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In the Carroll Sagar advertisement of the October issue, the architectural planning of the Pacific Mutual Life Insurance Co. offices was erroneously attributed to Albert C. Martin & Associates when it should have been credited to Stiles and Robert Clements, architects and engineers.
After a period of insular lassitude, Great Britain has awakened to the need for and value of exchange in the visual arts. Not only has she lavishly encouraged some of her artists, but she has now stepped out into the world market.

New York has been offered this fall Andrew Richie's choice of British Painting from 1800-1950 at the Museum of Modern Art; the Silberman Gallery's choice of contemporary British art, and the Galerie Chalette's choice of contemporary British sculpture. All three exhibitions have provoked extended discussions of familiar problems. Why, the critics have asked, has Britain remained undistinguished in the visual arts since medieval times? Why, they ask, does Britain produce great poets and mediocre painters? Finally, why, even now, when there is some sign of life in Britain, do the authorities persist in promoting those artists who most nearly resemble their least provocative predecessors?

Here are some commonplace truisms about Britain: Britain believes in the concept of national character. ("We have not the temperament for the expressionist abstraction of New York.") Britain produces great visionaries (Blake, Fuseli, and Rossetti in their own ") whose art is an art of ratiocination. Britain is, as Andrew Ritchie points out, a country of paradox. On the one hand, propriety, on the other, pride in eccentricity. "Interesting" art is eccentric art, from Blake to Bacon. Britain values tradition. Britain is proud of the "individuation" of her artists, often accepting the most insignificant idiosyncrasies as originality.

There is some evidence that the most vigorous among contemporary artists in Britain are fed to the teeth with the foregoing characteristics so generally accepted. But they are held well in check by smiling Authority. Falling lamely back on the greatness of Turner, British authorities tend to appreciate only the most "English" of their artists.

As an example of official opinion, take the attitude of one of the most powerful modern art authorities in Great Britain, Sir John Rothenstein, director of the Tate Gallery in London, the nearest thing to the Museum of Modern Art in England. To help encourage American interest in the exhibition, Sir John timed his arrival in New York to coincide with the openings. Sir John stated in his first book on modern British painters that: "It is unlikely, it is hardly indeed imaginable that the 20th century will be accounted one of the great periods of painting." He went on, in his first opus, to attack Sir Herbert Read for his support of "revolutionary" art, and followed that up in his second book, just published, by attempting to demonstrate that abstract painting is fundamentally futile. "The abstract artist," he explained to me, "is extremely nervous lest the forms in his paintings should have resemblance to things in the phenomenal world, while the representational artist has unlimited access to everything."

Finally, Sir John stated that in his opinion, the so-called "kitchen sink" school is the most promising trend in England. The kitchen sink contingent, receiving regular attention in the British and American press, are as English, as "eccentric" (at least in their lives) and as tradition-bound as any Authority could wish. About the other, less vaunted artists such as Alan Davie, Eduardo Paolozzi, and among others, William Turnbull, Sir John could only state, with eminent restraint, that there is some "weight" to their work. Con-

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ART

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clusion: If the recognized authority on modern British art speaks thus, the American public may be witnessing a false rainbow. Such an authority would hardly foster exchange of the works by those who do not fit into his conception of the "national character."

There was some criticism of Andrew Carnduff Ritchie's selection at the Museum of Modern Art. Why unearth the embarrassing spectacle of the pre-Raphaelites, and why weigh the 19th instead of the 20th century, demanded one critic. Others pointed out that the Museum was supposed to be a museum of modern art. But it was Mr. Ritchie's purpose to "show progressive tendencies in British painting from the revolution in landscape painting led by Constable and Turner at the beginning of the 19th century to the recent work." And, the exhibition performs that service admirably. Furthermore, by including Turner and Constable, Mr. Ritchie makes the important observation (via the show) that the modern art of England is the art of the early 19th century. Protestant movements and eccentrics do not necessarily produce modern art. A modern painter is one who grapples with the problems of painting alone, and pits himself against his past. Both Turner and Constable were modern in that sense. Ritchie quotes a letter of Constable's which clearly places him:

"A new Gothic building or a new missal is in reality little less absurd than a new ruin. The Gothic architecture, sculpture and painting belong to peculiar ages. The feelings that guided their inventors are unknown to us, we contemplate them with associations many of which, however vague and dim, have a strong hold on our imaginations, and we feel indignant about the attempt to cheat us by any modern mimicry of their peculiarities. It is to be lamented that the tendency of taste is at present too much toward this kind of imitation . . . which can only act as a blight on art by engaging talents that might have stamped the Age with a character of its own in the vain endeavor to reanimate deceased Art."

The new ruins in this exhibition, and in the Silberman show, are the anecdotal painters of our own century, not the true revolutionaries of the early 19th.

It is good for the eye geared to the Museum of Modern Art treasures to see the two landscape masters there. In Turner, the inevitable vortex of dissolved light, the obsessive central mystery; in Constable, the growth of a painting vocabulary independent of his subjects. Mr. Ritchie rightly states about Turner that "all the romantic wing of contemporary abstract painting eventually derives from him." Turner, as great in his way as Monet, released painting from its memory of linear perspective and its local color. The paintings in the museum are inevitably associated with the American continuation of the "light is color and color is light" theory from which come the great paintings of Mark Rothko.

Constable, though less spectacular, also has his lessons for the contemporary eye. There were intimations in the paintings of Tintoretto that the brush had its own language. Detach the highlights of a Tintoretto landscape and see them in the abstract: they form a surface pattern which inevitably determines the character of the modeled forms beneath. Constable felt the power of his brush, and in his late paintings, built daring superstructures of strokes

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THE HARPSCIOND AND THE ORGAN

Recitals of old music are getting to be so common nowadays, it seems as though before long a few persons should be learning how to play them. Apart from the touring ensembles, slickly rehearsed in a manner unbecoming the music they perform, a great part of the playing of the older music is being done under the auspices of the universities. This is not to imply that it is being better done. Yet the sheer volume of older music now available to ordinary listeners has sharpened a good many ears to distinctions unable to be made while this music was a scarce-heard novelty. The orchestral transcription has lost authority; the pedantic reading, every phrase stubbornly proclaiming that the musicians know what they intend to do with it, regardless of any style inherent in the music, has been boring a good many listeners to protest. The accumulation of undifferentiated slick performances has awakened reasonably intelligent, if not fully informed objections. Thanks to the universities, at least, midsummer may soon be as gay and eclectic as midwinter in these regions.

At the University of Southern California, John Hamilton, whom I had heard the previous week in a recital of compositions, by three USC professors, for harpsichord and recorder, played his graduation recital on the harpsichord. The instrument he chose for the occasion is a Maendler-Schramm, made in Munich. Mr. Hamilton, a husky-handsome, nervous young man, lets his nerves take care of themselves in little jerky mannerisms which do not impair his workmanship at the keyboard. Like most good American players he maintains, apart from these idiosyncrasies, a manner of impeccable calm, and if he allows a mistake, corrects it without fuss. We may believe that a Polish temperament in some mysterious way produces better music, but we allow few privileges of temperament to our native keyboard athletes, which is perhaps one reason why few American pianists successfully crash the big time. The suppression of any outward display, more than we expect of a good ball-player or competitive golfer, ties up the emotions in the innards, causing overheating and deterioration of the motor. A soloist is entitled to his temperament; he has strained for perfection, as he understands it, and any failure to realize the sort of perfection he wants—whether or not it be what I want—should entitle him to the same privileges as a touring tennis who cusses out the ball boys.

John Hamilton had chosen for his graduation recital the following admirable program: J. S. Bach, Fourth Partita and Toccata in C minor; Sweelinck, *Unter den Linden gruene*, a lovely piece; Couperin, *Passecaille* from the Eighth Order; and four Scarlatti sonatas, from the Kirkpatrick edition, paired in C minor (K. 115 and 116) and in C major (K. 132 and 133). Mr. Kirkpatrick claims, on evidence not clear to me, that he has reassembled the

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MUSIC
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Scarlatti sonatas in their chronological order of composition; his K (Kirkpatrick) numbering may be expected to replace eventually the quite arbitrary numerical sequence imposed by the standard Longo edition. The current vogue of the sixty sonata selection, edited by Kirkpatrick, is already opening a new channel of programming, replacing the twenty-five sonatas, from the Longo popular edition, which were about all one formerly heard of the original 550. My own choice of sixty sonatas would differ from Kirkpatrick’s, except it might be a dozen. Better to own the full Longo edition and consult the Kirkpatrick, which has the more accurate text. Longo believed it his duty to remove from his pages any originalities of Scarlatti’s notation the sound of which might give modern listeners offense.

From the first mordent Mr. Hamilton’s attack on the Overture of the Bach Partita commanded close attention. The rising and falling scales slid in masses of coordinated resonance; the notes after the dot entered late, doubling the rhythmic impact; the slower contrasting passages avoided the easy out of an indeterminate staccato, each note being sustained its proper value, the placement the more emphatic as it lay against the dotted rhythm. Here, with the first page, is a player who knows how to make the harpsichord sound.

The big fugue of the Partita swung along in fine freedom. It was a pleasure to be able to hear, for a change, as it is now pleasant to describe, a performance of Bach which avoided all the obvious misconceptions, so long the fashion, and put in place of them nearly always the correct methods. Mr. Hamilton has studied harpsichord with Alice Ehlers, organ with Clarence Mader, and a summer ago coached I am told with Wanda Landowska. He has learned the best each can offer; I shall not diagnose the faults of each that he has put aside. The great Allemande of the Partita went as slowly as it should, without being ponderous. The Courante sprang along in a fine altered rhythm. The rhythm sprang, indeed, a trifle too easily the basis being indicated by the title as French, not Italian. It is convenient among players a little out of patience with Bach to insist that he did not care or did not exactly indicate what he wanted, that he contradicts himself in successive versions. The Courante involves an Italian flowing with a French delaying rhythm. Entries could have been more delayed, displaced tones more dwelt on, instead of being throughout all grace and brilliance. In the Partitas Bach is giving of his superabundance, compounding styles, ideas, methods, indications. Our awareness of the stylistic abundance of Bach is merely at the threshold. If you do not believe me, condemn yourself to sit through one of the several albums of the Partitas that pianists, avid for a rapid commercial compromise with public judgment, have all too easily put out. Public judgment, not yet able to perceive to any satisfaction what it wants of these gloriously formal works by Bach, has never received them to its bosom, as it received the virtuosic exhuberance of Landowska’s first production of the Goldberg Variations or the halfway but all musical readings of the Brandenburg Concertos as played under the direction of Adolph Busch. These performers, searching for a true style, made a style, a great if not yet the true one, and have been rewarded by the adulation of those who prefer to imitate a good reproduction, instead of returning to the original to search for more.

But I do not wish to enlarge a suggestion of possibility to the degree that my praise should seem less than admiring. The Air was played as I would do it myself, had I Mr. Hamilton’s trained fingers. About the Sarabande I would be more critical, though again in admiration, savoring the apposition of two types of altered rhythms, while disagreeing with the contrary rhythm Mr. Hamilton set against the clearly notated alterations, both slurred and dotted, prescribed by Bach—these last were as they should be. To disagree and be
able, after a performance, to discuss matters of so much delicacy, while yielding to the performer his equal part in the discussion, as if he worked from knowledge, is to enjoy with a satisfaction too seldom survived. A public rendering, the elegant technical display that is the outward pleasure of Bach's art. It is possible, of course, that Mr. Hamilton reaches these effects by intuitive musical taste rather than through knowledge. Even so, one may presume a certain pushing of his taste.

So against the Menuet I would offer a similar disagreement. The fugal Gigue was brought off with all the flair anyone could wish.

(A while later I tried over again the record Ralph Kirkpatrick has made of the same Partita. Stiff like uncoiled machinery, the chords bunched like piano playing, some parts clumsy and some embellishments not brought off. How much farther into the music John Hamilton can take us. And how much farther there is still to go.)

Except some caveat about the slow section of the Toccatina, which leaned towards pianistic romanticism, I have only praise for the clarity and note-across-note precision of the paired fugues. Ability to play Bach counterpoint, clearly, at such speed, while avoiding the easy dodges of doing the thing fast, requires a skill that is not only in the fingers. Another objection does come to mind: the boom of slamming furnace doors, an awesome sonority from a good instrument but not to be allowed to serve for the dramatic cadential chords that divide the sections of the fugue.

Mr. Hamilton has learned from his teachers the bad habit of relying too often on deep sonority instead of color in his registration. (Landowska established the tradition by her openly expressed pleasure in the resonance of the anti-historical sixteen-foot stop. All of us have shared her pleasure, but some, having heard the same sound too often, indiscriminately used, are tiring of the effect. Not one of the harpsichords I saw in the Metropolitan Museum has such a stop.) Mr. Hamilton does not overdo changes of registration, another common fault, but he fails to make full use of registration in many possible lighter combinations, which relate the harpsichord to its plucked ancestors rather than to its collateral descendant, the modern piano. He is aware of the uses of the broken chord and cadence, that his choice not to use one or the other must be deliberate. (Mr. Kirkpatrick seems scarcely to have heard of them.) I question his judgment or imagination more than his right in choosing to settle so often for the dull impact of a chord instead of a more colored registration and elaborated cadence.

At this point in the recital Mr. Hamilton played me a hard trick: for the Sweelinck Variations, which more than any other item of the program had drawn me to his evening, he substituted a repeat of two pieces from the earlier contemporary music program, Halsey Stevens's Partita for harpsichord and Daniel Pinkham's Concerto for harpsichord and celesta. Listening to the Partita confirmed my earlier report. Halsey Stevens has labored indefatigably, without bringing off his good intentions. His slather of notes, like rubbings from the tombs of the masters, remains all on one level of design and will not sound. The Pinkham piece pleased me at first acquaintance, but so rapidly there was no relish for the ear. A good performance of Scarlatti should suggest speed without giving in to it.

I had thought of calling for the Sweelinck as an encore. Instead we received more Scarlatti, which as a technical display, of the performer more than the composer, obviously delighted the audience. The performer in any case was too stimulated by his virtuosity to return to the soberer delights of Sweelinck. I hope to collect the debt from him on a future occasion.

Readers who have gloomed along with me lately may be happy to observe I can still be pleased.

The recordings of Bach and his predecessors made some years ago by Carl Weinrich for Musicraft have served many of us for a standard of organ-style as against orchestra-style playing of the organ. They showed also, in matters of inflection, an awareness of possibilities in the rhythmic organization of the music one would (Continued on Page 11)

Gelvatex is specified by more architects in the West than any other stucco or masonry coating.
which unified, vitalized and increased the mystery of his landscapes.

There is little to be said about later "movements" in British painting. Most British protests and movements since have been largely carried by the word. Even Wyndham Lewis' wild Vorticism was more literary than visual. Individual painters (often Scottish) are moderately interesting (McTaggert, Hitchens, Smith). Sickert is represented with, among other paintings, his portrait of Sir Thomas Beecham, the inspired ancestor of Bacon's portraits. Victor Pasmore who recently abandoned his post-19th century landscape art in favour of abstraction is a minor master, while Sutherland emerges as a major talent. Most who recently abandoned his post-19th century landscape art in the most over-rated of England's painters. Sickert is rep­

The exhibition at the E. A. Silberman Gallery presents works by artists who cannot match their counterparts in Europe and above all in America, for quality. John Piper, Roy de Maistre and Sutherland uphold the literary tradition, and William Gear (tightly dry abstractions) Ceri Richards (scrubby, symbolic abstractions) and Nicholson uphold the "abstract" line. Only William Scott (born in Greenock Scotland) shows a relatively interesting canvas: a generous red nude filling a large horizontal canvas.

Contemporary British sculpture fares better in the exhibition at the Galerie Chalette. Here the younger generation of artists who began their careers after the war is liberally represented. There are even voices which speak for those "temperaments" in England which refuse to submit to the "national character" myth.

A raucous, persistent voice is that of Edouardo Paolozzi, the Scotch-born sculptor of Italian descent who has been asserting his temperament with considerable effect in England though still more or less disdained by the authorities judging from evidence in New York. Paolozzi is an angry man and his visual invective is aimed at the forces of reaction in England. For that reason, his work is at times hasty, thrust out in a gesture of protest. By nature an impulsive, curious artist, Paolozzi has pursued many ideas, sometimes recklessly, prodigally. He is intensely interested in the phe­

Because of this strong intention, Paolozzi's work stands out in the Galerie Chalette show. It is heavily, compellingly, impetuous. It is made up of rubble, of cruelly torn shreds, of jagged hunks of metal which hold their image prisoner. Two standing figures in bronze, their bones showing and their flesh corroded, are in fact among the strongest images in the show. Shin bones and arms are like the exposed shafts in architecture. (It is in Britain after all where the "new brutalism" in architecture has such a strong hold.) These figures stand frontally, an affront to the agree­able tradition of figurative English sculpture.

There are other sculptors, less vigorous but no less excited, in the show. Young Robert Clatworthy, whose baroque figures are in the Rodin tradition, moves toward a large, daring conception of the figure as a complex of bulges driving into space. Bernard Meadows, Kenneth Armitage and Reg Butler all hover on the edge of a new break with tradition and are hampered only by their discipleship to Henry Moore. Moore by the way, for all his unevenness does, in the end, make a strong showing. His polished Helmet head of 1950 and a small mother and child contain the germ of almost all of the younger works on view with the exception of Paolozzi and the dry constructivist, Adams.
Curiously, although Dugmore is obviously not in the least concerned with “reality,” most of his works refer unconsciously to real space: there is always the sense of the baseboard, the horizontal plane on which the spectator stands and by means of which his associations are called into play.

The rhythms in these canvases are similarly distinguished: natural rhythms of leaves in wind, rivers rushing to the sea, markings on trees and animals. There are, in short, definite suggestions of nature, of perceived phenomena. But it is clear that none of these specifics were in the original conceptions of these paintings. I would conjecture that Dugmore works, like the New York abstract expressionist, from an initial undefined emotion registered first in sensuous all sketches. Later, the sketches suggest a mood to him and he adjusts, heightens, subdues until harmony of color and movement “feels” right. In this he reaches for the mysteries underlying nature without ever staking to himself, as older painters might, that he is reaching for mysteries.

A large untitled painting predominantly in grays, silvers, blacks has the closest relationship to normal perspective. Yet, it is completely “pure” painting. Dugmore cuts his plane with a horizontal band three-quarters of the distance from the base, dramatically cutting the vertical upward flux of forms. A gloss of cherry reds, flashes of blue suggest illumination. Tiny vermilion accents dart determinedly from corner to corner. The whole is bound by insistent echoes, so closely organized that color carries the composition while measure of stroke, texture and varying color intensities determines the mood. Dugmore’s color has become fuller, more vivid, more substantial in the building. Deep scarlets, fire reds, asphalt blacks are created with repeated overpaintings which, in spite of the artist’s care, retain their look of exuberance, freshness. Dugmore really loves his matière, and uses it well.

In a different tradition, Julio Girona, Cuban-born resident of the United States, shows the impact of the American idiom, particularly that derived from Gorky. His paintings at the Bertha Schaefer Gallery are most personal in their warm southern color laid on in thin but luminous areas. Girona is primarily interested in the effect of organically conceived forms placed in abstract contexts. He combines light linear touches with broad color areas and occasional flashes of the light of the canvas. When he finally moves out of the careful composing, and allows his color to speak totally, without the aid of supporting line, Girona will probably take his place among the leading younger painters in New York.

**MUSIC** (Continued from Page 9)

never imagine when listening to E. Power Biggs. Now under the aegis of Westminster and personally attended by my friend of correspondence Kurt List, Mr. Weinrich has started out to record the complete organ works by Bach.

At Princeton this summer I was fortunate both to play for Mr. Weinrich two taped examples from our own performances of older music for clavichord, harpsichord, violin, and voice by Wesley Kuhnle, Sol Babitz, and Georgia Laster, and to sit beside the steps of the chapel organ while he practised for me a number of the Bach works he was about to leave for Europe to record. The Skinner organ of the Princeton Chapel, as I knew it, was one of the most satisfying display organs of the twenties. Mr. Weinrich has rebuilt with new pipes from Holland and Sweden that quarter of the instrument which is all one needs for Bach—one organ may have its value, but it is the value of twentieth century orchestration, not of Bach. The sound tumbled from the high stone walls and vaulting of the cathedral-sized chapel in cascades of clearly differentiated streams, no mere rumblings in the basses, no merely swelling confusion of mechanically compounded harmonics—as pure as the lights from the fine modern stained glass of the windows. The sharp attack of the unnicked pipes stirred me as the boom of his motor stirs the sports car enthusiast. The habit of modern organ builders has been to design pipes intended to release sound as I have heard an eminent conductor say of the Boston Symphony strings, without attack.* Now the tendency is being reversed. As the attack was forceful, so each line, each distinct part as Mr. Weinrich played it could be heard and assembled by the ear as an integral movement within the composition, not merely a harmonic addition to a welter of sound, however gorgeous.

My enjoyment of the four records of the Bach series Mr. Weinrich has so far issued was at first more limited, and I reserve a number of objections to his way of playing them. Before proceeding, let me add that this is in my opinion the best organ-Bach on records—with one exception, the recent recordings made by Albert Schweitzer on the Gunsbach organ. Since Dr. Schweitzer does not presumably intend to record the complete works, though he plays, at a great age, miraculously, as well as ever, Bach enthusiasts will do well to concentrate on Weinrich, using the occasional Schweitzer issues for comparison. Several other sets are available; Mr. Weinrich is not the only organist who is recording the complete organ works.

The rhythms in these canvases are similarly distinguished: natural rhythms of leaves in wind, rivers rushing to the sea, markings on trees and animals. There are, in short, definite suggestions of nature, of perceived phenomena. But it is clear that none of these specifics were in the original conceptions of these paintings. I would conjecture that Dugmore works, like the New York abstract expressionist, from an initial undefined emotion registered first in sensuous all sketches. Later, the sketches suggest a mood to him and he adjusts, heightens, subdues until harmony of color and movement “feels” right. In this he reaches for the mysteries underlying nature without ever staking to himself, as older painters might, that he is reaching for mysteries.

*The current notion of a “great” symphony orchestra holds that its tones and instrumental qualities should blend imperceptibly like the colors of a color organ. This was not the idea of the composers who wrote the classic symphonies, nor does it comport with the methods of our most distinctive conductors. “Beautiful tone” is a saving virtue of the second-rate.
shake is to move more rapidly than the accompanying notation, to intensify rather than delay the movement. The slow-beating Italian vibrato, a vocal embellishment combining weight, displacement of the passing note, and heavy accent, can be used effectively for keyboard in the right place, but not often. This embellishment, though well documented, is little known and rarely tried. It also is a means of intensifying and quite unlike the soft, “pelican-wing” slow shake that merely draws out the embellishment, retarding without heightening or defining the surrounding passage.

In long shakes, which fully played and ended with a turn make a vigorous dynamic contrast to the accompanying parts, Mr. Weinrich has a bad habit of dropping off too soon, at some indefinite place in the middle, leaving a hole where there should be a shock of harmony and movement. The reason for this and for his habit of pointing a line by staccato, it seems to me, lies in his preference for too steady an accent on the beat, a grave fault in Bach-playing, where the effect of steadiness should be obtained by a continuous flexibility of beat, a little more, a little less, combined with a dwelling on the passing-note and a flowing towards and away from decisive points of inflection. Played in this way the lines are not merely separate but convey their individually distinctive expressiveness by counter-rhythm. Bach on the organ does not so much sing as speak, each line sweeping from point to point with the long tidal inflection of blank verse properly spoken on the stage. These are some of the evident faults that stand in the way of my acceptance of Mr. Weinrich's playing; only great virtues could overcome my objection to them and leave me, as I am, enthusiastic.

Then, too, there is the difficulty that in hearing organ music from records one has the tone but not the vital presence of the sound. The Bach organ is meant for a church building, preferably with stone walls and height; the music mixes and blends in large space. Hearing it from records one has the sound out of a single aperture, a performance only. About all that can be done is to make sure that the recorded tones are as free of unwarranted intrusions, echoes, periodic vibrations, which are the acoustic weaknesses of churches, as can be managed. To make a good record the organ and the church space should be in vital agreement. After much searching Mr. Weinrich settled on the organ of the Varfrukyrka in Skaneninge, Sweden. To go so far abroad he must have had good reason; Mr. Weinrich is acquainted with many organs and their acoustical surroundings. For several weeks each summer he has taken over the church; the adjacent Town Hall has granted him space for equipment; and traffic has been diverted from the surrounding streets. The plan is to produce organ records as free of interference, the sound as resonantly in agreement between the instrument and the building, as it is possible to manage.

The result has only one serious flaw, a lack of perspective. The organ is heard absolutely, without foreground or background, as if all the pipes and all dimensions of the sound were equally present before the recording microphone, like the instruments of a quartet. The Schweitzer Gunsbach recordings, by comparison, while almost equally pure, retain a distinct perspective, a feeling of foreground and background, of recession and jubilant coming out again, that links the music to its native habitat in a church.

If the lack of perspective in the Weinrich recordings may in that respect be thought of as a flaw, it is also, for the domestic listener, a virtue. The music in all its parts can be penetrated by the ear as accurately as if it were indeed chamber music. One has the sound completely present, all equally in the foreground, and nothing else. Notably in the recording of the Little Organ Book the music is allowed

(Continued on Page 32)
Even in countries where the concept of freedom of information is accepted, restrictive measures have in many instances been imposed ostensibly for the protection of the common interest. This fact makes it all the more necessary to safeguard this freedom against encroachment and attempts to curtail, cripple or even destroy it by legislative or administrative measures.

On the other hand, the misuse or abuse of this freedom may constitute a serious threat both to the community as a whole and to individual citizens, and unless the law provides sufficient means of protective action and redress, the private citizen is left without any defense against the powerful organs of information.

It follows that the problem here, as with human liberty in general, is to regulate this freedom without destroying it. Though a great variety of systems are conceivable for this purpose, two main trends can be distinguished. Countries committed to the principle of freedom of information are moving along similar lines and have adopted legislation which, while differing in details, has the same starting point and seeks the same results. On the other hand, the legislation of countries where information media are regarded as having a social function which should be directly supervised by the State, moves along different lines.

Obviously, a balance must be found between the freedom to seek and disseminate information and the necessity of protecting the individual and the community as a whole against misuse of this right. Therefore most countries have promulgated legislation enabling the authorities to intervene in case of need.

In general, the publication of certain types of news endangering national security is everywhere liable to punishment; while publications offensive to good morals expose their authors to penal sanctions. Press laws almost everywhere tend to protect family life, and information likely to impede the course of justice, contempt of court and similar offenses exposes the author to more or less severe penalties.

Freedom of information is constantly faced with the possibility of intervention by the State. By claiming that it is necessary to prevent the diffusion of false or distorted news, to prohibit propaganda subversive of public order or the existing system of government, to protect youthful readers, to maintain high standards of morals, to uphold religion and punish blasphemy and so on, the State can and often does intervene, and this may easily become permanent, impeding the free publication of information and opinion.

It follows that no constitutional or legal provisions as such can guarantee freedom of information unless a people’s fundamental conception of society recognizes that the best government is that which allows citizens to form and express their own opinion on all matters, including the government, and unless that conception pervades the entire fabric of national life.

To say that every man is entitled to freedom of expression subject to consequential penalties for abuse is not enough and, indeed, may be dangerous. It is like telling a man that he may say whatever he likes, reserving to yourself the right to bash his head in if you do not agree with what he says. Restraint in the application of consequential penalties must be regarded as a vital ingredient of freedom of information.

Perhaps more than any other human right, freedom of information lends itself to extremes of abuse and repression. It is not easy to indicate precisely where freedom ends and license begins, or, even if this could be done, to indicate where license begins to be a ‘clear and present danger.’ The bewildering variety of libel laws and press laws throughout the world shows how complicated the problem and the present situation are.

Nevertheless, it is clear that such laws, together with the practices to which they have given rise, actually determine the degree of freedom of information which exists within each country, as well as the highest common denominator of freedom which is possible in the world. Therefore a detailed study of this difficult subject would be useful in showing the possibility of establishing common standards within the framework of which a working compromise between freedom and responsibility can be achieved.

SALVADOR P. LOPEZ—UNESCO.
UNFINISHED PROJECT FOR A SPORTS
COMPLEX, 1954

The building is to house an arena which seats 12,000 people, swimming pools, gymnasium, skating rink, tennis courts, practice rooms, etc., in a cylindrically shaped structure 800' in diameter and 100' in height without internal columns.

The roof structure is made up of a concrete compression ring supporting steel cables in catenary. Over the cables, by means of movable hanging forms, a thin concrete shell is poured. This is prestressed by tightening the cables. The shell serves as a deck for the roofing and provides a rigid structure for wind and snow loads. The exterior walls support the roof and are self-bracing, its members are subject only to direct tensile and compressive stresses.

The problem of large halls is primarily an economic one.

In this project economy is achieved by taking advantage of the high tensile characteristics of steel wire, and the economically favorable compressive characteristic of concrete.

FIVE PROJECTS: MYRON GOLDSMITH & JAMES D. FERRIS IN CONJUNCTION WITH COLLABORATORS

These projects fall into two categories. The first of these is for very large structures, as exemplified by the tall buildings and the circular hall. Large buildings are particularly challenging because when they reach these dimensions there are only a few basic ways in which they can be built. For example, in the field of bridge design small or medium spans can be built using many types of structures—the plate girder, the arch, the truss, etc. But as the span increases, the number of types becomes fewer until in spans greater than 1,800 feet no bridge has ever been built except on the suspension principle.

This analogy to bridges holds true for large halls, tall buildings and in fact every type of construction that, in the upper ranges, there are only one or two solutions and the basic design process becomes reduced to one of discovering a structure that can achieve these spans economically.

These projects were chosen because it was known that their conventional structure had limits and if the buildings were made large enough a new structural solution would be inevitable.
PROJECTS FOR TALL STEEL BUILDING, 1948

Tall, narrow steel buildings of conventional frame construction have serious bracing problems. Most of them are too flexible, resulting in cracked ceilings, partitions and leaking walls. Attempts at stiffening the framework by increasing the rigidity of its members are uneconomical and attempts at stiffening by means of internal diagonal bracing are limited because of the obstructions caused by this method.

The proposed solution consists of a diagonally braced external cage designed to resist both vertical and horizontal loads.

Three variations are:

1. The number of diagonals increases toward the ground where the loads are greatest.
2. An overall diagonal system resists both vertical and horizontal loads.
3. A major and minor diagonal system resists the horizontal forces.

PROJECT FOR AN 86-STORY CONCRETE OFFICE BUILDING, 1948

Concrete buildings have been limited to a height of about 30 stories due to the great size of the columns and stiffening girders in the lower stories which interfere with the functional requirements. Also, construction time tends to be longer than in steel buildings because it is necessary to construct a floor at a time. To solve these problems a new structural system is proposed.

The building consists of six platforms carried by an external skeleton. The skeleton has columns about 15-feet square at the ground level and these columns diminish in their sectional area throughout the total height of the building. The columns form bays one hundred-forty feet by one hundred-eight feet. The horizontal wind girders at each platform level

Continued on page 33
COMPETITION FOR THE GARIBALDI BRIDGE
IN ROME, 1955

Collaborators: Carlo Cestelli-Guidi, Engineer
Bruno Zevi, Architect
Domenico Gentiloni Silverj, Engineer
Antonio Di Carlo, Architect
Impresa Carlo Allegri, Contractor

The Garibaldi bridge crosses the Tiber and connects two of the oldest and most characteristic Roman quarters. It is located between the Renaissance Sisto Bridge and the two original Roman bridges connecting the Tiberina island with the city. When the existing 19th Century Garibaldi Bridge was condemned, the City of Rome, because of the historical and artistic importance of the site, held an invited competition for a new bridge. They required a collaboration between an architect, an engineer and a contractor to submit a complete design and a bid. The program required that the abutments and central pier of the old bridge be reused. The problem facing the designers was to insert a modern bridge into a setting containing some of the most important monumental architecture ever built.

The bridge consists of two arches of cylindrical surface of 130-foot span shaped in such a way as to have the neutral axis coincide with the curve of pressure of the dead load. The arches are reinforced in the longitudinal direction and prestressed laterally. They are hinged at the spring line and have a great reduction of the moment of inertia at their apex, working essentially as three hinged arches. The deck consists of a hollow girder with a central span of 180 feet. It has 12 longitudinal ribs of varying thickness with a hinge in each end span. The hinge is blocked after construction and the girder resists the live load as a continuous beam on four supports. The shape of the deck varies in accordance with the requirements for moments and shears.

The second category of projects, the velodrome and the bridge, have no such severe structural limitations and the designers were free to explore the lyrical or expressive possibilities of structure. But all of the projects have this connecting thread—they are based upon the belief that the architectural expression of a building must come from the structure. The variety of the projects show that this discipline, instead of being very limiting and arid, can result in great richness of form and feeling.

Goldsmith & Ferris were students of Mies van der Rohe at the Illinois Institute of Technology where they received their masters degree. Goldsmith subsequently worked as a structural engineer and in Mies' office for seven years.
In 1953 he went to Italy under the auspices of a Fulbright grant to study with Pier Luigi Nervi. He is a licensed Architect and Structural Engineer. Ferris worked with Philip Johnson and on industrial buildings with the Austin Co. In 1954 he went to Italy under the auspices of a grant and studied with Nervi. The majority of the projects illustrated were done while they were working together in Rome. In this they collaborated with other architects and engineers, each of whom made their individual contributions. They are at present with the San Francisco office of Skidmore, Owings & Merrill, where Goldsmith heads the Structural Engineering Department.

In anticipation of the 1960 Olympic Games which will be held in Rome, the Italian Olympic Committee held a competition for a Velodrome for bicycle and motorcycle racing. The program fixed the form and dimensions of the track, that 19,000 spectators be seated in the open and 1,000 under cover. A number of objective factors fixed the double crescent form for the seating. 1—The track must vary in slope to counteract the centrifugal force of the racing bicycles and motorcycles. 2—The problem of visibility requires spectators' benches to be above the changing incline of the track. For these reasons the seating at the ends is much steeper, less desirable, and therefore, fewer in number than at the sides. This complex form, difficult to build by usual means, would be constructed by excavating and filling the natural terrain. The canopy is a shell in reinforced concrete on three supports. Toilets and locker rooms are located in low buildings on the periphery of the site.
The site is an olive grove on a point of land. The sweeping views extend for more than 180° to the east, south and west. The owners preferred a view of the gently rolling hills to the west and the morning sun in the master bedroom. The natural slope of the land is toward the south, so that with very slight grading two levels were created. The sleeping quarters were placed on the lower level, the living quarters on the higher, enjoying the advantage of maintaining the complete panorama of views. The lower roof has been designed to carry a layer of water which cools while acting as a reflecting pool. The entry is on the lower of the split levels, creating a high entry hall which together with the extensive windows, broad overhangs and terraces, considerably increases the spaciousness of the living quarters.

The stabilized wood framework is set on a concrete slab on grade with the exception of the living room, which is a shallow concrete fill on wood joists. The concrete slabs contain hot water radiant heating coils which extend under the brick floored terrace. Floor coverings are carpeting, asphalt tile, and brick. Interior wall finishes are of ash plywood and plaster areas, and colors of light and dark neutrals and bright accents of citrus tones. The ceilings are of narrow redwood boards throughout. The exterior is plaster with redwood fascias and soffits.
Part-view of living area

Split level layout places living quarters and kitchen one half story above the private rooms

Second floor plan

PHOTOGRAPHS BY JULIUS SHULMAN
TOWER HOTEL  BY KENNETH MCDONALD, ARCHITECT

DESIGN OF A BEACH HOUSE  BY SANFORD HOHAUSER

This design for a small beach house, now under construction, is primarily to be used as a play house and entertainment center. Because it was the desire of the owner to combine sculpture and structure it was possible to entertain such an unusual enclosure.

Function: To provide summer enclosure for 1-2 persons on an average temperate zone beach. The house is to contain sleeping, dining, dressing, storage, sitting, food preparation facilities, plus an expandable living room with area to entertain up to ten guests.

Construction: Concrete sprayed over wire mesh strung on a furring channel frame. Closets and pass-throughs are of plywood.

The building is an attempt to integrate sculpture and architecture; releasing the structure from the standard post and lintal functional idiom of architecture, and creating sculpture that can be lived in and viewed from within and from around. Care has been taken in the study of the kinesthetics of massing as they appear to the visitor approaching through the entry tunnel and the inhabitants as they move from one area to another; in and out of the structure.

The building is integral and complementary with each piece of contained furniture; the lines of one flowing into the other to integrate all the elements of a dwelling into one homogeneous esthetic. Shape is derived from the rolling contours of the beach, being in many respects similar to the hollow
This new hotel, to be built in Melbourne, Australia, for a syndicate, by a French Construction Company, will be the first circular hotel in the world and Australia’s most revolutionary and modern building.

The hotel will have a circular glass guest tower with a revolving cabaret on top which will provide each seat with a different view of Melbourne’s best features every hour.

The first two floors will be used for general public spaces, with the First Floor being lit through the roof by skylights. At the rear of the tower, provision has been made for a helicopter landing.

The tower will be 67'0" in diameter and will have 10 guest room units and bathrooms per floor. Accommodation includes 110 guest rooms, each with its own bathroom and built-in fittings. All service facilities are concentrated in the central concrete core.

The entry to the hotel will be through a tremendous 100'0" sweep of clear plate glass. The glass curtain wall of the guest tower will be serviced for cleaning by an adjustable seat, suspended from a track which runs around the perimeter of the top of the tower.

The structure, in short, is based on the same principle as the structure of a tree.

It is hoped that the building will be completed within two and a half years.

The container, about 30' long, 10' high, and 17' wide, will have a steel backbone and steel ribs to support the rear utility section and most trafficked floor areas. Laths will be tacked on and bent into place with channel framework, then sprayed in place with concrete. It will be anchored on two concrete piers. Entry is made either up a ladder through the central port, or up the rocks and through the front opening, shielded by a retracting plastic windshield. The sunken sleeping area will also be the primary lounge area. A sunken fireplace has a three-foot opening, a one-foot lip, and, slightly lower, a seven or eight-foot diameter area for sitting. Water, heating, and air conditioning equipment are in the rear, with floor ducts for ventilation and heating extending to the sleeping area. Clothing and food storage and bathroom facilities are in front of these utilities. A curving divider of plywood has kitchen equipment on this side, and record player, television, and storage on living-sleeping side.
FINE ARTS CENTER

FIRST PRIZE: WILLIAM MANN AND ROY HARROVER, ARCHITECTS, LEIGH WILLIAMS, ASSOCIATE

This unified design which groups an art academy, theater and concert hall under one undulating roof has been chosen as the winner of a recently held Memphis architectural competition for a Fine Arts Center. The Jury of awards consisted of Philip C. Johnson of New York, director of the Department of Architecture at the Museum of Modern Art; Paul Rudolph, Sarasota, Florida, architect, and Thomas Creighton, editor of Progressive Architecture. The professional adviser was Paul Schweikher, head of the Department of Architecture at Carnegie Tech. Eight architectural firms participated in submitting entries, and the jury accepted three excellent solutions to the problem. We present here the prize winner.
JURY REPORT: The jury feels strongly that this building belongs in the park—that it is precisely designed for the site which has been assigned to it. It is a unified design, simplifying the many functions and seemingly complicated program. It should be beautiful from any aspect as one approaches it, and will form a visual image of a pavilion which will be remembered—complete both in first stage and final stage. Raised above the ground on a podium, it is a truly classical concept, with a sense of having a beginning—the podium resting on the ground—the colonnade and its serene screen walls, and the undulating sheltering roof.

The gracious sense of shelter provided by the colonnade should be emphasized as appropriate to this part of the South. Within the rhythm of these columns, the entrance is clear, monumental, and graciously welcoming.

The plan of the building provides an outer corridor which gives good circulation and at the same time provides access to various functional spaces and unifies the design of the facade.

The jury recognizes that certain functional problems are raised by this simple plan solution. The coordination of both theatre and music activities in one auditorium saves budget money (one stage, with its expensive equipment, for instance) which allows more space for circulation and purely social activity. Other minor functional questions can be surely be solved in a final stage of design.
HOUSE FOR TEXAS BY NEUHAUS AND TAYLOR, ARCHITECTS

The site is a 100' x 200' flat city lot. The problem was to design a contemporary residence for a young couple with one child. Inasmuch as the site is heavily wooded, the client expressed a desire for as much glass as practicable, yet maintaining privacy from the neighbors.

The house has 2,700 air conditioned square feet; two courtyards, 700 square feet of covered porch, and a 500 square foot carport which forms a patio off the family room.

The architects used a 6" Mexican brick in a through wall type construction as a more economical solution to an 8' high brick wall to screen the patio, which also allowed the use of exposed brick surfaces inside.

The house is designed on an approximate 4' module; actually, the module is a stock aluminum sliding door unit. The north and south elevations are 100% glass sliding doors: floor to ceiling and wall to wall in each room. The east and west elevations are 100% brick. The front bedrooms and the dining-room and kitchen open onto private courtyards. The entire lot is fenced by a 6' high cypress fence (the maximum allowed by the subdivision).

The loggia and dining area have terrazzo floors and brick and glass walls. The remainder of the house is carpeted.

The house has a zoned air conditioning system, one unit for the sleeping area, and another for the living areas.
Looking from ALL-PURPOSE ROOM into garden play room and through master bedroom. Kitchen cases read to right. Garden room can be used in connection with master bedroom for separate entertaining area when draperies are pulled to separate space from rest of the house.

Cabinet wall in kitchen; new Thermador built-in refrigerator and freezer; new Waste King dishwasher. All custom made cases of plywood faced with Formica throughout. Sliding doors are new Formica product, 3/8" thick, reversible with different color each side.

Island cabinet and counter completely faced with Formica. New Thermador double oven installed in cabinet. Table shown in closed position. The same number of persons sit at table when it is opened or closed. Island cabinet and counter in dining kitchen area. Showing dining counter open for table cooking or Thermador units. Built in burners also useful for keeping hot dishes warm at buffet.

EXPERIMENTAL HOUSE X-100  
A. QUINCY JONES AND FREDERICK E. EMMONS, ARCHITECTS

Builder: Eichler Homes

Structural Design: William R. Mason, C. E.

Landscape Architect: Douglas Baylis

Interior Designer: Anne K. Knorr

Sculpture and Special Art: Matt Kahn

Accessories: Gump's of San Francisco

The X-100 Eichler Homes experimental house exhibits new products, latest appliances and unusual uses of materials. It was designed and built as a public service to display some of the most advanced thinking in creating better homes for the future. The design attempts to provide year-around garden living. With a light structural steel framework, so engineered that no load-bearing walls are necessary, the X-100 house takes advantage of flexible planning possibilities. Where floor-to-ceiling walls serve no useful purpose they are omitted. The resulting freedom allows an inter-relationship of living spaces that expand the usefulness of the living areas. All living spaces are placed along the perimeter, and whenever possible utilize related outdoor areas. Plumbing facilities are in a centrally located rectangular core.

The house has been designed for an inside lot; front and rear yards are incorporated as integral parts of the adjoining interior spaces. A concrete block wall encloses the children's play yard accessible from their bedroom through a wall of sliding glass doors. The terrace-like garden rooms serve the double purpose of the usual outdoor patio and additional living space as well, one at the entry, and the other next to the all-purpose room. The house, designed for a servantless family, is planned for minimum upkeep. The exterior walls of the house are prefabricated, and all have identical surfaces for interior and exterior. High-density overlaid Douglas Fir plywood panels, plastic panels and walls of sliding glass doors comprise all the exterior walls of the house.

The house is now open for public exhibition in San Mateo Highlands, San Mateo, California.
ENTRY GARDEN of the Eichler Homes X-100 experimental research house is actually a year-around garden room which serves not only as the entrance to the house but also as an additional living space. Entry to room is through an Arcadia sliding glass door. Floor of garden room is comprised of circular overlapping discs of exposed pebble aggregate concrete, interrupted with planted spaces. Plants grow directly from ground, not from containers, and are maintained the same as exterior gardens.

Swivel fireplace revolves to face living room. Garden room and living room each are 14'0" x 20'0". A second garden room, the same size, is located on the opposite side of the floor plan between the all-purpose room and the master bedroom. Except for the two garden rooms all floors are finished with cork. Floors throughout the house, including the garden areas, are radiant-heated. Garden rooms provide warming atmosphere which can be enjoyed in any part of the country throughout the year. Both areas are designed to augment living space within the house and are expandable for dining as well as other activities.

Furniture for terraces outside and garden rooms designed by Hendrik van Keppel and Taylor Green. Other furniture in house by Herman Miller Furniture Co.
HOUSE IN VENEZUELA BY BOLTON AND BARNSTONE, ARCHITECTS

This house is one of several company houses completed for Schlumberger Corporations of Latin America in El Tigre, Venezuela. Heretofore, the general method of company construction has been to take the standard American G. I. house, convert it to local materials, and force it to work with air conditioning units. This has proved to be extremely expensive both in construction and in maintenance. These houses reflect considerable credit on a corporation that was willing to experiment and unwilling to accept the expensive standard solution. The houses were built competitively. The structural engineers and local contractor was COVESA, of Maracaibo, who, having to haul all of their materials, including millwork, a great distance, on generally unpaved roads, still adhered immaculately to architectural detailing.

The problem was interesting in that the following considerations had to be maintained:

a. a continuous westerly wind which during the rainy season brings in the rain almost horizontally

COMPETITION FOR A UNIVERSITY RESIDENCE HALL — BERKELEY, CALIFORNIA

We show here the work of the other participants in an invitational competition for a University Residence Hall. In a previous issue (October, 1956), we presented the first and second selection and the full jury report. What follows are the five solutions submitted by Welton Becket and Associates, Gardner Dailey; De Mars, Esherick and Kump; Pereira and Luckman; Weihe, Frick and Kruse.
b. a company requirement that no air conditioning be used

c. no outside environment to be considered.

The solution was to turn the house completely unto itself. The entrance is into a large central patio with a large open well in the center, screened at the top to keep out the tangential rays of the sun and to force the rain to fall vertically. The side gardens provide a view to the five rooms of the structure. The bedrooms are separated from the central patio by perforated concrete block walls, allowing air circulation longitudinally through the structure. All doors are louvered. The structure is reinforced concrete with reinforced concrete columns, beams and roof slab. The walls are terra cotta block with stucco finish on both sides.

This is one of a series of eight structures undertaken by the architects in South America. All furnishings for these houses by the Knoll Planning Unit.
TEXTILES USA AN EXHIBITION AT THE MUSEUM OF MODERN ART

Textiles USA is one of a continuing series of exhibitions the Museum has devoted to well-designed useful objects available to the public. Previous exhibitions, most notably those called Good Design, presented surveys of home furnishings which included textiles produced both in the United States and abroad. Textiles USA is the Museum's first exhibition devoted exclusively to contemporary American fabrics.

Both manufacturers and hand craftsmen were invited to send examples of their work produced during the last ten years to a jury appointed by the Museum. In making its selection the Museum was further assisted by advisors on technical aspects of performance and durability, where these criteria were relevant.

The exhibition has been organized within three categories of use: Home Furnishings, including upholstery and curtain materials but not carpets; Apparel; and Industrial fabrics, including such things as automobile tire cords, sludge filters, and insulating cloth.

Each category imposes a slightly different standard. Utilitarian requirements such as durability predominate in the industrial fabrics category, and are certainly of great importance in home furnishings, but they are obviously subordinate to the happily frivolous standards which by comparison obtain in apparel fabrics, where novelty is its own excuse. Nevertheless, such conventional standards as suitability of construction within the requirements of a given category, originality and quality of design, and variety and subtlety of color, were successfully met by all the fabrics selected for the exhibition.

(Continued on Page 32)
"Half Beat." Black abstract design hand screened on white cotton poplin. Designed by Fredric Karoly for Perspectives, Inc.

"Pan Americana." Cotton dress fabric; multicolored. Designed by Kathryn Westphal for Perspectives, Inc.

"Primitive Forms." Hand screened black print on brown cotton designed by Baldwin-Machado for Arundell Clarke, Inc.
MUSIC

(Continued from Page 12)

the smallness, the delicacy of outline, the translucence of registration that comports with chamber music. But it is always an organ one is hearing, pipes, contrasted and blended, in tones of utmost fineness and of raw, bare power, pleading, proclamative, gentle and majestic, in odd and unusual combinations, and yet pellucid. The registrations are nearly always of striking effectiveness but never orchestral, never in any way reminiscent of strings, never so compounded of sombre impressiveness or sheer noise as to lose definition of parts. Changes of registration have been avoided almost to monotony, but the combinations selected are, with few exceptions, so good that the listener who prefers the restraint of chamber music to the highest fidelity of orchestral overamplification will be the more gratified.

So being reserved, the changes of registration move from strength to strength, each alteration decisive, and dramatic inner events, for example the cataclysmic dropping of the base in Adam’s Fall and the affirmation of the pedal solos in We All Believe, come through in vigorous force and meaning.

I was again and again delighted by the registration chosen for the smaller manual choralepreludes of theClavierubung series. (Formerly called the Catechism Preludes, these have now become through a change in fashion the Little Organ Mass.) He recites the manual version of the Ten Commandments in a tone as comedic and irreverent as Bach’s unbewigged setting. A true believer—and his distinguishes true believer from bigot—Bach laughed when he felt like it, and in the presence of God. If one is not afraid to laugh in the presence of God, one does not fear to die in his love. The humor may be no more than a witty parody of Pachelbel (the Magnificats), from the same style Bach derived the serious multiple fuguing he uses in the manual setting of Out of the Deep. Unlike Scarlatti, Bach wrote with the deliberative reason and with philosophy; his keyboard music is filled with musical criticism, as Shakespeare wrote about theatre in his plays.

Weinrich shows us Bach’s passion for music and for theory, in almost equal parts, but the overbalance, the superabundance always breaking dikes and flooding over the dry land with music. He never lets the music become pretty when it should be wry, or booming when it should be bare, or thin and branchless when it should be ornate—for example the small manual versions of Christ Came to Jordan and We All Believe. Sad experience had convinced me that performance of the Little Organ Book on a modern organ could result only in a general muddling of voices, and that, since they are impossible to play on piano, as Tovey admiringly tells us, because of the continuously independent pedal, these choralepreludes might be heard more definitively in such an arrangement as that by Wesley Kuhnle for two pianos. Mr. Weinrich’s playing reassures me. The Busoni piano transcription of In Thee Is Joy, a powerful concert piece, has no more attack than Mr. Weinrich’s concert version. The eloquence he achieves by registration is incomparably greater. His playing throughout offers vivid demonstration of what the organ, uncomplicated by trick stops and confined to Bach’s relative simplicity of choices, can achieve in its own right.

A good Bach organ recording does not insist on being heard, nor does it serve well as a background of general conversation. If you turn it low, you cannot hear it at all. To enjoy such music, you must sit down expressly to give it your attention. Except in the few famous display pieces used for trying out organs, Bach works all around his melodies. The result may seem tedious and repetitive to the listener who expects a composition to go somewhere, in the manner of the symphony or sonata. Organists have not yet learned to relieve this seeming repetitiousness by continuous rhythmic inflection of the parts, as we believe Bach did, preferring generally to cover up what appears too long by making it faster and more superficially brilliant, bringing forward individual voices and reducing the others to a cloudy background. Mr. Weinrich is conservative but not reactionary. He plays the parts clearly, leaving to the listener the discovery of what is happening within them.

Bach is the most rewarding of composers; in another hundred years musicians may have freed themselves to play him. Until such liberated playing is achieved, Mr. Weinrich’s performances will compare favorably with the best. His workmanship and Bach’s organ music deserve a skilled listener’s closest attention.

TEXTILES USA

(Continued from Page 30)

If American textiles differ from those of other countries they do so, first of all, because of the sheer quantity in which they are produced and distributed. Daily our advertising celebrates in prose and song the advantages of maximum production and consumption. The development of the widest possible market has been an essential supporting condition for the techniques of mass manufacture, and the cheapness, availability, variety, and controlled improvement from year to year of our artifacts are indeed remarkable. Spurred by competition, these developments do more than give us an abundance of material goods; they are changing our ideas of cheapness, availability, variety, and improvement. Quantity can and does create a new conception of quality.

Many industrial fabrics inadvertently heighten properties familiar to us in other materials. The blond opulence of loosely plaited tire cord, though it is always hidden within layers of rubber, rivals fabrics used for formal gowns. Day-Glo, a chemical treatment, makes color reflect with a new clanging, eyesplitting luminosity. Often such fabrics are eligible for other uses; the manufacturer of a sludge filter, resembling homespun, disposed of some extra yardage to a men’s tailor. Industrial fabrics rarely if ever are designed for aesthetic effect, yet they seem beautiful largely because they share the precision, delicacy, pronounced texture, and exact repetition of detail characteristics of 20th century machine art.

Compared with achievements in the design of contemporary furniture and many other products, the textile industry as a whole has only begun to realize its own possibilities. But its contribution to design in the United States already is of major importance.—Arthur Drexler.

Textiles have always been an indication of cultural values and achievements. The aggressive abstract designs woven in wool by the Peruvian Indians, the rich and formal patterns in...
cut velvet of the Italian Renaissance, and even the prim nose-
gay patterns of 19th century German Biedermeier all illustrate
distinct cultural attitudes. The French farmers' cotton work
clothes, for which Nimes was famous (de Nimes: denim) and
the gold and silver vestments belonging to the Vatican, are
textiles made for the most mundane and the most exalted
moments of life.

This variety of motives is today served in the United States
not by craftsmen but by a gigantic industrial effort. The textile
industry comprises the producers of natural and synthetic fiber,
the manufacturers who process fiber into woven goods, and the
dyers, printers, and finishers who convert "gray goods" into
the final, usable material. The enormous productivity of the
industry makes it reportedly the fourth largest in the United
States.

Like most of our artifacts, American textiles are influenced by
contemporary painting and architecture. Modern architecture
(itself influenced originally by the abstract painting of the
Dutch Stijl group and the French Cubists) has provided a set-
ing in which fabrics of traditional design are no longer satisfac-
tory. More open interiors and the extensive use of glass
have led to the development of a great variety of translucent fabrics for home furnishings. When these fabrics are intended
primarily to subdue glare their beauty depends on the agreeable
modulations of light produced by their construction and sub-
stance alone. When a woven or printed pattern is added to this
light-diffusing membrane, its scale and density interpose an-
other element between indoors and outdoors which must be
related to other architectural elements in a room, including
furniture.—Greta Daniel.

FIVE PROJECTS—MYRON GOLDSMITH, JAMES D. FERRIS
(Continued from Page 15)
also diminish in depth as the total height of the building increases. Where
columns and girders intersect, haunches have been formed to resist the
increased forces at these points. These also diminish as the height increases.
Between each of the six horizontal platforms there are 15 intermediate
stories, seven of which are suspended from the platforms above and seven
are supported on the platform below. The suspension and supporting mem-
bers are columns 22 inches round, forming regular bays twenty-eight feet by
forty-seven feet. The middle story in any series of fifteen stories will be
columnsless since its floor is supported and its ceiling is suspended.

Among the advantages offered by this type of construction is the reduction
in size and number of internal columns below that necessary with conven-
tional skeleton construction. In fact, the size of columns is no more than is
required for a seven-story building. The structure has the additional advan-
tage that the number of columns requiring foundations has been reduced to
eight. While in a conventional building of similar dimensions, ninety-six
columns require foundations. In the proposed scheme, since the major forces
are absorbed by the superstructure, the intermediate stories all have similar
floor beams, girder and columns, so that if precedent and pre-stressed members
are used, similar forms can be employed to cast all these members.

TEXTILES USA
(Continued from Page 30)
1. Perspectives, Inc.
"Counterpoint"
Drapery and slip cover
hand screened black on
white cotton poplin
Frederick Karoly designer
2. Angla Fabrics, Inc.
Coating "Ribbon Weave"
white and black twill
3. Maxwell Textile Division
Dress Fabric
silk surah
twill weave
hand screened black tear drop
pattern on white
Pat Ballenzweig, designer
4. Onondaga Silk Co., Inc.
dress fabric, white and gold
Lame brocade
5. Ross-Zeldin, Inc.
dress fabric
wood heel on silk taffeta
Chester Ross, designer
6. Knoll Textiles, Inc.
Upholstery and drapery
"Ombre"
cotton, viscose, jute and wool
hopsacking weave
7. Roy Giustron
screen and casement fabric
"Scallops"
handwoven linen
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 COMPANIES

A. ARCHITECTURAL DESIGNER: Well known producer of aluminum, architectural and metal wall products needs man with 5-10 years experience in architectural design work. Person selected will head up design section in metal wall operation. A ground floor opportunity which should develop tremendously with expansion of company's metal wall activities.

B. ARTIST-DESIGNER: West Coast exhibit design firm seeks artist-designer with drafting experience for permanent position in San Francisco office. Technical competence, well-rounded art background and ability in field of graphic and 3-dimensional design necessary. Persons must be able to think in both the creative and practical sense and to understand materials and their use in actual construction. Position would include work with interiors, point-of-scale pieces, packaging, exhibition design, etc. Portfolio necessary; starting salary given on request.

C. ASSISTANT TO DIRECTOR OF DESIGN: Major manufacturer of machine-made glassware, located in Ohio, seeks capable all-around male designer to enter company as assistant to present Director of Design and to carry out responsibilities in product design, silk-screen decoration, and packaging problems. College degree desirable but not essential. Applicant should be 27-35 years old and have some industrial experience. Good starting salary and unlimited future in company for right man.

D. CREATIVE DESIGNERS: Tennessee company seeks 2 creative designers for its product and research department for residential home lighting fixtures. Person must be willing to relocate in Chattanooga, Tenn.

E. DESIGN TALENT: Large international corporation in Detroit area invites inquiries and applications from individuals 20-45 years of age of unusual design talent for full-time, staff employment in various departments including product (appliances), graphic, display and exhibit, interior, automotive styling, color engineering, drafting and modeling. Excellent salaries (plus overtime), inspiring facilities and working conditions. If records and portfolios show real promise, company will fly candidates to Detroit for interview.

F. DESIGNER: Industrial design organization in midtown New York City seeks person for position working on store fixtures, store department planning, packaging, product design, and point-of-purchase material. Ability to do rough color visuals for presentations desirable. Must be able to assume responsibility and eventually work with accounts. Prefer young man with some experience but will consider beginner with good training background and no experience.


H. DESIGNER-DRAFTSMAN: Large Boston department store needs as designer-draftsman someone with creative and proven ability. 4-5 years experience in department and specialty store interiors, fixture design and detailing essential. College graduate with architectural or industrial design degree preferred. Liberal employment benefits and opportunity for growth in a store with large expansion program.

I. FASHION ARTIST: Private fashion school in New York City seeks full or part time instructor experienced in all media of illustration. Write, stating age, background and experience.

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

K. FLOOR COVERING DESIGNERS: Nationally known Eastern floor covering manufacturer seeks several experienced designers capable of creating good floral designs. Creative designing experience in soft-surface or hard-surface floor coverings very desirable. Can also consider those with design experience in draperies, fabrics and wallpaper.

L. FREE-LANCE DESIGNER: Progressive distribution organization in New York City interested in services of designer to develop well-detailed, contemporary seating pieces.

M. GENERAL PRODUCTS DESIGNERS: New York firm seeks designers with at least 5 years experience and a flair for general products, jewelry and watches. Automotive and transportation talent is also needed. Applicants should have good rendering ability and be capable of visualizing sketches of a definite creative content. Salary ranges between $500 and $800 a month for qualified persons. Immediate employment.

N. GREETING CARD LETTERER: Los Angeles firm has openings for an experienced male greeting card letterer and two female color-separation artists experienced in that or a related field. Openings are for full-time and permanent employment.

O. INDUSTRIAL DESIGN CONSULTANT: Industrial design consulting firm recently established in New Jersey area seeks well qualified experienced, "second man" for general practice including product and pack-
P. INDUSTRIAL DESIGNER: Established manufacturer, Buffalo, New
York, seeks man with industrial design education and minimum of
five years experience, to design electric heaters, electric fans, residential
lighting fixtures and other products. Background and interest in home
furnishings most desirable. Starting salary commensurate with ability
and experience. Excellent opportunity in permanent position.

Q. INDUSTRIAL DESIGNER: New York office of industrial design firm
has immediate opening for an industrial designer with 3-5 years ex-
perience. Person must be good at rendering and able to make good
presentation of drawings.

R. INDUSTRIAL DESIGNER: For Keystone Camera Company, Inc., Dor-
chester, Mass., for product styling and design. Some knowledge of
machine work desirable. Salary commensurate with experience and
ability.

S. INDUSTRIAL DESIGNER: Chicago office of industrial design firm has
immediate opening for qualified industrial designer with minimum of
two years experience. Must be good renderer.

T. PACKAGE DESIGNER: East coast, industrial design firm seeks package
designer of art director caliber, who has had experience with other
package design firms. Salary adequate to attract right man who is in-
terested in permanent position offering future associateship on profit-
sharing basis.

U. PRODUCT DESIGNER: Preference for a minimum of 2-3 years pro-
fessional experience, understanding fabrication techniques or with
interest and ability to learn. Ability to do project work in cooperation
with engineering, marketing and production, to organize and develop
projects independently of close supervision and to communicate ideas
verbally and graphically. No age requirement; salary $6500-7500 an-
nually. New York City location. Man preferred.

V. POTTER: To establish own studio in pre-Revolutionary building
located in historic Massachusetts town; thousands of visitors yearly.
Rent free in exchange for some maintenance duties. Young man pre-
ferred.

W. RADIO-TV: Large, well-established Mid-west manufacturer with out-
standing company design department has several full-time positions.
Candidates from Chicago, Mid-west area preferred.

X. TWO-DIMENSIONAL DESIGNER: Large manufacturer of institutional
and fine vitrified china in Western Pennsylvania has two staff openings
in well directed design department for imaginative, trained designer.
Principal emphasis on decoration in 4 separate product lines, with other
activity such as shape design, packaging, displays, etc. Salary com-
mensurate with capacity and experience.

Y. TYPE FACE DESIGN DRAFTSMAN: Cambridge, Mass. manufacturer of
photographic typesetting equipment seeks artist to make master draw-
ings of printing type faces and to create new type face designs. Salary
commensurate with experience.

Z. WALLPAPER DESIGNER: 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.

A. ARCHITECT: Graduate, Royal Technical Univ., Budapest. Experi-
ence: industrial, commercial, institutional, housing design; own busi-
ness for 9 years. Ability to sell, organize, direct. Desires association
with engineering or architectural firm, Philadelphia area. Male, age
43, married.

B. ARCHITECT-EDITOR: Attended St. John’s Univ.; Columbia Univ.;
New York Univ. School of Architecture. 30 years’ architectural ex-
perience; 14 years’ contributing editor in this field. Knowledge of ar-
chitecture, construction; and of interests of builders, owners. Prefers
Pacific or Atlantic seaboard. Male, age 53, married.

C. ARCHITECT-INDUSTRIAL DESIGNER: B.F.A. in Design, Art Inst. of
Chicago, 1947; 2 years’ Architecture, Illinois Inst. of Technology. 10
years’ industrial design and architectural experience. Experience in de-
sign, engineering, detailing, modelmaking, presentation and administra-
tion in furniture, appliances, display, interiors packaging and trans-
portation. Has also done planning design detailing, supervision engi-

eering and administration for residences, shopping centers, schools, hospitals, factories, office buildings, etc. Seeks position with architectural or architectural-industrial design firm. Prefers Midwest.

D. ARCHITECTURAL RENDERER: 2 years, Univ. of Georgia; 1 year, Pratt Inst. 3 years experience all phases of architectural field. Welcomes inquiries about architectural rendering for registered, practicing architects only. Brochure of samples sent on request. Contact David M. Ward, 421 Howard Ave., Middlesex, N. J.

E. ART DIRECTOR-DESIGNER: Studied Inst. of Design, Chicago. Member Society of Motion Picture Art Directors. Art Director for national TV network for past 7 years. Experienced interior decorating and window display. Knowledge of architecture, color coordinating, photography, graphic arts, silk screen, surface design, and all decorator sources and materials. Seeks creative and/or supervisory position in commercial design field. Prefers Los Angeles area but will relocate. Male, age 35, married.


G. ARTIST-DESIGNER: B.S., Tufts College; Boston Museum School 1952; Art Students League. 5 years experience designing textiles, displays, murals, TV scenes, greeting cards and illustration. Seeks creative free-lance work. Female, age 25, married. Contact Cynthia Preak, 44 Gloucester St., Boston 15, Mass.

H. ARTIST DESIGNER: Studied John Herron Art Inst. 8 years experience in furniture and automotive field; various aspects including color, color development, design and fabric. Seeks position with firm in East. Male, age 39, single.


L. DESIGNER: International prize-winning designers seek free-lance or retainer accounts to develop furniture, fabrics, lamps, etc. Designs now being produced in America, Denmark, and Italy. Have worked closely with factory sample departments.


N. DESIGNER-ILLUSTRATOR: 2 years study Wilcox Technical School. Meriden, Conn.; graduate Vesper George School of Art, Boston; Navy veteran, grad. of Naval Photographic School; 2 years as graphic illustrator at Naval Air Station, Norfolk, Va. Desires position in New England area. Excellent references. Male, age 27, married.

O. DESIGNER-MODEL MAKER: 11 years experience in design and model making of furniture, business machines, household products; also color formulation and application of materials. Able to execute original design in clay, hydrocal, wood, metal and plastics. Seeks position with small industrial design group in middle or northern section of Connecticut. Male, age 35, single.

P. EXHIBIT-INTERIOR DESIGNER: B.F.A. Cranbrook Academy of Art, 1952; European study. Experience: exhibit-display work and set design; architectural interior planning (3-D illustrating and color); 4 years' teaching design, ceramics, weaving, metal work, on college level. Exhibited nationally. Seeks position with exhibit-interior design firm. Male, age 35, single.

Q. GRAPHIC DESIGNER-ART DIRECTOR: 10 years experience with ads, booklets, books, periodicals; award winner; organizes and plans magazines; knows typography and production. Member Art Directors Club, A.I.G.A., S.T.A. Seeks position as graphic designer or art director. Male, age 34, single.

R. GRAPHIC DESIGNER-TEACHER: Grad., Academy of Arts, Hungary. Wide advertising experience in Europe and Brazil; professor at Sao Paulo Museum of Art; active exhibiting artist; experienced in graphics. Desires teaching position under employment contract. Male, age 36, married. Contact Paul Szentkuti, Rua Eugenio De Lima 152, Sao Paulo, Brazil.

S. INDUSTRIAL DESIGNER: 10 years as head of Industrial Design department for large manufacturer of mechanical and electrical equipment; 2 years' experience in direction of all phases of product appearance design. Desires position as consultant or staff member with progressive manufacturer. Male, age 59, married.

T. INTERIOR DESIGNER-CONSULTANT: Grad., Parsons School, 1946; attended MacMurry College, Univ. of Illinois, Univ. of Colorado. Experience as decorator's assistant New York and Chicago firms; free-lanced in interior illustration; own shop 4½ years; experience as consultant in photography, interiors and product design. Seeks position as decorator or designer. Willing to relocate. Female, age 32, single.

U. PHOTOGRAPHER: Extremely varied background of top magazine and industrial assignments. Also familiar with layout and design; writing experience. 2 shows at Museum of Modern Art. Well-known for unique personal style. Desires free-lance or staff work. Female, age 30, single.

V. SCENIC DESIGNER: Harvard grad. 1956; 8 years experience in stage design. Available for free-lance work on sales conventions, fashion shows, television and theater settings, 3-dimensional displays and window decoration. Contact Webster L. Lithgow, 18 Waverley Avenue, Belmont, Mass. Male, age 21, married.

W. SCULPTOR: 3 years' experience teaching own school; 3 years' teaching on university level. Wide exhibition record. Recently returned from 3 years abroad. Desires teaching position. Contact John Bergschnieder, 166 Newbury Street, Boston 16, Mass.
### CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

**Editor’s Note:** This is a classified review of currently available manufacturers’ literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the price list, add your name, address, and city. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a check mark (●) indicate products which have been merited specified for the new Case Study House 17.

### INTERIOR DECORATION—HOME STUDY

**(2028a)** Approved supervised home study training in all phases of interior decoration. Ideal supplementary course for architects, builders, designers. No classes. No wasted time. Text and work furnished. No tuition payments. Send for free booklet. Chicago School of Interior Decoration, Dept. 2828, 835 Diversey Parkway, Chicago, Ill.

### APPLIANCES

**(292a)** Built-in Ranges and Ovens: La Palma 1956, Model 120 S, with Slide-out Broiler, also motorized Hotpoint 256A Broiler-Top Cook top ranges (4 or 6 burners) ready for smart built-in installation. Available in colors or stainless steel to provide sparkly interest in special contemporary kitchens. Send for free catalogue, photos, and specifications. Western-Hall Appliance Company, 8385 Hays Street, Calver Loma, Calif.

**(250a)** Built-in appliances: Oven unit, surface-cooking unit, dishwasher, food waste disposer, water heater, 29” washer, refrigerator and freezer are featured built-in appliances merit specified for Case Study House No. 17. Recent introductions are three budget priced appliances, an economy dryer, a 121” cubic ft. freezer chest and a 30” range. For complete details write West inghouse Electric Supply Co., Dept. AA, 408 So. Boyle Ave., Los Angeles 38, Calif.

### DECORATIVE ACCESSORIES

**(426)** Contemporary Clocks and Acces sories: New collection of 8 ready mounted weather vanes, traditional and modern designs by George Nelson. At tractive and unusual combination; contemporary clocks, crisp, simple, unusual modern accessories. Send for free catalogue, photos, and specifications. Western-Hall Appliance Company, 8385 Hays Street, Calver Loma, Calif.


**(265a)** Inquire for a handsome ($100) file folder of 20 swatches of Granite, a heavy-duty upholstery, adapted from a hand woven original. An accordan fold·er of fifty different swatches with complete information may be ordered for $3.00.

The finest contemporary fabrics from Jack Lemor Larsen, Inc. are available from Octagon Faucheux showrooms in San Francisco and Los Angeles. These fabrics are woven-designer with the yarn selection, the designing, the weaving, and the sales supervised by the Larsen associates. The designers have experience in both design and architecture and know the place of fabric in the scheme of things. Write: Larsen, Inc., 66 E. 22nd St., New York, N. Y.


**(253a)** Mosaics. Original, specially de signed mosaics, for exterior or interior wall areas. Plaster in wall, hang, or use as room divider panels. Durable, weatherproof. Request free catalogue and glossy photos of work now available. Bonnie Jean Malcolm, 13228 South La Costa, Beverly Hills, Calif.

**(122a)** Contemporary Ceramics: Information, price, catalogue contemporary at Knoell and Company. Spot range table pieces, vases, ash trays, lamps, specialties; colorful, well fired, original; among best designs in industry; ceramist specified several times CSHouse Program magazine Arts & Architecture; late catalog in all contemporary files. —Tony Hill, 3121 W. Jefferson Boulevard, Los Angeles, California.

**(270a)** Furniture (wholesale only): new brochure on furniture lamp designs by such artists as Finn Juhl, Karl Eckel, Jacob Kjaer, In Kaf-Durand, Eke Kristensen, Pontoppidan. Five dining tables are shown as well as many Finn Juhl designs, all made in Scandinavisch workshops. Write Frederik Lunnung, Distributor for Georg Jensen Inc., 653 N. La Cienega Blvd., Los Angeles 46, Calif.


**(292a)** Contemporary Office Furniture: Newly published illustrated brochure incorporating high style office furniture in C M F quality line. Many examples shown, including such distinctive items as executive tables, credenzas, in place drawers fitted for Pendaflex File Foldes; wide range of beautiful design. Send for complete catalogue. Write for catalogue. The Dux Furniture Co., Inc., 9501 Santa Monica Boulevard, Beverly Hills, Calif.

### FURNITURE

**(180a)** Baker Modern Furniture: Information on solid brass hardware,ourdine designed by Finn Juhl, tables, cabinets, upholstery pieces, chairs; replace with new concept in executive furnishing. Fine detail and soft, flowing lines combined with practical approach to service and comfort; shell and cabinet will permit exceptional flexibility in arrangement and usage; various sections may be combined for specific needs; cabinet units have wood or glass doors; shelves and trays are ordered and finished in any color; free standing units afford maximum storage; woods are European hardwood, American walnut, European oak. A colorful range, in contrasting colors —almost true white and deep brown; most pieces also available in all wood; worldwide and provides protection against special finish preserves natural finish of wood and exposure to moisture; excellent craftsmanship; data belong in all contemporary files; illustrated catalogue: E. P. Field Furniture, Inc., Grand Rapids, Michigan.

**(201a)** Office Interiors, Wholesale: The West’s most complete selection of Office Furniture. Two lines represented: Columbia Steel Files and Desks, Tye Lamp, Wibik House Royal Metal Chairs, Du· ten-Duten, etc. Complete coordinated grouping of new Feldman-Selje designs of Executive Secretarial, Receptionist Office Furniture finished in walnut and zolatone. Spectacular showroom (9000 square feet). Many different styles of accessories and erecting fabrics for office. Free catalog on request. Office Interiors, 8751 Beverly Blvd, Los Angeles, California.

**(211a)** Italian Marble Table Tops: announcing new 555 SPACEMASTER introduction of regal marble table tops, imported directly from Italy, is presented in newly published brochure now available. The table tops come in every size, shape and color, elegantly combined with golden brass, wood and wrought iron bases, custom designed or con­ceived to individual specifications. For further information, write to Rene Brun· casso, 996 First Avenue at 55th Street, New York 19, N. Y.

**(212a)** Furniture (wholesale only): new catalogue on furniture lamps, made by such designers as Howard Miller, Glenn of California, Kasparian, Pacific Furniture, String Design Shelves and Tables, Swed nail, John Keal, and West’s. Also, complete line of excellent upholstered and fabric upholstery. Write for catalogue. The New Furniture Company, 8536 Hays Street, San Francisco 23. In San Francisco: Fred T. Durkee, Jackson Square.


**(214a)** Furniture, Retail: Information on top retail source best line of contemporary lamps, accessories, designs by Eames, Aalto, Rhode, Noguchi, Nelson; complete decorative service.—Frank Brothers 400 American Avenue, Long Beach, Calif.

**(101a)** Dux: A complete line of imported upholstered furniture and re­lated items. Full information in San Fran­cisco and New York for immediate de­livery; handcrafted furniture; ideally suited for residential or commercial use; write for catalogue.—The Dux Furniture Co., 2400 North Sixth Street, San Francisco 2, California.


### FABRICS

**(171a)** Contemporary Fabrics: Information one of best lines of contemporary fabrics by pioneer designer Angelo Fontana. Includes hand prints on cottons and cottons and also woven cottons, both corre­lated woven fabrics. Custom printing offers specific colors and individual fab­rics. Large and personal catalogues plus a large variety of desirable tex­tiles furnish the answer to all your fabric needs; reasonably priced. Angelo Fontana & Company, 49 East Ontario Street, Chicago 11, Illinois.

### HARDWARE

**(215a)** Relector Hardware Corp. announces new 555 OCR Catalog. Contains 128 pages, over 650 illustrations of most advanced merchan­
HEATING, AIR CONDITIONING

(55) Water Heaters, Electric: Brochure, data on electric water heaters; good design—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, Calif.

(267a) Write for free folder and specifications of "Firehood," the conical fire place, designed by Wendell Lovett. This metal fire place available in four models, black, rust, flame red and white, or stainless steel. The Condon-King Company, 1247 Rainier Avenue, Seattle, Washington.

(907) Quick Heating: Comprehensive 12-page catalog featuring Market-Haire electric space heaters; wall-at-tachable, wall-less, portable, photographic samples and technical installation data; good buyer's guide—Market Electric Products, Inc., Buffalo 3, N. Y.

(596) Indoor Incinerator: Information Incinerator unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 35 high, 22 in diameter, weighs 150 pounds, has capacity of two busses; heavy steel plate combustion chamber; AGC approved; excellent product, merits specified CSHouse 1952—Incerator Division, Burns & Roe, Inc., Ellicott, Ill.

(116a) Packaged Chimneys: Information Van-Packer packaged chimneys: economical: saves space, saves from ceiling for floor joints; installed in 8 man-hours or less; immediate delivery to job of complete chimney; meets FHA requirements; worth contacting; merits specified CSHouse 1952—Van-Packer Corporation, 229 South La Salle St., Dept. AA, Chicago 3, Illinois

(145a) Combination Ceiling Heat Light: Comprehensively illustrated information, data on specifications new Nu-Tone Heat-light combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused light over entire room; heater forces warm air gently downward from Chromel heating element; utilizes all heat from bulb, fan motor, heating element; use voltage; no transformer or relay; required; automatic thermostat control optional; ideal for bathrooms, child's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; Notable, Inc., Madison & Red Bank Rds., Cincinnati 27, Ohio.

(258a) Electric Radiant Heating Panels: Provides constant heat with nearly perfect BTU radiation. Invisible installation in ceilings. Operated manually or automatically by thermostat. Separate control for each room if desired. Assures constant normal room humidity with complete efficiency. Lower installation costs. For information and literature write to F. Scott Crowhurst Co., 374 N. La Crescenta, Los Angeles 64, Calif.

(224a) Thermodor Wall Heat Fan—Floor, complete information now available on this study, compact, safe unit—quickly installed, economical to use. Separates switches for fan and heat, neon indicating indicator light. Lower grilles force warm air downward creating less heat. Fan action improves, constant air flow over resistance coils, preventing oxidation and deterioration through red glow. Choice of handsome finishes in bronze, white enamel or stainless steel. Write to Thermodor Electric Mfg. Co., Los Angeles 22, Calif.

(272a) Radiant Heating Systems and Equipment: Excellent line, complete information now available. For complete details write to Wm. T. Thomas, Dept. AA, Chicu:o 3, Illinois

(255a) Lighting Equipment: Skydome, basic Wasco toplighting unit. The acrylic plastic dome floats between extended aluminum frames. The unit, factory assembled and shipped ready to install, is used in the Case Study House No. 17. For complete details write to Wasco Products, Inc., 931 Fawcett St., Cambridge 38, Calif.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted down lens lighting incorporating Corning wide angle fixed lenses; recessed, recessed surface-mounted units utilizing reflectors; lamps; modern chandeliers for widely diffused, even illumination: selected units merit specified for CSHouse 1950 Stanford Lighting, 453 W. Broadway, New York 12, N. Y.

(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fixtures for all types of commercial areas; selected units merit specified for Ballast Lighting, 201 4th Place, Los Angeles 21, California.

(231a) Aluminum Hombicomb Lighting: Complete information available on this new approach to full ceiling, lighting—Honyelite, produced from high purity aluminum foil by special "Hercel " process. Honyelite is now available in various colors. Catalog describes acoustical value, excellent light transmission efficiency, flexibility of application, safety to any lighting fixture now using glass plastic or louvers is noted and its forerood and concealing quality is listed. For complete illustrated information, write to M.J. Connolly, Hercel Products, Inc., Dept. AA, 951 61st Street, Oakland 8, California.
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architectural porcelain veneer; glass ·
14 H. P. powers the cover which fold
Architectural Division, Porcelain En-
informat ion on new, sound products.
Brochure well illustrated, detailed, on
Resient, Incandescent Lighting Fixtures:
permanent, color fast, easy to handle,
Manufacturers of custom lighting fix-
tures; direct, indirect, semi-indirect,
uit e quipment, accessories and special
items. Catalog, complete, illustrated speci-
""
tion details, methods for installing and information soliciting or requesting bids. Paul Henry, 2225 Michigan Ave., Santa Monica, California.

(235a) Stained Glass Windows: 1" to .025" colored glass embedded in cement reinforced with steel bars. A stained glass window display in the museum displays decomposing and refracting lights. From the pure abstract to figurative modern in the tradition of 12th century stained glass.

For brochure write to Roger Darre Gt2, Dept. AA, 2213 saw Road, South San Francisco, Calif.

(263a) Airlume Aluminum Sliding Window: Reduce installation costs, eliminate frames with new nail-in anchor fins. The windows may be nailed directly into studs. All sides are weather-stripped. Nylon bottom rollers insure smooth operation. Unique sliding unit is removable. Write for brochure c/o Michelson & Pfeffer Iron Works, Inc., Dept. A, 2121 Saw Road, South San Francisco, Calif.

(355) Doors, Combination Screen, Network: Hollywood Junior combination screen door, sash door; permanent installation photos. The new seven-inch square grille is adaptable to installations in ceiling, wall bases and bases of any size. Unique sliding unit designed, is available by writing to Steelbilt, Inc., Garden City, Cal.

(244a) Graphically illustrating the uses, sizes and types of steel-framed sliding glass doors is a new five-page catalog issued by Arcaida Metal Products. Cover of the catalog features a full-color photograph of a Connecticut residence with installation of Arcaida doors.

Also shown are the products' applications for school, hospital, low-cost development building, luxury residence and commercial building. Unusual feature in catalog is "Data Chart" which lists dimensions of glass required for most popular Arcaida sizes. Rough opening sizes and shipping sizes are also illustrated. The illustrated catalog contains specifications and details of doors for both single and double glazing as well as information concerning stock and non-stock door sizes. Copies of the catalog may be obtained from Arcaida Metals Products, Catalog 1955-13, P.O. Box 657, Arcadia, Calif.

(242a) Solar Control Jalousies: Adjustable louvers eliminate glare and brighten windows and skylights, or completely darken for use as shades. Choice of controls: manual, switch-activated electric, automatically adjustable. In modern commercial and industrial buildings, Lemlar Solar Control Jalousies are actually cost-free. Service includes design counsel and engineering. Write for specifications, Lemlar Corp., P. O. Box 502, Garden City, California, telephone Facultty 1-1461.

(222a) Architectural Window Decor; Louver Window Vertical Blind's colorful new catalog describes Louver Window as the most flexible, up-to-date architectural window covering on today's market. Designed on a 25° inch module, these vertical blinds fit any window or skylight—any size, any shape—and frame window and door openings in the same manner. Special finishes by Duront. Specification details and pictures presented in an attractive booklet and the catalog is profusely illustrated. Write to Vertical Blinds Corp. of America, 1046 Pontius Avenue, Los Angeles 25, California.

(202a) Profusely illustrated with contemporary installation photos, the new five-page catalog-brochure issued by Steelbilt, Inc., pioneer producer of steel frames for sliding glass doorwalls and windows, is now available. The brochure includes isometric renderings of construction details on both Top Roller and Bottom Roller type sliding installation details; details of various exclusive Steelbilt window and door hardware. Complete design and installation service. Complete stock includes quality component parts. Visit our showrooms. Free consultation service. Write for information. CALIFORNIA SOUND PRODUCTS, Inc.

(293a) Sound systems—HIFI and INTER-communication. All types of sound areas for residential, office, industrial, churches, schools, etc. Complete design and installation service. Complete stock includes quality component parts. Visit our showrooms. Free consultation service. Write for information. CALIFORNIA SOUND PRODUCTS, Inc.


(260a) Sound systems—HIFI and INTER-communication. All types of sound areas for residential, office, industrial, churches, schools, etc. Complete design and installation service. Complete stock includes quality component parts. Visit our showrooms. Free consultation service. Write for information. CALIFORNIA SOUND PRODUCTS, Inc.

(287a) Texture One-Eleven Exterior Fibre Plywood: For new grouped panel system. Industrial quality, industry, beauty and appeal. Write to Permalite-Alume Plaster Aggrate, 1300 South Dearborn Street, Chicago 12, Illinois.

(203a) Textured exterior Finish for Fibre Plywood: This new grooved panel system provides an attractive finish for homes, offices, schools and other types of buildings.

(245a) A new 1955 four-page basic catalog covering plywood grades and application data in condensed tabular form has been released by Douglas Fir Plywood Association. The catalog, based on revisions stiffening grade and quality specifications as outlined in the new U.S. Standard for fir plywood (1955), is designed as a quick, easy-to-read reference guide for builders, architects, specifiers and other plywood users.

The catalog covers such essential data as type-use recommendations and standard stock sizes of Exterior and Interior types. Recommendations on plywood siding and paneling, engineer-

by The Mosaic Tile Company, Santa Monica, California.

(291a) Door Chimes: Color folder, Door Chime chimes; wide range style, including clock chimes; merit specified by CSilse. Compare 1952—No-Tune, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(152a) New Receded Chime, the K-15, completely protected against spray and grease by simply designed grille, ideal for temporary installation, provides uniformity mild tone throughout house, eliminating a single chime too loud in one room. The unusual double reed system results in a great improvement in tone. The seven-inch square grille is adaptable to installations in ceiling, wall bases and bases of any size.

(241a) Painted or Alumilitc finishes. Institu­

tional, commercial and industrial applica­
tions. Service includes design counsel and engineering. In most air-conditioned buildings made in standard types and sizes; stock of strength data is available. Additional information on Fiber accessories for easy installation—Fibre Plas­}
The New Look in Concrete Masonry

For further particulars, please write to CONCRETE MASONRY ASSOCIATION

5205 Hollywood Boulevard
Los Angeles 27, California
Phone: 810-2-1196
The large and the small

On large wall expanses—interior or exterior—contrasting small ceramic mosaics create a textured enrichment possible with no other material. Now, with the random-pattern Mosaic Medley, the architect applies color in the percentages desired. Harmonizing or contrasting colors—two, three, four or more. Mosaic brings you the complete tile line from which to choose the Medley colors you want. For your Mosaic Tile Western Catalog, write Dept. 38-20, The Mosaic Tile Company, 829 N. Highland Ave., Hollywood 38, Calif. You and your clients are always welcome at our showrooms and those of your Tile Contractor.

THE MOSAIC TILE COMPANY
Member—Tile Council of America, Inc. and The Producers' Council, Inc.

America's largest ceramic tile manufacturer
