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THE PRECIOUS FAILURE

There is really no music which can stand up very long under the pressure of practising it, but come to again and again, as in reading, retains freshness. The exhibitionistic does not reward nor does the inhibition; more fundamentally that is the failure of great criticism: the creative outdoes it. The opposition between the haves and the have-nots in our economy has been replaced by a new opposition between success and failure. For those of us who try to think largely in our society, failure is the condition of our experience. Vulgarity and verbalism have been the prevailing modes of the American aesthetic effort. Vulgarity rules, and verbalism tries to talk round it. You run into this immediately whenever the talk turns to automobiles. The person who, like Raymond Loewy, the industrial designer, in a recent Atlantic Monthly, argues with fierce reasonableness against the governing fashion in automobile design will be overcome at all points by the absolute unreasonableness, neither for nor especially interested, of the common opinion, which judges automobile design by a set of irrelevant values that have nothing to do with usefulness or mechanical adequacy. The good car is estinated in popular opinion by its look, in relation to the presently fashionable look; by its power, regardless of the need for power; by its immediate saleability or resaleability, measured by turn-in blue. The estimate is vulgar, in each term, regardless of esthetic opinion; it has, more practically, nothing to do with the effectiveness of the car. It is a dumb estimate, suitable to a nation of horse-owners; it enables the superficially clever, Faulkner’s Snopeses, to twit the incompetently smart. It depends on fast talking, big advertising, and verbalism: on selling a concocted reputation instead of a thing.

We fear failure. The dying morality of absolute progress has left our thinking a detritus of false ethic, the need to progress: personally, by rising in the job hierarchy; professionally, in the amount earned, or the extent, if not independence, of power; socially, reputation or influence; technologically, by doing whatever comes handy better than anybody else.

Lately I passed a written promotional examination in my employment and was called before an Oral Board of three examiners for questioning. I have been in that service many years and entered it at the top of a civil service list, but during those years I have moved by deliberate effort very few steps of promotion. I have never tried to go as high as I could, because to have risen in that service, without applying myself to its internal politics, would have involved, not necessitated, willingness to remove myself from my established me and from the direction of the musical activity I created and led for fifteen years. The first question of the examiners was aimed directly at this soft spot in my ambition: how does it happen that you have worked so long in this service without being promoted to higher rank? Evasion might have suggested the wrong sort of competence, but what I did say still evaded the more serious reasons. I prefer a well-rounded life, I answered, and I have given much of my time outside working hours to carrying on other activities, for my own good and the good of the community. I didn’t put it so well as that, but if I had spoken with the tongue of an angel I would not have changed their opinion, evidenced by the further questioning, that I was a wrong one. I had been, in effect, stealing from my employement what belonged to it first and without reservation, my complete competence. Being aware of their attitude I went on to verify a few of the reasons why I had chosen this particular interest, for which I was untrained, and explained a little of the effect my work in the community. Talking so was a waste of effort, I am sure, so far as my immediate promotion was concerned. I had own an unprofessional attitude, had proved myself a divided personality, a dilettante, a spase-time cultivator, and worst—a devotee of music. I mentioned that I also wrote articles. One examiner asked me on what subject? When I replied, music, the silence was condemning.

Such failure interests me more, even as it exasperates me, than the success and compliments of success. I like being known but have never cared to talk up what I am doing. The self-enunciated testimonials common to our domestic ritual we receive sceptically but with

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or traveling. The work of art is an aspiration realized, an achievement of daring—daring before it is achieved, yet in the sustained achievement still more daring. Adventures are solitary in the doing, but they begin and end in companionship—I was tempted to alter the word and write, compassion. Where ambition, where success is the incentive, compassion is scarcely possible, companionship becomes alienated. Competition for prizes or for power brings out the wrong element. "Poetry is one of the things we do to our ignorance." Competition is another, but we do it also from ignorance, from lack of compassion, in despite of companionship. We do not compose art from ignorance but from as much as we know and feel and are able to do, which is still, in the face of the unknown, ignorance. How great is the difference! Better to fail well and succeed than succeeding, fail.

THE FRENCH MALAISE

HE NEW COSMOGONY

There is yet another voice in the Paris cacophony. It hymns about dynamism and Force (always spelled with capitals) and something called "l'art autre." It is difficult to divest the "l'art autre" movement of its sensational, publicity-seeking aspects and find beneath it a genuine response to the needs of 1955. Its most telling feature is pronounced proclivity for the word "individualism" which appears frequently in its literature. If an artist can produce the effect of something new, or individual, that is enough to prove that he is an artist. Michel Tapie, primus motor of the "l'art autre" group—a dealer and esthetician—has built an elaborate superstructure of words about the art he represents as a dealer. And he has provided a number of younger artists with convenient raison d'etre. In a catalogue introduction for the Dutch painter Appel, Tapie states his favorite theme: "By the drama thus directly created, it is possible to envisage a contemporary humanism in the measure that, as with Appel, the individual is left the possibility of realizing his Paradoxes." The agony of paroxysms will bring forth, according to Tapie and his artists, some measure of truth from the "maitre imorbidique." Tapie's artists, unlike those around Breton and Hienne, are in theory drawing their inspiration from "facts" of the universe revealed by modern science. Concept, form and an undefined unit called Space is characterized in Tapie's lexicon of notions by a newness which is "autre" and cannot be analyzed. In the cosmological sphere derived from modern science, he has found personal outlet for what are primarily literary theories. Surely the less an exoticism, the need for the orgiastic (and a word like "extase" recurs frequently) are alien and neurotic when applied in the visual arts as an exclusive aesthetic. Artists showing in Tapie's Galerie Rive-Droite probably are not guilty of the elaborate theorization in which Tapie indulges. Side from Poliakoff, whose rich classical abstractions fall distinctly outside the group, most of the painters represented are young, like Matthieu have acted out in paint the dynamic "otherness" Tapie admires. Sam Francis, whose large canvases are covered with amorphous shapes floating in an endless, characterless void, has carried his art to an extreme otherness which terminates in a pathological repetitiveness. Claire Falkenstein, a sculptor with deniable ability, has recently begun to produce what might fit more readily into the Dado era. Cocoon-like metal sheathes concealing a mass of bird's-nest wires, sprawling and formless, do not suggest "another" universe, but rather an aberrant conception of this one. Gianni Dova, a young Italian painter from Milan, is a more direct adherent to the cosmological theory. He is interested in "other space" and began his researches with a kind of spiraling, pure abstraction—imitations of scientists' graphs and instant photos of sound waves. He now paints crude forms (infernal-machines and machine-people) set in shiny, overglazed backgrounds invariably in putrid color contrasts. Dova's literal interpretation of "cosmic" themes presents another facet of this contemporary cosmogony, though these painters are creating a new abstract idiom, they have often made the pitiable error of translating, somewhat literally, the garries of modern science.
The painter in the group whose cosmic efforts have a ring of authenticity is the young American painter Paul Jenkins. He is genuinely involved with problems of cosmic dualism, of shadow and light or subterranean or ethereal stillnesses. His canvases, in tenor often reminiscent of Redon, are traced with vague line, and fugitive, delicately gradated color. At his best Jenkins creates an echo of the universe. But, like many of the younger painters, he is fascinated with surfaces, plays with textures and high-glazed paint skins, and has a fondness for the gratuitous, the momentary effect, the fussy little details that mark a painter who has abandoned the effort of providing specific content.

The ideas of "l'art autre" and "l'art metaphorique" differ only in theory. The important common feature is that both of these arts are justified by what they are not. They are the results of the esthetic upheaval after the war. They represent young rebellion in its embryonic amorphousness. It is possible, though, that the young painters in these groups have bought their liberty from tradition at a price so high as to force them, in the long run, into bankruptcy.

THE OTHER EXTREME

For a number of years a substantial group of artists, some of them represented in the Denise René Gallery, have decreed what they consider a chaotic, reactionary trend in painting. Beginning with post-World War I variants on Cubism, and finishing with post-World War II abstract expressionism, they damn them all. They are idealists in their way, believing, like the others, that they are expressing cosmic and psychological realities. But being purists, they demand specific definition of the essence of things. What they have in common with their fellows in other styles is a tendency—or rather, a compulsion—to make moral issues of esthetic problems. They are deeply concerned with being "of their time." They accept mechanization as the characteristic of the 20th century and integrate it in their art.

One of the most brilliant theorists of this group (and a consummate artist) is Victor Vasarely who has had a wide influence during the past decade. Vasarely is a deserter. He has lost faith in the individual art of work, in easel painting, and in the concept of the arts existent since the Renaissance. Images, he holds, belong properly now to the cinematic arts. An artist today, he feels, must be neutral and must sublimate his personality. (Perhaps a justified reaction to the undignified wall of the Tachistes about individualism.) Vasarely holds that art, like modern life, should be standardized in the sense that it can be more widely diffused. No old master painting has survived as it was painted, he explains, but now, with chemical formulae, an artist has only to write down his message, and the data (chrome yellow, cadmium red, etc.) and history can reconstruct any painting. In short, Vasarely seems to accept what is usually called the "rejection of society," present in any culture in history no matter how enlightened, and hits back with a semi-cynical, semi-religious extremism—at least in theory. (The excellence of Vasarely's art transcends his theories.)

Artists who have followed the geometric trend passed on by Malevich and Mondrian have discovered, in the past few years, the consequences of divesting their art of conceptual content. After a certain amount of color mastery and form play, the game becomes static. The world is filled with good design, but hunger for prophecy. For these painters there was nothing else to do but move out of the flat prison of the canvas—and where to but to a "new" space? (Do they remember that Malevich said: "The role of the artist is to express the subjective verities which are always dynamic and infinite")? Recently the Denise René gallery staged a marvelous exhibition of "pure" painting and sculpture. Titled "Le Mouvement" the show was filled with ambulating sculptures, automatic writing machines, relief paintings which jumped about as the spectator moved his eyes, and a few "pure" canvases which worked gestalt color magic. Since a number of real artists participated (Agam, Tinguely, Duchamp, Vasarely) the exhibition was a live, intriguing оргaism. But the play of fancy in too many cases was ultimately just the play. Many objects in the show were limited in function to titillation of the eye.

For the occasion, Vasarely published a remarkable document, "Notes Pour un Manifeste" which presents, better than any other, the polemic of his group. He compresses the history of modern art into a succinct paragraph: "Plasticism triumphs over the anecdote (Manet)—first geometrisation of the exterior world (Cézanne); quest of pure color (Marinetti), the breaking up of figuration (Picasso); exterior vision changed into interior vision (Kandinsky) a branch of painting dissolves itself in architecture which becomes polychromy (Mondrian); departure from the great plastic synthesises (Le Corbusier) new plastic alphabets (Arp, Taeuber, Magnelli, Herbin); abandonment of volume for SPACE (Calder). After this summary which ends on the operative word "space," Vasarely states his creed: "The desire for a new knowledge is affirmed in the very recent past by the invention of PURE COMPOSITION, and by the choice of UNITY."

Pure composition, which is largely Vasarely's invention, is defined in a pedantic abstract idiom, a recipe of modernity: "PURE COMPOSITION is still a planar plastic in which rigorous abstract elements, very few and expressed in few colors [mat, or flat, or brilliant] possess on the whole surface the same complete plastic quality: POSITIVE-NEGATIVE. But by the effect of opposite perspectives, these elements give rise to, and make vanish in turn, a 'spatial sentiment' and therefore, there is the illusion of Movement and of Time. FORM AND COLOR BECOME ONE."

Vasarely's final sentence, which expresses an idea more uniquely his, gives the key to his entire philosophy: "If the idea of a planar work has existed until now in the myth of the 'unique piece,' today it is found in the conception of a possibility of recreation, of multiplication and expansion. Does the enormous diffusion of literature or musical works work as a detriment to quality or uniqueness?..."

The future reserves for us the happiness in a new plastic beauty, which is moving both materially and emotionally.

Vasarely's idea of diffusion seems to arrive more from a person-cynicism than a universal idealism. Obviously, the musical or literary artists do not create art specifically adopted to diffusion, as would the artist following Vasarely's line of thought. In his statement, the artist, in substance, is to analyze his own paintings, and come to the conclusion that he can do easel painting no longer. All his wizardry of words (such as his proclamation that he will conquer DIMENSIONS SUPERIOR to the plane) forms the outburst of a brilliant artist in a personal crisis. Yet, the manifesto of Vasarely...
During the years since the end of World War II, the power of the atom seemed too great for human wisdom. Developed under military necessity and regarded in a time of tension as the supreme weapon, it forced its sponsors into rivalry and secrecy. Persistent efforts to abolish its military use failed for lack of mutual trust between the nations involved. Instead, its power grew under the fierce competition and multiplied a thousandfold until, if it were now used in war, the entire human race would suffer and perhaps perish. Meanwhile, any wide use of that great power for the peaceful work of the world has been impossible because relaxation of secrecy also requires international control based on mutual trust. So the world stood still while the evil grew.

Then came the unanimous vote of the General Assembly of the United Nations on December 4, 1954, for the setting up of an international atomic energy agency and for a United Nations conference on the peaceful uses of atomic energy.

The problem of making the full use of the atom for the good of mankind is not one for scientists and statesmen alone. Every thinking and literate person should have an understanding of the atom and its possibilities. Men and women everywhere should understand the implications of the U.N. decision, and they should welcome it with enthusiasm. The reasons, plain to see, are these:

1. After the years of fixation on weapons and on the chill fear of destruction, the evil spell of the atom was cast off by honest plans for peace and benefits to humanity from the great new resource that science had created. It brought a relief from war talk, if not an end to it.

2. It was a unanimous vote for a unanimous benefit. It meant that all the member states would profit together, large and small, east and west, industrial and agricultural, rich and poor. And it meant that the United Nations is a force in being which can seize upon a great vision and act to give it reality.

It is a road that will eventually lead to a large increase in useful energy, in power to do the world's work. And energy creates material wealth and replaces hard human labor by leisure and well-being.

4. Just as surely, the by-products of the atomic furnaces, the radio-isotopes, are instruments for the exploration of nature as powerful as were the microscope and the telescope in their early days. Especially in the revelation of the deep secrets of the life processes, they will bring a new era in science and therefore in human living.

5. In order to achieve these benefits in the nations that are not now active in the study and production of atomic energy, a major increase in educational facilities will be needed. They must be provided in advance. The production of atomic energy on a large scale demands not only highly specialized nuclear physicists and chemists but also thousands of engineers electrical, civil and mechanical, and many more skilled workmen to operate and maintain the reactors, the electrical generators, the entire electrical distribution system and the myriad motors and electrical machines that will use the energy. Furthermore, in order to use radio-isotopes as a research tool, there will need to be scientific laboratories, especially in the biological and medical sciences, and training schools for the use of the new techniques in nearly all the research sciences and in industrial research. Indeed, in order to provide training at these levels, the nations who expect to participate will need a broad programme of improved secondary education, including the provision of modern laboratories and teaching methods in the secondary schools. If the atomic energy programme serves as an incentive to stimulate such programmes of scientific education in the countries that do not now have them, this in itself will constitute a benefit, quite apart from the direct benefits from the use of atomic energy.

6. Finally, the availability of ample energy, especially in lands where power has been scarce and industry therefore weak, will bring a social revolution comparable with the industrial revolution of a century and a half ago. The advances in agriculture, nutrition, medicine and health will alone cause rapid social changes, even in the industrial countries. The world has in the past let such revolutions develop unforeseen, often with disastrous consequences as well as benefits. This time we can see it coming. This time many a people will leap from the age of bullock-power to the atomic age. If the prospect is breathtaking, it is also an inspiring challenge to the educators, social scientists, national planners and governments.—UNESCO Courier.
Till the bridge is a new product that has a non-skid resin overlaid surface designed for floats, decks and other areas where this quality is desired. On both sides and above as one crosses the bridge is an arrangement of Moké panel soffits in which the color values move from rather dark to quite brilliant, ending in a sun design at the far end of the bridge. The display intended to demonstrate the infinite potential in variations of design in the concept of Moké, Smith and Williams, architects.

DESIGN EXHIBITION

Sponsored by Douglas Fir Plywood Association

A display piece designed to show one of the barrel-vaulted structural plywood roof panels developed by Anshen and Allen, architects, also shown in a natural setting earlier in the Exposition of Golden Ideas. It is displayed in bright red supported on a 32-foot arch of fir plywood stressed with wire stays. The buttons for the star fixtures are painted black to lend more effectiveness to the display. In the rear, the 24-foot long panel is supported on a panel of Texture One-Eleven, grooved fir plywood.

A collection of provocative design ideas recently been shown in Portland, Oregon, by Western fir plywood manufacturers in an exhibition commemorating fifty years of progress in the industry. The exhibition includes items from an abstract garden totem pole to new concepts in home design and construction. Five Western architectural and design firms were commissioned to work with the material to suggest stimulating new ideas which were tested, put on display. Joseph Field, promotion director of Douglas Fir Plywood Association chose the five architects because of his intimate knowledge of their work and his conviction that they would approach the problem with an imaginative provocative point of view.

Although some of the possibilities demonstrated were simply refinements from traditional applications, others employ constructional techniques that could have a marked influence on residential design and construction practice. Many of the projects exhibit a quality of freshness and excitement which developed from the encouragement of the architects, designers, and draftsmen responsible for their execution.

The exhibition itself was arranged in a controlled traffic pattern incorporating three settings which were organized in three one intended to sum up the importance of the industry, the other to exhibit the Golden developments by the architectural firms entries for the purpose, and the third to suggest markets which will play an important role in the plywood industry of the future.
The garden shelter is an open air shade and shelter project. It is displayed here in model form with one section of the arch on display to demonstrate how a full size unit might be built. The unit is based on the biggest arch possible with a 32-foot scarf jointed plywood panel, one of the new products which has been suggested as a standard item for manufacture by the plywood industry. Two of these are connected with plywood plate arrangement in offset planes providing for glimpses of sky and suggesting a visual pattern to break up otherwise smooth surfaces. At one end, the area beneath is defined by a similar plywood arc set on edge as a carved wall or fence. Against this, benches and a table are set conforming to the curve of the wall. Designed by A. Quincy Jones and Frederick L. Emmons, architects.

A display of various Moké patterns developed by Smith and Williams. This method increases plywood strength as well through flexing or stressing it into compound or simple curves. Surface textures and patterns are achieved by cutting slits of various kinds in a thin panel face in such a way that parts, strips, bands, pie shapes may be bent in or out with dowels, stringers, pegs and discs.

A garden storage unit both ornamental and practical, developed by Asshen and Allen, architects. Widely flexible, it involves setting vertical plywood panels parallel to each other and connecting them in the middle with other vertical panels so that, looked at in sections, the design forms four squares arranged in a straight line corner-to-corner fashion.
This is one of two cabinets of the same type. It contains a built-in dishwasher, sliding door drawers, space for storage and an unusual roll to storage element on the counter top. The utility fronts are copper, the trim is brightly painted frame flat surfaces of unpainted areas in door drawer fronts of high density overlaid for plywood two different color tones. Anshen and Allen, architects.

Detail of kitchen utility center shows a sink designed to work away from the working center of the kitchen.

This is a bar cabinet island containing a small warming oven, flap door entry to a refreshment storage section, several drawers and space for radio and speaker. Anshen and Allen, architects.

The cantilevered seat is a fir plywood slab fastened to the wall with a wood supporting member extending back into the structure. It can be hung at one end if extra rigidity is desired or braced with a simple leg arrangement beneath. The 9/16" plywood surface is braced with longitudinal runners and simple clean edge treatments.

Anshen and Allen, architects.

Six-inch boxes of fir plywood with open sides are covered with parchment to conceal lighting elements. The boxes or cubes are alternated between sets of plywood baffles in a variety of simple arrangements set up to throw light in differing directions. The fixture creates a pattern of light and shadow that is highly effective and suitable for many rooms.

Anshen and Allen, architects.

Within the unit, Texture One-Eleven (grooved plywood) has been used in an ingenious adaptation to provide supports for shelves that can be slid in and out in the grooves to provide spaces of varying heights. Chris Choate, architect.
roof panels combining elements of decor in a single unit are used here overhang in an entry way fronting a house. These panels consist of thin sheets of nailing and glued to end and long members curved inward at top to form a hollow stressed skin construction at top and bottom surfaces. Allen, architects.

An elevation platform that distinguishes this is one element among several in a structure proposed by this architect from formal design of a small home. Stepping shell, Choate suggests regrouping in Island units of which a conversation one. The idea is to keep seating and separated and marked by raising one area above. The platform consists of a wood surface raised about done the floor.

Wall and roof system shown in a mock-up section. The wall structure consists of posts on 3-foot centers with random rectangles of fir plywood rabbeded into the posts alternating with rectangles of glass. Aluminum extrusions take the place of horizontal lumber cross members. The roof system provides for panels that can be made up away from the site or on the ground complete with finish roofing so the roof is complete when they go into place. Chris Choate, architect.

Simple, very lightweight TV stands that, used in multiples, form a handsome bench. The proportions are so well laid out that singly or in units of two or more they would fit virtually any room. They consist of a fir plywood box cut to take a seat that is flared in a simple curve. Campbell and Wong.

The Plunge is a suggestion for a possible new plywood product with great potential versatility. A Plunge is a molded plywood structural angle that could be used in many building systems for a multitude of purposes. They are displayed in both vertical and horizontal applications to demonstrate the joining of corner structures.
A POST AND PLYWOOD VACATION CAMP

by Campbell and Wong

The structure is in three parts, and is primarily a leisure building. One element, 24 feet square, houses bath, kitchen, small living area, and is somewhat standard in its uses. However, it is directly related to the other two structures, which are less orthodox and give a richer space feeling than is usual in an ordinary building.

There is a small 12 foot square structure which contains the only fireplace. This is conceived somewhat like a cave, with very low head room, no windows, and partially sunken, as a pit. Seating is arranged as a small amphitheatre with pads over the concrete steps. This would be for evenings of “gathering round the fire” as a campfire. The two structures are unified with what you might call space beams to tie them together, and lead into the third structure.

The third structure is a modern descendant of the back porch or the shady arbor (familiar to any of us who are over 30). It also includes, however, a sun shelf lifted off the ground and will catch any breeze and add to the view and also is for those who wish to sun, thus creating a pavilion of considerable variety with places for full sun, partial shade, covered shade and open shade. This, in turn, is related to a swimming pool built of plywood.

Another important advantage in considering the economical use of posts and plywood is that it is thus possible to design in a scale that is in contrast to the ordinary run-of-the-mill residence. A good part of the pleasure of the structure itself is the fact that it is done in a variety of sizes. The height of the pavilion, for example, is 30 feet at its highest point, equivalent to a three-story residence, which is not done normally, but possible in a vacation structure.

To make a long story short, it combines a rich variety of architectural space-use in that one is enclosed and cave-like, one is opposite: open, airy, and the third is, in a sense, the transition or more standard form, all related by beams and walks which connect them over the ground.

All of this variety is composed with plywood and it is assumed that the combination of plywood and posts will give a structure of considerable economy as well as, in this case, rich variety. The roofs are lapped-over lay plywood. The walls are 3/8” or 3/4” plywood. The swimming pool is plywood with additional support of plywood gussets. It is even considered that the walks could conceivably be of Texture One-eleven provided suitable allowance for drainage is made. Because of this kind of structural system, it is also simple to prefabricate the structure so that it could be carried to some distant area without great difficulty. This would be an advantage in the case of a vacation camp which might be in a remote area.

The generous use of perforated plywood panels is a somewhat new use of plywood that could be still done on the job. This perforation is used to create shadow variation and permit free passage of breezes—also to inter-relate solid forms with space around them—a transition between solid and open.

The color scheme is white (roofs and some posts, etc.) and gold-yellow (most vertical walls and walks) with bright pink and turquoise accents, all to be on dark green ground cover and white sand.
NEWSPAPER PLANT

by George Vernon Russell
and Eduardo Jose Samaniego,
associated architects

site upon which this new building is
was purchased before consultation with
architects and its exposure, a corner facing
north and west, made the problem of sun control
second only to the budget in the design.

Initial requirements called for an adequate
space, business office, executive offices,
file rooms and a large file room, composing
area, press area, storage, receiving and circula-
tion areas. Due to the night hours of press
activities, a circulation pattern permitting
isolation of business facilities used only
during nighttime was necessary.

North and south fenestration seemed to pre-
ny large expanse of glass near working
yet generous window openings were de-
yed by the owner. To offset the disadvantage
issue and to adjust the scale of the busi-
ness and file room areas to that of the high bay
room, it was decided to establish office
areas on the periphery of the business area,
affording sun shelter to work space, and
and the fenestration through two floors.

City ordinances precluded protecting exte-
norices larger than those used.

Addition to the above-described device
provided horizontal overhang and conse-
ehade to the work areas on the main and
line floors, further sun protection was of-
by the provision of vertical interior fins
ning from the bottom of mezzanine floor
action to the ceiling common to the mezza-
soffit over the circulation area. The fins
provide extra sound absorbent material;
ne perforated asbestos board with rock
filling, and when combined with an acous-
tic ceiling, provide extraordinary
roperties to spaces with two glass

No venetian blinds are necessary, but
nal protection from low sunlight glare is
by simple drapes on the border of circulation space. These are

ly used. The structure is exposed ma-
and steel. Extruded aluminum mullions
regularly spaced to augment the setback
of the mezzanine structure and to afford
tation of sun fins. An evaporation cooling
is used in the office areas. Large capa-
ciply exhaust fans supplement natural
ation in the composing and press areas.
HILLSIDE HOUSE  
By John Grace, Architect

The house is on a very steep hillside, overlooking a wide sweep of the San Francisco bay. The foundation was kept at a minimum and the house cantilevered out over the base. The living area is at street level, the bedrooms below. The gangway entrance eliminated expensive construction on the street side.

Four semi-rigid bents of laminated wood form the structural skeleton of the house; on the view side they are extended to form a support for a catwalk; the top supports a sunshade. The house has 1700 sq. ft. plus a generous sundeck off the living room. There are three bedrooms and two baths. Redwood siding and paneling is being used in the living room which has a crib construction ceiling of 2" x 3" Douglas fir.
SOCIAL PSYCHOLOGY AND ARCHITECTURE

A House must serve . . . as a symbol, background, expression and joy . . . The themes of living are love, sociability, privacy, self-expression, comfort, belongingness, and the like. They will suggest the good and the bad living, the psychology that can be made meaningful, with meaning. The house is no more than a receptacle to receive them . . . if it has unexpected places in it, if the truths of its construction and form are occasionally evident, if it will bow out of one's consciousness when not wanted . . . make people seem more beautiful, wise, or charming than ever before, if it will do well to listen to the child psychologist. As Pietro Belluschi has expressed it one of the key points of contemporary architecture is: "Our attempts to more deeply understand human nature and to provide forms which will satisfy man's physical and emotional demands; in short, to make the more of modern man the reference of our architectural thinking." This requires understanding man both as an island unto himself and as an individual subject to social pressures—man as a social animal. As Kennedy has said, "a house is, first and foremost, an attempt to influence benignly its tenants' living patterns. It can foster or inhibit relationships within and between sub-groups—generally employed by persons with an artistic orientation); he should be able to define criteria for evaluating these psychological goals; and even possibly can measure and evaluate the degree to which they are realized (although, needless to say, this will be a difficult task). Further, the psychologist can help bring the architect an understanding of: (a) the personal relations between members of a family, a business, etc.; (b) the personal relations with guests, customers, etc.; (c) the personal relations with servants, employees, etc.; (d) the personal relation between the ego and its social environment—relating them all to the architectural structures and functions in which they participate.

Let's take a specific example: designing the bath. From a purely physical standpoint, the requirement for an optimum effective and efficient system of body cleaning is probably best provided by the stall shower. But is the stall shower the most emotionally satisfactory method of total ablation? Each architect probably has his opinion on this question, but the psychologist doesn't know—he wants to find out the facts and the why of the facts. In American culture, concepts of the bath are involved with concepts of individual privacy, as well as concepts of speed of bathing. But, learning from the cultural anthropologist, he knows that, culturally, people have had and do have many different rituals of the bath—the Romans, the Japanese, the Swedes, the Turks, the Finns, and the last month's article to suggest some of the specific ways in which psychological knowledge may be helpful to the architect.

The potential contribution of psychology to Architecture is not limited to a general understanding of human behavior with respect to architectural structures. It can also play a significant part in specific design. For example, the psychologist can define the psychological objectives of a structure in operationally meaningful terms (as contrasted with the analogistic and abstract manner of speaking within and between sub-groups—generally employed by persons with an artistic orientation); he should be able to define criteria for evaluating these psychological goals; and even possibly can measure and evaluate the degree to which they are realized (although, needless to say, this will be a difficult task). Further, the psychologist can help bring the architect an understanding of: (a) the personal relations between members of a family, a business, etc.; (b) the personal relations with guests, customers, etc.; (c) the personal relations with servants, employees, etc.; (d) the personal relation between the ego and its social environment—relating them all to the architectural structures and functions in which they participate.

Let's take a specific example: designing the bath. From a purely physical standpoint, the requirement for an optimum effective and efficient system of body cleaning is probably best provided by the stall shower. But is the stall shower the most emotionally satisfactory method of total ablation? Each architect probably has his opinion on this question, but the psychologist doesn't know—he wants to find out the facts and the why of the facts. In American culture, concepts of the bath are involved with concepts of individual privacy, as well as concepts of speed of bathing. But, learning from the cultural anthropologist, he knows that, culturally, people have had and do have many different rituals of the bath—the Romans, the Japanese, the Swedes, the Turks, and American Indians are particularly noteworthy—from which they apparently do or have secured considerable social, psychological, and physical simulation and relaxation and perhaps there is something to be learned from their use for this reason. There is no question of eclecticism—no copying just to be copying. But what the psychologist might get would be ideas for hypotheses to be verified or rejected or modified by research to determine what form of bathing is most emotionally satisfactory for contemporary Americans of varying social and personality classifications—not limiting himself to existing baths but also investigating also new patterns of bathing.

Social Implications of Architecture

Some work already has been done on the application of Social Psychology (and Sociology) to Architecture. Leon Festinger et al. of the Research Center for Group Dynamics (now at the University of Michigan) have reported in (Social Pressures on Informal Groups) on the influence of architectural planning on the selection of friendships in M.I.T.'s Veteran Housing Center. Frequency of contact, as

by Kreg Martin

determined by the architectural layout, was the prime factor in determining friendships. Another example of this has been studied in the Park Forrest Housing Development in Illinois. The findings of this latest study are as follows:

A. How Homeowners Get Together: (1) Individuals tend to become more friendly with neighbors whose driveways adjoin theirs; (2) Non-conformists or feuding neighbors tend to become boundaries of the gang; (3) People in the most central positions make the greatest number of social contacts; (4) Street width and traffic determine whether or not people make friends across the street; (5) People make friends with the group back of them; (6) Some physical feature creates traffic—such as a short-cut pavement.

B. What Makes A Court Clique: In the rental courts formed around parks boys social life is oriented inward. In a large court, for example, whose back doors face each other, natural social units form. On the other hand, buildings situated somewhat ambiguously tend to split the allegiance of their inhabitants, or else isolate them. Smaller courts are usually more cohesive; and though there may be sub-groupings, court people often get together as a unit. The results of these studies are very significant. They indicate that structural layouts are a major factor in determining people's social life, which in turn affects their entire relation to the community, city, state, and nation. People are much less psychologically isolated and have more meaning sense of security when living in a group oriented layout, as contrasted with the results of living in island houses, probably knowing only the neighbors on either side. The former contribute more to community activities, take a more active part in politics, and socialize much more. Yet this form of living also has its psychological handicaps—it is particularly tough on non-conformists. One acts and talks according to the groups' standards—or one doesn't belong. Thus, what the architect does has a tremendous influence on the kind of people that will develop in him his structures—applied nationwide, the sum total can result in revolutionary social, political, and economic changes. Hence, the architect had better have some good idea of the social effects his designs will produce.

Architects have also given some consideration to the social pressures acting on people in their selection of architecture. David Riesman (author of The Lonely Crowd, etc.) has identified, for example, the social pressures which influence some upper middle class people to buy modern homes. Irving Rosow, in a study of modern houses in Detroit, distinguished two types of houses and two types of social groups who now live in these modern houses. He showed little understanding of modern architecture, and the other groups those who had built successful modern houses. Kennedy provides a summary of his findings that the latter tended to be more emotionally mature than the former.

Architectural Child Psychology

Basically the nature of a house should stimulate family coherence and minimize anything which tends to weaken the bonds of family union. Kennedy has pointed out how the proper design of a house can be related to the seven bonds of family union which have been postulated by the sociologist Ogbum (affectional, recreational, protective, economic, religious, educational, and status). He is an excellent discussion of the problems of family living, whose factors the psychologist can aid the architect in understanding. One of the family's most important functions is the care and education of children. Children are especially worthy of mentioning with regard to its utilization of educational and other functions. With a few exceptions, in the vast majority of houses we find little evidence of a child's viewpoint or any special provisions for its needs. To get such understanding, the architect will do well to listen to the child psychologist.

The creative architect couldn't ask for a better audience than the imaginative mind of a child, who is tremendously impressed by variations in form and structure—he loves to crawl over, crawl under, crawl through; to change his position up, down, left, right for different vantage points to explore structure and form, to change his perspective, and scale relationships. Moreover, the child has a tremendous sense of fun, but it bears repeating because architecture could use a great deal more of this spirit, whether designed for children or not. For one thing which seems to be lacking in most architecture is a sense of humor.

Architectural Relations

Architects seem very much aware that they have some difficult (Continued on Page 32)

The site is a sloping irregular area of a canyon opening to the ocean to the west, narrowing to eucalyptus wooded slopes to the east. The house was designed for a family of two adults and two small children and planned for servantless living. The budget was so restricted.

The north-south axis of the house was oriented by a compound slope of the site while the level plan seemed desirable for ease of maintenance. A simple structure, forms and motifs were decided upon to permit extensive use of unskilled day labor. The house, notched into the hillside with low hovering roof planes, provides a strong sense of shelter. Since it was felt that the ocean view was beautiful but lacking in human scale it was treated as available only as an integral possession, while the eastern side was opened to include the wooded slope as part of the living environment.

The living area has been kept flexible, avoiding a permanent center of interest. The east wall consists of three 8' sliding glass doors, any one or all of which can slide into and out of the room. The general scheme provided a strong separation between intimate and group areas with the children's farthest from party noise and made flexible service as one large room or as two private...
Ita Hetzel Winiarski: "Woman of Sorrow"

Francis La Fleur: Saint Francis Xavier
FROM THE ADULT EDUCATION PROGRAM AT IMMACULATE HEART COLLEGE, LOS ANGELES

The mosaics shown here are from the adult education classes held at the Immaculate Heart College, in Los Angeles. The work proceeds on the principle that technical skills need not precede but should follow a rich series of experiences, that techniques as such are not to be emphasized; but rather an engaging and provocative variety of methods is to be offered to the student. In this case, the class is a mixed group, with and without previous art training. To illustrate the variety of background, these works are by college graduates with science as a major: a chemistry teacher, a laboratory technician in industry, a school nurse.

The Los Angeles branch of the Mosaic Tile Company of Hollywood, California and Zanesville, Ohio, has sponsored mosaic experiments at the College in the past year. Their tile comes in small unglazed pieces, covering a range of forty colors, and is easily cut into segments with the tool pictured on the left.

PHOTOGRAPHS BY FRANK CHOW

Eileen Mills "Martha and Mary"
CARACAS: Details

CARLOS RAUL VILLANUEVA, ARCHITECT

The following are further details from a rather remarkable University City in Caracas, Venezuela. As noted in a previous showing (see ARTS & ARCHITECTURE, November 1954) this many-sided undertaking is conceived as a group enterprise and the architect and engineers working with "Espace" in Paris conceived the whole as a working university project in which the architecture and the arts are beautifully integrated to serve the purposes of a well rounded educational program. It was planned as well to serve public and civic purposes. Lectures, exhibitions and sports events will be accommodated, not only for the university personnel but also the general public. It is a successful expression of the integration of the contemporary plastic arts with architecture for a creative environment that best serves its objectives and purposes.
The June home furnishings market in Chicago was more active so far as design went than the preceding January show. A number of the big commercial furniture manufacturers introduced large coordinated groups, and a major bid for furniture and department store business was made by the new firm of Knoll-Drake with their good-sized group designed by Architect Ladislav Rado. With the exception of the latter, however, which attempts to popularize what the trade calls "architectural" modern, the new furniture closely followed the currently popular formula of "modernized" provincial styles. A dash of oriental flavor is sometimes added and a suggestion of Scandinavia is much favored. In other words, a kind of international potpourri with a folksy air is considered to have the best chance of paying off.

Sales records indicate that this is a correct assumption. The principle objection of the market to contemporary design has been that it was "cold." More through perception than by knowledge of the initial tenets of the modern movement, such people have been repelled by furniture based on the machine esthetic. Instinctively they have sought in their household goods the emotional content inherent in life. This need, despite the original belief of the pioneering leaders of the modern movement, has grown rather than vanished as the market has become ever more dominant.

It now appears that the uninhibited has been as obtuse as ignorant as would have been thought thirty or so years ago. Modernization has not canceled out humanism as signs of every level are expressing this. At the more commercial levels it often operates into sentimentality — the "modern" dry sink is a good example. But at more sophisticated levels true sentiment is the goal pressed through more legitimate means. It is, therefore, less nervousness about orientation and a general loosening of the rigid standards imposed by what is now remembered over-emphasis on function. There is a relaxed attitude toward what is "good," what is verboten; there are more sensuous, more color, a more eclectic and expanded vocabulary of design.

Because this is a time for consolidation, gains rather than exploration of new ideas is little evidence of experimentation. There appear much original thought on problems growing out of modern living conditions and needs. Actually so far as design is concerned, the problem is being offered adequate solutions to a great extent.

Certainly knowledge about and desire for workable, good-looking household goods spread widely these last ten to fifteen years. Manufacturers, slow to admit that they really wanted good contemporary design, capitulated to such an extent that a really factory collection of furniture, lamps, floor coverings, dinner and tableware is now available across the country. The merchandise exists but the catch is that not everyone who appreciates the goods can afford to buy it.

The currently pressing need is not for design trends. The real need at the moment for the home furnishings industries to solve is the problem of producing their current goods at prices people can afford to pay. The capacity of the designer may for the next few years be most fruitfully expended in this direction.

One word about the absence this market of a semi-annual event which for five years has been a vital force in propagandizing the importance of better designed household goods. The dropping of the Museum of Modern Art Merchandise Mart collaboration, "Good Design," under the direction of Edgar Kaufmann, Jr., the market lost a point of view that has much to incite manufacturers to accept as conditions and needs of 20th century life. The result of this relatively new attitude design have become a necessary and important part of the home furnishings industries. Through shows themselves, held in New York as well as Chicago, through the retail store programs tagged "Good Design" items, and through nationwide publicity given the chosen consumer of the consuming public has been intrigued and often convinced.

It seems a pity that such a program focuses the attention of maker and buyer on creative design for the home should not come to operate for the benefit of both.
Ufiluing fixture imported from Japan has perforated shades, leak and spillaror; about $47.50.

Ray Sobota's coordinated walnut collection for Mount Airy includes this buffet and hutch and arm chair; moderately priced.

Stewart MacDougall and Kipp Stewart designs for Glenn of California; rectangular corner table with removable magazine rack and record storage compartment: $165. Slat-back lounge chair: $114.

Ludslun: Rado's designs for the new Hans Knoll enterprise, Knoll-Drake, medium priced furniture for distribution through retail stores; wood and metal cases with leather pulls and plastic drawers: about $129. Metal lounge chair: about $85. Cushion snaps on laminate top table to form stool.

Glenn of California's walnut dining chair designed by Greta Grossman to be used side by side to form continuous seating unit if desired: $50.

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Glen of California's walnut dining chair designed by Greta Grossman to be used side by side to form continuous seating unit if desired: $50.

Dux triangular table in walnut or teak with ornamental brass bolts that are part of KD construction: $86.

Landrum's steel table with teak top for $196. Steel chair in muslin: $33.

Paul Moyer's opal glass ball on chunky chrome base for Habitat: $45.

John Kool's Micarta-topped mahogany bar-buffet for Brown-Saltman has, in addition to usual storage space, room for six folding tables; total price, $269.50.
OUTDOOR CHAPEL

By Victor A. Lundy, architect

Robert W. Brody, general contractor

The structure was designed as a temporary building for a congregation in Florida. The project was begun on a limited budget, in the beginning almost non-existent. The objective was to create a small garden sanctuary with drive-in accommodations and immediate facilities for four to five hundred people if necessary. Remarkably enough the structure was completed for approx. $4000. The architect was able to demonstrate that a building could be done within all restrictions of a given problem, the budget certainly the most crucial. Success lay in the fact that the best was done with the little that was available, and a church plant was created that was inspiring and useful, even though the temporary expedient.

The construction details were of necessity simple—post, beam and plank. Posts 2-2 1/2" with 2"x6" between. Beams 2-2 1/2"x12" 2"x10" between. Floor and roof consist of 2"x6" 2"x6" T.G. The entire second floor is in glass without any frames or mullions for glass, the horizontal sliding 1/4" polished glass having ground edges and sliding grooved hardwood tracks top and bottom. End sections of glass are fixed. There are no mullions at the corners, and where the butts, for wind bracing, rubber suction mounted on flat steel plates and bolted galvanized steel pipes were used. Horizontal shutters can be mounted completely around glass, fitting against the wood posts outside.
MODERN DANISH FURNITURE Sculptured and Practical

by Marie Rayness Wilson

Designers and craftsmen of Denmark long have excelled in the ability to use materials effectively in relation to design. Today, furniture art has been interestingly influenced by this sensitivity to materials. Instead of the traditional linear lined effects, wood has been shaped, as if it were a plastic form, into a flowing carved contour. Rubbed, warm finishes on molded arms and legs have endowed Danish furniture with an inviting tactile appearance, that of the feel of wood. Enhanced grain textured surfaces have brought added beauty to the artistically exposed wood structures of this plastic style. The contemporary interpretation of the age old material, wood, may well characterize Danish furniture as an object of art.

The expressive, sculptured style was largely pioneered and introduced by the Danish architect Finn Juhl who, it has been said, represents the spirit of Danish furniture design. His bone quality, exquisitely constructed export chairs, appearing in the United States soon after the war, caused considerable interest. This master chair designer, in addition to sculptured wood effects, individualizes his pieces by clearly separating the seat and the supporting wood frame, thus giving a floating appearance to the chair seat. Architect Juhl's latest design, a chair of comfort as well as masterful composition, features wooden arms subtly sculptured in a sling effect.

Most of the furniture designers in Denmark today have been influenced by this feeling for the plasticity of wood. In turn, cooperative cabinetmakers interpret the esthetic quality through favored wood mediums of teak, oak, beech, and palisander, singly and in combination. Architect Vestergaard Jensen has experimented the possibility of sculptured effects in wood, in a chair using a supporting frame of V forms. More practical examples are Architect Borge Mogensen's table of similar crotched V supports and Architect Hans J. Wegner's adjustable easy chair with a frame of varying molded thicknesses. Architect Wegner characterizes much of his work with a "shaped by hand" quality. The most unusual yet functional piece is a low table designed by Architect Vilhelm Vohlert. In this, both strength and elasticity of wood are felt by the thin edges and the elegantly bent curves of the heavy plank top. Noticeable evidence of the plastic style may also be seen in period reproductions, some of which have been skillfully crafted by A. J. Iversen.

Not only esthetic satisfaction marks Danish furniture. Comfort surprisingly may be found in the wooden pieces contoured to fit the human body. Sparse upholstery, using the slimmest of shaped foam rubber, sometimes provides cushioning on areas most important to the torso. A sofa and chair combination of refined, simple proportions designed by Architects Ejner Larsen and A. Bender Madsen, uses loose, contoured and reversible foam rubber cushions designed for both comfort and utility.

With export as a target, styles of Danish furniture frequently feature shipping conveniences. Two collaborating architects, Peter Hvidt and O. Mølgaard, who design for Fritz Hansen's Efti, demonstrate this ability with their Ax furniture of laminated beech wood with veneered effects. All parts of their chairs and tables can be dis-assembled for compact shipping and reassembled with ease. Two versatile chairs, one of continuous molded plywood mounted on...
Social Psychology and Architecture—Martin (Continued from Page 21)

human relations problems—problems in the relations between architect and client, between architect and contractor, between architects and the general public, and between architects themselves. But awareness of the problem and solving it are two different things. Psychologists should play a significant contributory role toward the diminution of architectural relations problems—if they do, architects will call on their services.

The architects' first problem is one of public education in the role of the architect—only a small part of the public appreciates the existence of the architect. The series advertising "The Value of the Architect" by the Minneapolis-Honeywell Regulator Co. is a most unusual and well-needed public service (although unfortunately while talking about the modern architect, some of the illustrations have been of traditional architecture). The television program series co-sponsored by the Southern California Chapter of the A.I.A. in 1953 was another step in the right direction. The public relations research program being sponsored by the A.I.A. it is hoped will produce more results.

Part of the trouble comes from the conflict between Contemporary and Traditional architecture which in turn is partially due to the lack of an integrative educational system. Who studies the principles of modern architecture other than architects? All universities should require courses concerned with Modern Architecture and Modern Art (as well as Modern Music and Modern Mathematics)—and, fortunately, there is now a movement in this direction. But it needs to be given impetus by the Schools of Architecture, themselves.

Part of the difficulty is due to the lack of a united front on the part of architects, even on the part of "modern" architects—such attempts, as that by Kennedy to lump the International Stylists with the Traditionalists or that of Miss Gordon to lump the Internationalists with Communism, can only hurt the cause of progressive architecture (as well as being unrealistic). But there are techniques which can be applied to resolving apparently conflicting doctrines.

There is another aspect to this question of Architectural Relations to which the psychologists can make an immediate contribution—and that is with regard to architectural conferences. The architect is continually in conference—either with builders, contractors, with his staff, and other members of architectural teams, or in group participation at conventions, round-tables, symposiums, etc. Through the science of Group Dynamics (founded at M.I.T. by the late Dr. Kurt Lewin, a social psychologist) considerable progress has been made in the development of effective conference techniques and skills. Architects should avail themselves of this knowledge. Architects could, for instance, well spend some of their leisure time reading the works not only of Lewin but such as Lippitt, French, Miller, Newcomb, Homans, F. Allport, La Pierre, Leighton, Sherif, Conrrl, etc.

Client Analysis

Julius Gregory, an architect, some time ago said that:

An architect who is not a psychologist is not capable of expressing the feelings of his client. . . . The problem of defining and interpreting the impulses and desires of a client in terms of plans and structure is one the successful solution of which psychology plays just as vital a part as the essentials of architecture.

While understanding psychology does not make one a psychologist, as even Sullivan knew (who studied psychology extensively before it was a science), it will make one a better architect. Although the architect may enjoy designing, he is not designing for his own pleasure. At least, he should be designing to meet the physical and psychological structural needs of his client. To do this competently, he needs a great deal of information and understanding about his client. The psychologist can aid the architect in securing this knowledge in three ways: (1) establishing more efficient methods for securing the required information (thus saving the time of the architect); (2) by securing important information that the architect otherwise would not secure; and (3) by providing a frame of reference so that the architect can better understand this information.

The architect already secures much of this information but he does not generally find out the client's needs for architectural stimulation, on the one hand, or for architectural quiescence on the other; the

*Such a course is being prepared at UCLA to commence next fall, a similar course is being considered at USC, etc.—other examples could be given.
need for openness and avoidance of anything claustrophobic, on the one hand, or the desire for closeness, isolation, etc. (as in the cave-type den) on the other. Pre-knowledge also would be secured of the client's aesthetic views which would tip off the architect as to how the client should be handled. Too many architects have designed to give expression to their own emotional needs rather than the needs of the client. This is not to say that just because a client thinks he wants a Colonial home he should be given it—it may be possible to emotionally re-educate him and the questionnaires could help indicate the strength of his viewpoints, how emotionally attached to them he is, and thus the possibilities for re-education. For example, Rosow has classified client architectural goals as motivated by status-prestige, living activities, psychic security, self-expression-creativity, aggrandizement-pride and correlated with respect to their architectural preferences. Thus if the status-prestige motivation is strong in a traditional neighborhood, it is unlikely that the client can be sold on contemporary architecture. To the contrary, if the self-expression-creativity motivation is high, the architect should have little difficulty.

This information could be analyzed and plotted to give the architect a psychological profile and aid him in securing an overall "feeling" for his client, helping him to see him in relation to other clients. As Gropius has said "the better psychologists we are as architects—so that we see what kind of clients it is we have—the better architects we shall be."

Conclusion

I have tried to suggest some of the many possible contributions psychology might make to architecture. The final question is what specific steps might be taken to help realize these possibilities. The following are suggestive:

1) Architectural firms could hire the services of psychologists on a consultant basis—the larger firms should be able to justify their full-time employment;
2) The American Institute of Architects could sponsor a long-range, psycho-architectural research program;
3) The Federal Housing Authority also could sponsor an architectural psychological research program;
4) Architectural schools can take a number of steps:
   a) Special psychological instruction of the architectural teaching staffs can be provided, so that they become qualified to apply architectural psychology in their teaching;
   b) A special course in Architectural Psychology (taught by a psychology professor) can be required for all architectural students (an elementary course in Psychology is not a suitable substitute, but could well be a prerequisite);
   c) Instigate joint research projects in Architectural Psychology with the Psychology Departments;
   d) Hold (with the Psychology Departments) Architectural Psychology Clinics, Workshops, Seminars, Conferences, etc. to give psychologists and architects a chance to meet each other, to present papers on the subject, and otherwise provide the psychologist on opportunity to make his contribution;
5) Architectural magazines can invite leading psychologists to write on the psychological aspects of architecture, etc.

It should be remembered, in conclusion, that the impetus for such action must come from the architects, as the psychologists are busy on other aspects of human behavior and will not tread where they are not invited. But if invited, they will do their best to help the cause of Contemporary Architecture. Such a marriage should be mutually stimulating.

MODERN DANISH FURNITURE—WILSON

Three steel legs, by Architect Arne Jacobsen; and the other, a combination of molded wood effects and plywood, also using three legs, by Architect Hans J. Wegner, can be nested efficiently for storing or shipping. An upholstered chair of unusual export appeal, designed by Architect Hans Olsen’s molded oak folding chair of living room proportions, that are efficient, smart, inexpensive.

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the "composition pure" group. Now that the principles of the cubists, "new" space, "new" dimensions, and "new" unity) has produced a dilemma which produced "art metophorique" and "art autre" (which reflects the kind of thinking of a whole section of artists. The some as one of the most satisfying of contemporary styles.

Art's combination buffet-bar-bookcase with convenient, pull out trays and reversible, colored, sliding doors. A dining table-desk combination, by the same designer, shows under the table a fitted desk drawer file that may be smoothly rolled away when dining. Architect Torsten Johansson's headless, footless, single bed with breadboard, bed-side table, that pushes back under the mattress when not in use, gives an interesting interpretation of functionalism.

A strong trend in Danish furniture design is the attention given to the storage wall and built-in unit. Unlike the free standing, monumantal storage furniture of the past, contemporary storage pieces simply disappear into a wall. Architect Borge Mogensen's recent equipment furniture group shows a storage wall which satisfies practically all the furniture needs of one-room living, by including bookcase, radio, desk, and sofa bed. Many of Mr. Mogensen's case unit designs have been preceded and influenced by research on housing habits and needs. Architect Finn Juhl's creativity for built-ins was shown in his exhibit "House of the Future." In this, he used a long, built-in plank that ran against the wall in the dining area, where it was fitted with thin foam rubber cushions and served as seating for the dining table, to the living area, where it became a desk. The change in heights from the dining to the desk seating was made possible by a deeply treaded step slightly lowering the living space from the dining.

The native talent of present day designers coupled with four hundred years of fine cabinetmaking have been responsible largely for the appeal of the modern Danish furniture. The softly sculptured contours and meticulous craftsmanship of this furniture qualifies it as one of the most satisfying of contemporary styles.

ART (Continued from Page 12)

reflects the kind of thinking of a whole section of artists. The same dilemma which produced "art metaphorique" and "art autre" (which incidentally suffer from the same semantic obscurity, referring to "new" space, "new" dimensions, and "new" unity) has produced the "composition pure" group. Now that the principles of the cubists, constructivists, neo-plasticists, et al are written down in history, and exist, the modern artist doesn't seem to know what to do with them or whether to do with them at all.

THE WAY BEYOND

A few artists have taken steps to move out of the limbo of today, and have produced some interesting, if not definitive answers to their personal dilemmas. Among them is Nicholas Schöffer whose humor preserves him from dogma and whose talent speaks more effectively than his polemic. For the past few years Schöffer has been constructing enormous geometric sculptures composed of brass and metal bars occasionally furnished with multicolored disks. Schöffer styles himself an adventurer and has been willing to spend creative energy on projects taking him he knows not where.

If Vasarely sees only the immolation of the individual in a mechanized society, Schöffer, on the contrary, sees a possibility for the individual to beat the machine by turning it into an aesthetic adjunct. Schöffer dreams of infusing life with the beautiful on every level, in "filling man's aesthetic needs." For the past few years he has been speaking of "spatio-dynamic sculpture" which is "an integration of space in a plastic work in a manner which is dynamic and constructive ... with movement in harmony with structure, transparency, omnifrontality, and the elimination of volumes where ever possible." His moral standpoint (that sculpture is a social institution, destined for architectural settings) has led him into an interest in urbanism. Recently at the Sorbonne he delivered a startling lecture in which he outlined his scheme for a "spatio-dynamic city which will be built around sculpture and will be, so to speak, the rhythmic prolongation of the sculpture which towers well above the ground." In giving the individual artist the moral responsibility for the city's aesthetic well-being, Schöffer demonstrates a healthy egoism which will protect him from the belittling machine of contemporary society.

Schöffer's most recent adventure—strange and wonderful—takes him out of the bounds of sculpture into an entirely new realm. Like the others, he understood years ago that certain modern traditions had become sterile, hyper-analytical. But instead of turning either to solipsism or standardism, he turns to the idea of synthesis: a synthesis of the arts producing a kind of super-art transcending the conventional conceptions of art and painting. And all this with the help of modern philosophy, and electronics.

Schöffer's inextricable relation with the new adventure is a cybernetic brain. He claims that "cybernetics permit the animation of the work of art in a constructive and always varied way." And, in the first synthetic sculpture in history, on view in the Paris international exposition of public works, the principle is put into practice. The sculpture—one of Schöffer's immensely tall, space scaffolds with rhythmically placed multicolored disks, called the largest non-objective sculpture in history—was previously tested by composer Pierre Henry who extracted 13 sounds by percussion which were then registered on the cybernetic brain. Furthermore, the machine is sensitized to atmosphere and records (via apparatuses placed in the tower) changes in temperature, wind, color, light, sound and nearby movement. These elements, always in different combinations produce sounds or silences, and movements. The sounds are always harmonious, according to the composer who selected them although they never repeat the same harmonies. According to Schöffer, the...
In this "crise des nerfs" the Parisian artists discussed in this article have, for the most part, submitted to pressures which fundamentally hinder their creative work. These individualists are banding together forming schools of individualists! In this paradoxical situation, they sing in chorus about a liberty they are not able to enjoy alone. The battle is at its height, and the artists are agonizing, and perhaps before long, the "new" art will be a concrete reality instead of a verbal plea.

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

I. Openings with manufacturers and other concerns or institutions interested in securing the services of artists, architects or designers. We invite manufacturers to send us descriptions of the types of work they offer and the kinds of candidates they seek. Ordinarily the companies request that their names and addresses not be given.

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

Please address all communications to: Editor, J.O.B., Institute of Contemporary Art, 138 Newbury Street, Boston 16, Mass., unless otherwise indicated. On all communications please indicate issue, letter and title.

I. OPENINGS WITH COMPANIES

A. APPLICATION ENGINEER: Large electric company seeks creative artist with some training in engineering to design floodlighting installations for many kinds of applications: sports lighting, lighting for the home, building floodlighting, and many kinds of spectacular lighting. Architecture of engineering background preferred, but technical requirements less important than aesthetic potential. Applicant need not have experience in this work; recent graduates will be considered. Applicant should be able to meet people easily and to present ideas effectively.

B. ARCHITECTURAL DRAFTSMAN: Large national corporation located in Boston seeks experienced male architectural draftsman for full-time position in small department. Salary commensurate with experience.

C. ARTIST-TEACHER: Professional art school in Ohio needs two artists-teachers for:

1. Instructor—Lettering, Layout, and Advertising Design: Young
man with a contemporary point of view to teach advertising classes from type specifications through advertising brochures, etc. Several years experience and a knowledge of reproduction processes are essential. Salary $4,000 with two months summer vacation.

2. Instructor—Department of Magazine Illustration: Individual with several years professional experience qualified to teach magazine illustration, black and white to full color. It is desired that this instructor teach good drawing and painting in watercolor. Salary $4,000 with two months summer vacation.

D. ASSISTANT DESIGN DIRECTOR: To administer company design department of 6-8 people. Salary $10,000-$12,000 per year. Prerequisites: top administrative ability, record of success in handling people, capacity to take full responsibility, product design achievement. Unusually fine opportunity in growing industry.

E. COMPANY PRODUCT DESIGNER: Boston plastics molding manufacturer seeks imaginative product designer with strong mechanical background, practical attitude, at least several years experience in molded plastics industry, to serve on staff as full-time product development director. Salary adequate to attract right man.

F. CRAFTSMEN: Designers and producers of quality work are invited to contact Charles Going, who has found many outlets in commercial and industrial companies for hand-crafted items. No limitation to medium or price range. Write describing work, enclosing one or two photographs (or send samples) to Charles and Patsy Going, P.O. Box 447, Dover, Ohio.

G. DISPLAY DESIGNER: Wanted immediately by expanding mid-west exhibit manufacturer to design itinerant displays and P-O-P units. Must be qualified to handle renderings, working drawings and be acquainted with advertising production. Salary commensurate with background and achievement.

H. FLOOR COVERING DESIGNER: For full-time staff position with large Pennsylvania company. Prefer designer adept at drawing floral patterns; must be good draftsman. Experience in soft-surface floor coverings desirable.

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

J. FURNITURE DESIGNER: Large New England manufacturer of decorated vinyl sheeting wants young furniture designer for full-time staff employment at plant. To assist in developing new furniture uniquely suited to plastic upholstery.

K. GRAPHIC DESIGNERS: Large, well-established publishing company in Boston area seeks experienced male or female artists for full-time staff positions in attractive studio in New building, for varied types of decorative graphic design.

L. 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.

M. HEAD DESIGNER: Fine fashion store in Southwest seeks versatile designer with creative imagination and fashion flair qualified to do gift packaging, textile designs, ceramic designs and designs for window decor. Salary range $7,000-$10,000.

N. INDUSTRIAL DESIGNER: Midwest appliance manufacturer seeks young man for permanent position with progressive company. Prefer man with college degree and minimum of 3 years experience in industrial product design. Good starting salary and liberal bonus plan to right person.

O. INSTRUCTOR, INTERIOR DESIGN: Part-time teacher for newly-formed interior design department in Eastern university. Interior design or architectural professional background preferred. Open for academic year 1955-56.

P. MECHANICAL DESIGNER: For Research Division of large manufacturer of electronic equipment. Boston area. Job requires original and imaginative design for new products. Applicant should have mechanical engineering training or equivalent.

Q. OVERSEAS INDUSTRIAL DESIGN WORKSHOP DIRECTION AND LIAISON: Challenging opportunity for outstanding designer age 40 or over. Requires living overseas for 1 or 2 years. Generous salary, living and travel allowance for self and family. Prerequisites include: industrial design teaching experience, excellent record as staff or consulting engineer, foreign travel and languages (especially German), lecturing, availability before January 1, 1956. Submit qualifications with inquiry to Editor, J.O.B.

R. PACKAGING DESIGNER-ENGINEER: Large Eastern chemical firm has staff opening at management level for experienced packaging designer with strong mechanical engineering background especially in plastics and metals, to develop practical, attractive containers for consumer products.

S. PRODUCT DESIGNER: Manufacturer, importer and distributor of glass, ceramics and giftware seeks creative product designer for full-time position in New York office.

T. PRODUCT DESIGNER: Leading mass-producing glass manufacturer, with design offices in New York City, wants product designer for immediate full-time staff position.

U. PRODUCT DESIGNER, LIGHTING: Company over 50 years old, recognized leader; national recognition for product design; manufacturers principally lighting fixtures for residential and commercial use and portable lamps and fluorescent fixtures for residential use. Seeks young man with several years experience in industry. Because company's activities have expanded rapidly in last five years, it offers excellent opportunity.

V. RADIO DESIGNERS: CBS-Columbia wishes to locate qualified designers to create new items for radio line. Please apply directly to Mr. H. J. Schulman, Assistant to the President, CBS-Columbia, 3400 47th Avenue, Long Island City, New York.

W. SCULPTORS: Leading manufacturer of cemetery memorials and tombstones seeks for full-time staff employment, in northeastern area, several young male sculptors of unusual talent and proven ability, age 25-35, for plaster model-making and stone sculpture. Salary commensurate with background and experience.

X. TEACHERS—ART DIVISION: For full-time positions with State University of New York:

1. Teacher of Advertising Design: Lettering and layout design; technical phases of preparing material for publication; application to school and commercial problems; planning exhibitions, developing publications and teaching aids.

2. Teacher of Drawing, Painting, Graphic Arts: Expression, design and representation using two-dimensional media; figure drawing, perspective, pictorial design in oil, water and casein media, printmaking processes; related historical study.

3. Teacher of Art Education, Supervisor of Student Teaching: Directing observation and study of people's art activities in school, home, community; supervising student teaching.

Rank and salary depend on personal qualifications. Make application and have credentials sent to: Mr. Stanley A. Czurles, Director of Art Education, State University College for Teachers, Buffalo 22, New York.

Y. TEACHERS—INDUSTRIAL DESIGN: Midwestern state university has open two permanent positions for qualified industrial design teachers:

1. Assistant Professor: At least two-year's design experience required. 18 hours teaching per week. Salary about $5,500.

2. Instructor: Professional design experience desirable, but not mandatory; must have ability to handle and maintain wood working power tools. Salary about $4,500.

Z. WALLPAPER DESIGNERS: New England manufacturer of wallpaper wishes to develop free-lance design sources. Two-dimensional designers in New England or New York area wishing to qualify should apply to Editor, J. O. B.

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.


B. ADVERTISING DESIGNER: 2 years experience in advertising art depart-
AUGUST 1955


D. ARCHITECTURAL DESIGNER: B.S. in Fine Arts, Columbia Univ.; Graduate Cooper Union School of Architecture. 13 years experience in design. Supervision of construction and administration. Desires position in art school, college, university or museum. Male. Married. Willing to relocate.

E. ART DIRECTOR—LAYOUT ARTIST: 20 years experience in all phases of general and industrial advertising with agencies, manufacturers, booklets, catalogues, sales promotion, packages. Good knowledge of typography and production. Desires permanent position with agency or manufacturer. Male. Married. Willing to relocate.

F. ART EDITOR—PUBLIC RELATIONS AND PROMOTION: 8 years experience in publishing, museum, public relations, organizational and management advisory positions. Seeking to leave Civil Service and will travel and work with clients anywhere. Male, age 35.


I. ARTIST—TEACHER: 10 years teaching Institute of Design, Chicago; 5 years mid-west art school. 20 years advertising experience as art director, production manager, advertising manager, photographer, producer and package designer. Can teach advertising design, photography, package design and product design. Desires position in art school, college or university. Age, 45, married. Willing to relocate.


K. ARTIST—TEACHER—LECTURER: Traveling fellowship, 1941, Penna. Acad. of Fine Arts. 4 years at Barnes Foundation, Merion, Penna. Extensive experience teaching and lecturing background. New group method applied in teaching drawing, sculpture, painting. Several one-man shows. Desires position in museum, college or art school; also desires freelance work in designing wallpaper and fabrics. 3 years experience in silk-screen printing of modern decorator's fabrics. Female. Age, 45.

L. ART TEACHER—COLLEGE OR PROFESSIONAL SCHOOL: Graduate of Pratt Institute Art School; B.A., Oklahoma City University; M.A., University of Tulsa (upon completion of thesis). Exhibiting fine artist. Thoroughly experienced advertising artist. 6 years part-time teaching experience. Male, married, age 33.

M. CERAMIC DESIGNER AND TEACHER: University and professional level, particularly in California. Master's degree Alfred University; Industrial Ceramic Design; undergraduate degree Art Education, Syracuse University. 7 years teaching experience; 6 years experience as producing designer-craftsmen. Administrative ability. Exhibited nationally, internationally; many awards. Seeks teaching and summer positions East or West Coast with industry, architect, museum or in teaching. Age, 31, single.

N. DECORATOR—STYLIST: Chicago Art Institute. 8 years decorating experience. 2 years photo advertising staff R.C.A., Bakelite Co., etc. Designs position with manufacturer or advertising concern. Female, age 32, single.

O. DESIGNER: Honor graduate, 1952, of Midwestern university, seeks creative full-time position in interior or industrial design, preferably in studio handling all types of design. 2 years experience in technical illustration—familiar with manufacturing processes and all phases of art production. Male, age 24, single.


R. FURNITURE DESIGNER: Male with six years experience in interior design and designing custom-built furniture, desires free-lance assignments in furniture design.


T. INDUSTRIAL DESIGNER: B.I.D. (Honors) Syracuse, Univ., 1951 (5-year course). As Designer-Engineer for large aircraft corporation incorporated human engineering into design program. Also experience in store planning and architectural planning. Desires industrial design position, preferably involving human engineering, offering stimulating research and development projects. Male, age 31, married.

U. INDUSTRIAL DESIGNER: Pratt Institute graduate. 6 years experience in various fields including furniture, automotive, plastics and general product designing. Male, age 27, married. Willing to relocate.

V. INDUSTRIAL DESIGNER: Mechanical engineering degree. 4 years experience styling and developing products ranging from clocks to major appliances for leading electrical manufacturers. Seeks permanent employment in New York City area with manufacturer or consultant. Single, age 28, male.

W. INDUSTRIAL DESIGNER: Registered Professional Engineer. Extensive background styling consumer products. Proficient in all art media and full knowledge of materials and processes. Can handle all phases from creative design to manufactured product. Desires free-lance or retainer work. Male, age 28.


Aa. PRODUCT DESIGNER: 6 years experience in product design. 4 years with leading glass manufacturer. Desires permanent position with product or industrial design firm or manufacturer. Male, age 35, married. Willing to relocate.

Bb. TEACHER, SCULPTURE, DESIGN: A.B., M.F.A., Indiana Univ. Many sculptural awards, exhibitions; 8 years experience teaching sculpture and visual design; desires teaching position in sculpture and two and three-dimensional design. Male, age 34, married.
(260a) Built-in Ranges: Complete catalog information on new built-in Modern Maid ranges, 2 and 3 burner stainless steel tops, gas and electric. Electric top units allow drawer space. Write Tennessee Stove Works, Chattanooga, Tennessee.

(261a) Tempra: Product: Descriptive literature on new tempera product now available. Kit form includes formulas and 2 color wheel chart, perfect for mixing using matching color chart. Write Code Color Co., 2814 Dunbeer Place, Los Angeles 64.

(262a) Layout Tapes: Fully illustrated booklet, "Layout Tapes for Industrial Planning" details correct procedures for transparent and opaque plant layouts. With complete information for 75 tapes including structural and material conveyor symbols. Write to Label Tape Corporation, Inc., 450 Atlantic Ave., Rochester 9, N. Y.


APPLIANCES


FABRICS

(171a) Contemporary Fabrics: Information on one of best lines contemporary fabrics by designer: Angelo Testa. Includes hand prints on cottons and sheers, woven design and coordinated wovens. Custom prints are offered special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs—reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

FURNITURE

(188a) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl, tables, cabinets, upholstered pieces, chairs; represent new concept in modern furniture; fine detail and soft, flowing line make this complete line a choice piece for service and comfort; sift 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. Groupings and trays can be ordered in any combination; free standing units afford maximum storage; woods are American mahogany, white maple in contrasting colors;—almost true white and deep brown; most pieces also available in all walnut; wood and provides protection against special finish preserves natural finish of wood and exposure to moisture; excellent craftsmanship; data belong in all contemporary files; illustrated catalog available.—Baker Furniture, Inc., Grand Rapids, Michigan.

(257a) Furniture: A new eighteen page brochure contains 30 photographs of John Stuart furniture demonstrating a concept of good design with emphasis on form and less than function. Accompanying descriptions include names of designers, approximate retail prices, dimensions, wood used and woods. Additional information from John Stuart Inc., Dept. AA, Fourth Avenue at 32nd Street, New York City.

(138a) Dax: A complete line of imported upholstered furniture and related tables, warehoused in San Francisco and New York for immediate delivery. Handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog.—The Dax Company, 25 Taylor Street, San Francisco 2, California.

(230a) Contemporary Office Furniture: Newly illustrated illustrated brochure describing contemporary high-style furniture in CMF quality line. Many examples shown, including such features as solid brass hardware, full-length tasseled letter jackets, File Folders, wide range of beautiful cabinet woods combined with cigarette receptacles. Perfect for Model II or Model III office; all made with precision; finish of this handsome line, combined with moderate price, make it the ideal line for stores of any size. C M F has recently affiliated with Vista Furniture Company of America. For full information and complete price list, write to Costa Mesa Furniture Mfg. Co., Dept. AA, 2037 Placentia St., Costa Mesa, California.

HEATING, AIR CONDITIONING


(141a) Combination Ceiling Light: Light: Comprehensively illustrated in formation, data on specifications new light; light: remarkably good heat distribution; excellent air conditioning; prismatic lens over standard 100-watt bulb maximum heat output over entire room; heater forces warm air gently downward from Chromalux heating element; utilizes 100-watt bulb, fan motor, heating element; use voltage: no transformer or relay required; weatherproof; 600 watt bulb; exceptional builders and owner's acceptance, well worth considering.—Prescolite Fixtures: Specification data and engineering drawings Prescolite Fixtures; modern fireside heating. Dura-Cast is the brand name for Prescolite; simple on-the-job installation; complete line modern furnaces; this product definitely wins worth close appraisal; merit specified for CSHouse 1952—Nu-Tone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

LIGHTING EQUIPMENT

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete line of contemporary decorative fixtures; for residential, commercial applications; exclusive Re-Lamp-a-lite hinge; 30 sec to 45 sec required, install glass or replacement bulb; exceptional builder and owner's approval, accept well worth considering.—Prescolite Mfg. Corp., 2229 4th Street, Berkeley 10, California.

(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fixtures for office, home, and commercial use; also available for residential, commercial or institutional use; for residential, commercial or institutional use; for neat, weather-tight seal; blind-free, 90% openings; 4-ply masonry ancl architectural installations, exclusive Steelbilt engineering features; Data belongs in all contemporary files; 24 page catalog issued by Steelbilt. Inc., Gardena, California.

(202a) Profusely illustrated with complete line new contemporary design and construction of windows. CMF has recently affiliated with Vista Furniture Company, 49 East Ontario Street, Chicago 11, Illinois.

(210a) Soule Aluminum Windows: Steel and aluminum windows offer these advantages: modern design for longer wear, low maintenance; tunnel ventilators for maximum strength, larger glass area; snap-on glazing beads for fast, permanent installation; various sizes for heat, weather-tight seal; blind-free, 90% openings; 4-ply masonry or architectural installations, exclusive Steelbilt engineering features; Data belongs in all contemporary files; 24 page catalog issued by Steelbilt. Inc., Gardena, California.

(223a) Multi-Width Stock Doors: Innovation in sliding glass door industry is development of limitless number of sizes, new concept in modern doors. Brochure describes new Basic Units. 3-color foil folder now available illustrates with cutouts nearly every width opening that can be made from sizes 4' 10"-12' 0". Maximum flexibility in planning is allowed by simple on-the-job joining of stock units (or joining of stock units with snap-on cover plate). Folder lists standard height of stock doors combined with several examples of width and arrangement of Basic Units makes possible home and commercial installations in nearly every price category. For more information, write to Arcadia Metal Products, Dept. AA, 524 North Second Street, Arcadia, California.

SPECIALTIES

(352) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes; merir specified for CSHouse 1952—Nu-Tone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(183a) New Recessed Chime, the K-15, completely recessed in wall, requires simple grease by simply designed grille. Ideal for multiple installation, provides a uniform single chime totally eliminating a single chime too loud in one room. The unusual double resonant quality of Nu-Tone Tele-Chime results in excellent sound and tonal component in tone. The seven-inch square grille is adaptable to installations in walls and bases of any room.—Nu-Tone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.
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