back scoop chair with shaped wood arms. Retail price: $59.95.

14. Maurizio Tempestini inverted a coolie hat to form a fruit bowl in his new table for Saterini. Retail price: $45.

9. A capacious cart has been added by Statton Furniture to their contemporary cherry group. Surfaces are black Formica. Retail price: $127.

15. Thin redwood strips, delicately tapered legs of gold anodized aluminum, combine to form this graceful stacking chair by Troy Sunshade. Retail price: $31.
to forms and materials; it is much less self-conscious and not nearly so assertive. It has no fear of making a frank appeal on the basis of its looks and so it gets along better even with those people who say they don't like it. Figuratively it has become as easy to live with as it has proclaimed itself to be literally.

As a result there is more furniture being distributed at the wholesale level which is honestly, and often expertly, designed for the times in which we live. It still does not go deep in many lines, but it is there, being accepted as belonging, as inevitable as the 18th Century group of tables or the Regency bedroom suite.

Another positive fact well worth noting is that a number of young designers new to the commercial market were represented this time. The list isn't long, but it's still a list and the appearance of their work speaks well for the future of the designer as well as design. In addition, some of the more established designers expanded their activities, adding to the impression that there is more willingness on the part of manufacturers to make use of new talent.

There are, of course, more than philanthropic reasons for the interest many furniture manufacturers are taking in modern design. One is that, as labor and distribution costs have mounted, manufacturers have become increasingly fed up with what is undoubtedly an insane method of operation. Replacing lines every six months or a year with "new" ones which take a sharp eye to tell apart, in order to please the retail buyer and his salesmen, is an expensive business. This is an old story and there are plenty of manufacturers who believe it has no happy ending. There are those, however, who in the last few years have begun to suspect that maybe good modern design holds the promise of better times to come. (It should be remembered that borax, or juke-box, modern manufacturers turned to commercial modern for purely economic reasons. It was not because of any conviction that modern was esthetically better, but because it was cheaper to make and sold just as well.)

Perhaps the Museum of Modern Art-Merchandise Mart's jointly sponsored semi-annual market show, Good Design, has played an important part in directing industry's attention. For at those shows many manufacturers must have seen merchandise from firms which they considered non-competitive.

Such firms, dedicated to their own versions of contemporary good design, cater principally to architects and interior designers. They operate largely on the theory that good furniture is good, regardless of when it was designed. This view is, of course, tempered by the limitations of commercial enterprise. Nevertheless, such firms resist the standard furniture industry procedure as much as they are able.

To be sure, these lines, with a few exceptions of individual pieces, have not been successful in most furniture and department stores. But these retail outlets have been notoriously backward in preparing their sales personnel, let alone their customers, for appreciation of modern design. And yet, in spite of this, consumer taste and understanding have improved and it is conceded that in the process many taboos have been and will continue to be done away with.

It seems, therefore, to be at least possible that as the acceptance of contemporary design widens still more at the retail, as well as the consumer level, merchandise which until now has been an anathema to many stores, will become salable. Manufacturers would then be able to effect those savings made possible by continuing numbers for a long period of time.

This reasoning must be present in the minds of the more receptive manufacturers whose production is largely sold through furniture and department stores. Such manufacturers are understandably eager to produce the kind of modern which their customers will buy but which will at the same time be classic enough in character to have a long, steady sale. Their efforts in this direction can have an important effect on design as well as merchandising. It can aid modern design to develop and mature. It can do the same things for retail merchandising. And it can result in better and cheaper furniture for the consumer.

There is no doubt that so-called style leaders among modern manufacturers who deal primarily with architects, interior designers and specialty stores are being increasingly watched, both by their more commercial brothers and by retail buyers. It is not without importance that for the first time express elevators to the two floors in The Merchandise Mart devoted to furniture in this market, stopped upon request at the sixth floor, long given over to so-called decorator showrooms.

And furniture and department store buyers were taking advantage of the service. Maybe they weren't getting out their order books this time on the sixth floor, but they were certainly getting off to take a look.
16. Twenty-four combinations can be made from George Tanier’s new group of Danish storage units designed by Arne Vodder. Reversible colored panels combine with teak; choice of oak bases or stainless steel legs. Various interior fittings may be ordered to facilitate use. Retail price: $225 for four drawer units.

22. Milo Baughman, in an introductory line for a new manufacturer, Arch Gordon, has designed a minimum number of basic upholstered pieces on which he rings a number of interesting changes through use of wide range of materials. This sofa or chair, depending on cushion arrangement, is a fully dimensional sleeping unit as well; leather back, base and back supports in pewter finished nickel tubing. Retail price as shown: $450.

17. Kofod-Larsen’s new lounge chair from Denmark for George Tanier may be had in either teak or oak. Retail price: $225.

23. A seat of considerable depth and pitch floats in a mahogany frame. Edward Wormley has designed it for Dunbar with shaped arms and brass rod pinning. Retail price: $265 in muslin.


24. The mahogany cradle is played up in Edward Wormley’s new sofa and love seat for Dunbar. Back and seat cushions are slightly separated. Retail price: love seat, $585 in muslin.

19. Jens Risom has rounded out his line by adding his first bedroom pieces. A simple walnut or birch headboard with or without hanging cabinet unit is available in four widths. There is also a free-standing night table. Retail prices: in walnut, 54 inch headboard $92.

25. A group of teak tables by the Danish designer Peter Hvidt for John Stuart have rattan trays suspended on iron brackets. Available in four and five foot oblongs as well as 20 inch round. Retail price: approximately $130 as shown.

20. Lewis Butler’s group of seating pieces and tables for Knoll Associates is an innovation in several ways for that firm; it is frankly a group in the commercial market sense and it is priced to appeal to moderate income customers. Walnut and maple are combined in most pieces; black linoleum tops the dining table. Retail price of chair and coffee table shown here: $88.50 in muslin; $139.

26. A black steel office’s chair in leather has been designed by Robert John for Reilly-Wolff Associates. It is also available in hemp. Retail price: leather, $51; hemp, $149.5.

21. Resiliency is given to this foam rubber chaise by wide bands of steel supporting structure. Designed by Darrell Landrum for Avard. Retail price: $527.

27. A bedroom group from John Stuart is frankly conventional in basic design but it pleases because of good materials; cherry wood, brass base, white porcelain pulls. This 78 inch storage unit retails for approximately $219.
28. From Germany come the shells for Thonet's new molded plywood, melamine surfaced chairs in seat heights from 10 to 18 inches suggested for school and kindergarten use. Bases are wrought iron or laminated wood; adult size in three forms. A bar chair is also available. Retail prices: adult size $29.90; juvenile, $19.90.

34. Tropical Sun's big rattan and iron group for living and dining room includes such extra pieces as desk, room divider, snack tables. Illustrative of the straight-forward design is lounge chair shown. Retail price: with foam rubber cushions, about $85; without cushions, about $65.

29. A 54 inch buffet has been added to the Milo Baughman collection of Murray Furniture. Retail price: $139.50.

35. Glenn of California has a sizable new living, dining and bedroom group designed by the young Californians, Kipp Stewart and Stewart MacDougal. Some distinctive features are: fabric covered fronts on storage pieces, high birch anklets on walnut legs. Micarta insets in table tops and chair arms. Retail prices: dining table, $165; high back chair, $250.

30. Abel Sorenson stresses construction details for design interest in his side and arm chairs for Thonet. Cradle is walnut; upholstery shown is Naugahyde. Retail price: arm chair $116; side chair $94.

36. Widdicomb's new double dresser designed by T. H. Robsjohn-Gibbings is remarkable for its hardware. It is 22 carat gold baked on pressed porcelain.
SHAFT—An experiment in structure

A student project, at the California State Polytechnic College, under the direction of George Hasslein, Head of the Department of Architectural Engineering, has developed an interesting experiment in pre-stressing masonry units. The problem, as it was assigned, was to conceive an object of architectural character demonstrating the application of pre-stressing. After the design, construction, and structural conception, engineering calculations were supplied by the senior group. Three types of force were to be considered: vertical, lateral, and the torsional, due to the spiral construction which presented real complications. The actual stresses were measured by the differential elongation of masonry and steel.

Exclusive of the spire the shaft is 12'-6" high with a 7/16" stainless steel hex rod which receives the tension through the center of the spiral. Each concrete brick was drilled with a high-speed tungsten-carbide bit and threaded over the rod. After three weeks of curing, the tension was applied by means of a torsion wrench, and maintained by a specially machined lock nut screwed on the rod. The shaft, when set in motion, will wave about 2'-0".
ART
Continued from Page 10

a disparagement of this artist who undertook in the previous issue of Art News. There he declared that Moore is an overestimated artist, the creation of the British Arts Council.

It was Moore's recent show at the Valentin Gallery that occasioned these opinions. It contained, besides an excellent head and some small figures, bits of primitive art, bits of Picasso, bits of Moore and other large and small anomalies. It was a disturbing show, the worst I have seen of Moore, but it did not negate what he has done. It only signified that he is having trouble, the trouble of any artist who is trying to find a new way for himself.

As for Moore's smugness, his small lead Reclining Woman, made in 1938 and owned by the Museum of Modern Art, shows that the very mode of the loosely articulated reclining figure of which Nakian's recent figure is an example. As for Moore's creation by the British Arts Council, may I refer to a book on Moore, published by Zwemmer in London in 1934? That book has an introduction by Herbert Read. Of the 28 sculptures which figure in it, one was carved in situ over an entrance to the London underground and 18 were then in the collections of John Gould Fletcher, Sir Michael Sadler, Jacob Epstein and Eric Gill, among others. Moore, far from being created by the British Arts Council, can be said to have created it: he gave it something to do.

Moore's influence on Reg Butler, the English sculptor, needs no underscoring. In Butler's show at the Valentin Gallery, his first in the U. S., the earliest piece, Head and Shoulders, dated 1945, could easily be attributed to Moore if it were less fragmentary in nature. His insects and human figures have always owed much to Moore. His recent bronzes, departing from these, are programmatic and fall in two categories: a group of figures stretching upward, their heads directed toward the sky, and another group called St. Catherine's. The programme is all too clear in the first group—fear of what comes from the sky—and has mainly produced only certain excesses in the handling of the figure. It is in the second group that Butler has done his most interesting work. St. Catherine was tied between spiked wheels. On this theme Butler has made delicate open constructions in which a simulacrum of the tangle and the conqueror Napoleon set an honorary guard before his house. Seen closer up the facts appear otherwise. In Los Angeles as at Vienna the recognition of our internationally famous composers has been the privilege of a minority and in no sense a popular sweep.

So much for detraction. The world like a dog's tail does not wag in praise of intellectual eminence but for lesser and more immediate pleasures. In the midst of half-hearted courtesies and occasionally interrupted official indifference a few of us tried to do our best for our distinguished neighbors. The several performances of whole programs of music by Schoenberg, notably those for his seventieth and seventy-fifth birthdays, culminated during 1952 in a series of four programs by Evenings on the Roof, in which for the first time anywhere the preponderant weight was laid upon compositions of his middle and later maturity.

The audiences were large, enthusiastic, and for three of the four programs included Stravinsky. Innocent musicologists often presume that the ability to read a score carries with it the ability to evaluate unheard music. Within a known style this may be so but not otherwise. To Stravinsky, as to many others, this is a luxury and small ones at that. The ability to read a score is not enough, for to Stravinsky the presence of Schoenberg's art brought enlightenment. With his gifted young friend, Robert Craft, conducting, he shared actively in the recording of Schoenberg's Sequentia and in the writing of his scores. The effect on Stravinsky was, as usual, pure Stravinsky.

At the age of 70 the ever-youthful Stravinsky began composing in close counterpart, manipulating canon and cancrizans in tight formations, as if these had been always his natural manner of speech. Instead of discarding tonality, as the self-constituted dissidents of Schoenberg do at their peril, he concentrated on it, shearing through the snare of chromaticism to cleanse the tonal dissonance. The same process in the last quartets and quintets by Mozart has made them a Greek paradise of aesthetic dynamism for their admirers but has kept them remote from the general listener who prefers his musical sound in more identifiable lumps.

A creative evolution of such pervasive stylistic consequence does not come from a single source, nor does the full consequence at once show itself. In the preceding years Stravinsky had been discovering the English language. He had been speaking English for a long time, but he had not esthetically discovered it. The libretto for his opera Rake's Progress, written for Stravinsky by the poet W. H. Auden, unlike several texts set previously by Stravinsky, required to be understood, to the extent that a good opera libretto can be understood, if it was to be enjoyed by the audience.
The merits of Auden’s libretto are debatable; the dramatic values diverging toward the end like a highway entering town; but the language is impeccable, and the musical effects Stravinsky devised in setting it are as exciting as they are still insufficiently appreciated. With unresting enthusiasm Stravinsky now took from the newly issued anthology, Poems of the English Language, edited by Auden, a set of four of the six Anonymous Lyrics and Songs and put them together into a cantata.

Stravinsky’s subject is never what he writes about but what he writes. The Cantata, like life, is both sacred and profane. With a force of charm that throws the soprano aria into a fresh focus it bows to the young Queen Elizabeth in words directed to her imperious ancestor. It gives to the tenor in elaborate stanzas setting nearly the whole of Tomorrow Shall Be My Dancing Day, testing both his artistry and his vocal endurance. The “small rain” rains down in tempestuous delicacy to support the brief duet on Westron Winde. A chorus of women’s voices breaks through from time to time with successive stanzas of A Lyke-wake Dirge. In and around and among all this the little instrumental group of winds and strings plays close counterpoint, canon and cancrizans, like the ivy over an old mansion. And as sometimes happens with an old mansion, though seldom if ever with such architectural intent, the unity is in the ivy, the tight, tiny counterpoint. By it the contrasting textures and subjects of the four poems are given a unifiedesthetic presence.

Now it can be argued that the aesthetic interest is not fully served when the contrapuntal-architectural ivy is Palladian. Stravinsky had entered into the Cantata from his past; he came out of it into his future. The next work, written for premiere performance at Dumbarton Oaks near Washington and afterwards repeated in New York and by Evenings on the Roof, was his Septet. It is possible to make too much of the Schoenberg influence on this Septet; although many works have been dedicated to Schoenberg, no more illustrious compliment has been paid to him than this.

The instrumentation (string trio, clarinet, bassoon, and horn, with piano) resembles as it diverges from that of Schoenberg’s Septet. Straynsky prefers not to write for A-flat clarinet. The “rows” written out by Stravinsky for each instrumental entry in the last movement are scales or modes without 12-tone reference. The three movements, like Schoenberg’s four, are sharply classical—but more compactly and more strictly classical than Schoenberg’s—and the length about one third. A single theme in various presentations binds together the three movements. The final movement is a Fugal Gigue in four sections, each with a full close.

At the end of the first reading of his Septet Stravinsky asserted its essential individuality: “It is tonal—fiercely tonal.” No one can know Stravinsky well who has not heard him pack the creative experience of a long lifetime into an epitome of so few words.

The 1953–54 season of Evenings on the Roof was like a love feast between the composer and the concert group. Early in the season the Roof presented, under the general direction of Robert Craft, a half-evening devoted to Stravinsky Jazz, including Ragtime for 11 instruments (a new version with piano instead of cembalo), the first performance of a Praeludium with a setting of the Tango for the same chamber group, Piano-Rag Music, Tango, Valse, and Ragtime from A Soldier’s Tale, and Ebony Concerto.

A second program at the end of the season brought, with the Cantata and the Septet, the world premiere of Three Songs from William Shakespeare, dedicated by Stravinsky to Evenings on the Roof. To analyze these songs would seem to me as impertinent as botanizing on a concert bouquet. The poems, set for tenor voice, flute, clarinet, and viola, are chosen again almost capriciously from the Auden anthology, the first of the Sonnets: “Music to hear, why hear’st thou music sadly?”; the first and last of the songs from the poems: “When Daisies pied, and Violets blew”; and “Full fathom five.”

In tiny, elegant counterpoints and canons the tones rebound and combine, hinting at ampler movements, landscapes, birdsong, the interior of water, and the resonance of caverns, yet reserve an impersonality as distant from merely temporary emotions as Shakespeare’s own. It is a counterpoint as daintily and hardly designed as ever Dowland pricked upon the lute.

At the end of fifteen years the founder of these concerts carried out his plan of withdrawing from further active participation and took with him, as an earnest of his independence, the title Evenings on the Roof. It had not been intended that this change of direction should interfere with the continuation of the programs,
MODERN DANISH SILVER by Ebbin Hint
Contains illustrations of the best work of a number of well-known Danish designers of silverware. 112 pages with 80 plates of illustrations. Cloth, 4-to, Copenhagen, 1954. $9.50

NEW WAYS OF SERVICING BUILDINGS by E. De Mare
Recent developments in lighting, heating, plumbing, sanitation, interior finishes. 228 pages with 192 reproductions and drawings. Cloth, 4-to, London, 1954. $7.50

ARKITEKTER ARNE JACOBSEN by J. Pedersen
Exteriors and interiors by the famous Danish architect. 97 pages with 145 photos and plates of illustrations. Cloth, 4-to, Copenhagen, 1954. $9.50

W. M. DUDOK
Survey of the famous Dutch architect's work and the evolution of Dutch 20th century architecture and town planning. 134 photographs and 90 sketches and drawings. Cloth, 4-to, Amsterdam, 1954. $10.00

THE LESSON OF JAPANESE ARCHITECTURE by J. Harada
Revised edition of the important work which was out of print for many years. 192 pages with 181 reproductions. Cloth, 4-to, London, 1954. $6.50

Arts & Architecture
3305 Wilshire Boulevard, Los Angeles 5, California

TONY HILL
CERAMICS
(Wholesale & Retail)
2121 West Jefferson Blvd.
Los Angeles, California

LAMP & MASK AS ABOVE
VASES, ASHTRAYS, ETC.

which now bear the title Monday Evening Concerts. The present season began with still another gift of music by Stravinsky, his In Memoriam Dylan Thomas.

On the day of his death the poet Dylan Thomas was being expected at Stravinsky’s home in Los Angeles. A collaboration had been planned, like that between Stravinsky and Auden. During the succeeding months and the interruption of an extensive tour as conductor, Stravinsky composed his In Memoriam, a setting of Thomas’s poem “Do not go gentle into that good night.” All proceeds from the song go to the fund to support the wife and children of the poet.

The program itself was an aesthetic achievement, opening with music by Andrea Gabrieli and Adrian Willaert and the funeral music for Queen Mary played on four trombones, which were then joined by bass voice and continuo for the powerful “Fili mi, Abalon” by Heinrich Schuetz. Against this rich and sombre texture were now miraculously brought forth six Gesualdo modrivals for five voices. Then Aldous Huxley delivered a short, informal essay to the point, “God help a generation that does not read its poets.” And the voice of Dylan Thomas spoke three poems, the last being that Stravinsky set to music.

To top this magnificent catalouge of tone and speech, to put in song the words just previously read, as if from beyond the scene, by the unequalled speaking eloquence of Thomas, was the complementary task here set in time and place for Stravinsky.

The poem, voiced for tenor accompanied by string quartet and four trombones, is placed within a prelude and a postlude of “Dirges,” briefly, closely organized, asymmetrical melodic fragments beginning with utmost melancholy in the four trombones and going on in the strings; at the end the two quartets of instruments exchange passages with remarkable effect. Here, as always with Stravinsky, you must not expect the music to do your feeling for you. The music is not an expressive substantive, in the German nineteenth century tradition, which sooner or later must lead, in Stravinsky’s opinion, to a falseness, an exaggeration: it is an ordonnance, a putting in order, an esthetic equivalent.

In the same way the stanzaic formality of the poem is emphasized by the vocal setting, no haphazard feeling but a deliberate plan. Having listened over and over, many times, to Thomas’s reading Stravinsky wished neither to imitate nor make the false effort of trying to outdo that reading.

In the reading the voice of the poet continuously inflects with changes the recurrence of the alternating refrains, “Do not go gentle into that good night” and “Rage, rage against the dying of the light.” Each stanza has its separate vocal passion. The singing voice must make up by design of formal intervals the lack of speech inflection. Instead of an intensity of emotion induced by art it must seek through ordonnance to convey the depths and levels of that passion. For each stanza and each level the composer has found a setting that accentuates by repetition, which reflects the meaning of the words instead of attempting vocally to place them. And this ordonnance, this design, is in fact the structure of the poem, taken apart from the composer’s reading and from the violent challenging of the refrains. This Stravinsky pointed out to me. Here, as in the arias of his opera, in the ballet Orpheus, Stravinsky wishes to move us not to blind tears but to esthetic understanding, to reflection. To understand rather than to comprehend, one might object; but the alternative to comprehension is sentimentality, responding to the externals, the shock, the contrasts, the extension of the feeling; of this response we are only too well aware in our audiences. It is the unceasing incomprehension of critics who write and talk everlastingly about emotion. The major-
sonants 'stac-ca-to!' And then he said of his own setting, with the characteristic opening out of his hands: 'And mine is singing. It sings.'

My fondness for Suzanne Bloch is only less notorious than my love of the early music for lute and keyboard. Since few of us play the lute, neither the small lute with six strings nor the larger lutes with nineteen to twenty-two strings, such as Suzanne uses, let me recommend to fellow keyboard players An Anthology of English Lute Music from the sixteenth century, transcribed by David Lumsden (Schott). It is an excellent representative selection, including major works by Francis Cutting, Peter Phillips, and John Dowland, master of all lutenists. Several of the Dowland pieces may be found in slightly preferable settings as part of a collection transcribed many years ago by Philip Helsetine (Peter Warlock), among them the Melancholy Tune, Farfarene Hope and Farewell, and the Melancholy Galliard. Royal courts fought for the services of Dowland, but he was a sad man, to judge him by his titles. He is generally known only for his songs. My Lady Hunsdon's Puffe, Currant for Mrs. E. Maccott, The Sick Tune, and The Squirrel's Toy indicate the brighter side of this collection.

A large amount of English music for the keyboard has survived from the sixteenth and early seventeenth centuries and there is even more for lute, most of it still unpublished. The greater part of this music remains inaccessible to our performers, because they persist in playing it as if it had been dashed off in a dry moment by Schumann or by Brahms. The music is neither dry nor dull but like our own jazz it needs to be played very freely across a strict or a stretched beat. Every passage requires imagination and a real feeling for the uses of embellishment. A Pavan by Byrd, for example, will stay dry and dull as it often looks until you have shaken up the passing notes, opened all the mordents and shakes and caught on to the fact that an ornament on an upbeat has the effect of a Beethoven sforzato. After that things may begin to happen. Byrd, Bull, Gibbons, Dowland, Farnaby, and Philips—I might add another half-dozen names starting with Blitheman and Tallis—all in their own rhythm and melody with the best composers of earlier and later centuries. They are linear, not harmonic composers, and—except Tallis—add up to little more than nothing vertically; the fun is in the harmonic cross-play of the melodies and running parts.

It is a great pleasure and I cannot say often enough that this music does not work toward a definitive performance. Melodies spring up like a canzona or a sonnet, sung or spoken, opened into space like the flowering field of an illuminated initial and seen into and around like a Breughel landscape. Time is needed not only to play but to hear it, and there must be space between the notes and groups of tones. (I do not mean that it should be played in the horrible fashion of staccato; the tories must sound, disjunct). The father of this music is the lute; the voice is its mother, and the keyed instrument provides the perspective of a more versatile technique. To work up such music and perform it with the slick finesse of our platform conventions will destroy it. The music is the experience, the source of interest, and the audience of no consequence. Listeners to this music should try to feel invisible, listeners should also put aside the sense of enlarged form we have all learned by ear from Bach, Haydn, and Beethoven, the structure of key-relationships, and try to get rid of it by playing as thinly and richly and as quickly as possible. Our platform harpsichordists are afraid of silence and try to get rid of it by playing as thinly and richly and as quickly as possible, their instruments will let them and by playing as fast as possible without pause. So you may have a busy Valenti. Suzanne Bloch began playing somewhat in this manner but has not stopped with it. Her newest record, Music in Shakespeare's Time (Concert Hall), shows several stages in her growing. Here she turns out Gibbons's Whooppe, doe me no Harme, Good Man like a slick quick trick, without pausing to let the drone bass sound. For many years ago by Philip Heseltine (Peter Warlock), among them the Melancholy Tune, Farfarene Hope and Farewell, and the Melancholy Galliard. Royal courts fought for the services of Dowland, but he was a sad man, to judge him by his titles. He is generally known only for his songs. My Lady Hunsdon's Puffe, Currant for Mrs. E. Maccott, The Sick Tune, and The Squirrel's Toy indicate the brighter side of this collection.

A large amount of English music for the keyboard has survived from the sixteenth and early seventeenth centuries and there is even more for lute, most of it still unpublished. The greater part of this music remains inaccessible to our performers, because they persist in playing it as if it had been dashed off in a dry moment by Schumann or by Brahms. The music is neither dry nor dull but like our own jazz it needs to be played very freely across a strict or a stretched beat. Every passage requires imagination and a real feeling for the uses of embellishment. A Pavan by Byrd, for example, will stay dry and dull as it often looks until you have shaken up the passing notes, opened all the mordents and shakes and caught on to the fact that an ornament on an upbeat has the effect of a Beethoven sforzato. After that things may begin to happen. Byrd, Bull, Gibbons, Dowland, Farnaby, and Phillips— I might add another half-dozen names starting with Blitheman and Tallis—all in their own rhythm and melody with the best composers of earlier and later centuries. They are linear, not harmonic composers, and—except Tallis—add up to little more than nothing vertically; the fun is in the harmonic cross-play of the melodies and running parts.

It is a great pleasure and I cannot say often enough that this music does not work toward a definitive performance. Melodies spring up like a canzona or a sonnet, sung or spoken, opened into space like the flowering field of an illuminated initial and seen into and around like a Breughel landscape. Time is needed not only to play but to hear it, and there must be space between the notes and groups of tones. (I do not mean that it should be played in the horrible fashion of staccato; the tories must sound, disjunct). The father of this music is the lute; the voice is its mother, and the keyed instrument provides the perspective of a more versatile technique. To work up such music and perform it with the slick finesse of our platform conventions will destroy it. The music is the experience, the source of interest, and the audience of no consequence. Listeners to this music should try to feel invisible.
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 in the Arts and Industry. 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 if you know of others who would like this service, please let us know.

I. OPENINGS WITH COMPANIES

A. ARCHITECTURE FOR INDUSTRY: Full-time position for graduate of recognized architectural school, in small architectural department of large aluminum manufacturer in Kentucky producing materials with which architects build. To design, render, make architectural working drawings. Unusual opportunity. Salary $6,000 to start.

B. ARCHITECTURAL SALESMAN: Boston distributor of architectural products wants young man, preferably under 35, with established contacts to sell products to eastern Massachusetts architects. Expenses, good salary, plus profit sharing and secure future.

C. COLLEGE ART TEACHER: Position in an eastern university for an art major to teach advertising art, with excellent opportunity for advancement. Must be a graduate of a good school with varied experience in teaching and/or business.

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

E. CONSULTANT STYLIST: Well-established mid-western manufacturer of jewelry, watch cases, and related items, wishes to obtain the services of a female stylist, who need not be trained in design; but who should be articulate, straightforward, and intensely interested in design trends. Stylist would consult with Design and Public Relations Departments. Compensation arranged on retainer and consulting basis.

F. DECORATOR-DRAFTSMAN (FEMALE): For full-time position in its Grand Rapids design department, a famous furniture manufacturer seeks a 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. DECORATOR-DRAFTSMAN: Los Angeles west coast distributor of office equipment seeks a young woman to do office floor plans and renderings. Must have good knowledge of color and fabrics and be able to meet the public.

H. DESIGNER-TWO-DIMENSIONAL: Large china manufacturer in the Pittsburgh-Cleveland area seeks an experienced full-time staff designer for two-dimensional decoration of vitrified china. Two-dimensional ex-

But she is learning better, as this record shows us, and will soon play at the keyboard more and more as with the lute.

When Suzanne Bloch sings from the stage in her untrained voice she sings like a lutenist of old times when voices were born, not trained; when to sing was anybody's pleasure, and everybody's pleasure if the voice was sweet. So she sings from the stage, accompanying herself with the lute, almost as if we were not there but had dropped by for the evening. She picks up the lute and sings for us.

On the record there is a formality that is good for the lute, a very formal instrument, but not for the voice as Suzanne Bloch sings informally with it. In this record she has strained to be careful, as if she had seen all her audience looking in on her at once. I have written her, as I write here, that nobody plays the lute or makes us hear it, not anticipate but follow it from note to note as she does; that already I can hear the future in her keyboard playing as her playing grows more free of the past and anybody's habits, when it is all music and no longer performance, as her lute playing is; but that she must try when she sings to the lute to sing not only words but syllables, syllables making words, syllables like notes, syllables that will be heard in vowels and consonants like tones, so that the voice falls naturally with the right falling of the words. This is very difficult and most singers get around it by singing rich, thick musical tones. If you do not have a voice like that, and if you sing to the lute, you must sing as the lute speaks.

So there is more to learn from this record than from Mr. Valenti on the platform playing Scarlatti, the complete works. The more of them he plays, the more everything will sound alike. He is a professional, expert musician of the hands. She will never be slick, never again, nor showy with her hands, but inward, inward as is the lute's silence.

NOTES IN PASSING
Continued from Page 11

inevitable; and its long experience in fundamental education can prove invaluable in this respect. Also, these "savages" have the right to preserve their artistic traditions, for the loss of these traditions would be a loss for all of mankind. —Alfred Metraux
URBAN RENEWAL
Continued from Page 17
conform to the general plan of the community.
The Division of Slum Clearance and Urban Redevelopment, in its
guides to localities and regulations with respect to applications
for loan and grant contracts, soon made clear that certain steps
had to be taken by the municipality before the grants would be
paid. These steps included the requirement that the locality present
evidence that progress was being made toward the adoption of
a general community plan. Another was to demonstrate that mod­
ern heating, fire, building, zoning and housing codes were being
effectively enforced. Also, that the locality submit a statement
that in any new redevelopment project the buildings slated for
clearance could not be economically rehabilitated. To date 30
localities have 59 projects under contract with the Federal
government.
It is clear, then, that the Federal policy placed emphasis on
localities putting their houses in order before becoming eligible
for the Federal grant of two-thirds of the net project costs. Al­
though the Housing Act of 1954* was passed by Congress under
a new administration the policy remains consistent and consid­
erably broadened. Thus, while it was difficult for a locality to
obtain a loan and grant contract under Title I of the Housing
Act of 1954, it now appears that it will become a major task to
accomplish the same feat under the Housing Act of 1954. The
reasons are several and require some analyses.
The background for drafting of the Housing Act of 1954 was
a report by the President's Advisory Committee on Government
Housing Policies and Programs. This committee was composed
of leaders in the home building, mortgage financing and real estate
fields. The sentiments of the majority of the membership of the
aforementioned committee were for broadening Title I from slum
clearance to slum prevention. The Federal assistance under the
new act, in the form of loans and grants, is available only to lo­
calities that can demonstrate that they have a "workable program"
for slum prevention.
The new law, therefore, materially expands the slum clearance
and urban redevelopment program as originally specified under
the Housing Act of 1949. Localities can now receive Federal as­
sistance, not only for the clearance and redevelopment of existing
slums, but also for preventing the spread of slums through re­
habilitation, conservation, code enforcement, and general com­
unity uplifting—now characterized as urban renewal.
Mr. J. W. Follin, director, Division of Slum Clearance and Urban
Redevelopment, Housing and Home Finance Agency, while describ­
ing the new law, said: "Funds can be provided for planning
involving voluntary repairs and rehabilitation of buildings as well
as for clearance of deteriorated structures which are too far gone
for rehabilitation. In this way neighborhoods can be upgraded through
provision of adequate schools, recreational and community
facilities. Obsolete street patterns can be changed to direct or
shift heavy traffic which is contributing to blight. Low-rent public
housing, needed to supplement existing housing resources for re­
locating families displaced by urban renewal or other local gov­
ernmental activities, can be provided upon request of the local
governing body. The insurance provisions of the Federal Housing
Administration have been liberalized. Larger mortgages, lower
down payments and longer amortization periods are available
for older as well as new houses. For the first time the law au­
thorizes the FHA to insure mortgages on liberal terms for the
construction or rehabilitation of homes in neighborhoods included
within urban renewal projects."

The Housing Act of 1954 makes the balance of the funds appro­
priated under the Housing Act of 1949 available for loans and
capital grants. This balance is approximately $897,307,000 for
loans and 387,915,000 for capital grants. Under the new act, the
urban redevelopment and urban renewal programs will share
these appropriations.
As mentioned earlier, the Federal assistance will be made avail­
able only to localities that can demonstrate that they have de­
veloped a "workable program" for slum prevention that is satis­
factory to the administrator.

*Signed by President Eisenhowe r, August 2, 1954
**Address before the Annual Conference, National Urban League, Inc., Fort Pitt
Hotel, Pittsburgh, Pa., September 7, 1954

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. ADVERTISING ARTIST-PACKAGE DESIGNER: 15 years agency, studio,
promotional experience. To design letterheads, trademarks, brochures,
catalogues, annual reports, small space ads and packages. Would like
to contact business firms in the New York area.
B. ARCHITECT: 16 years experience in industrial building. Will render
complete architectural services to industry or construction company.
Erection of new buildings, alteration jobs, improvement and moderni­
ation, site planning and other work. Registered in New York State,
age 37, married, one child.
C. ARCHITECT-ENGINEER: B.S. in C.E. Independent architectural study
and training. Background and experience in planning and design of
variety of architectural projects, including residential, commercial,
school and hospital work. Seeks responsible position with progressive
architectural firm. Age 32, single. Prefers West Coast.
D. ARTIST-TEACHER: M.F.A. Cranbrook Academy of Art, studied under
Moholy-Nagy at Institute of Design in Chicago. 6 years experience
of teaching courses in design—both 2 and 3 dimensional—art education,
including 2 years at Univ. of Minn. Currently employed by small col­
lege as professor of art and as art director for college publications.
Desires permanent teaching position with progressive institution. Male,
age 33, married.

experience essential, but previous ceramic design background unnecessary.
Excellent working conditions. Progressive company attitude. Salary
commensurate with experience. Male or female.
I. DRAFTSMEN-INTERIOR DESIGNERS: A large organization in New York
City specializing in interior design seeks candidates for positions as
senior designers and as draftsmen.
J. FURNITURE DESIGNER: Outstanding manufacturer of fine furniture
wishes to add experienced young furniture designer full-time to its
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.
K. GREETING CARD ARTIST: New England manufacturer of greeting
cards wishes to develop free-lance design sources. Two-dimensional
designers wishing to qualify should apply to Editor, J. O. B.
L. INDUSTRIAL DESIGNERS: Well-known New York industrial design
consulting firm has several openings at $8,000-$11,000 salary level for
experienced product and packaging designers, age 30-40.
M. PACKAGE DESIGNERS: Immediate openings available for experienced
staff designers with national folding carton manufacturer in Philadel­
phia area. Must be extremely creative with a good background of let­
tering and design. Knowledge of merchandising desirable. State ex­
sperience and salary expected. Company's staff knows of this ad.
N. RADIO-TV: Openings are anticipated with a large, well-established
manufacturer, for designers with experience in graphic, packaging,
furniture, radio and TV design.
O. SALES MANAGER: Contemporary home furnishings store wants
young man with architectural and/or art school background as assistant
to the owner. Must understand selling, advertising and promotion,
and must be interested in eventual profit sharing arrangement. Apply
to: Mr. Rothenberg, The Studio Shop, 557 Boylston St., Boston, Mass.
P. SILVER DESIGNER: Established quantity manufacturer of silver-plated
infants' ware, dresser ware, novelty ware, etc., wants full-time staff
designer. Will consider experienced person or recent art school grad­
uate. Opportunity to grow with company located in southeastern
Massachusetts.
Q. WALLPAPER DESIGNERS: New England manufacturer of wallpaper
wishes to develop free-lance design sources. Two-dimensional designers
in England or New York area wishing to qualify should apply to
Editor, J. O. B.

F. ARTIST-TEACHER: Student of the Art Students League, Paris, has had one-man shows, both in New York City and Paris, has designed ceramics, Christmas cards, and household appliances. Desires position teaching. Prefers New York City. Female.

G. ART SCHOOL OR COLLEGE TEACHER: Graduate of Art Students League, frequent one-man shows, prizes and fellowships, seeks position as art school or college teacher. 10 years teaching experience, age 29.

H. CONSULTING DESIGNERS: Ivan Bruce, Rudolph M. Babel and Philip F. Huy have established a consumer product design organization to be known as Bruce, Babel and Huy Associates, 3 Grove Street, Framingham Center, Massachusetts. All three designers were formerly associated with the Telchron Dept. of the General Electric Co., in charge of product design of electric clocks and timers. Bruce, Babel and Huy now offer complete product design service.

I. CREATIVE DESIGNER: 2 years experience designing animated exhibits, displays and dioramas for international consumption. Studied fine arts in several universities. Former government designer. Presently in Mexico, D. F., will relocate anywhere. Age 26, single.

J. DECORATOR-DESIGNER: Syracuse University honor graduate, 1952, in Interior Design. Adept at renderings and blue prints. Two years experience as assistant decorator in large store. Desires position with architect, decorator or designer in Boston or Connecticut area. Female, age 23, single.

K. DESIGN DIRECTOR: 12 years varied design experience in product styling with top companies. Able to establish design program for saleable products. B.S. and M.A. degrees. Especially interested in full-time staff position.


M. INDUSTRIAL DESIGNER—CHIEF DESIGNER: 11 years experience as product designer working mostly with plastics and metals. Chief designer for last 7 years. 4 years as part-time teacher of industrial design, materials and manufacturing methods and technical illustration classes. Full knowledge of vacuum forming techniques. Thoroughly experienced in rendering, quick sketches and mechanical drawing. Desires position in New York area.


O. INDUSTRIAL DESIGNER: 3 years experience in interior, lighting, furniture design, including full-scale working drawings of furniture. Desires permanent position with product design firm in New York City area. Age 29, married.

P. INDUSTRIAL DESIGNER: Qualified to head design department. 5 years experience with Midwest major appliance manufacturer of air conditioners, refrigerators, freezers and ranges. Age 31, married with one child. Willing to relocate.

Q. INDUSTRIAL DESIGNER: B. I. D. honor graduate of Syracuse University with several years experience, desires position where he can work creatively to improve products and packaging. Age 28, veteran, willing to relocate.

R. INTERIOR DESIGNER: High-honor graduate at Syracuse University, 1952. Two years experience selling custom home furnishings. Adept quick-sketching and full color rendering. Good knowledge of blue prints and fabric designing and processes. Desires position with architect, designer or decorator in Boston area. Age 28, veteran, willing to relocate.

S. STORE PLANNER: Desires position with department store or architect as store planning director. Present position with West Coast architect as store planning director with eleven store accounts. Experience in planning, merchandising, planning self-service, detail supervision and client contact. Available on 60 days notice. Salary $12,000 a year.


descriptions material and make-up, high-reflex-      (254a) Multi-Plex: Recently introduced by Leadlight Fixture Company. Multi-Plex is a complete series of fully enclosed modular slow-brightness light-diffusing units. As described in new catalog, this handsome line features Plexiglas diffusing drop-panels, uniform diffusion and efficient distribution. By combining units in various patterns, unlimited range of designs for any existing or new ceiling is possible. Catalog also describes material and make-up, high-reflection finish and easy installation of luminaries. For detailed information, write to Leadlight Fixture Co., Dept. AA, 10222 Pearlman St., Oakland, Calif.

(253a) Capri Sliding Glass Doors: A noteworthy advance in building field is new construction of Capri Sliding Glass Doors, making possible comparable costs to window or wall installation. Can be installed into rough opening similar to standard window or door planning. Newly available information describes basic unit as providing choice of combination of anodized aluminum stiles and fine grain ash top and bottom rails, or anodized aluminum rails (both being interchangeable). Developed especially for residential building; equally adaptable for housing projects, custom homes, remodeling construction. For further information write to T. V. Walker & Son, Inc., Dept. AA, P.O. Box 547, Burbank, Calif.

Editor’s Note: This is a classified review of currently available manufacturers’ literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your request will be filed as rapidly as possible. Items preceded by a check (**) indicate products which have been merit specified for the new Case Study House 37.

NEW THIS MONTH

(256a) Acrilide Aluminum Sliding Windows: Reduce installation costs, eliminate frames with new nail-in anchor fins. The windows may be nailed directly into studs. All sides are weather-striped. Nylon bottom rollers insure smooth operation. Unique sliding unit is removable. Write for brochure c/o Michel & Pfeifer Iron Works, Inc., Dept. AA, 212 Shaw Road, So. San Francisco, Calif.

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—A. F. DaFault, Pacific Telephone & Telegraph Company, 740 So. Olive St., Los Angeles 5, Calif.
APPLIANCES


(226a) Built-in Refrigerator Freezer: Information now available on revolutionary new REYCO BILT-IN refrigeration-freezer combination—two separate matching units, 83 cu. ft. refrigerator plus 63 cu. ft. freezer, totaling 146 cu. ft. of storage space. Compact, convenient, economical, these units complement the modern kitchen with built-in cooking units. Outside dimensions without hardware: Height 33", width 38", depth 341/4". To match base cabinet. Variety of finishes: stainless steel, antique copper, butterscotch yellow, or may be ordered to match or contrast with kitchen colors. For free brochure, write to: B. N. Lehman, Dept. AA, California Kitchens, Inc., 2855 W. Alameda Ave., Burbank, Calif.

(121a) Gas Ranges, Colored Tops Illustrated color folder describing new 1951 Western-Holly gas ranges with pastel colored tops; tops available in pastel greens, light yellow, lime white enamel to avoid over-emphasis on room.—NuTone, Inc., Madison and Red Temps-Plates, disappearing shelf vanity; oversize expanding baking oven; well-designed, engineered fixtures.—FABRICS

(171a) Contemporary Fabrics: Information on best lines contemporary fabrics by designers from famous houses such as Stein, Pearsall, Marshalls will be available to readers of this feature. Complete information: Kites, 819 N. Beverly Glen Blvd., Los Angeles 24, California

(183a) New Recessed Chime, the K-15, completely protected against dirt and grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room.—Bauer Manufacturing Company, Los Angeles 22, California.

(232a) Pryme Blo-Fan Ceiling "Spot" ventilator: Newly available information describes in detail the principles and mechanics of this fan, an effective combination of the breeze fan and the power of a blower in which both functions are utilized. Information includes many two-color illustrations, helpful, clearly drawn diagrams, specifications and data of fans of various types and uses. Blo-Fan comes in three sizes for use in various parts of the house and can also be combined with a recessed light unit, amply illuminating range below. For this full and attractive brochure, write to Pryme & Co., Dept. AA, 140 N. Towne Ave., Pomona, California.

DECORATIVE ACCESSORIES

(122a) Contemporary Ceramics: Information, prices, catalog contemporary ceramics by Tony Hill; includes full range table pieces, vases, ash trays, lamps, specialties; colorful, well fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belong in all contemporary files.—Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

(200a) KITES, by John Freeman. Buy-up structures solve the problem of adding warmth and color to contemporary interiors. Custom design considers the architectural elements of the house. Hand-crafted, durable construction. Complete information: Kites, 819 N. Beverly Glen Blvd., Los Angeles 24, California.

FABRICS

(171a) Contemporary Fabrics: Information on best lines contemporary fabrics by designers from famous houses such as Stein, Pearsall, Marshalls will be available to readers of this feature. Complete information: Kites, 819 N. Beverly Glen Blvd., Los Angeles 24, California.

(232a) Pryme Blo-Fan Ceiling "Spot" ventilator: Newly available information describes in detail the principles and mechanics of this fan, an effective combination of the breeze fan and the power of a blower in which both functions are utilized. Information includes many two-color illustrations, helpful, clearly drawn diagrams, specifications and data of fans of various types and uses. Blo-Fan comes in three sizes for use in various parts of the house and can also be combined with a recessed light unit, amply illuminating range below. For this full and attractive brochure, write to Pryme & Co., Dept. AA, 140 N. Towne Ave., Pomona, California.

FLOOR COVERINGS

(905) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service and comfort; shelf and cabinet wall units permit exceptional flexibility in arrangement and usage; various sections may be combined for specific needs; cabinet units have wood or glass doors; shelves and trays can be ordered in any combination; free standing units offered maximum storage; woods are English hardwood, American walnut, white rock maple in contrasting colors—almost true white and deep brown; most pieces also available in all walnut wood and provides protection against finish preserves natural finish of wear and exposure to moisture; excellent weaving; data belong in all contemporary files; illustrated catalog available.—Bakert Furniture, Inc., Grand Rapids, Michigan.

(328a) Contemporary Furniture: Information, open showroom to the trade, featuring such lines as Herman Miller, Knoll, Dux, Pelmose, House of Italian Handcrafts and John Stuart. Representatives for Howard Miller, Glenn of California, Kastrarias, Pacific Furniture, String Design Shelves and Tables, Swedish Modern, Woolf, Lam Workshops and Vista. Also, complete line of excellent contemporary fabrics, including Angora, Pointelle, Winter Prints, Elenak Designs, Californian Woven Fabrics, Robert Sallat Fabrics, Theodore Merowitz, Florida Workshops and other lines of decorative and upholstery fabrics. These lines will be of particular interest to architects, decorators and designers. Inquiries welcomed. Carroll Sazer & Associates, 8833 Beverly Boulevard, Los Angeles 68, California.

HEATING & AIR CONDITIONING

(224a) Thermador Wall Heat Fan—Information now available on this sturdy, compact, safe unit—quickly installed, economical to use. Separate switches for fan and heat, heat out of sight; unusually quiet; forced warm air discharges creation less heat. Fan action induces constant air flow over resistors causing cutting oxidation and deterioration through red glow. Choice of handsome finished in bronze, white enamel or stainless steel. Write to Thermador Electrical Mfg. Company, Los Angeles 22, Calif.

(134a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Hesota-combination heater, light; remarkably good design, engineered; prismatic lens of standard watt bulb casts diffused lighting over entire room; heater forces warm air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostat controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; product definitely worth close appraisal; merit specified CSHouse 1952—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

LIGHTING EQUIPMENT

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings describing complete range contemporary designs for residential, commercial applications; exclusive Recess-a-light fixture sends to finest trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Mfg. Corp., 2299 4th Street, Beverly Hills, Calif.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted, down lights illuminating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted fixtures, utilitarian fixtures; lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified CSHouse 1950 Stanford Lighting, 431 W. Broadway, New York 12, N. Y.

(782) 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 specialized installations. 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.—
S. D. Thomas Company, 777 East 14th Place, Los Angeles, California.

(375) Lighting Fixtures: Brochures, bulletins, price lists, complete line resources, including specialties in multi-colored dining room lights, automati—cally adjustable spots, full technical data, charts, prices.—Pyne & Company, Inc., 140 North Town Street, San Francisco.

(231a) Aluminum Honeycomb Lighting: Complete information now available on this new approach to full ceiling lighting—HONEYLIGHT. Made from high purity aluminum foil by special "Honey" process, Honeylight is now available in various cell sizes. Information describes exceptionally acoustical color, with handsome photographs and technical information, this booklet is a must. FACEBRICK is available in four basic ranges of kiln-burned variegated red, variegated rose, coral, blend and glazed tan. These distinctive bricks can be inter-mixed to extend the color range and create harmonious blended units, adaptable, economical, distinctive, dramatic and colorful. Write for the complete brochure: McLean, B. & Co., 2901 Los Felix Boulevard, Los Angeles, California.


(193a) Nevamar Laminate: High pressure decorative laminate used as surfacing material for lasting beauty, resistance to hard usage. Complies with all NEMA specifications, available in wide selection of colors, natural plastic products company, 5025 Hampton Terrace, Los Angeles, California.

(216a) Permalite-Alkete Concrete Aggregate is extremely light weight insulating concrete for floor slabs and wall elements. Weight as low as 20 to 40 lb. per cu. ft. and has adequate compressive strength for this type concrete. Requires less handling and cleaning up and can be applied to all other perlite aggregates. Can be used on cellular steel or pan

SASH, DOORS AND WINDOWS


(106a) Accordian Folding Doors: Brochure, full information, specification data Modernfold accordion-folding door for space-saving closures and room dividers; permit flexibility in decorative treatment; use in no floor or wall space to provide more space; permit better use of space; vinyl, durable, washable. Same-resistant coverings in a variety of colors; sturdy, rigid, quiet steel working frame; sold, serviced nationally; designed for most common considerations. Published CSHouse 1952. — New Castle, Ind.

(210a) Sunlight Aluminum Windows: Features 9010: From West's most modern aluminum mill, Sunlight's new aluminum window offers these advantages: aluminite finish for longer wear, low condensation; tubular ventilation for maximum strength, larger glass area; snap-on glazing bevels for fast, permanent glazing; Sunlight putty lock for neat, weather-tight seal; bind-free, oil, 90% openings; N/S marine and chroming; installed by Sunlight-trained local crews. For information write to George Cobb, Dept. BB, Sunlite Steel Corporation, 1750 Army Street, San Francisco, California.

(210a) "Arabeide Steel Sliding Doors": Illustrated page catalog gives detailed specifications on sliding doors for residential, commercial constructions. Samples, sliding units of formed formers continuously welded, exposed surfaces ground. Stainless steel capped, with butt joint shutters, fully weatherstripped, rolling rollers adjustable without removing door from frame. Bronze handles, foot lever latch hardware, brass locks also available. Various sizes; special types. For free copy, write N. A. Javet, Dept. AA, Steel Windows Division, Michel & Pfeifer Iron Works, Inc., 212 Shay Ave., No. San Francisco. California.

(222a) Architectural Window Decor.—Louverdrape Vertical Blind's colorful new catalog describes Louverdrape as the most flexible, up-to-date architectural window covering on today's market. Designed on a 2 1/2 inch module, 5 vertical blinds for any window or skyline—any size, any shape— and feature washable, flame-resistant, colorfast fabric by DuPont. Specification details are clearly presented and organized and the catalog is profusely illustrated. Write to Vertical Blind Corp. of America, Dept. AA, 1936 Poinsett Avenue, Los Angeles 25, California.

(221a) Profusely illustrated with contemporary installation photos, the new 12 page catalog brochure issued by Steel, Inc., pioneer producer of frames for sliding glass doors and windows, is now available. The brochure includes isometric renderings of structural details on both Top Roller-Hung and Bottom Roller types; 3" stake Meadows & details of exclusive Steelhill engineering features; stock models and sizes for both sliding glass doorways and horizontal sliding windows. This brochure, handsomely designed, is available for writing to Steelhill, Inc., Gardena, Calif.

(229a) Multi-Width Stock Doors: Innovation in sliding glass door industry with unlimited number of door widths and types from only nine units. Scale folder now available illustrates with cutouts nearly every width opening that can be specified of custom sized double door system in flexible combination is planned by simple on-the-job joining of stock units forming watertight joints with snap-on cover-plate. Folder lists standard sizes of stock doors combinations with several examples of widths. Combination of Basic Units makes possible home and commercial installations in nearly every price category. For more information, write to Arcadia Metal Products, Dept. AA, 324 North Second Avenue, Arcadia, California.

(217a) New aluminum sliding glass doors complete literature and information now available on Asco's new design. all aluminum doors at competitive prices. Designed on unusual design flexibility, rigidly secured corners with heavy gauge fittings for 4 line, extreme strength. Description of complete four-way weather sealing, corrosion resistant finish, centering rollers for continuous alignment, elimination of ratchets. Oregon Munson, Dept. AA, 1900 Sales, Inc., 3561 Beverly Boulevard, Los Angeles 26, California.

(127) Sliding Glass Door, steel framed: Weather-sealedb section head of non-terraced steel; handsome bronze hardware and tamper-proof, up-action cam night latch. Brass frome, adjustable to assure weather-tight seal with stainless steel track. Complete catalog illustrating standard types and sizes with details of installation.—Arcadia Metal Products, 324 North Second Avenue, Arcadia, California.

(117a) Stock Sash: Information new catalog, complete line of sash doors available. Advantages: compact open-end stock, adjustable to any size, any small proportions on one face—reverse face smooth; Romanesque—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Stumpson—four inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections—all well suited for interior or exterior architectural veneer on buildings, houses, fireplaces, effectively used in contemporary design. Many other products and variations are offered. These products may be ordered in many interesting new colors. Brochure available upon writing to Department AA, General Concrete Products, 15205 Oxnard Street, Van Nuys, California.

VISUAL MERCHANDISING

(216a) L. A. Darling Company offers new 36-page Vizusell Catalog, containing illustrations and specifications of new metal display merchandising units for all types of stores. Strong upright channels, interlocking brackets and accessories make Vizusell adaptable to any display. Extremely flexible, fits perfectly into offices and factories as divider wall supports. Lightly frame mounted, with nontactile requirements. For free catalog, write Dept. AA, L. A. Darling Company, Bronson, Michigan.

RICO LEBRUN

(Continued from Page 13)

that, once creatively vital, are accepted unquestioningly as immutable canons. It is Lebrun's hope that architecture, having at its fingertips twentieth century techniques and materials, is to ready to accept the challenge of investing buildings with symbols of the spirit. To accomplish this investiture of meaningful symbols in buildings requires painting and sculpture that do more than adorn the structure; the work of art that seeks to go beyond the immediate domain of the building's "function" must involve the spectator profoundly, must surround and contain him. Thus Lebrun's recent pictures oppose the building's "function" must involve the spectator profoundly, must surround and contain him. Thus Lebrun's recent pictures oppose
Building windows to your exact design and specifications without premium costs is an essential part of Soulé Paramount window service. Our design-engineering department works with you on problems concerning materials, sizes and shapes, helping you get your window at lowest possible cost.

An important plus Soulé feature is installation of windows by skilled company crews. You are guaranteed the windows you want, installed in a professional manner. And don’t forget, Soulé windows are made in the West, so delivery to your job is prompt, with no excessive shipping costs or delays.
THE MOST ECONOMICAL LUXURY IN DISTINCTIVE BUILDING PRODUCTS

These classic masonry products in smart, colored textures create lasting beauty at half the cost of stone. At masonry supply dealers everywhere.

Write for free, illustrated catalog.

© 1934

General

CONCRETE PRODUCTS, INC.
15025 Oxnard St. Van Nuys, Calif.
State 5-1126 • Stanley 7-3289