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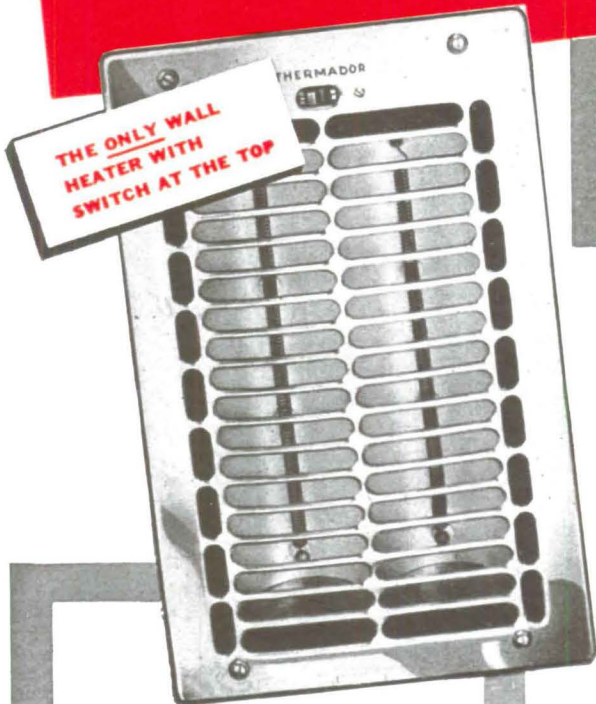
JUNE 1947



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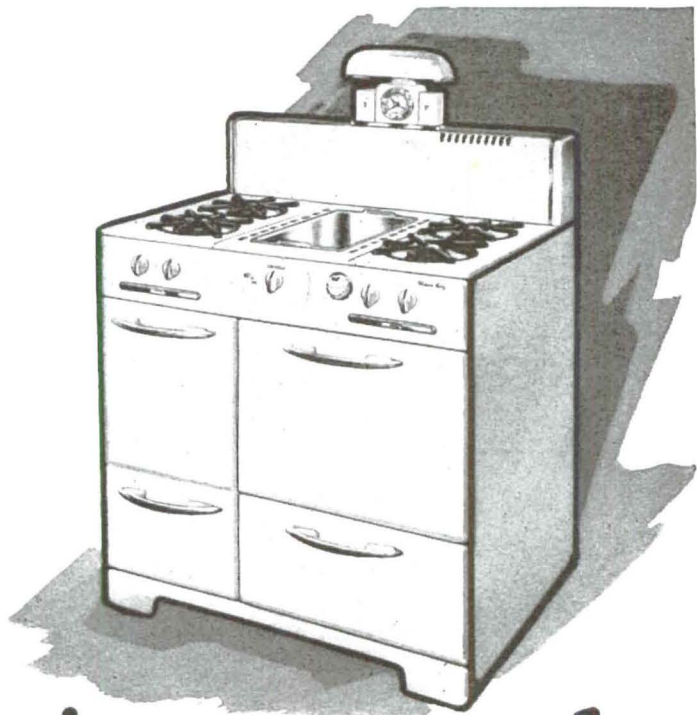
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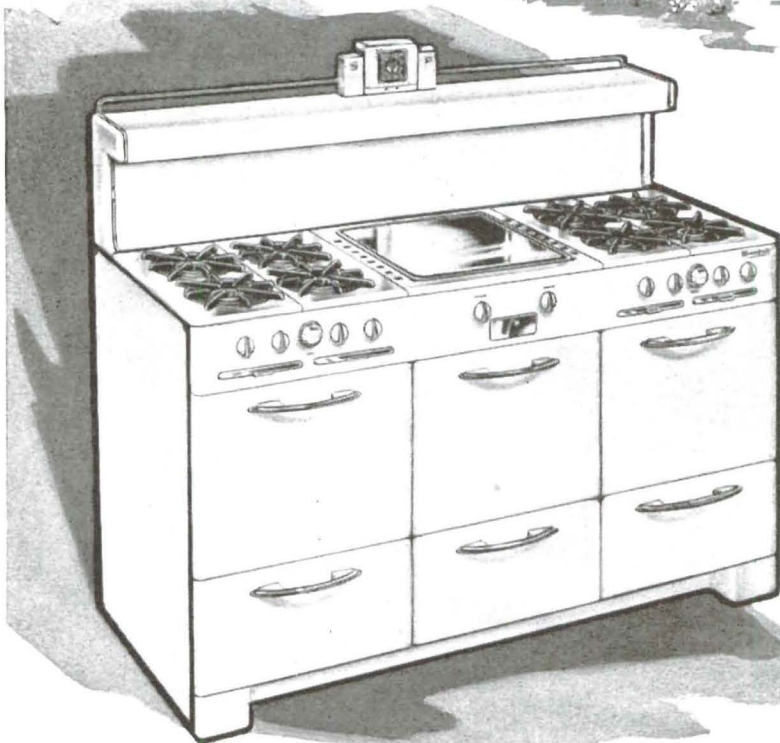
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CURRENTLY AVAILABLE PRODUCT LITERATURE

Editor's Note: This is a classified listing of currently available manufacturers' literature. To obtain a copy of any piece of literature, list the number which precedes the item regarding it on the coupon which appears on Page 43, and give your name, address and occupation. Return the coupon to Arts & Architecture, and requests will be filled as rapidly as possible.

ELECTRICAL EQUIPMENT

(1) *National Electric Products Corporation*—Four-page booklet illustrating installations of Lopo-Trim, a hollow steel raceway for telephone, buzzer, and intercommunication wires. May be used as toe plate on the top of a base board, or as finish trim.

(2) *Pass & Seymour, Inc.*—Booklet of wiring devices, electrical outlets for any desired use in the home. Written and illustrated in the language of the average home owner.

GENERAL

(3) *Celotex Corporation*—Six-page full color presentation of Cemesto Precision-Engineered House. House is rather better than most contemporary efforts to solve housing problem by mass production. Worth seeing.

(4) *Kawneer Company*—Thirty pages including report of the jury, elevations, plans, perspectives, and details of the prize winners of the Kawneer-New Pencil Points Architectural Competition, "The Store Front of Tomorrow."

(5) *Kawneer Company*—Twenty-four page booklet with 31 perspective sketches of well-designed sales-building store fronts.

(6) *Libbey-Owens-Ford Glass Company*—Twenty-four well illustrated pages on solar houses. Explains fundamentals of planning "open houses" and gives good examples, both in photographs and sketches. Question and answer section is practical.

(7) *Libbey-Owens-Ford Glass Company*—A data brochure for the architect on glass and its uses, in 24 pages. Carries tables for use in specifying. Is worth file space for ideas suggested. Full technical data.

HARDWARE AND FIXTURES

(8) *Adams Rite Manufacturing Company*—Pamphlet illustrating newly developed solid brass flush sliding door hardware, simplified surface bolts, and a ball latch with adjustable compression. Sizes and catalog numbers are given.

(9) *Kirsch Company*—Order catalog of complete line of drapery hardware and accessories, including extension rods, brackets, supports, rod accessories, hooks, custom-made rods, work room tools, decorative hold backs, and household cleaners and brushes.

(10) *Marsh Wall Products, Inc.*—Brochure giving information on Marlite plastic-finished wall, ceiling panels, Marsh mouldings, Marsh bathroom accessories. Contains color chart, application information for Marlite. Mouldings are aluminum, Presdwood, wood and plastic. Bath accessories heavily plated chrome, good modern design.

(11) *Republic Steel Corporation*—A down-to-earth, practical catalog on Upson nuts, bolts and rivets. A handbook of value to all architects who do their own engineering, particularly those who handle industrial, commercial work. Nearly a hundred pages, well illustrated.

(12) *Republic Steel Corporation*—The use of Republic Enduro Stainless Steel in hospital equipment is contained in a brochure of 24 pages. Well illustrated, documented, including laboratory corrosion data. Belongs in the files of any architect doing hospital work, or work involving hospital or diet kitchen equipment.

HEATING AND AIRCONDITIONING

(13) *American Standard & Radiator Sanitary Corporation*—Home Book showing different kinds of heating, winter air conditioning and plumbing equipment using coal, gas, or oil. In full color, includes individual units with description, cutaway views with explanations, plans, pictures of rooms incorporating units into interior design.

(14) *A. M. Byers Company*—Fifty-two page bulletin on radiant heating. Complete and concise data on installations both here and abroad.

(15) *A. M. Byers Company*—Sixteen-page book, "How to Choose a Heating System for Your New Home". Descriptive and pictorial report on concealed radiant heating published for prospective home owners.

(16) *Hammel Radiator Engineering Company*—Two folders, one on gas fired vented wall heaters, other on gas fired gravity basement furnaces. Wall heaters require no pit or basement, and there is no danger of flooding. Feature convenient operation, effective heating, attractive appearance, fully approved by AGA, guaranteed. Furnaces have exclusive Hammel sectional type element. Feature Hammel volume air flow, maximum heating surface, rapid warm air delivery and minimum heat loss. Both folders have installation data, sketches.

INSULATION AND ROOFING

(17) *Celotex Corporation*—Review in 28 pages of Celotex insulation materials, loaded with information on cane fibre products, sheathing, roof insulation, insulating lath, interior finish products, hard board products, building board and lath for sound insulation, Celotex siding, Cemesto, rock wool products. Good handbook on structural insulation problems.

(18) *Celotex Corporation*—Four-page folder on roofing products, including information on insulating flat roofs. Has worthwhile specification chart for built-up roofs.

(19) *Celotex Corporation*—Sound conditioning brochure based on Celotex products, including Acousti-Celotex Cane Fibre Tile, Acousti-Celotex mineral tile, standard Muffleton, fissured Muffleton, Acousteel, Q-T Ductliner. Gives construction details, has application selector, explains Acousti-Celotex Sound Conditioning Service.

(20) *Celotex Corporation*—Brochure on industrial building products, including thermal insulation, sound conditioning, interior finishes, expansion joints, vibration isolation, wall units, partitions, roof decks, roofing, and siding. Loaded with technical data. Well worth file space.

(21) *Red Cedar Shingle Bureau*—Blueprints showing recommended methods of applying wood shingles on roofs and sidewalls.

(22) *Republic Steel Corporation*—Brochure explaining Republic Triple Drain Roofing and Siding, sectional metal roofing and siding, each section or sheet having three drains so that driving rains can't cause leaks. Complete information for specification and application.

PLUMBING

(23) *A. M. Byers Company*—Sixteen-page bulletin concerning all the problems and possibilities and methods of bending and flanging wrought iron pipes.

(24) *Ceco Steel Products Corporation*—Technical brochure, 24 pages, on Ceco open web steel joists, giving construction details, standard specifications, steel joist loading tables. Also explains the use of Ceco open web joists used as purlins with necessary technical tables.

(25) *Haws Drinking Faucet Company*—Revised edition catalog of all types of public sanitary drinking fountains, repair parts and roughing in dimensions. Also catalog pages on newly designed electric water coolers with capacity tables and roughing-in diagrams.

(26) *Haws Drinking Faucet Company*—Pamphlet on filter which may be connected to city water line or to well water. Removes chlorine, discoloration, suspended matter, odors. Steel filter barrel is filled with activated carbon and graded quartz.

(27) *J. A. Zurn Manufacturing Company*—Twelve-page bulletin describing improved line of wall closet fittings including connection details, dimensions.

SASH, DOORS AND WINDOWS

(28) *American Plywood Corporation*—New Londoner Hollow-Core Flush Doors, a "Plyneered product," treated in four-page folder, which shows how doors are built. Details on American Solid Core Flush Doors and scarfed plywood, which makes possible building of larger than standard plywood panels.

(29) *Ceco Steel Products Corporation*—Sixteen pages on screens in steel, bronze and aluminum. Covers general descriptions for architects' specifications, full size details, screens for double hung windows, steel casement screens, steel projected window screens, steel pivoted window screens, open porch and terrace screens, casement storm windows, and standard fittings.

(30) *Ceco Steel Products Corporation*—New 1947 Pacific Coast catalog covering Ceco metal windows, doors. Loaded with technical data, photographs, sketches, other pertinent illustrative matter. Covers residence casements, package windows, housing casements, intermediate, combination and projected windows, intermediate casement windows, intermediate casement doors, intermediate psychiatric windows, architectural projected windows, commercial projected horizontally pivoted windows, commercial projected windows, horizontally pivoted windows, basement windows, continuous windows, mechanical operators, security barn utility windows, steel doors of all kinds (accordion, double vertical lift, industrial, hangar).

(31) *Ceco Steel Products Corporation*—Full information on Ceco aluminum storm windows for metal residence casements in a four-page folder. Well illustrated, with tables and sketches of sizes and shapes. Installation instructions are included.

(32) *Kawneer Company*—Seven pages of structural details of full vision, free standing, narrow line and standard line entrance doors, frames, and trims.

(33) *Libbey-Owens-Ford Glass Company*—A 20-page brochure, "The Meaning and Magic of Windows," by Dr. Matthew Luckiesh, internationally known lighting authority. Must reading for modern designers. Shows sense and necessity for wide glass areas.

(34) *R.O.W.*—Pamphlet showing structural detailing of R.O.W. removable "spring cushion" wood window units, factory fitted and assembled, weather stripped with noncorrosive metal. Also available is a 17-page booklet with sketches of houses of all periods using R.O.W. windows.

(35) *United States Plywood Corporation*—Well illustrated four-page folder on Mengel flush doors and Weldwood doors, giving sizes, weights, showing construction details. Also mentions Crawford-Fir-Dor for garages, Sav-A-Space sliding doors and frames.

(36) *Wheeler, Osgood Company*—Series of folders describing Factri-Fit Tru-Sized door jamb sets and color graded standard type fir doors. Jamb can be installed seven times faster than an ordinary jamb—reducing average of 60 to 90 minutes to 8 to 10 minutes. Folders well illustrated, deserve attention.

STRUCTURAL BUILDING MATERIALS

(37) *A. M. Byers Company*—Thirty-two page illustrated bulletin "101 Uses for Wrought Iron". General idea of the various types of service for which the material is installed.

(38) *California Redwood Association*—Two data sheets, "Yard Grades" and "Grade Use Guide", treating on redwood. Latter is probably of most use to architects. Grading rules have been changed to make available larger volume of high grade all-heart redwood for architectural design.

(39) *Ceco Steel Products Corporation*—Handbook of Ceco products for reinforced concrete construction, tenth revised edition. Covers Meyer flange-type steelforms, Meyer adjustable-type steelforms, metal lath ceiling construction, reinforcing bars and spirals, welded fabric, bar chairs, spacers and accessories, Meyer adjustable column clamps, and Meyer adjustable shores.

(40) *Celotex Corporation*—Celo-Rok brochure listing and explaining Celo-tex plaster and wall board, related gypsum products. Valuable for technical and use data.

(41) *Celotex Corporation*—Review of all Celotex home building materials with full application data. Products include sheathing, insulating lath, interior finish, siding, anchor lath, plasters, wallboards, rock wool, roofing, hard boards and Cemesto.

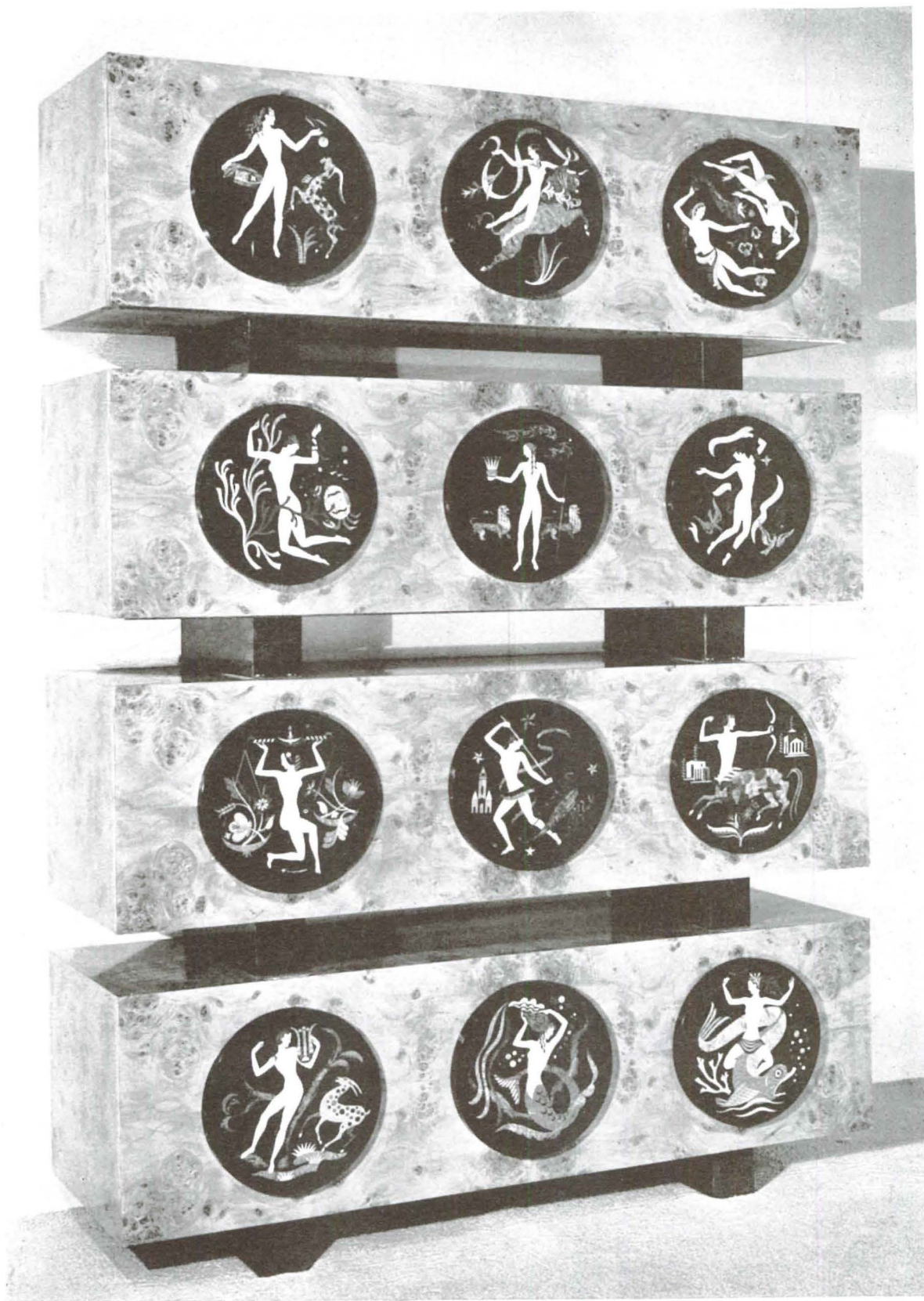
(42) *Kawneer Company*—Announcement of Zorite, an aluminum panel with tongue and groove joints to be used as a decorative and practical exterior or interior building material. Also given are full size details and applying methods.

(43) *Republic Steel Corporation*—Brochure listing and explaining Republic sheets for the building industry—Enduro Stainless Steel, Toncan iron, enameling sheets, Electro Paintlok, Electro Zincbond, Taylor ternes. Twenty pages, well illustrated, many uses suggested. Offers special services to architects.

(Continued on Page 43)

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ART

GRACE CLEMENTS

A CORRESPONDENCE ON ABSTRACT ART

Although what is called "Modern Art" is almost as old as this century and that which is termed "Abstract" or "Non-objective" only a few years younger, these manifestations are persistently regarded as existing outside the supposedly "normal" course of art. That is, they continue to be irritating or mystifying phenomena to the adherents of representational and pictorial art. It is still necessary to have "conservative" and "radical" juries in all open group shows. It is still fair game among the critics to seek signs of the disintegration of abstract art or to predict its early end. And it is still the subject of endless controversy and debate between exponents of one side or the other. From these and similar signs it may be assumed that abstract art possesses either an inscrutable mystery which the uninitiate despairs of fathoming, or it is subconsciously felt as a threat to the comfortable security gained from long-held beliefs on the nature of art.

Considering that the subject continues to be one of vital concern to both the "conservative" and the "radical," the following excerpts from a correspondence between two painters, one a representationalist, the other an abstractionist, may be found of interest. The exchange of views had its origin in a review of the California Watercolor Society Twenty-sixth Annual Exhibit, written by Frode Dann for the Los Angeles Council of Allied Artists' *News*. Fred Hocks, founder of the Allied Artists' Council of San Diego, is the artist respondent on the side of the abstract art. In presenting the material here I shall be represented both as editor and commentator. It has been felt advantageous to re-arrange the contents of the letters somewhat, so that as far as possible ideas are dealt with as if taking place in conversation. That portion of the review which stimulated the discussion is as follows:

FRODE DANN:

"If we accept as an axiom that 'truly great art must reflect the spirit of a people and its culture as well as project its

visions and hopes,' we may pause and ponder in amazement in viewing this group show. How come that, just after a world upheaval and with the specter of new and worse disasters before us, the thoughts of our foremost watercolorists seem to revolve chiefly around favorite pets or sunny days on hills and beaches? With the exception of a couple of pieces of good reporting on conditions in foreign lands there is nothing in this exhibit to indicate that our culture has ever suffered stress and strain, nor anything to stir our vision of new worlds to come. (Apologies to our abstractionists; I may have misunderstood their contributions.) Some critics would, unequivocally, call it a bad show on this account and waste no time analyzing it. This is a controversial point. Should art have social significance to be good? If so, this is a bad show. In my opinion an art exhibit should be analyzed and evaluated on the merit of its aesthetic accomplishments. Are these of high caliber, as in this case? That should be sufficient reason for calling it good. After that it is anybody's privilege to quarrel with the apparent poverty of thought of the painters. The California Watercolor Society's Annual, as the majority of group exhibitions elsewhere, is arranged primarily as an aesthetic and not a political forum."

It may be noted that, in essence, Frode Dann is here declaring himself in disagreement with the "axiom" that "truly great art must reflect the spirit of a people and its culture as well as project its visions and hopes." What is viewed with simulated amazement in the opening sentence, is justified in conclusion with the assumption that art is an aesthetic and not a political matter. By postulating such alternatives the possibility that art is something greater than either is automatically excluded. Social significance appears to be made synonymous with political propaganda, a concept which is not shared by the abstractionist. In any event there is agreement that art is not a "political forum." On the other hand, no true adherent of a philosophy of the abstract could give assent to the idea that art is *primarily* for aesthetic purpose—pleasure derived from sense-perception—for to the abstractionist, aesthetics is but the means to an end and not the end itself.

FRED HOCKS:

"Your viewpoint both confuses and obscures the meaning

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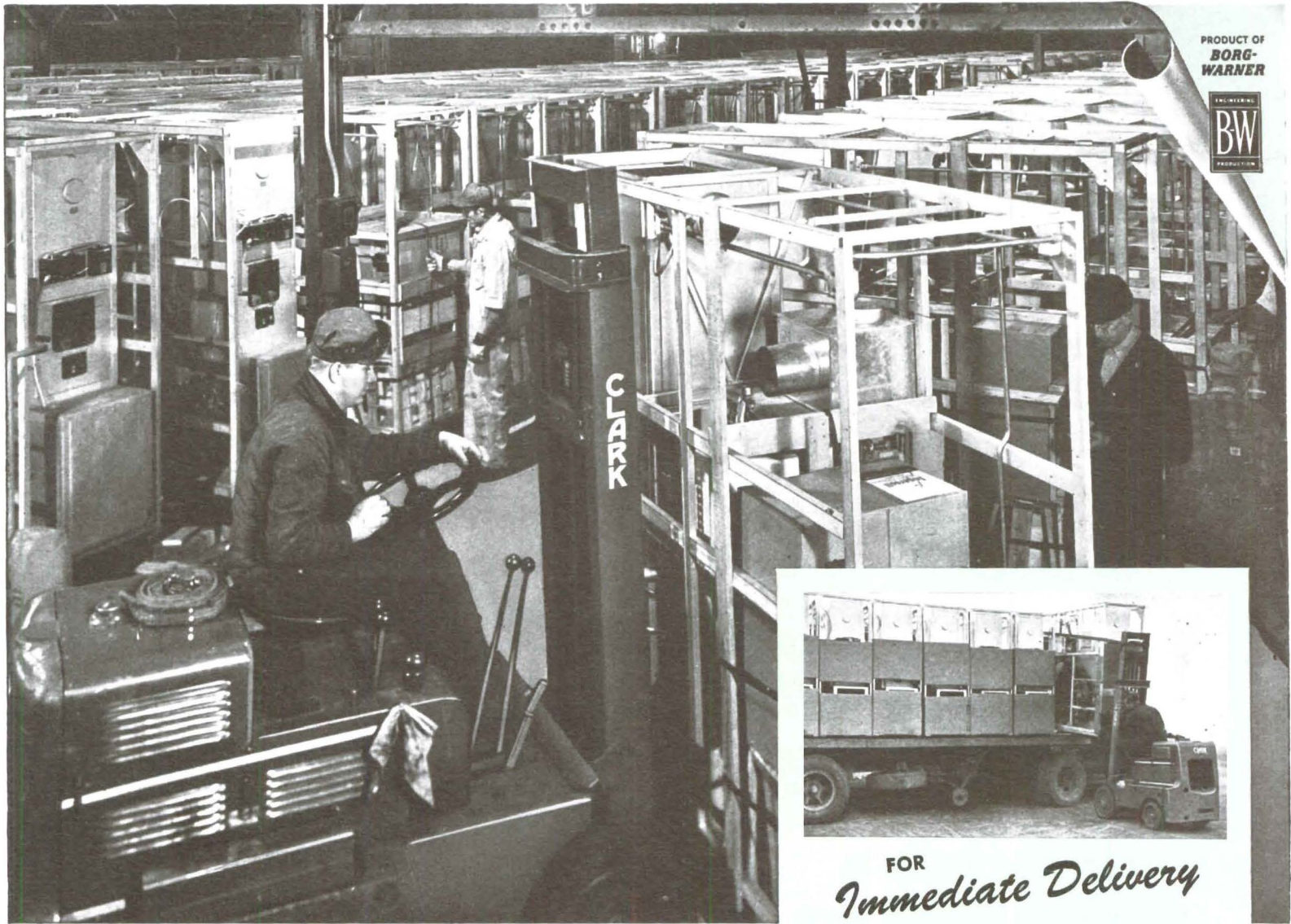
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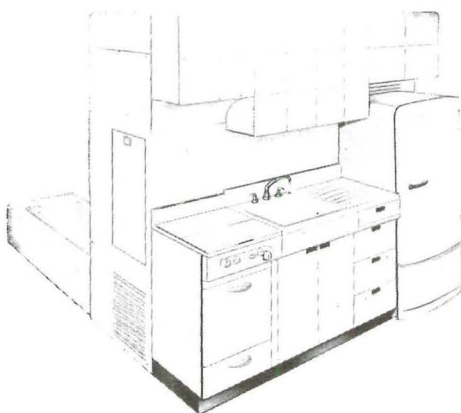
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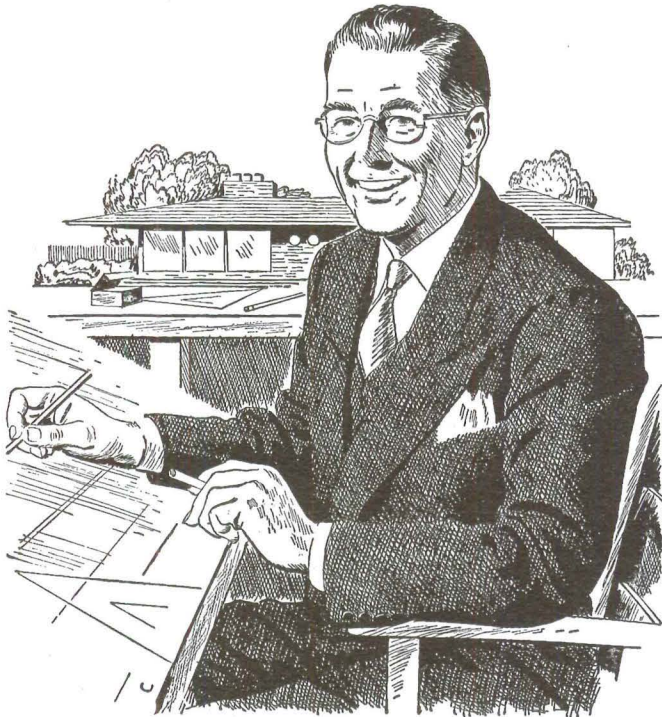
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of aesthetics. Let me make clear, if I can, what I mean. You apologize to the 'abstractionists' for perhaps not having fully understood their meaning . . . yet the work of certain 'abstractionists' in our country does come closer to expressing the contemporary world than any 'representational' art could possibly attempt to do.

"What do I mean by contemporary world? In its essential character it consists of the hopes and desires of a humanity faced with the impending disasters threatening the world today, for which the various ideologies and panaceas are only superficial remedies, and therefore pitfalls for the artist.

"Our hopes and aspirations are more powerful than all the destructive forces man can muster. It is this will to survive, in spite of seemingly insurmountable forces that try to break his spirit, that instills man with hope and confidence in his higher destiny."

FRODE DANN:

"If my 'viewpoint both confuses and obscures the meaning of aesthetics' I can assure you that that was not my intention. It was my intention, however, to provoke controversy . . . and I'm particularly pleased to see you tackle the problem from a purely philosophical ('scientific?') point of view. . . .

"It occurs to me that we are in dire need of a concise terminology in relation to 'modern' or 'non-objective' art. Perhaps such a terminology is in the making and maybe it will be quite concise and adequate in time. As yet it isn't! Thus, for instance, it is confusing to have the 'non-objective' protagonist dismiss the importance of representational art because it concerns itself with creating illusions of a third dimension, while he, the protagonist, in the same breath elaborates profusely on the importance of 'plastic concepts' in non-objective painting. (Plastic: 1. Giving form or fashion to matter. 2. Capable of being molded. 3. Pertaining to modeling or molding, sculptural. Etc.)"

FRED HOCKS:

"To me the term 'non-objective' has always been inadequate to express the pure plastic form so termed. We have need for semantics here.

"Aside from the geometric pattern of Arab culture, the art of most cultures used familiar natural forms translated into symbolic abstract form to interpret the meaning of life. The religious dogma or myth modified in time by science served as a spring-board for plastic expression. I feel that in pure plastic art the artist reveals the mystic relationships of the cosmic order, freed from its dogmatic interpretation, in the form itself, the significance of this plastic form being relative to the artist's and spectator's state of consciousness. The evolution of art form is dependent upon the intuitive sense sharpened by knowledge (knowledge springing from the intellectual interpretation of one's emotional impact with the sensuous world.)"

Here is a clear example of the stumbling block which terminology presents in most discussions involving opposing viewpoints. Such a word is "plastic." One uses a literal and therefore limited definition; the other a more philosophic application, wherein qualifications such as "pure" and "relative" become important determinants of meaning. Thus it may be seen that "the importance of 'plastic concepts' in non-objective painting" is not a denial of the plastic, but an emphasis upon its dynamic nature—something far different than *imitation* of plastic effects or "creating illusions of a third dimension." However the difficulty is not nearly so much attributable to semantics as it is to contrasting philosophies with their respective vocabularies. It is far easier for the abstractionist to understand the vocabulary of the representationalist than the reverse, since the concepts of the latter are prior to those of the former and are consequently a phase in the development toward the abstract. As is revealed in even so brief an expression of these two concepts, it is characteristic of the abstractionist, in formulating his philosophy, to explore and make use of all fields of knowledge—science, philosophy, metaphysics, in addition to that of aesthetics, while the representationalists are prone to content themselves with but a single aspect of knowledge—that which has to do directly with sense-perception. Thus we find that "aesthetic accomplishment" is the chief criteria of art to the representationalist, whose vocabulary consists almost entirely of such words as beauty, composition, color, form, balance, rhythm, etc., while the "subject

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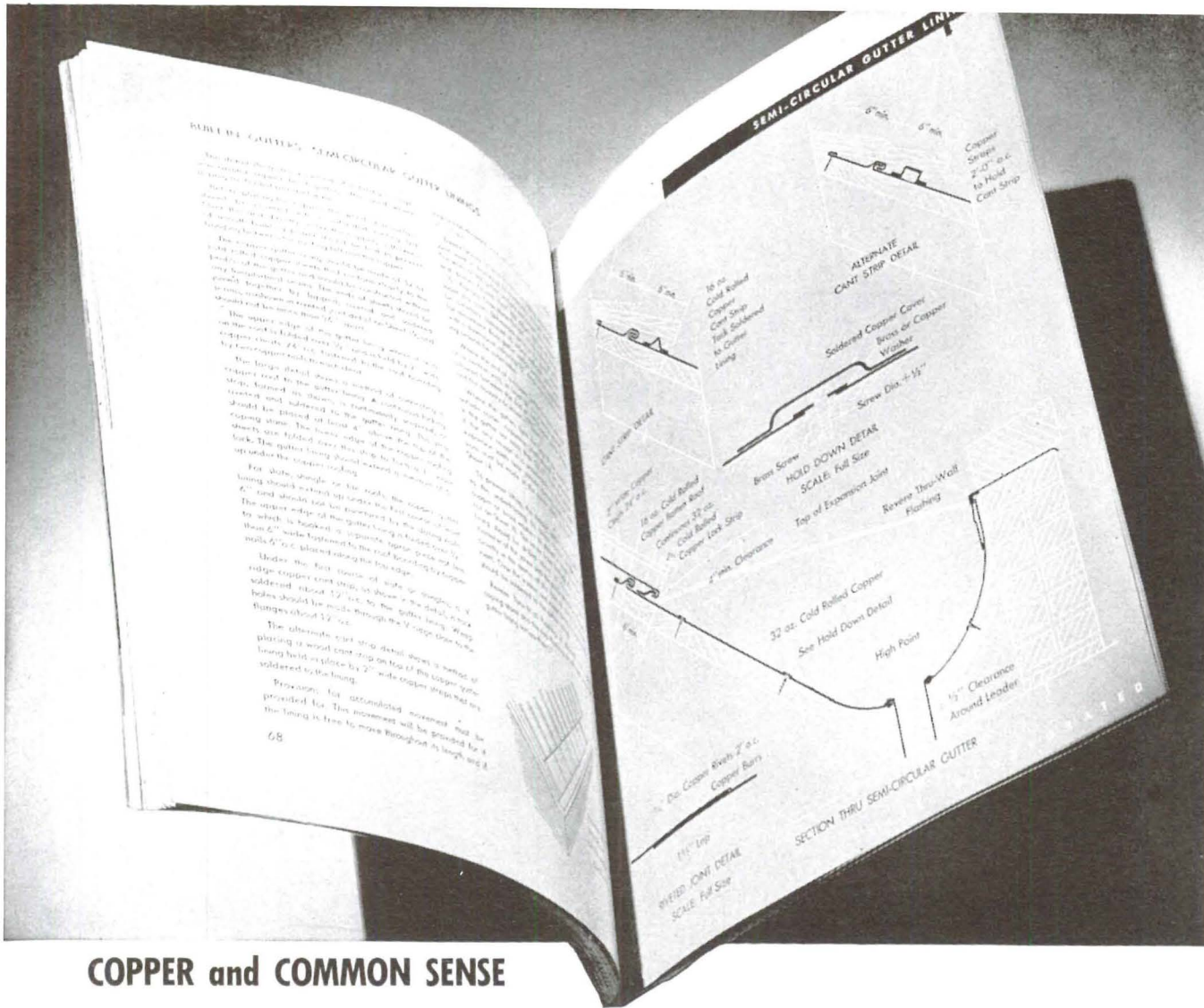


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In the few months since it was published, this book has become the standard reference for leading architects and sheet metal experts in all parts of the country. That is because the facts it covers are important to every one concerned with better sheet copper construction, and are presented in the form of large, clear charts that are easy for practical men to use.

Copies of this book are now in the hands of all holders of Sweet's Architectural File, and of leading sheet metal contractors. We urge you to use this book,

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matter" of such art is selected because it contains, *ready-made*, some or all of these properties. (Those who claim that abstract art is no more than a displacement of subject matter in order to give free reign to "pure" aesthetic enjoyment see in such art only a difference of degree from the representationalist's "composition" pegged upon a few items from the kitchen cabinet or similar irrelevancies.) The true abstractionist (and by true is meant those who relate their abstract concepts to a more inclusive knowledge) regards the aesthetic properties in terms of their *meaning* in relationship to life as a whole—i.e., to universals. Hence art is regarded by them as an instrument through which is revealed "the mystic relationships of the cosmic order" itself.

FRED HOCKS:

"Our newly acquired knowledge on the physical structure of the universe should strengthen our faith in the spiritual scheme of all things. The 'abstract' artist creates organically out of the sum of his consciousness. He must be abreast of the knowledge of his time and direct that knowledge aesthetically, so that it may function organically in all men.

"I believe that 'abstract' art in the pure plastic sense is the spiritual language of man, up to now little understood by both artist and spectator. When both artist and spectator overcome the prejudices and prepossessions of the academy (both old and new) and, instead of looking for meaning or subject or object, behold a painting which has been organically conceived as an expression of nature (like the tree or flower), they will have brought their aesthetic concept to the level of contemporary cosmogony. Then the artist would no more attempt to paint the 'object' than he would copy the work of another artist, because the artist's work is an organic expression of nature, when so conceived, like the tree or the song of the bird.

"To conceive his work organically, the artist must strive to find his true individuality with the objective eye (sense) of the pure scientist. Instead of particular meaning, he must seek the universal meaning of phenomena. Euclidian versus relativistic geometry. Of course there will always be those who for more exigent or personal reasons will incline to the former, the more easily understood or communicable principles. Things that appeal to the stomach (the material world, as the man on the street conceives or misconceives it) have no need for spiritual interpretation."

FRODE DANN:

"You say that 'Ideologies and panaceas are only artificial remedies and therefore pitfalls for the artist.'

"Ideologies are formed out of ideas. Without ideas no human progress. Ideas, good or bad, right or wrong, they are as necessary and inevitable as sun and rain. It would be ludicrous to assume that man could develop to a state of mind where he did not form ideas or ideologies. (Ideology: The science that handles the evolution of human ideas.)

"Panaceas, the pretended cures, are bound to happen. Even they may have positive value as a vehicle to promote enthusiasm, that eventually will shift from the impossible to the more practical."

FRED HOCKS:

"I believe highly integrated cultures spring from a central idea pervading all of its people. This idea, in the past, was mostly the dogmatic and mystical interpretation of the cosmos. The abstract quality of the arts expressed the abstract quality of the particular cosmogony. That is why in a more materialistic civilization, which adopts a more pragmatic philosophy as its central idea, this abstract quality in its art is absent. Here art must serve the exigencies of the state. The spiritual life of the people is only a superficially imposed ornamentation of the central edifice of the state and not an integrated functional part of it. The schism between the spiritual and material life of the people widens with the demand for conquest and expansion within the social and political pattern. The true artist seeking to find an equilibrium of values eventually imposes on himself a hierarchy of form which has little in common with the blind ambition of the mass yet serves as a humble challenge to the status quo.

"The relativistic science that so revolutionizes man's concept of natural phenomena and strengthens his faith through emotion-intellect absorption in the divine order and universal prin-

(continued on page 48)



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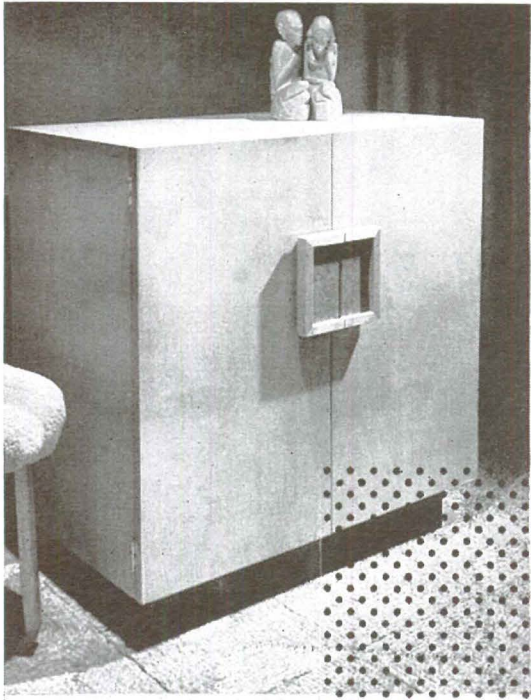
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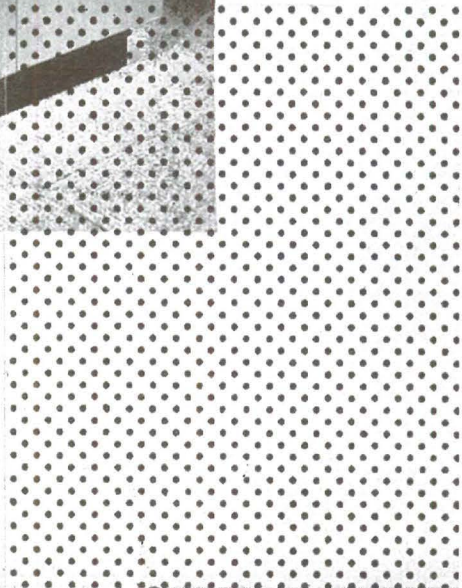
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BOOKS

THE CAUSE FOR REGIONAL PLANNING, WITH SPECIAL REFERENCE TO NEW ENGLAND, by Myres S. McDougal, Maurice E. H. Rotival, George A. Dudley, Ashbel Gulliver, Everett V. Meeks, Roscoe H. Suttie, and Charles R. Walker. Published by Yale Press, (\$10.00).

JAN REINER, A.I.A.


The Cause for Regional Planning With a Special Reference to New England goes a step further than most of the city planning books which have appeared to date. Undoubtedly, the reason for it is the fact that it is not a one-man product, but the result of an extensive collaboration—a type of collaboration that foreshadows the architectural organization of tomorrow.

Of the seven authors of the book—evidently all with some connection to Yale where the book was just published—two are lawyers, one a civil engineer, and the rest are architects and city planners. The presence of the two lawyers is most beneficial, for they have taken over where most architects and site planners usually leave off. They developed the administrative and legal procedures by means of which the ideas set forth in the book could be realized.

Twenty-seven pages of the ninety-four page book are devoted to a legal interpretation of existing laws which could support the establishment of a “central intelligence and coordination of cooperative activity” proposed by the authors. There is a careful survey of conditions under which large-scale projects have hitherto been undertaken in this country: “These previous attempts,” we read on page 68, “have taken three general forms, that of informal cooperative commission without definite statutory responsibilities or powers, that of the interstate compact, and that of the federal public corporation.”

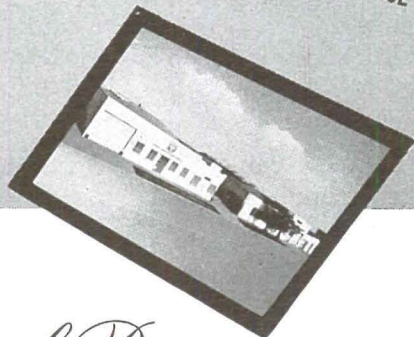
It is not difficult to show that the last of these arrangements (such as the T.V.A.) is the best suited for large-scale undertakings, and yet—and still bearing in mind a democratic distribution of power, wealth, and national resources—the authors question “whether the T.V.A., as successful as it has been, embodies the most appropriate form for planning, and development to extend to the rest of the nation. . . . Its most obvious disadvantage is that it overemphasizes the powers and responsibilities of the federal government and tends toward an unnecessary concentration of power. . . . To achieve the local cooperation without which no planning or development can be successful, and which is indispensable to a democratic deconcentration of power, it must rely upon a continual negotiation of agreements and a series of tentative and temporary financial and administrative arrangements.”

To retain the ideals of the basic structure of a T.V.A., and yet to make it more democratic by bringing it closer to the people, the authors propose a combination of state and federal directives. “What New England needs and can have is, therefore, a New England Regional Development Administration established concurrently by both the federal Government and the New England



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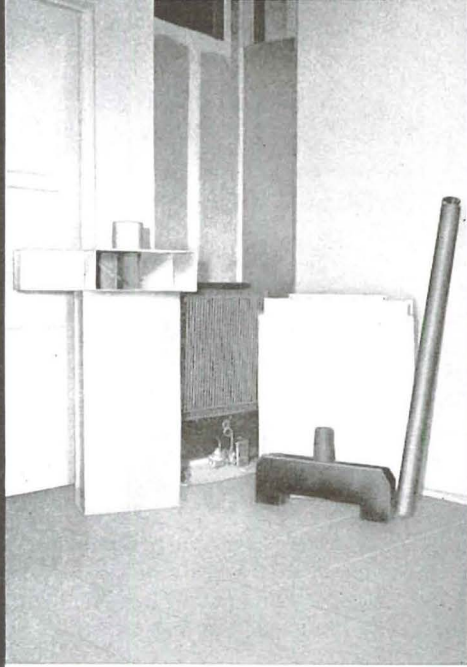
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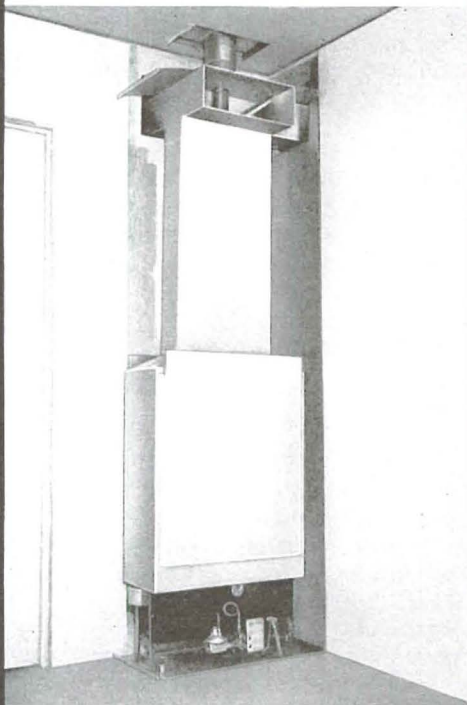
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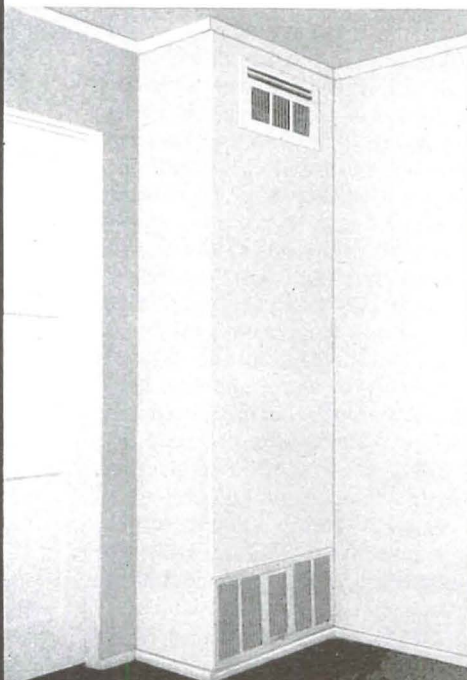
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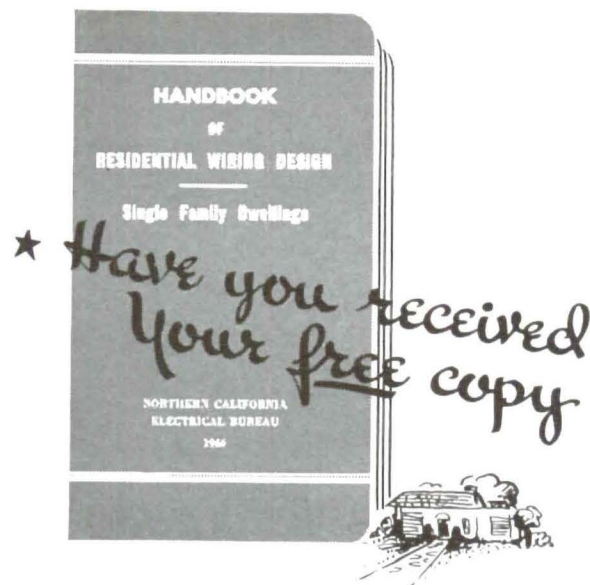
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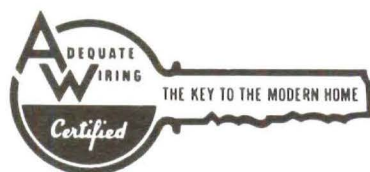




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member states. . . This could be achieved by having those top policy executives consist of a board, say, of five to be selected by ballot in which both the federal and the state governments participate."

And again, the authors show that such idea is not a foreign importation. "The governors of various states in regions other than New England are even now petitioning the President of the United States for the establishment of regional authorities after the form of the T.V.A., and the President is in turn transmitting these petitions to the Congress with the recommendation that they receive favorable action."

Those in our profession who are still opposed to large-scale planning and the so-called governmental interference will find this a thought provoking book; they will find many answers to their questions—that is—if it is answers that they seek. "The timid and unformed prophets even now cry through the land that there is an irreconcilable contradiction between planning and freedom, that there is no middle road between anarchy and regimentation. . . . To the question how men can plan and still remain free the appropriate answer is: How can men remain free if they do not plan?" This book, divided in six chapters, is richly illustrated with colored plates and diagrams pertaining mainly to the New England region. It was begun, we are told in the introduction, for the Committee on Postwar Planning of Yale University, and facilitated by grants of funds by the Eno Foundation and the Graduate School of Yale University. "The principal purpose of the book is to emphasize the need for regional planning both in New England and throughout the country." This task has been well accomplished, and it is only hoped that other universities will follow to become an inspiration, if not a laboratory, for regional planning. The American people have, "by planning, a new world in human satisfaction to gain and nothing to lose but their inertia."

PLAN YOUR OWN HOME, by Louise Pinkney Sooy and Virginia Woodbridge. California: Stanford University Press, 1946. (\$3.00)

—LAWRENCE E. MAWN, A.I.A.

The text and underlying thought of this work are almost untainted by the tenets of modern, progressive architectural and furniture design. These pages are innocent of any understanding of modern basic principles. As an instance: "It will be interesting to see whether the newest developments in residential architecture will receive the sanction of popular opinion. Innovations in the use of steel, concrete, glass and many other heretofore unknown materials, together with a philosophy of stark simplicity in an age of stupendous complication, have produced the so-called 'modern' style. . . . Its newness, void as yet of human associations, and its coldness, due to the use of steel, glass, concrete and similar materials with no softening touch, may account for its lack of general appeal. At any rate, it has not yet been taken to the heart of the average man, perhaps because it does not absorb the haphazard accompaniments of daily living—the careless flower arrangement, the newspaper or magazine, the basket of knitting. . . . As a style it is least harmonious in the medley of an American residential district, because it is an abrupt departure from all other historic styles; but where the site minimizes comparisons, it has all the possibilities of any other design." The last generous concession is significant. Other passages are equally startling in their manifest noncomprehension of the real purpose of a house: "The street view—unless the home is on a hilltop—is the only one presented to the public; architecturally, it should be as perfect as possible. Every passer-by sees the exterior, and it is only generous to make this fleeting glimpse of your home a pleasant memory. . . . In this case, one might emphasize theme and beauty of design in the facade and take the liberty of emphasizing function and beauty of design in the rear." Ignoring reality, the book suggests cozy, folksy, genteel teaparty talk. Its gently effusive discussion includes residential architecture, decorating, furniture, wall paper, centerpieces, china, and other home accessories; as, for example: "For grandmother's room, you might fancy rich peach walls; carpet the room in deep brown; use a mahogany sleigh bed with her lovely old Paisley shawl for the cover; an old mahogany sewing table; a rocker of Victorian walnut covered in shiny brown saten. . . ."

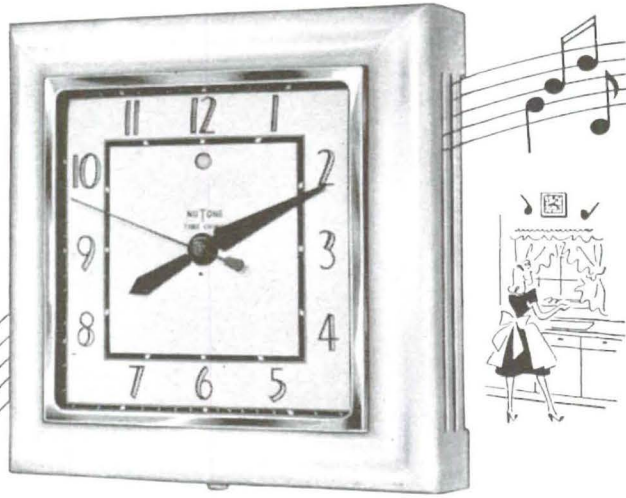
So much for grandmother's room. The book itself might conceivably have been written when grandmother was a girl.

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MUSIC

HAYDN, *A Creative Life in Music*, by Karl Geiringer: W. W. Norton & Company, Inc.; New York.

For a century and a half the musical world has been awaiting with growing impatience an authoritative biographical study of Franz Joseph Haydn and his music. Advance notices had led to the belief that the new biography and critical study by the eminent musicologist Karl Geiringer might be such a book. The resurgence of interest in Haydn's music, which has been produced partly as a consequence of the need for a variety of shorter music suitable to recording and radio use, has given the ordinary listener opportunity to hear many times the major symphonies as well as some of the quartets. Performances of the two great oratorios have been less common, for a rather different reason. In comparison with the spiritual crises of such masters as Bach, Beethoven, and Mahler, dramatized in works of doubt, turbulence, and affirmation peculiarly fitting to the tragic intelligence of our own times, the bland assurance of Haydn's *Creation* and *The Seasons* must inevitably seem tame. Yet we may project our temporary miseries too much and look for them too eagerly in music. We hear the blacker agonies and feel rise from our own uttermost depths the animal yell, which Bach to give its strangeness a full force has set as in the text in Hebrew: "Eli, Eli, lama sabachthani!" and do not enough understand the spiritual detachment that can repeat this climax, through a translation in the mouth of the narrator: "That is to say, 'My God! My God! Why hast thou forsaken me?'" And we are more like to hear with sentimental participation the first part of that prayer in Gethsemane: "Oh my Father, if it be possible, let this cup pass from me," which Bach has set to a forsaken music, than to repeat with melancholy but determined faith the second part: "Nevertheless not as I will, but as thou wilt." In the thought of Haydn neither the crisis nor the doubt were needed; they were not a part of his religious life. His own gentle aspect is shown by the words he sent to a group of amateurs "in the small German town of Bergen on the North Sea island of Rugen" who had performed his *Creation* "with a very modest company of players:

"Often, when contending with the obstacles of every sort that interfered with my work, often when my powers both of body and mind were failing and I felt it a hard matter to persevere in the course I had entered on, a secret feeling within me whispered, 'There are but few contented and happy men here below; everywhere grief and care prevail; perhaps your labors may one day

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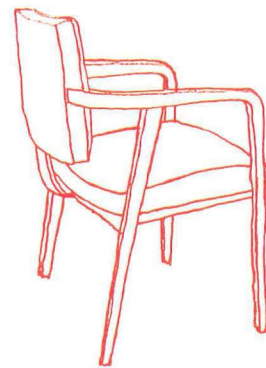
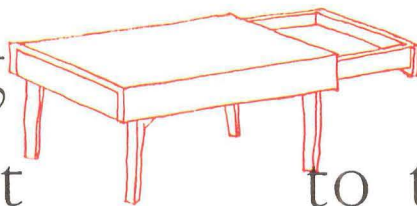
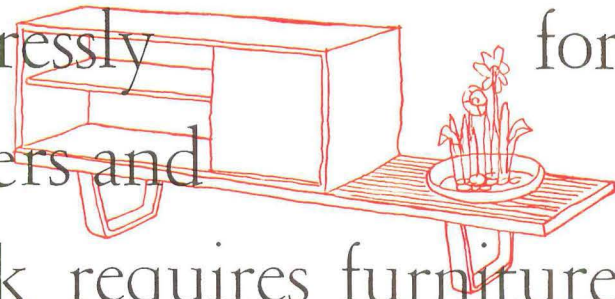
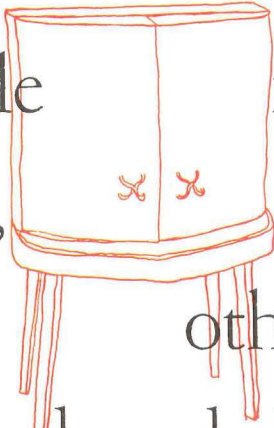
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be the source from which the weary and the worn, or the man burdened with affairs, may derive a few moments' rest and refreshment.' What a powerful motive for pressing onwards! And this is why I now look back with heartfelt and cheerful satisfaction on the work to which I have devoted so long a succession of years . . ." Only through this and other quotations from the conversations and correspondence of Haydn and his friends has Dr. Geiringer given us entry into the mind of this man who was so often "Dear Father" and "Papa" to Mozart and the other children of his art. The biography offers otherwise mainly the externals, where the composer lived and what he accomplished, lacking the evocative quality of another quotation, in a footnote: "Gyrowetz describes his first meeting with various masters . . . as follows: 'Haydn smiled a bit roguishly, Dittersdorf was serious, Albrechtsberger quite indifferent, Giornovichj somewhat sombre though noblehearted, and Mozart the kindest of all.'" The biography is graceful, charming informative, readable and touches nothing intimate. One feels almost a reserved decorum, as if Dr. Geiringer does not wish to intrude upon this lowly born friend, who was at all times the true gentleman among aristocrats, this intimate of Emperors, Kings, and Princes; as if to say, 'There are many other things of which I shall not speak; we will keep them to ourselves. I believe that Haydn, though wise in the world, was neither so courtly nor so decorous.

If the placid surface of the biography is not often broken by interpretation, the second half of the book, entirely devoted to the music, is even less penetrated with necessary information. The author passes serenely among the many works, lifting up first this, then that, but seldom holding any to the light or opening it beyond a few pages for the most casual examination. Facts again prevail over imagination, but there are not even enough facts. The musicologist, having in his possession the authoritative collections and having had access to the manuscripts, refers to them as though the reader were also privileged to know them. But this is the elementary problem of anyone who studies Haydn, that he can own but a small part of the complete works, and these in various partial and often inadequate editions. Before one can begin to study Haydn one must try to set his works in order by some accurate guide.

Even allowing for the fact that musical scholarship has left the music of Haydn in shameful disorder for a century and a half, there is no reason why an author who wishes to present a study of these works should not collate the several accessible editions and show their relationship by date, number, and key with the authoritative editions.

Of the 52 piano sonatas Dr. Geiringer mentions possibly a third. I have in my possession six of the earlier small sonatas, the six larger sonatas published as *opus 13*, which so greatly influenced Mozart, and eighteen of the later sonatas in the edition of twenty published by Schirmer, which is the generally accessible edition on this continent. Only eight of these thirty piano sonatas are identifiably mentioned in Geiringer's brief comments. The other sonatas which are spoken of may tempt one's interest, but one does not know where to find them except by borrowing from a library, if one can find a library that owns it, the complete Peters edition. The symphonies are referred to their numbering in the Collected Edition published by Breikopf. The quartets are listed by opus number, a more satisfactory arrangement; the piano trios after the Peters edition.

The unsatisfying nature of Dr. Geiringer's comments on the greater part of those works he does deign to mention may be indicated by putting together the sentences in which he speaks of the great *Sonata in E flat*, which he describes in one place as "the last sonata" while saying here: "According to Strunk the sonata in E flat major (No. 52) is the first of the set [of the three final sonatas], No. 51 in D major the second, and No. 50 in C major the third, the very last composition written by Haydn for the piano alone. . . . No. 52, the autograph of which is preserved in the Library of Congress, Washington, uses in its first movement all the devices of Philip Emanuel Bach's style. At the same time the second movement, an adagio in the unexpected key of E major, introduces ornaments that may almost be compared to those of Chopin. The relationship between Haydn's third and fifth periods is here once more emphasized." Anyone who has read Tovey's beautiful and penetrating study of this sonata in the last of his volumes of *Essays in Musical Analysis* cannot but feel cheated.

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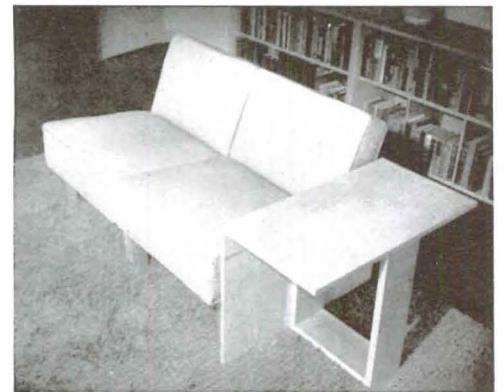
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MODERN IN WOOD



Above: Upholstered side chair, air-foam rubber and no-sag spring construction.

Below: Upholstered sectional unit with both arms. Also available without arms, or with a right or left arm. Air-foam rubber and coil spring construction.



Above: Table shown with two upholstered units without arms.



Center: Convertible table as a coffee table with its legs folded to low height. By easily operated locking device, the legs may be secured in dining table position. Upholstered chairs arranged as three seat sofa.

Below: Chest with three drawers having generous finger grip spaces on ends, thus eliminating hardware pulls. Fitting neatly together, they may be paired in groups for dining room, living room, or bedroom.

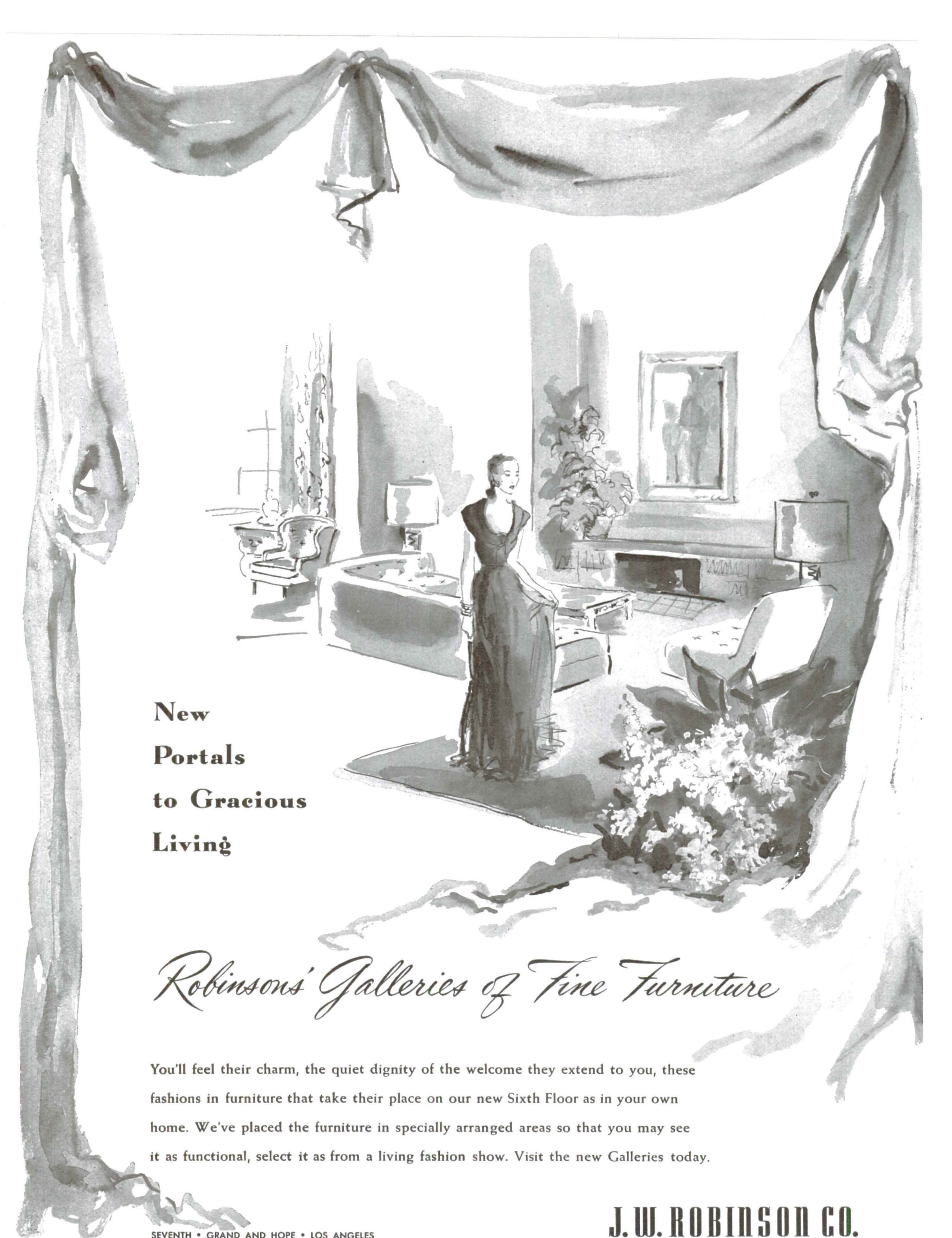


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We have fallen into the sickness of cynicism and used it as an excuse for a personal helplessness that refuses to face problems so vast that nothing the individual can do seems to matter. That, of course, has never been really true, but it has been easy to prove for one's self. Beyond a few rather feeble sorties into local politics, most of us have merely discussed, with varying degrees of phlegm and fury, the state of the injustices in the world and let it go at that. We develop continually a series of escapes and retreats within which we somehow feel that the mere recognition of social and economic maladjustment is a sufficient contribution to its cure.

But now it becomes alarmingly and uncomfortably obvious to all professional technicians that there is not only the responsibility for designing the facts of man's material environment, but that co-existent with that responsibility is a necessary knowledge of and participation in the political activities of man.

There is a certain unreality in an objectivity that refuses the association between man and the means by which he lives. There is, of course, a world of controversy admissible around such a statement that does not, however, apply to the central fact that the specialist best serves a part of man when he understands the whole of man. The political and cultural climate is largely the creator of the whole man at any time in history, and certainly ours is, among other things, a violently political age. Where the technician can best serve to clarify the issues now confronting the human world, one is hard put to say. But that there is a positive contribution possible, and a means by which it can be made to register upon the world's conscience, we now can say.

Whatever one's opinions concerning the United Nations Organization, the over-all objective of such a congress of all men's representatives is a good objective; and, within that organization, there is a very definite place for the best thinking and the best effort and the best will of those concerned with the development of technological advancements and the adjustment of those advancements to man.

It becomes bitterly necessary to halt the retreat into the navel by far too many of our technically skilled and culturally productive individuals. It is time that the philosophy of defeat be re-examined in terms of scientific and cultural realities. It is now of the utmost importance that the neuroses of our time not be allowed to dictate the laws of our future, and it is no longer possible to justify the luxury of individual helplessness before the seemingly insurmountable obstacles in the way of achieving an ordered world. Certainly no individual, however much he tries, can develop any real order within himself, as long as he tolerates the universal disorder around him.

It is very possible that the United Nations Educational, Scientific and Cultural Organization is the bridge over which can pass the truly international communications of art and science. It is a bridge that, often seen in the mind's eye, is now a reality with all the underpinnings firmly fixed, and certainly it is to be developed and strengthened by all the immediate assistance that anyone can offer. It must be guarded with deep faith and high purpose so that it can become a broadened highway for the only really international language that man has developed—the language of man's highest purpose—the insistent, rich language of man's mind. And so now the bridge that we have never crossed because it has always been before us, stands ready, and we must be very careful that no one be given an opportunity to burn it behind us.

The American Association for the United Nations, Incorporated, at 45 East 65th Street, New York City, exists for the purpose of disseminating full information concerning the United Nations Educational, Scientific and Cultural Organization. The organization exists for the purpose of developing the immediate means for the participation of those people whose skills and techniques are a necessary part of that sustaining public attitude if any real peace is to be achieved. It covers a large category of human endeavor and within it there is no architect, engineer, industrial designer or artist who cannot make a direct and practical contribution.

This is not much of a cause to arouse the pleasant enthusiasms of collaboration with one's co-workers. This is a crusade that very directly and practically affects the life of modern science and culture and art and, in a larger sense, affects the life of life itself. The demands upon the individual can no longer be considered a matter of choice if he has any concern or dependence upon the development and the maintenance of those standards we talk about when we speak of the "well rounded, educated human being" as a desirable norm in a decent civilization.

"The Governments of the States parties to this Constitution on behalf of their peoples declare that since wars begin in the minds of men, it is in the minds of men that the defenses of peace must be constructed. . . ." Preamble of the Constitution of UNESCO.



(Above) Natural Form *Lignum Vitae Wood*.
 (Top) Reclining Figure *Lignum Vitae Wood*.
 (Right) Achka Red Tennessee Marble.
 (Opposite Page) Mother and Child *Genisero Wood*.



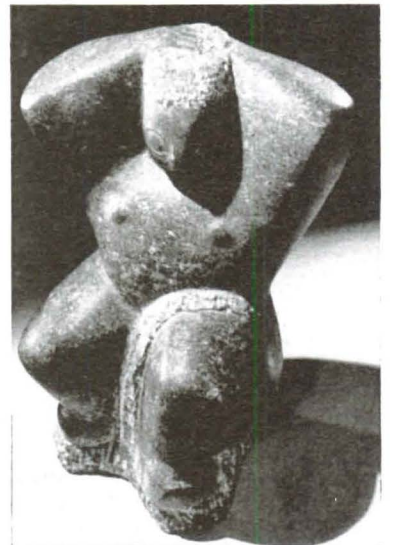
By James Normile

Outstanding among the sculptural virtues that distinguish the work of Bernard Rosenthal is an intense eagerness for the invention of new forms of expression. New wine in old bottles is an unwise procedure in sculpture as in anything else, and to a contemporary like Rosenthal the empty shell of late Greek and Renaissance ideals is a very old bottle. Sculpture, being a work of the creative imagination, must constantly be excited to the discovery and exploration of new forms. The vitality of sculpture, its very license to exist, depends on this activity to forestall the inevitable death that results from formula.

It is a platitude, of course, that form should be directed by the sculptural medium, but in Rosenthal's sculpture we feel that when he applies himself to the invention and exploration of form that medium is not regarded as a sacred barrier beyond which the artist may not go. Too literal a reverence for the quality of a medium often constitutes a mental and emotional block, becomes a fetish to the creative mind. Rosenthal, being a truly inventive sculptor, hurdles this block to create form that, while serving the virtues of a medium, transcends its limitations.

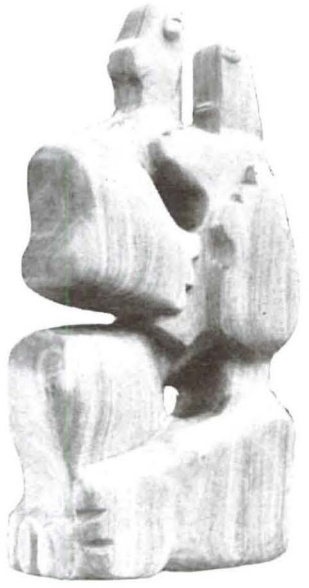
In the treatment of subject matter Rosenthal's preoccupation is not with particular surface likenesses, with "message", or with parables. It is the deeper design that interests him. While completely encompassing his subject and giving it a richly imaginative and meaningful expression, he pursues it farther into the realm of

(Continued on Page 48)



BERNARD ROSENTHAL

Photographs by Stephen Deutch
 Milah Birnie
 Robin Park



The lithographs are trial proof, many of them successive states, made by Picasso during the past year or two. (Right) GIRL'S HEAD: Theme and variations. Five states from one stone. Lithograph. (Below) TWO FIGURES: Theme and variations. Nine states from one stone. Lithograph. (Opposite Page) BULL: Theme and variations. Six states from one stone. Lithograph.

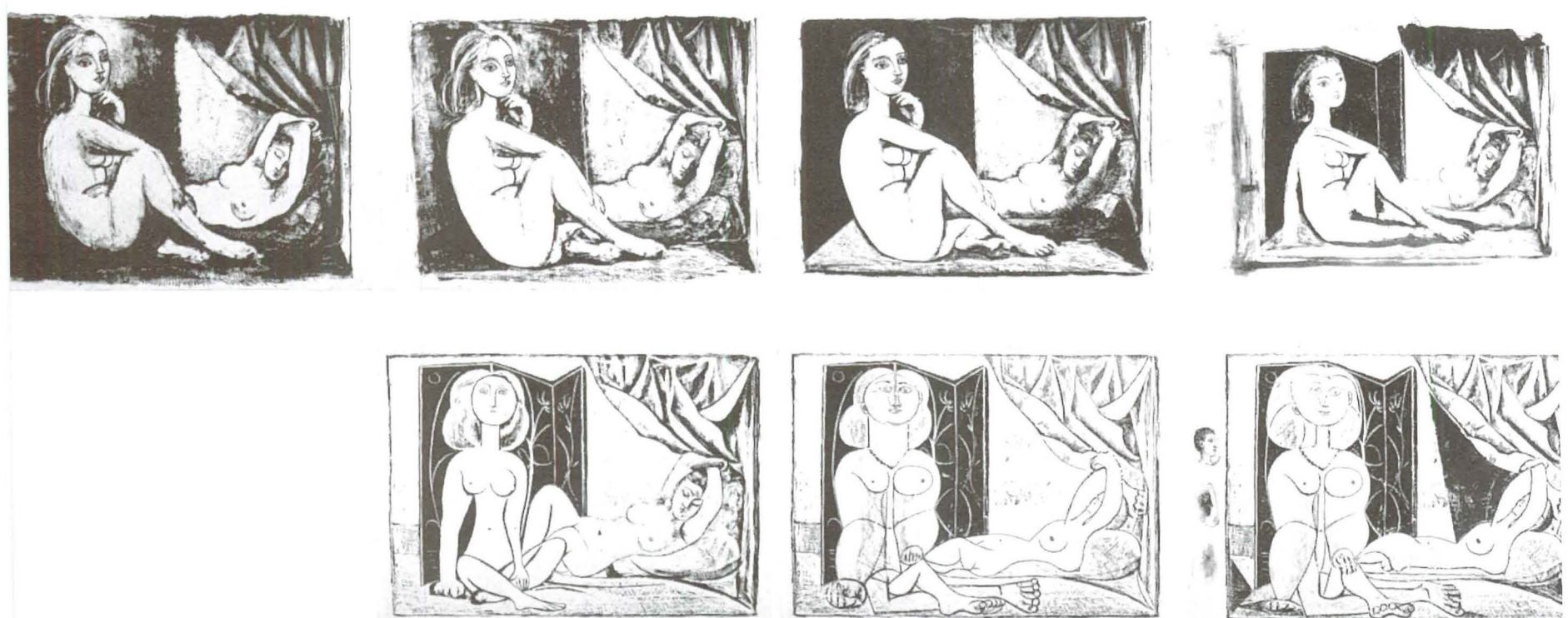


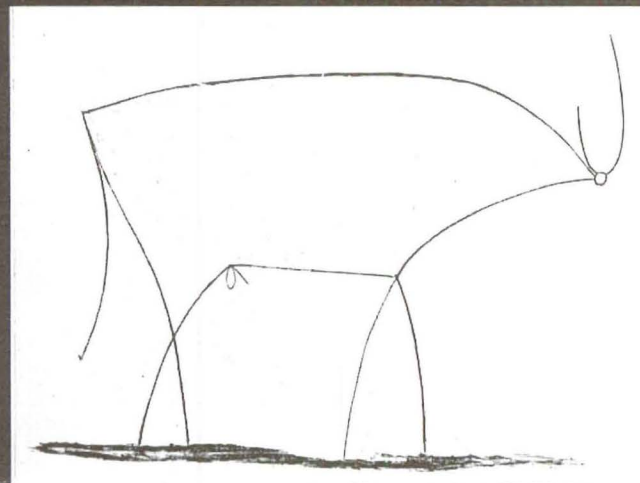
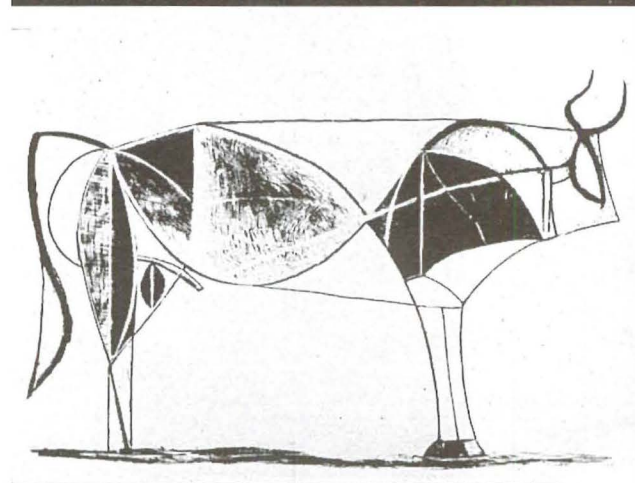
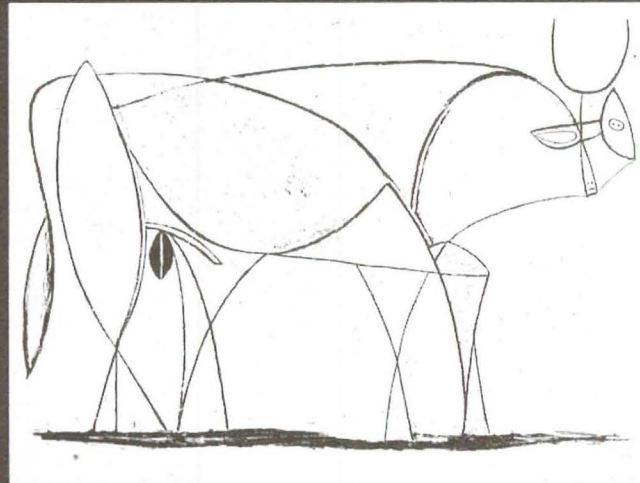
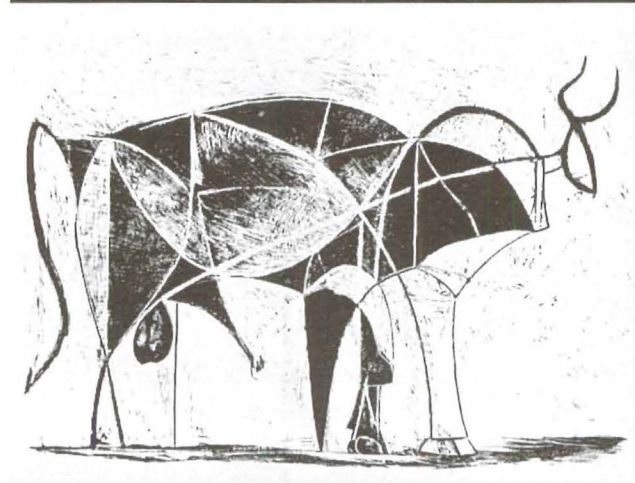
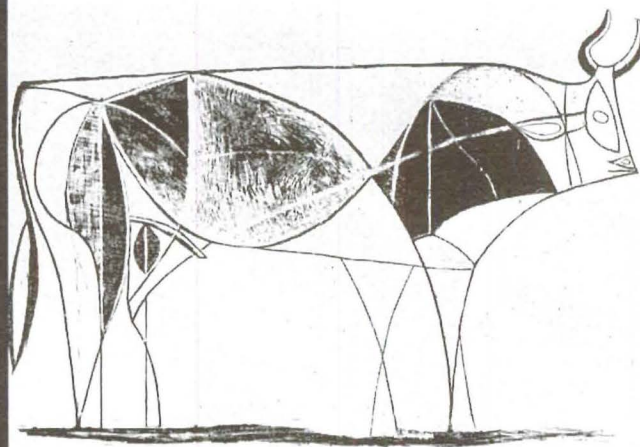
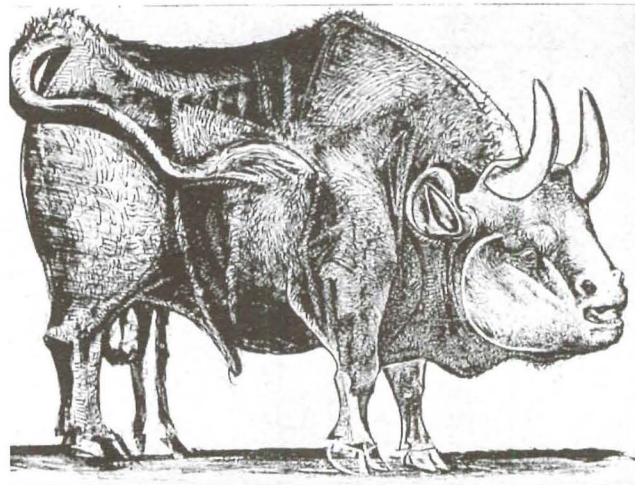
PICASSO

"The several series included among these lithographs offer an unusual opportunity to watch Picasso in the process of making a picture. If we follow the series of the Girl's Head, Two Figures or the Bull, we find that Picasso has first drawn on the lithographic stone a comparatively naturalistic image which he then transforms and simplifies step by step. In six stages the massive Bull is magically reduced to less than a dozen slender lines. All sense of the color of the animal, the texture of his hide, his weight, strength and formidable brutality are distilled to an abstraction right before our eyes.

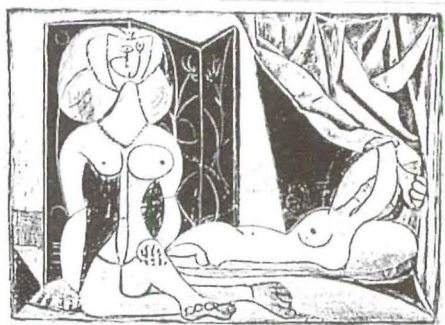
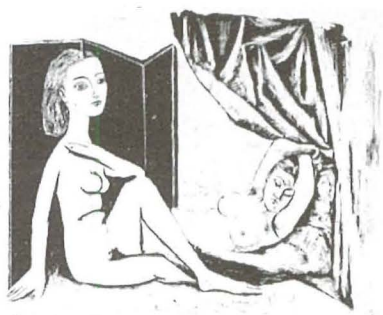
"The transformation is especially easy to follow in the nine states of Two Figures. In the first state the nudes are rather conventionally drawn and modeled. After several minor changes, Picasso begins in state 4 to simplify the left-hand figure. In state 7 he compresses and distorts the reclining figure and by state 9 has completed the metamorphosis of both. Picasso makes these changes all on a single stone from which he prints each of the nine proofs. Sometimes he wipes away the ink to form a new shape, sometimes he adds lines and tones.

"These prints prove once more the fecundity and ingenuity of Picasso's art in which new forms are continually revealed by new techniques."—Alfred H. Barr, Jr.



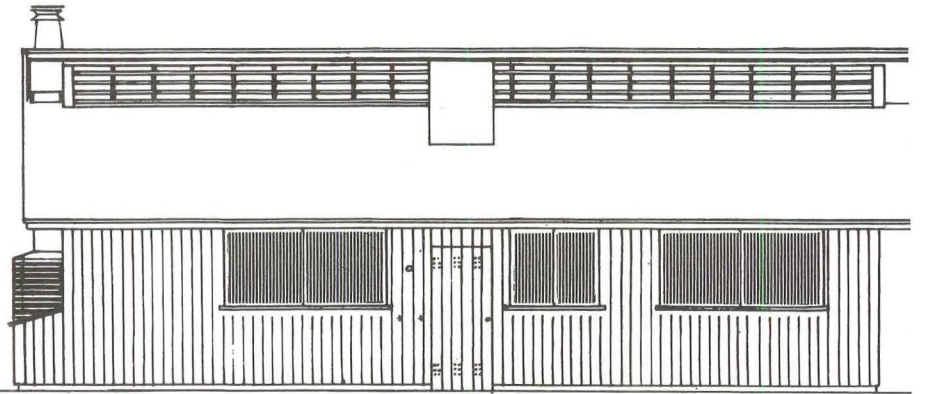


Photographs by Isamu Noguchi
courtesy Museum of Modern Art

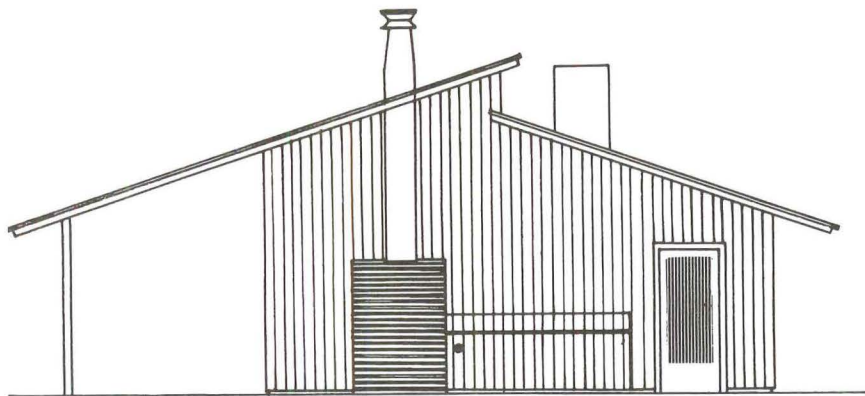


PROJECT PART I

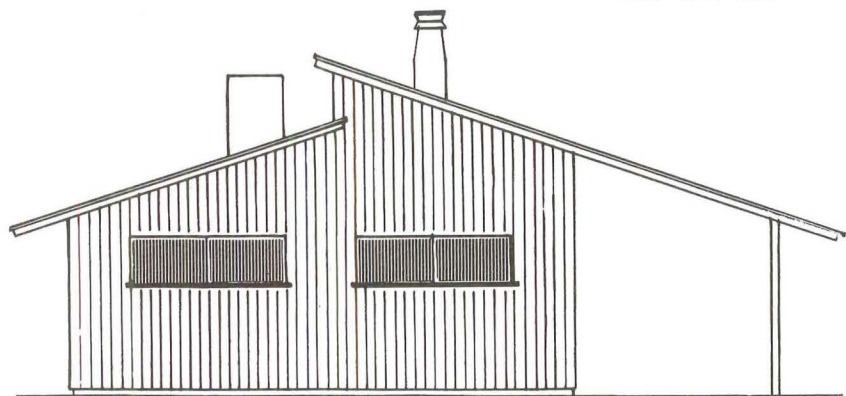
WURSTER, BERNARDI AND EMMONS ARCHITECTS



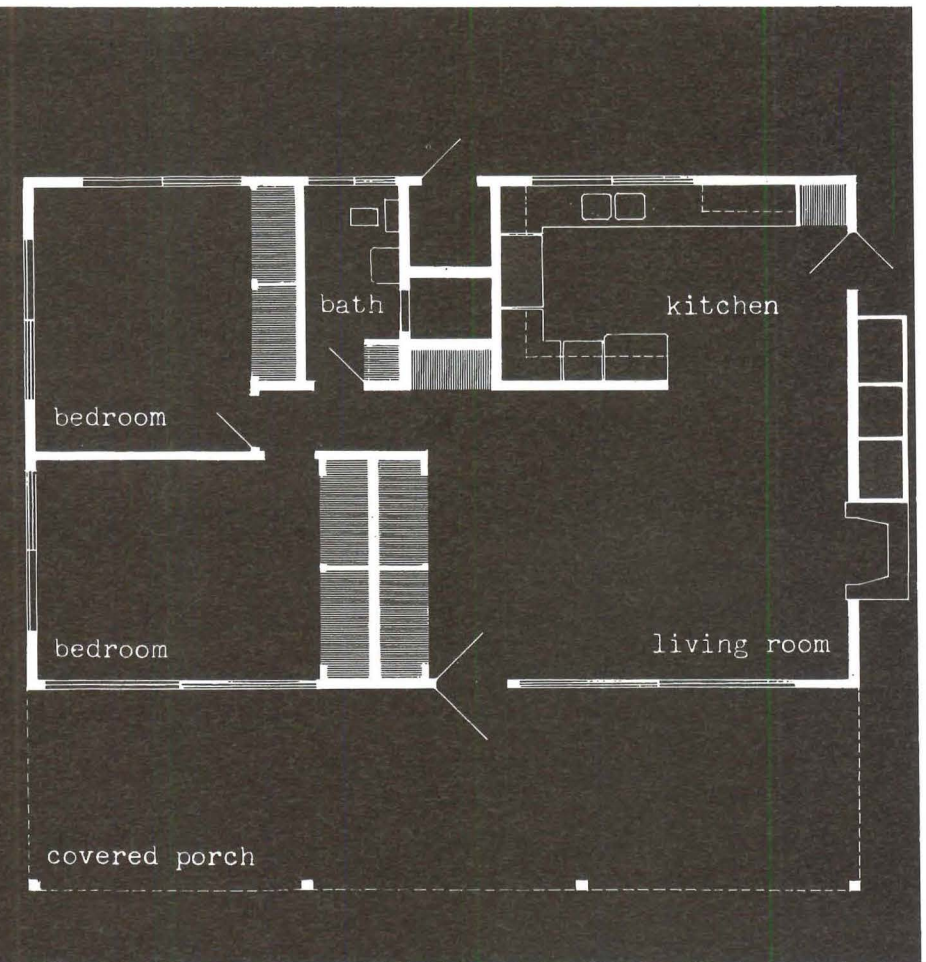
SOUTH ELEVATION



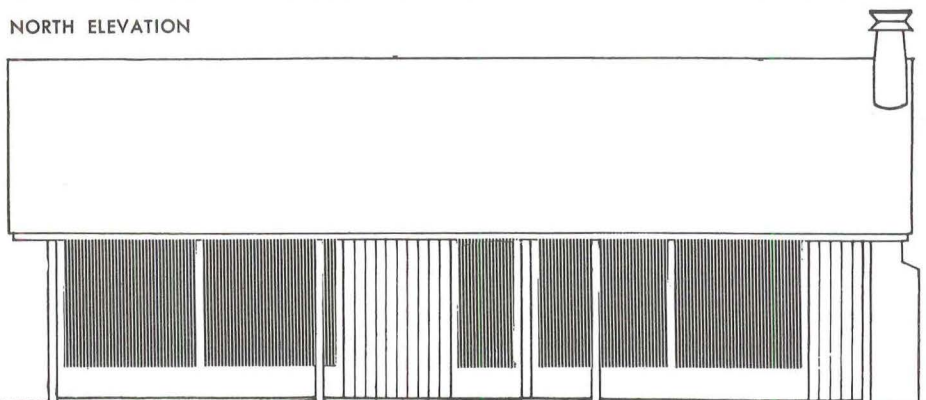
WEST ELEVATION



EAST ELEVATION



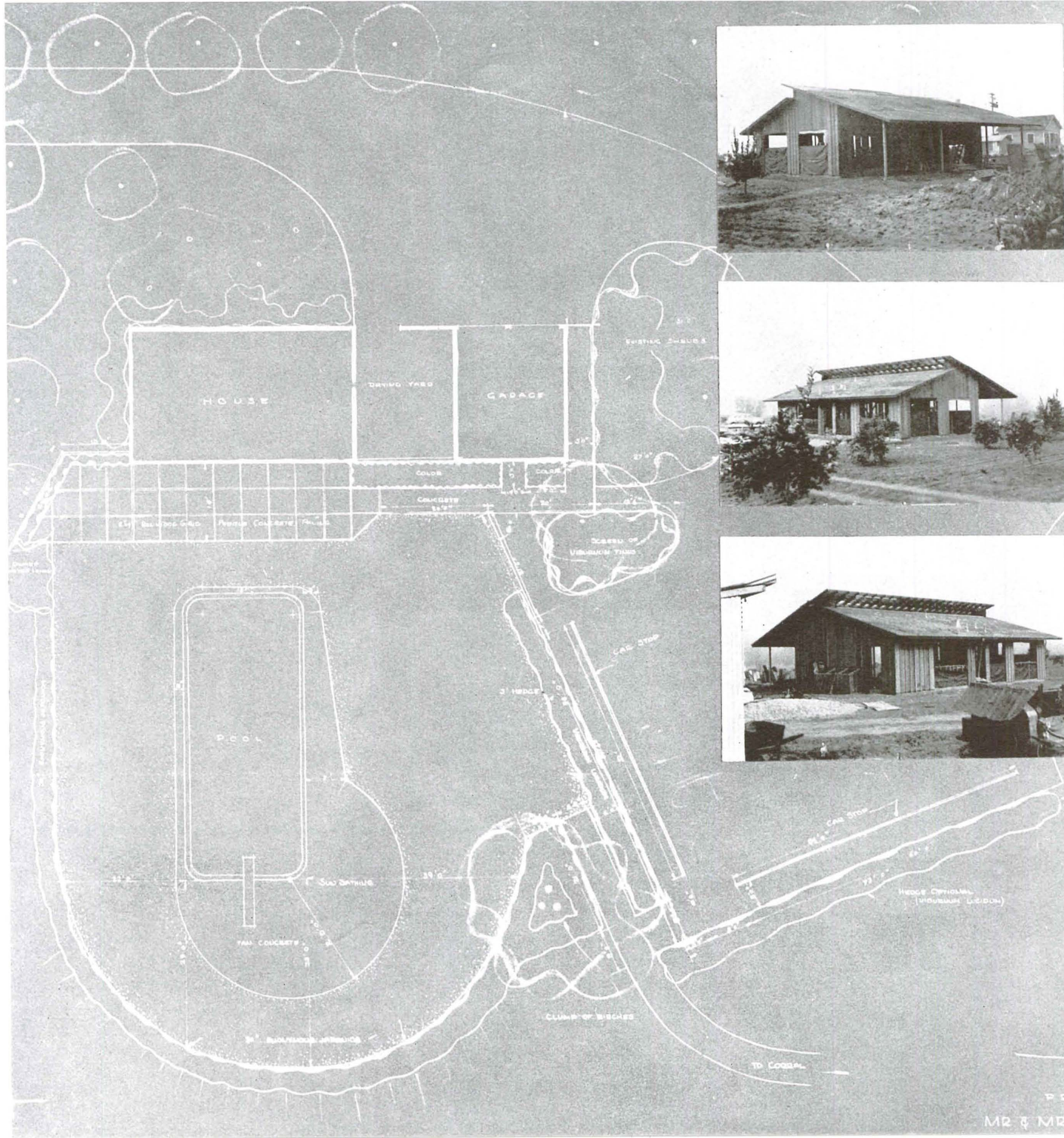
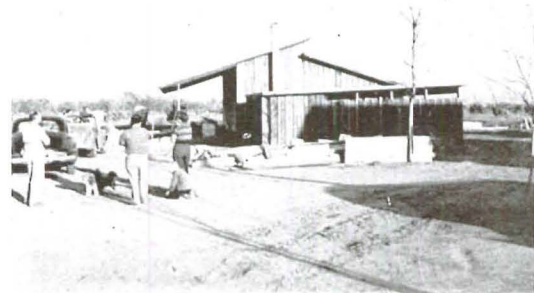
NORTH ELEVATION

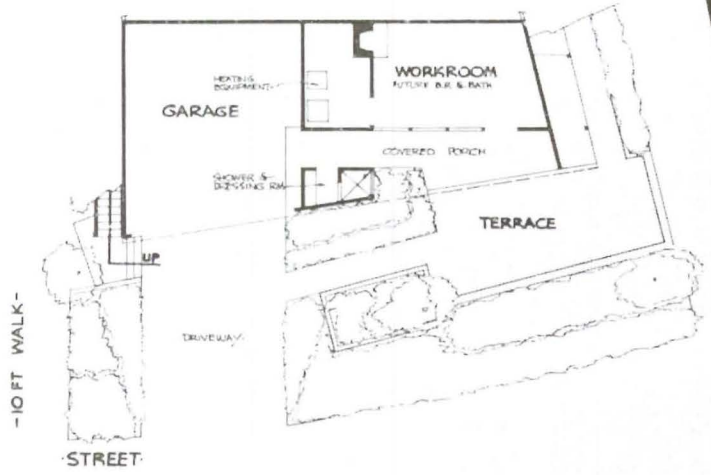
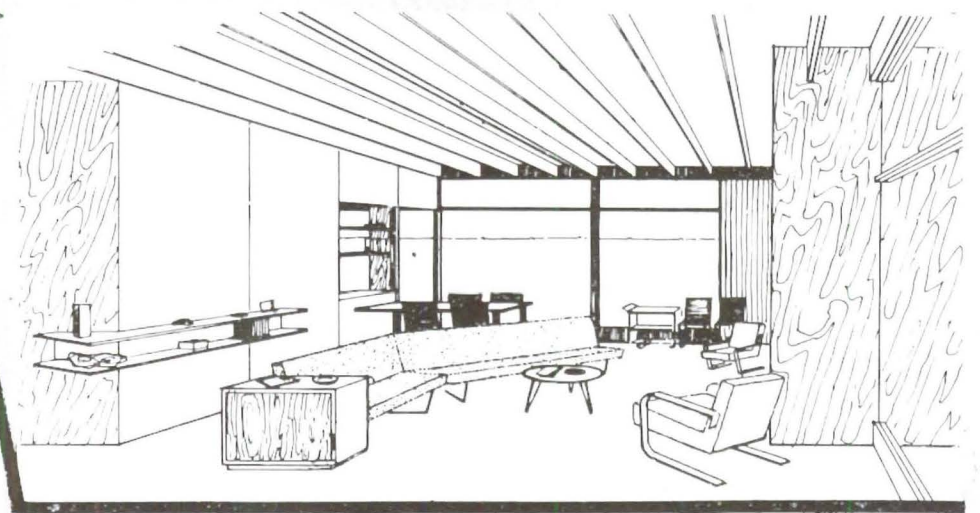
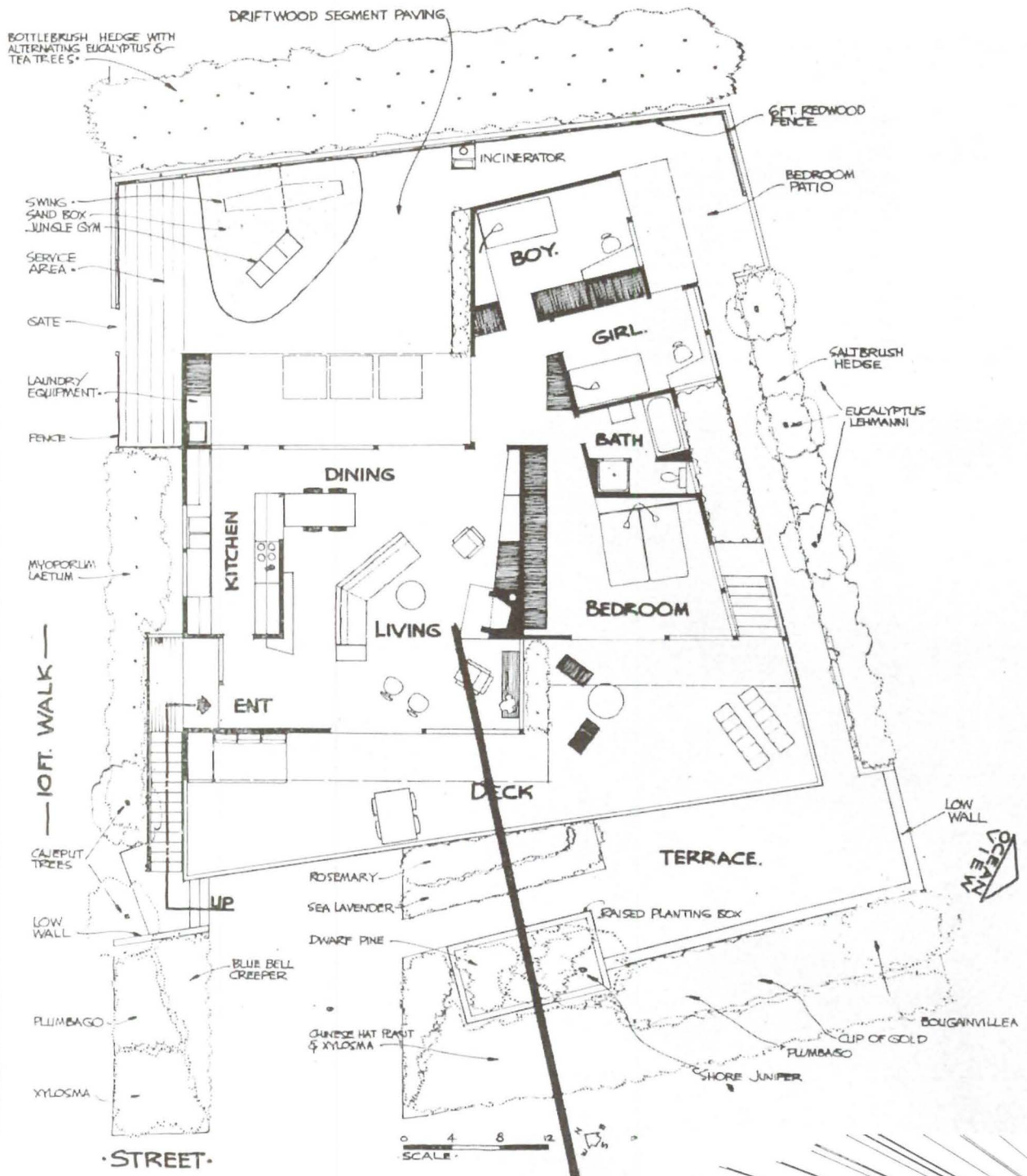


A flat rectangle was cleared from an orange and lemon orchard near Fresno, California and plans were drawn for a house consisting of a living-dining porch, small living room, owner's bedroom, dressing room and bath, guest-room and bath, kitchen, laundry and two-car garage. An additional small unit to the west, connected by a covered porch, provided two boys' rooms. To the east and adjacent to the swimming pool another small unit contained dressing-rooms, storage space and work shop.

Due to present building conditions the plan in its entirety was shelved and the project resolved into the present complete living unit which will be the nucleus for future expansion. The house is typical stud and frame construction finished with oiled redwood exterior siding, 12" boards and 4" batts. The sash are wood sliding. The large doors in the living room and owner's room slide on sheaves and brass track. The louvered vent on the roof runs the full length of the house. The breeze in the summer comes from the north and forces a circulation of air out through the vent facing south. They may be closed off in the winter with hinged flush ceiling panels. The wide overhang of the porch shades the large glass area on the front elevation.

Copper pipes were embedded in the concrete floor for radiant heating. The heating panel has also been connected to a well on the property for summer cooling. The efficiency of this cooling is somewhat doubtful but cold water was so easily accessible that it was decided to give it a test.





YEAR ROUND HOUSE

KENITH ACKER, ARCHITECT

**ELIZABETH ACKER,
COLLABORATING**

**GARRETT ECKBO, LANDSCAPE
ARCHITECT**

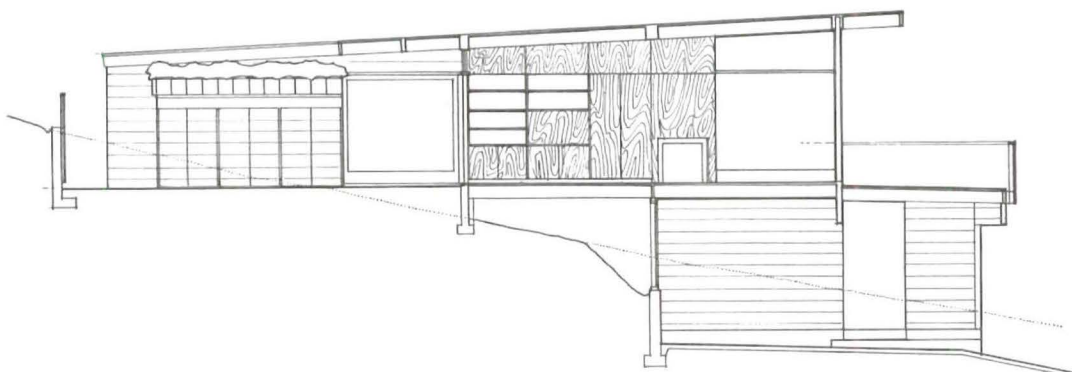
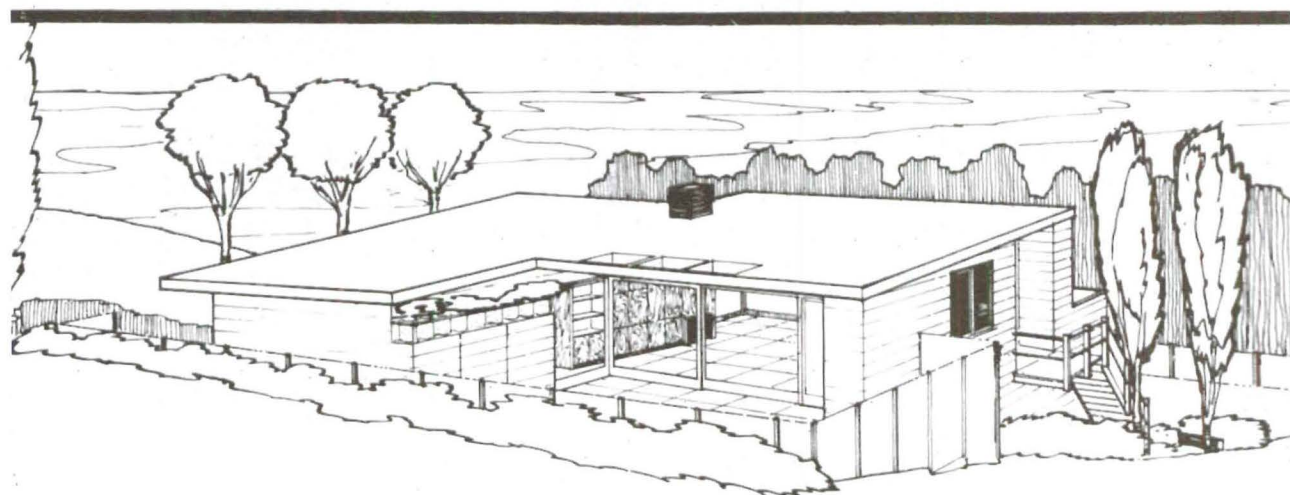
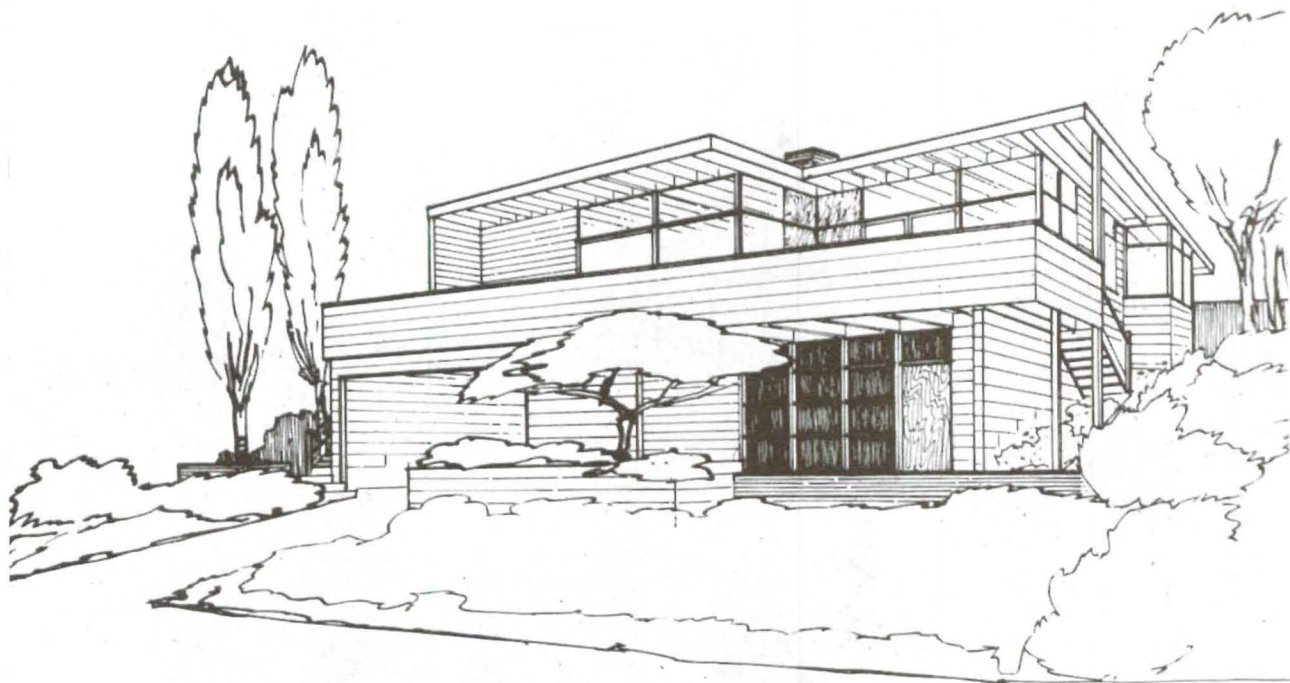
The architect developed this plan to give, within the confines of the present cost of building, a year-round home for himself and his family, adapted to their own comforts and way of life. The property chosen is at Malibu within easy walking distance to the beach. The lot slopes up from a street in front with a view of the ocean from the high back half so the main living floor was planned on a level above the garage with the living room, master bed room and deck looking out to the ocean. The deck wraps around the living room to the setback bedroom, furnishing an outdoor corner always sheltered from the breeze. Since the sea-air dampens all un-sunned areas and rusts all exposed metal parts, the house is as woody as possible and all rooms, with the exception of the kitchen, receive the drying morning sun.

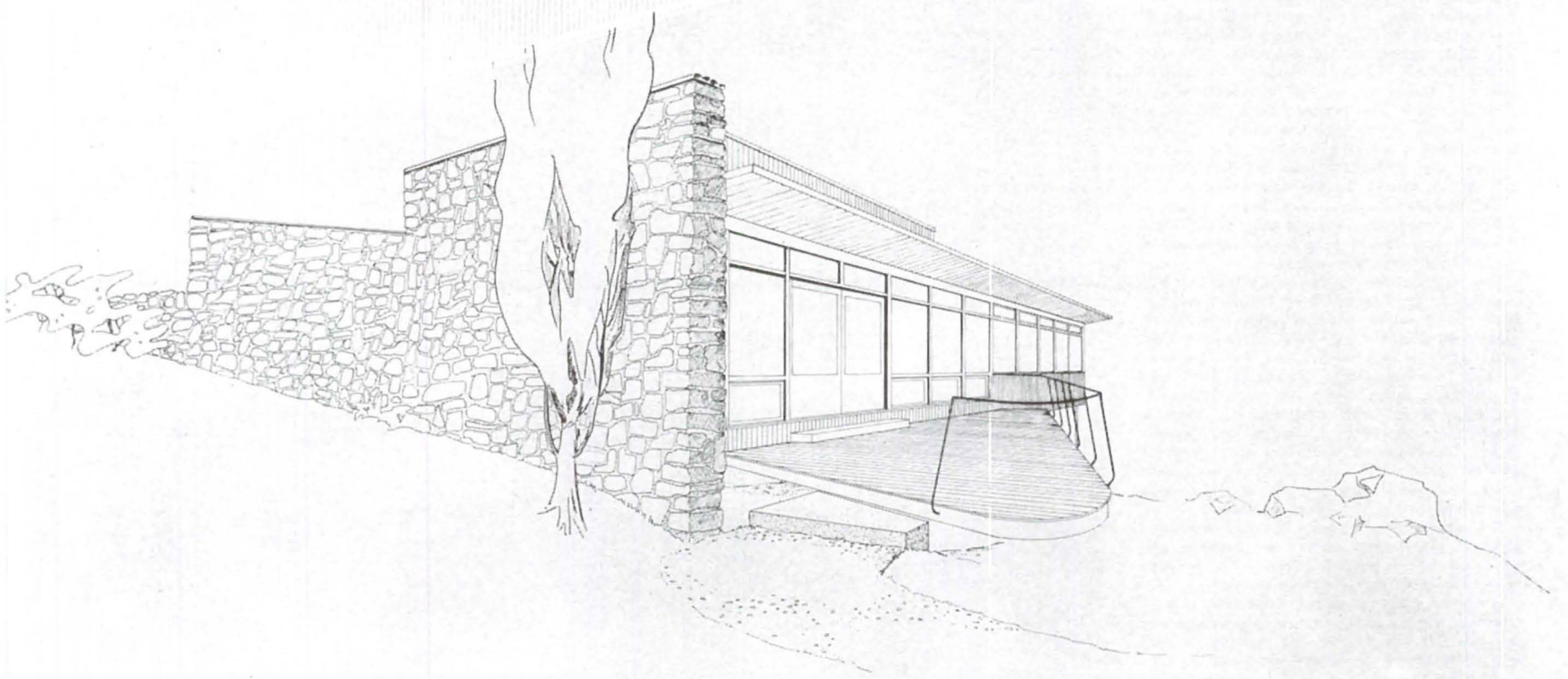
The underhouse space was large enough to provide a workroom, dressing room and shower; this will save the upstairs from a constant influx of sand from the bathers.

The large square living room flows out onto the deck in front and into an enclosed patio in back. There is no need of drapes for either glass area since the wide roof overhang in back gives privacy from above, and the deck from below. The galley type kitchen is partitioned off the living room. The north wall continues to the edge of the wide overhang and turns in several feet enclosing a storage and laundry closet. The Childrens' bedrooms open onto the enclosed patio which holds their play equipment in an open sand yard, the rest of the area is paved with sawed driftwood segments.

The interior of the house is faced in natural plywood. The ceiling rafters are exposed and insulation board has been cut to fit between them. The floors are asbestos tile.

The landscaping plays an important role in screening the house from the eventual neighbors on each side and above. The planting in back is a dense screen, on either side it will be high enough for a windbreak, and in the front will be low, colorful and chosen for ease of maintenance.





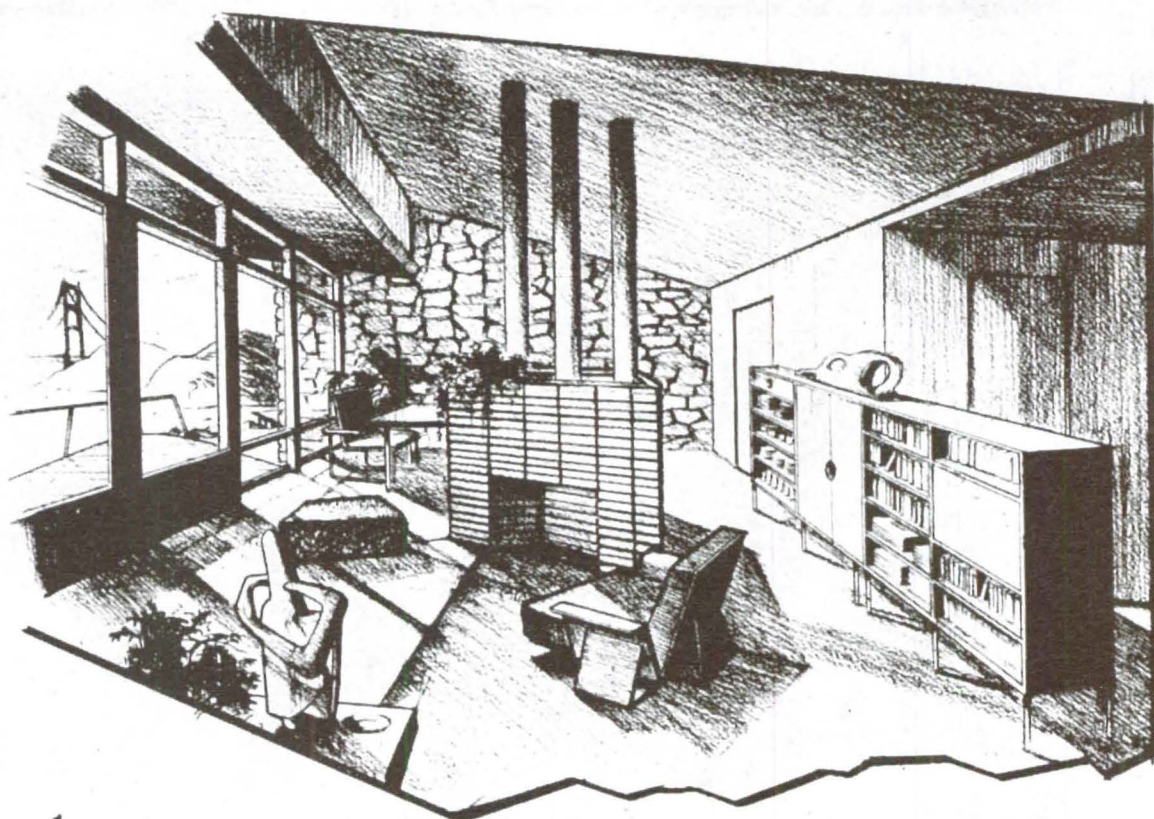
Located in Tiburon, California and overlooking the view of Golden Gate Bridge and Angel Island, the structure cuts across a long narrow lot which lays diagonally on the hillside. The back and sides are set square, but the nature of the hill describes the front and side boundary. A massive stone wall, on the high west end of the property, steps up from the hill behind, closing the jutting beyond the shape of the west elevation. The weight of the wall visually anchors the house to the ground. From this spot the floor of the house extends at one level while the ground grade falls away abruptly, leaving a large open wedge beneath. The wedge has three uses: the large end which is at the crest of the drive becomes a car shelter, in the same opening but terraced up some five feet is a railed passage under the house to the outside stair at the rear. The narrowing half of the under house angle is enclosed, which not only gives the feeling of a more stable foundation but also provides a generous basement room. The exterior of the house is siding and stone. The outside end of the carport is partially screened with a framed panel of

siding centered on the high vertical supporting posts. The corrugated asbestos roof wings outward from an interior downspout that runs the full length of the house above the bearing partition of the kitchen and hall. The section of the roof over the study, dining and living areas was raised and the stretch of the original ceiling overhangs the windowed-front and coves into a continuous indirect lighting trough. The cantilevered porch bulges at the end with a step onto the path climbing the side property line.

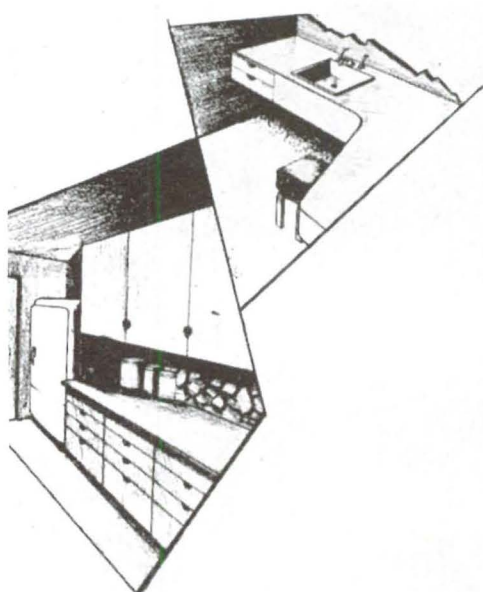
A walk to the work room door and small leveled service yard stems from the small porch at the top of the passage entrance stairs. Only the kitchen faces into the hill, all of the other rooms open onto the view. The living-dining space butts into the unfaced stone wall and is separated with a free-standing fireplace. The interior walls as well as the built-in storage cabinets are faced with Oregon pine. When desired, the main living area may be enlarged by unfolding the screen partition to the guest-study.

HILLSIDE HOUSE

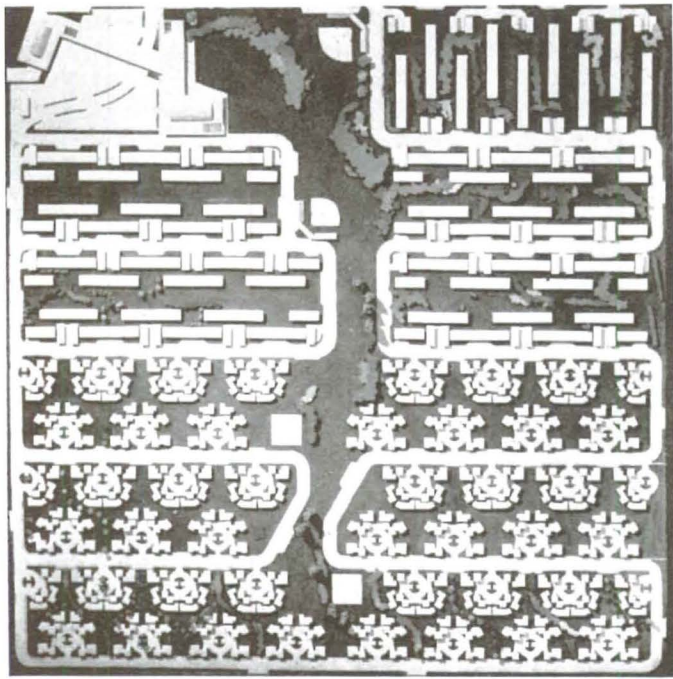
FOR LUTHER W. CONOVER



1



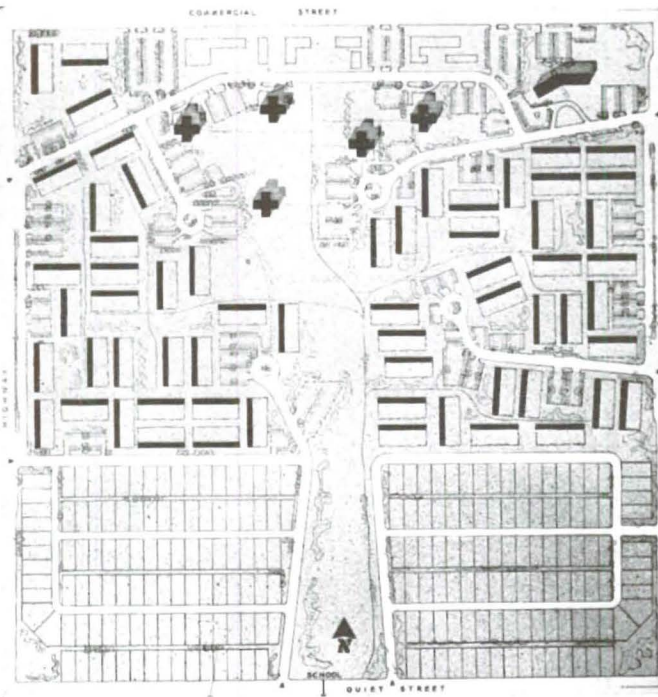
Sketches by Spencer Deverill



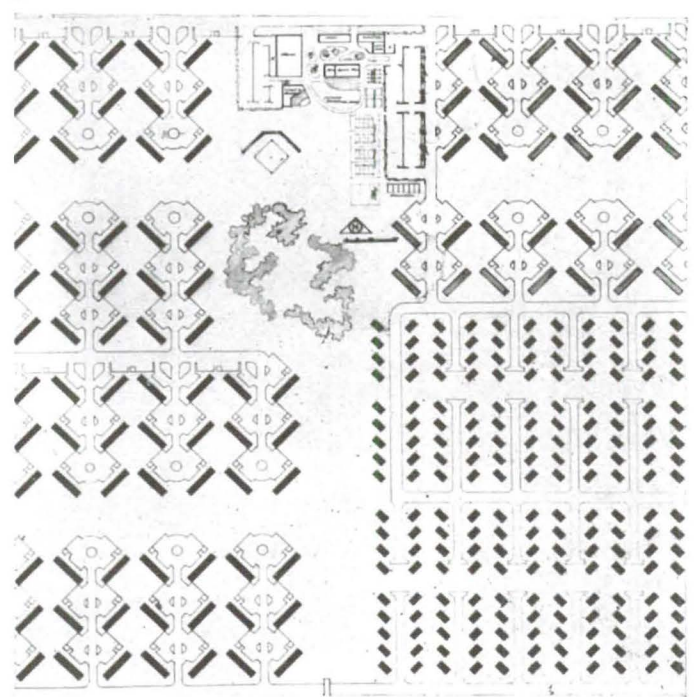
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STUDENT PROJECT

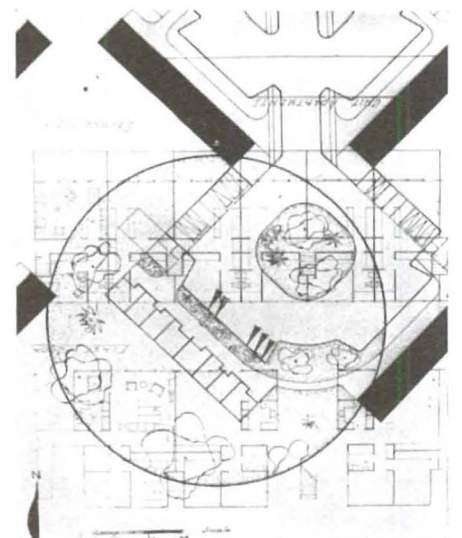
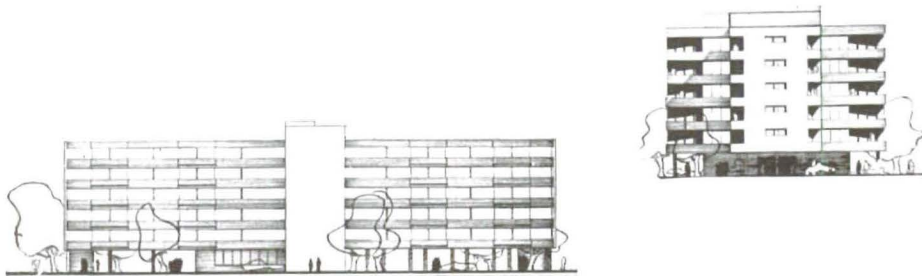
AT THE UNIVERSITY OF SOUTHERN CALIFORNIA



2



3



The College of Architecture at the University of Southern California allows two years for the study of subjects related to city planning. One part of this course is given to historical research, and the other to practical application.

The research starts with analysis of the ancient historical settlements and towns, and goes through the centuries to the recent war housing projects and present day building programs. Besides a study of housing legislation the students background was further enriched with discussions and lectures on public administration, economics, political science and sociology.

Two problems were offered for the approach to practical application; one, some aspect pertaining to the city of Los Angeles, the other pertaining to community housing.

Practising architects and city planners join the faculty as visiting critics, in order to present a wider range of opinions and techniques. Jan Reiner.

In this study we are concerned with the problems that revolve around a man and his family. The land and the air above it are seen as a space in which to establish an environment, a pattern for freedom of living. Four elements enter the pattern; structurally enclosed space where temperature, exposure and privacy can be controlled, intimately related garden space where living can be extended into the color and richness of plant forms, open public space which can be devoted to a variety of recreational uses, and proper accommodations for safe circulation of pedestrians and vehicles.

There are three basic types of units: free standing dwellings, one story row houses, and two story row houses. There are six different plans developed for the free standing houses, which are placed around a circular drive, and each has its own private garden.—Anderson, Bogart and Jenkins.

1

2

Here an attempt was made to create an attractive, livable environment—free of mechanical noise, safe, and healthful—while maintaining a feeling of openness and informality; rather than the crowded regimentation that so often clouds a housing project in the public eye.

There are two types of six story elevator apartments; both have a utility and maintenance core to minimize housekeeping. The row houses for families with children have a large balcony on the upper bedroom floor and a private garden off the lower floor. There are two basic three bedroom plans with an average of twenty-five feet between adjoining houses. These have been put on lots 55' by 125' in the section nearest the school. A. Boeke.

Mr. Gregory Ain was the visiting critic who formulated the following program given as an eight weeks project for the fourth year students.

Housing represents one of the major social and technical problems towards whose solution the architect today may hope to make a serious contribution. This design problem will be concerned exclusively with urban housing, which, for two reasons, may be considered more deserving of study than rural housing:

(1) Approximately 60% of the U.S. population now inhabits urban areas, and the percentage is increasing.

(2) Under our system of free enterprise, good models of urban planning have better chance of execution than corresponding proposals for rural improvement.

The evils of excessive concentration of population are well known. The object of this study will be to demonstrate the extent to which a good living environment is practically possible in an American city at this time. The students' projects are not to be utopian in a sentimental sense. They should be realistic and realizable under existing political, social, and economic conditions. In a general way, they should comply with basic requirements of the Los Angeles Building Code and the Federal Housing Administration, except where either of these authorities may be shown to be unreasonable in their demands.

PROBLEM: To provide appropriate and satisfying housing facilities for a typical range of families (single persons; childless couples; one, two, and three child families). This might include free standing individual dwellings, row houses, and taller apartment buildings. The population density and the relative proportion of dwelling types will be determined by the student on the basis of his research. He should maintain a desirable balance between livability of the individual units, integration of the neighborhood, and anticipated financial return on the investment.

SITE: An approximately level plot, one-half mile square (160 acres) bounded by four major streets, of which the eastern or western provides good rapid transit connection with employment areas and the center of the city. The street at the north boundary is served by an adequate local bus line, and part of the property fronting upon it may be zoned for commercial use. A portion of the land as may be zoned for multiple family use. A grammar school exists directly opposite the south boundary street.

Total cost of the land, including circumferential utilities will be \$500,000.00.

CLIENT: The development of each study will be consistent with the primary interests of the client, who may be designated at the student's option from among the following:

(1) An average development company, to whom this subdivision will represent a major investment for maximum early return.

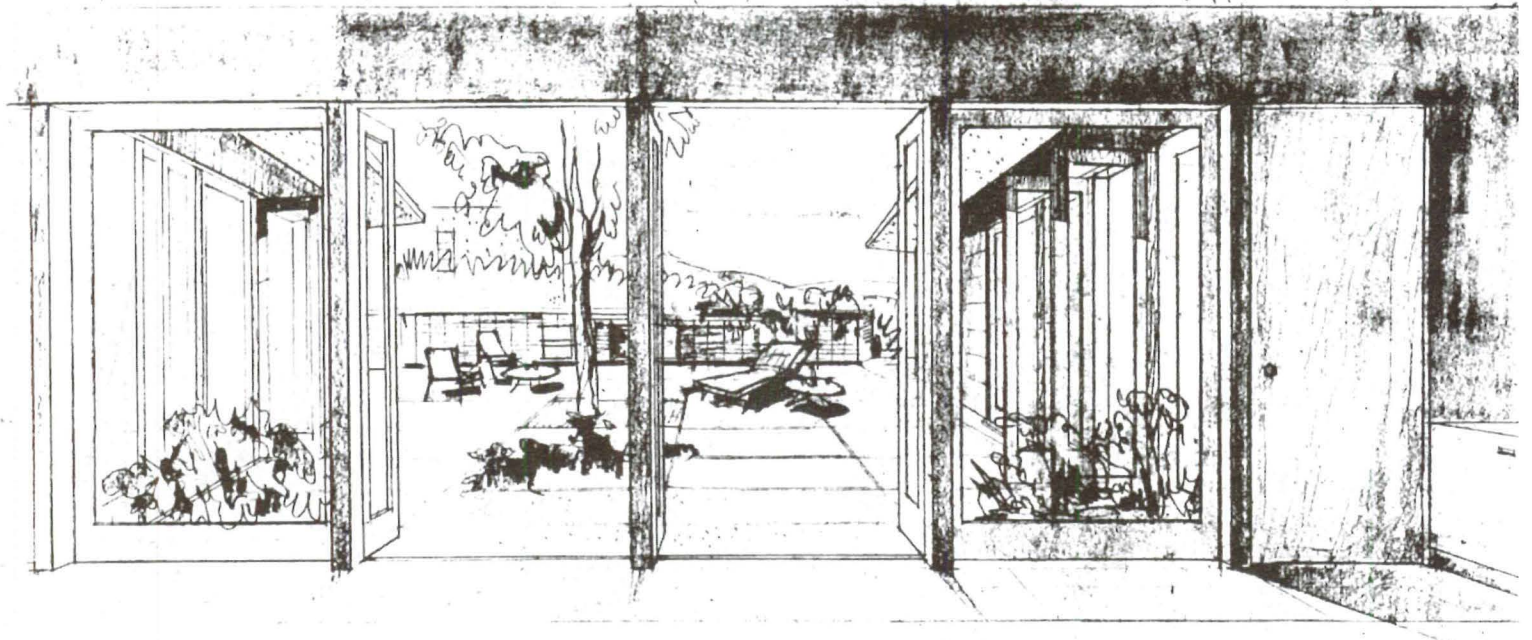
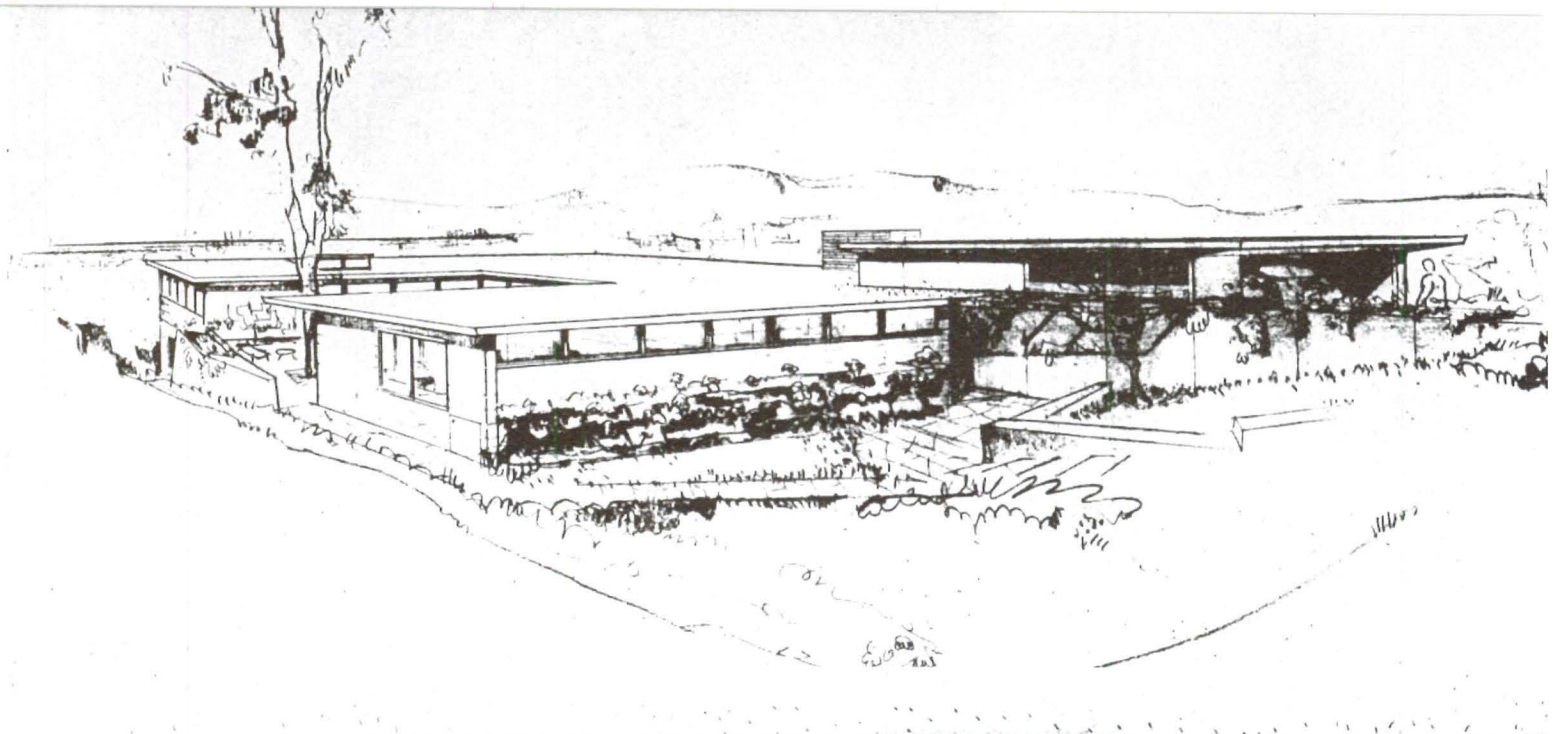
(2) A limited dividend corporation, such as an insurance company, whose principal income is from other sources.

(3) A nonprofit corporation (cooperative) whose membership comprises all the tenants of the project.

3

An attempt has been made to develop a community with maximum consideration given to privacy, garden living, play space for children, community activities for both children and adults; combined with simplicity and openness of planning and economy in the building structure.

The arrangement of all buildings on a 45 degree angle from north to south gives the advantage of a southern exposure to the garden areas. Chernoff, Clatworthy, and Wood.

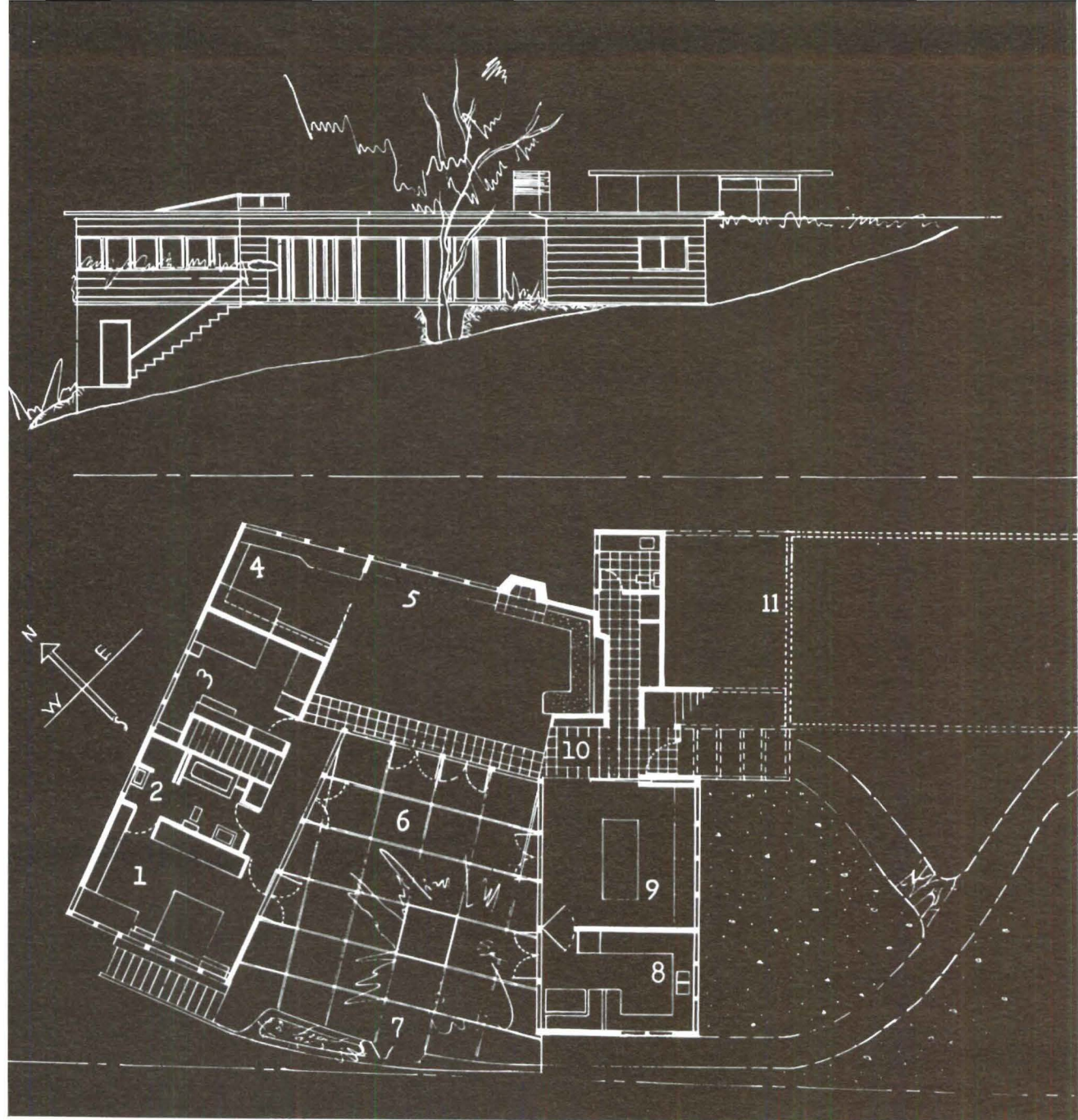


The lot slopes sharply away from the front property line. Retaining walls hold the driveway at street level, and the line of the top of the wall carries into a pergola which is an extension of the flat roof of the house. The curved front walk forks; one branch going to the kitchen delivery window and patio gate, and the other stepping down into a low entrance terrace along the front of the dining room. The exterior of the garage is asbestos board, the floor is supported with heavy posts and beams. An inside stair leads to the entry hall off of which is a powder room utilizing the back under-garage space.

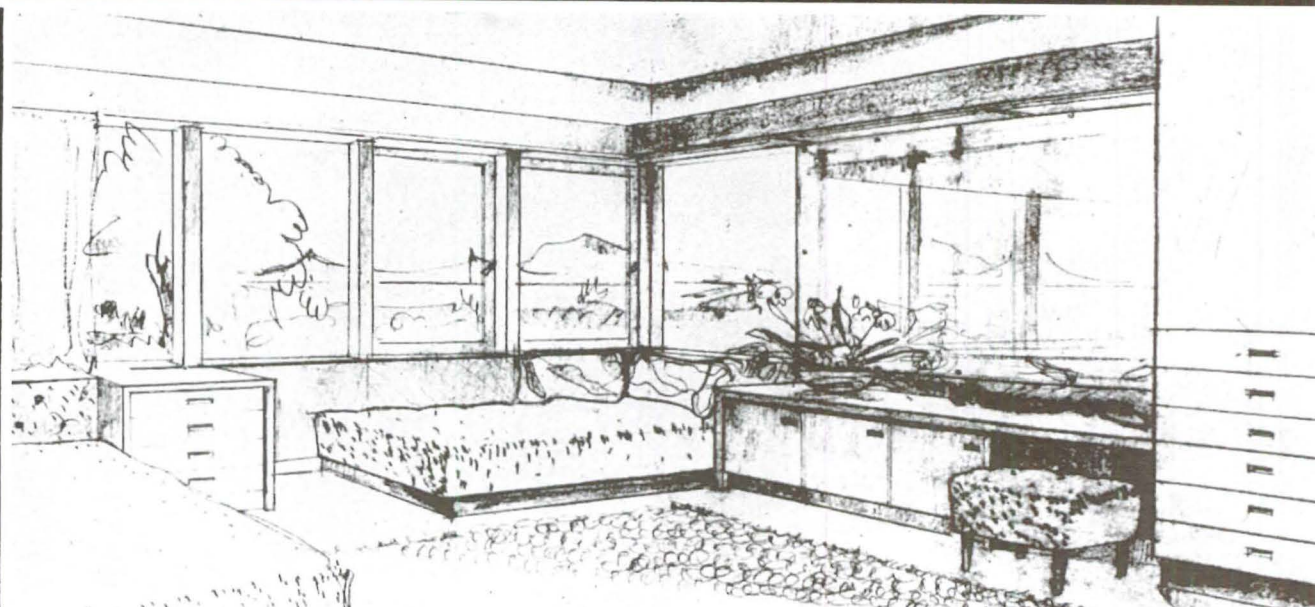
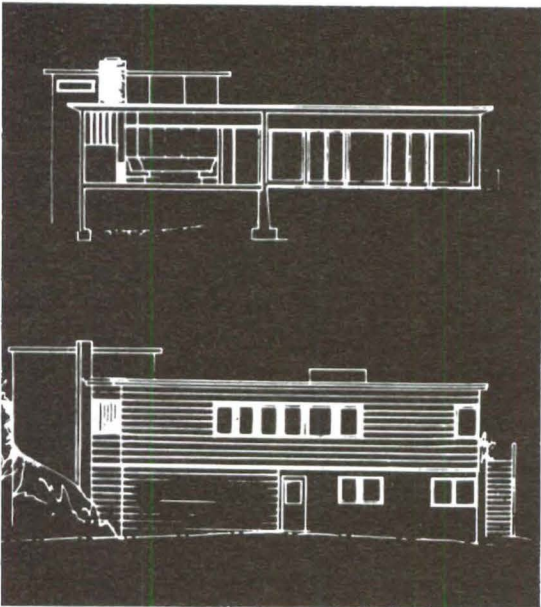
The main living area is on one level with a basement room for laundry, storage and sports under the master bedroom and bath. The exterior of this room is plaster but the rest of the house is redwood siding. The breakfast room, dining room, living room and bedroom hall open onto the patio with five-foot glass doors alternately fixed and hinged. A Three inch concrete laid in large squares between redwood spreaders paves the patio. A barbecue is built into the wall which is low enough to take advantage of a view to the west.

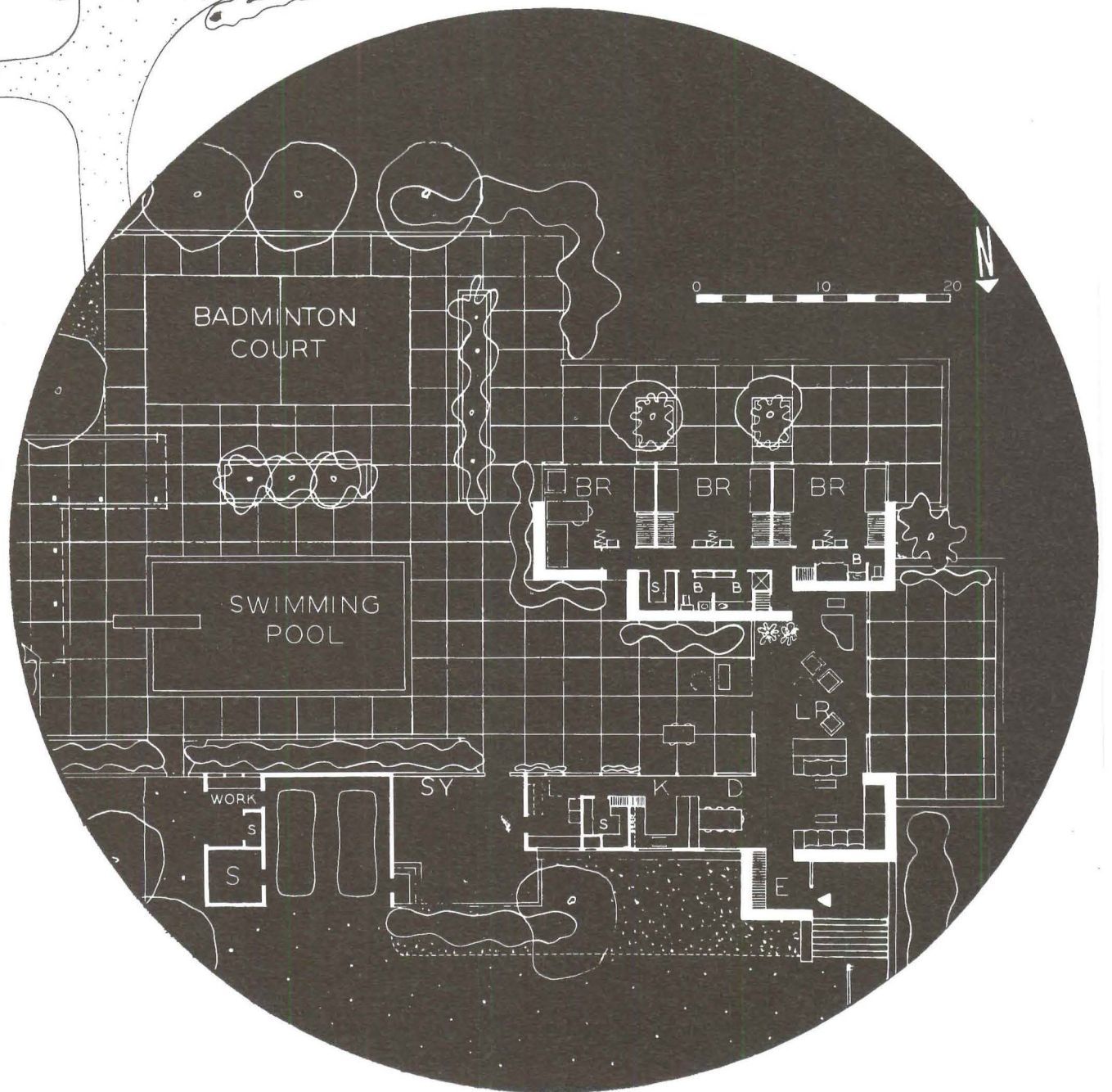
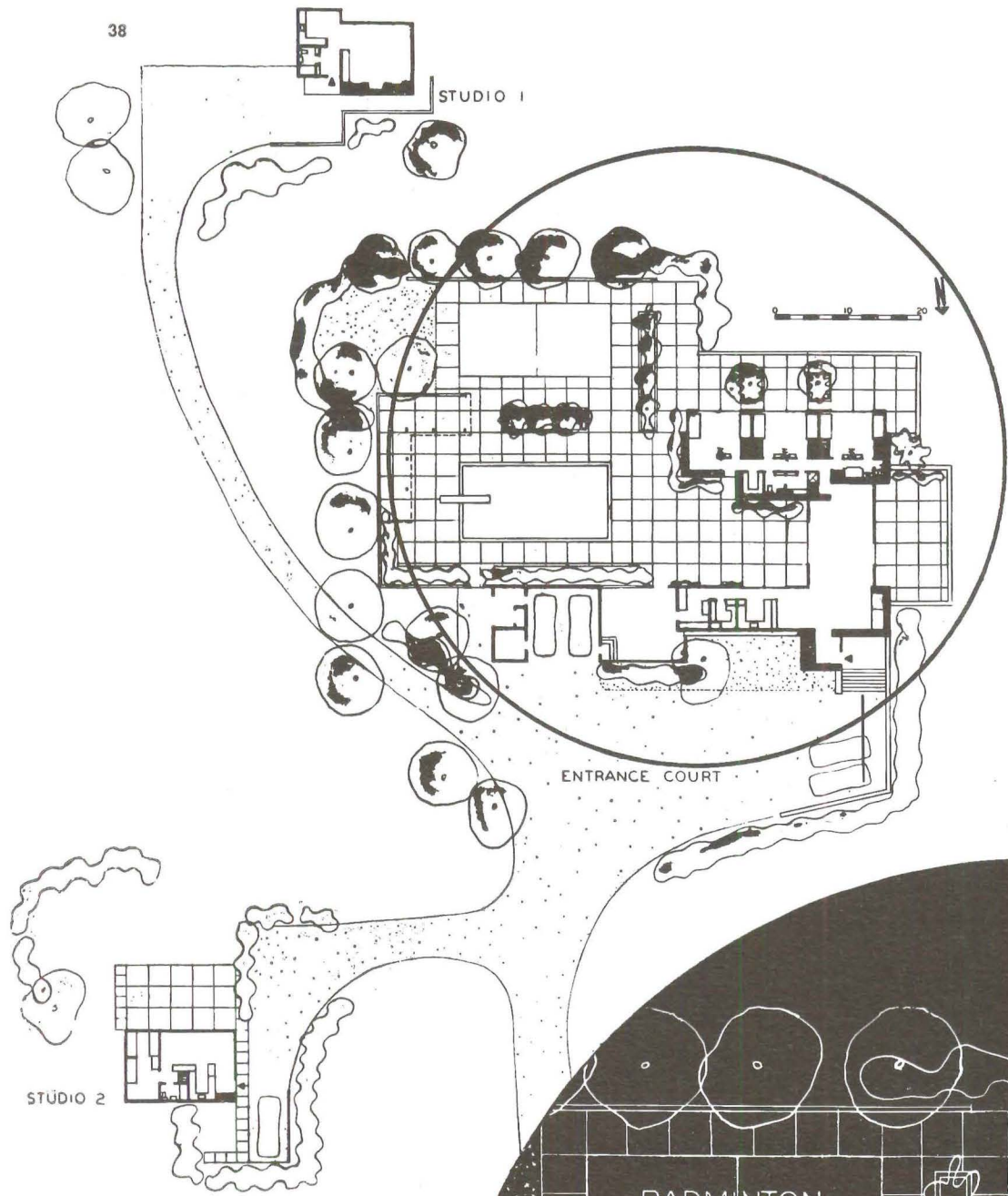
A sliding door separates the entry hall from the dining room. Storage cabinets run the full length of the dining room under the high south windows. Another sliding door secludes the den from the living room when it is used either as a guest room, or when privacy is desired for study. The master-bath is in two parts, a clerestory provides light for the inside half: The wardrobes, dressing table and beds are built-in as are the bookcases and underwindow cabinets in the living room.

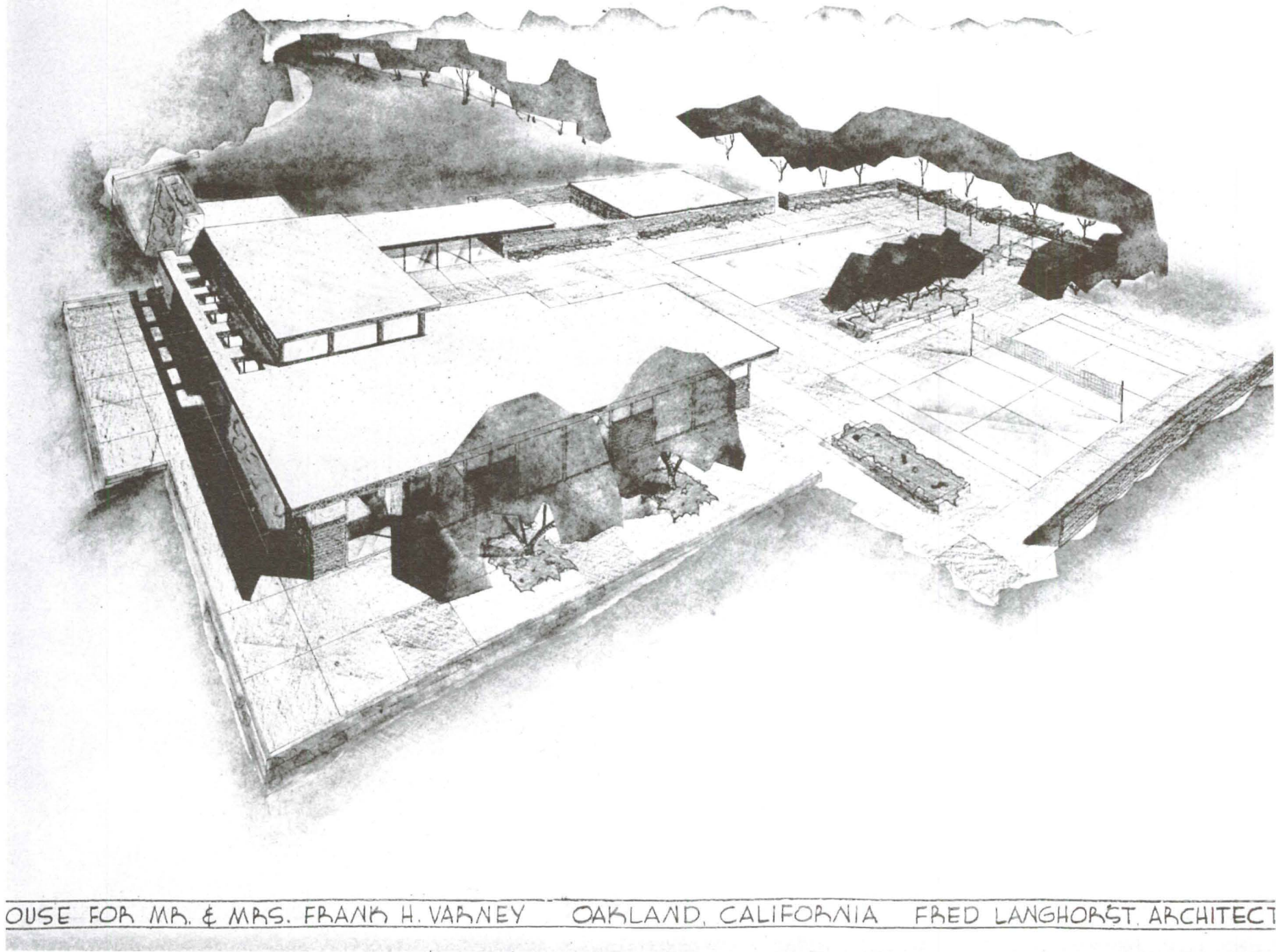
House for Dr. and Mrs. Lesser
J. H. OSTWALD, ARCHITECT



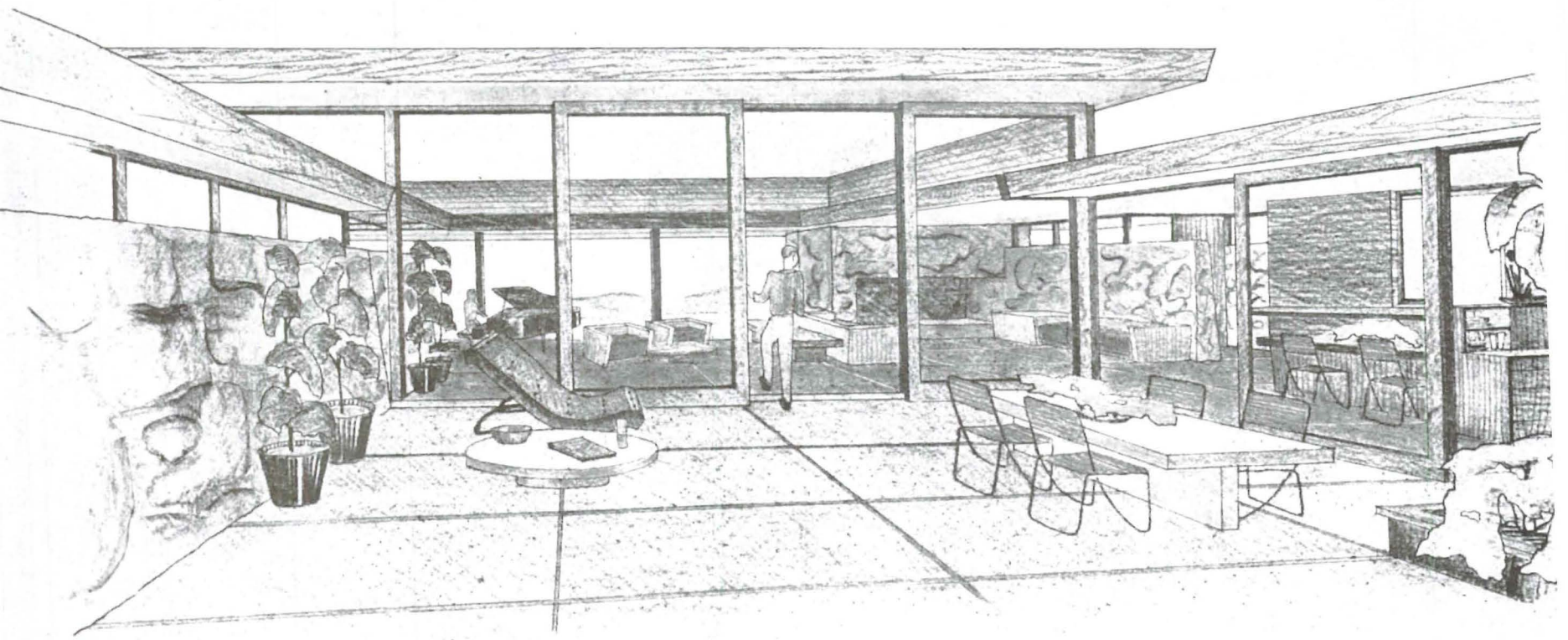
- 1. bedroom # 1
- 2. bath
- 3. bedroom # 2
- 4. study
- 5. living room
- 6. patio
- 7. barbeque
- 8. kitchen
- 9. dining room
- 10. entry
- 11. garage and driveway



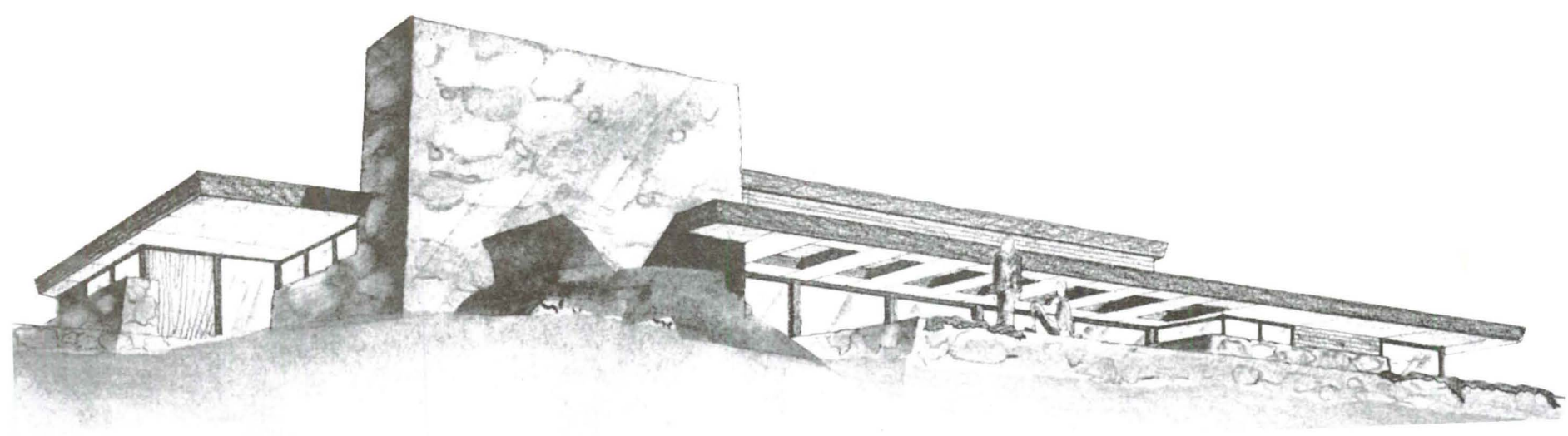


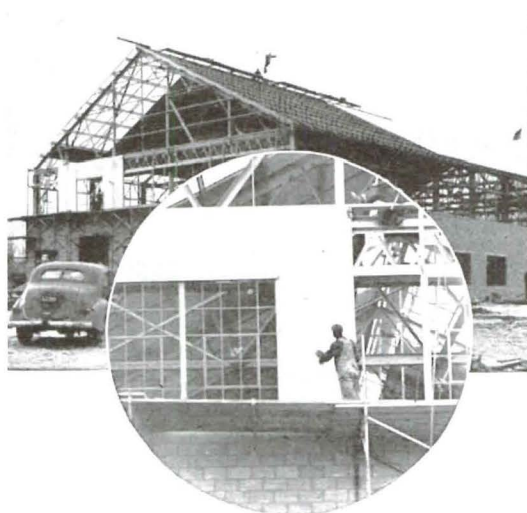
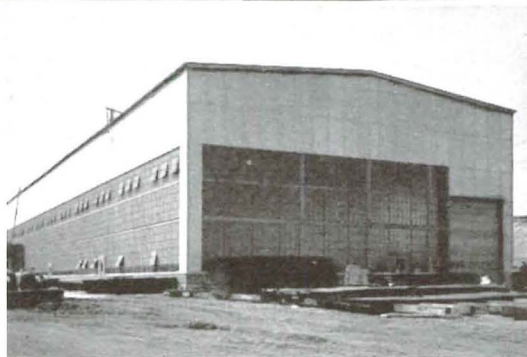
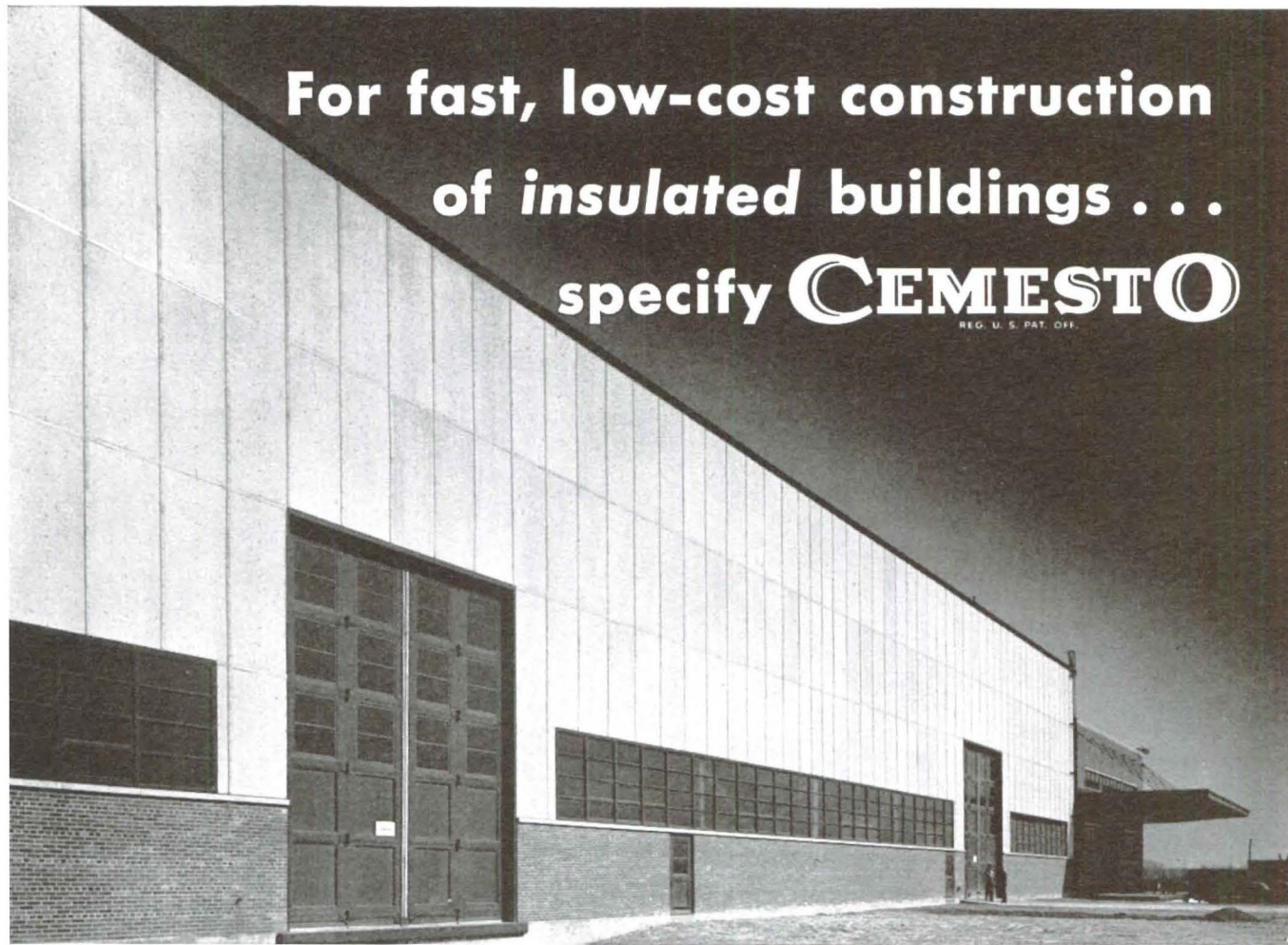


The Varney House in one of those dreamed of opportunities which come only when a client will buy sixty acres in a metropolitan area to get a vast outlook—in this case a site which was chosen by the Army as a search light station during the war. Site selection was only a start on a free approach too. As outdoor enthusiasts all that was asked was “protection” against the elements for the fullest enjoyment of the out-of-doors. At first, a fully straight line solar house solution was desired with south sun in all rooms, but this left the terrace too much exposed to winds. The court scheme finally resulted for protection of living room terrace from westerly winds. Fully open space within the house, relating living areas to eating areas to cooking areas was considered as valid inside as the relationship of each to its outdoor counterpart. Seclusion was not minimized, and the privacy area, isolated as it is from its social counterpart, becomes private living rooms or single bed rooms as desired (by folding screen dividers). All are solar in orientation, fulfilling the original request, and open on a private terrace. When divided as single bedrooms each has its own entrance—the owners thru their bathroom. The easterly half of the east bedroom is a combination room—workshop or guest room. Throughout, the clients have willingly accepted simple direct construction methods which leave exposed the fundamental materials, even though sometimes rustic in effect. Colored concrete floors will be used, and our drawings indicate “stone poured in formed concrete” much as in Frank Lloyd Wright’s Taliesin West. The owner is a mechanical engineer who wants to do electric radiant heating in the ceiling through metal surfaces which will produce sufficiently instantaneous effects as to be turned on and off much as light switches, and thus bring cost of operation within or lower than comparable heating costs.



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MANUFACTURERS' LITERATURE

(continued from page 6)

(44) *Republic Steel Corporation*—Four-color folder on new product, Electro Paintlock sheets, electroplated zinc, won't flake or powder in dies, won't crack, won't peel.

(45) *Stran-Steel Division, Great Lakes Steel Corporation*—Series of well illustrated folders, brochures on Stran-Steel "packaged framing," used in thousands of housing projects built before the war and more than 150,000 "Quonset" buildings for military and postwar uses. System features patented nailing groove in studs and joists, is particularly well adapted for quick housing construction. Final assembly of basic framing package provides dimensional framing for house 24' x 28'. The 24' is fixed, the 28' is variable in 2' increments. Size, arrangement of windows, doors variable. Wide variety of collateral materials can be used.

(46) *Stran-Steel Division, Great Lakes Steel Corporation*—Series of well illustrated folders, brochures on adaption of company's patented framing system to residential, industrial, commercial construction. Carries full information, short of final engineering, on assembly techniques. Provides end answers to questions regarding war-famous Quonset construction.

(47) *United States Plywood Corporation*—Installation booklet (20 pages) on Weldwood plywood for interiors. Full technical data with lucid, explanatory illustrations, including information on finishing.

(48) *United States Plywood Corporation*—Particularly well done 20-page brochure showing uses of Weldwood plywood for commercial interiors. Stores, offices, banks, hotels, institutions, bars, restaurants. Illustrations good, ideas many.

(49) *United States Plywood Corporation*—Complete listing and data on Weldwood, plywood and allied products, for both exterior and interior uses. Good handbook on the use of such products, well illustrated, in 16 pages.

(50) *United States Plywood Corporation*—Brochure illustrating and describing uses of Weldtex, a striated plywood panel. Covers decorative, structural uses and suggestions for original treatments in built-ins, curved surfaces, and exterior panelling.

SURFACE TREATMENTS

(51) *Libbey-Owens-Ford Glass Company*—Four-color brochure (12 pages) on Vitrolite Glass Facing. Section on modern baths and kitchens is good selling. Commercial applications well illustrated.

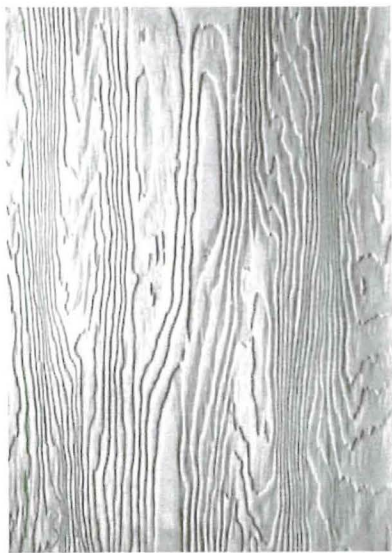
(52) *Marsh Wall Products, Inc.*—Eight-page catalog, illustrations and complete information on Marlite plastic-finished wall and ceiling paneling, Marsh mouldings, and Marsh bathroom accessories. Detailed installation instructions, specifications and swatches of all available colors.

(53) *United States Plywood Corporation*—Four-page folder describing Firzite, a pre-finisher for fir plywood and other soft woods which improves paint, enamel or stain jobs. Seals open pores, subdues "wild" grain, minimizes checking. Available in cans, drums.

(54) *United States Plywood Corporation*—Four-page folder on Decorative Mica, laminated plastic surface material with scores of uses. Will not dent or chip, crack or break, splinter or warp. Does not stain from food, fruits, or grease, and doesn't mar with alcohol. Easy to clean, never fades, never needs refinishing.

PRODUCTS & PRACTICES

Decorative wood paneling with embossed grain was introduced to architects and decorators recently by the Neal Company of California. Called Grain Wood, it is used for wall panels, furniture, doors, exterior siding, ceilings, display cases and picture frames. The relief is obtained by a process that removes the soft summer growth from the wood, leaving the hard winter growth raised from the surface. It comes in standard sized panels and is now available in any quantities. The hard surface will not splinter and can be finished by the same methods used on a smooth surface of wood. Grain Wood can be bonded to plaster with M-3 cement or nailed directly to studs. (Cut shows small section of panel.)



Sink tops made of a new stain and heat resistant plastic laminate are being manufactured both in standard sizes and to special requirements by Fabritex Company. Surface of the top is a plastic impregnated cotton fabric which is laminated under infra-red heat and low pressure to an aluminum sheet. The laminated section of aluminum and plastic is then formed and bonded to a 3-4-inch plywood base. A tight fitting stainless steel moulding edges the sink

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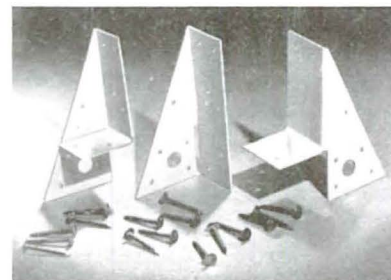
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OCCUPATION _____

NOTE: Literature cannot be forwarded unless occupation is shown.

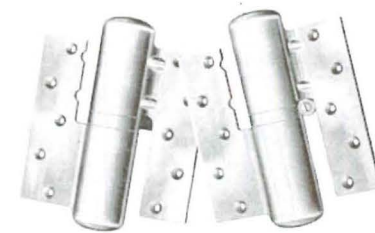
top. Standard splash-back height is six inches but it may be higher if desired. Sinks may be made in eight-foot sections without a seam. The aluminum and plastic laminate is formed into a smooth rounded cove where the splash-back meets the sink counter. Claims for the material include resistance to burning cigarets, hot pans, dyes, acids and alcohol. It may be cleaned with a damp cloth or cleaning solvent.

Trip-L-Grip, a framing anchor used in home and light construction to increase rigidity around window and door openings and as added strength in floor and wall framing, is being marketed throughout the country by Timber Engineering Company. Made of 18-gauge, zinc coated, corrosion resistant, sheet steel, the anchors are joined to the wood with full bodied nails that develop maximum shear without splitting the lumber. The anchors are designed for joining joists to beams, beams to posts, studs to sills, rafters to plates, studs to girts and other house framing connections. Toe nailing is replaced, bridging is eliminated in attaching joists on trusses and notching is unnecessary. If connections are at angles, flanges can be bent accordingly. Literature is available.



Hotpoint Inc., appliance manufacturing affiliate of General Electric, is stepping up its production of automatic electric dishwashers to 100,000 a year by 1948, it was announced recently. It is a side-opening, two-rack dishwasher that leaves the top free as a work surface and permits a rinse-spray from center.

A hydraulic door closer with the entire mechanism contained in butt hinges is being manufactured by Bakewell Products. Known as the Bakewell Hydro-Hinge, it is installed in the same manner as a conventional butt hinge. It is adjustable for varying speeds, positive latching or silent closing. There is no overhead or buried door-closing equipment. The hinge is tamper-proof and leak-proof, comes in sizes and finishes for residential, commercial and industrial installations.



A hardwood furniture fabricating method that protects furniture tops from water and alcohol stains, heat due to hot plates and coffee pots and burns from cigarets and cigars has been developed in the laboratories of the Timber Engineering Company. An old principle of inserting a thin sheet of aluminum between furniture core and face veneer is used to conduct heat away from the veneer. But the old process used a hot-bonding adhesive and the aluminum would be bonded to the wood in heat-expanded condition. Stresses were set up when it cooled and shrank. In the new method aluminum is glued to core and face veneer with cold adhesives. Another handicap of former methods was the unavailability of a

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varnish for the face finish that could be depended upon to withstand the severe conditions caused by heat such as burning cigarets and water or alcohol stains from lotions and cosmetics. Research in this field has developed a varnish that has passed all pilot plant tests made by the Timber Engineering Company. The new method comes principally from research activities of the American hardwood lumber manufacturing industry. The work is directed by the Committee on Hardwood Research Administration of the National Lumber Manufacturers Association. It is carried on in laboratories of the Timber Engineering Company.

General Electric Company is in production of an eight-cubic-foot chest-type home freezer designed "to fill all the requirements of the average family." Designated the NA-8, it holds 280 pounds of assorted frozen foods. Recommended national retail price is \$299.75. Freezing-storage space of the new model measures 39 1/2 inches long, 17 1/2 inches wide and 20 inches deep. The freezer is

ARTS & ARCHITECTURE

equipped with four removable wire baskets. Two shelves built into the left side of the chest increase the fast freezing area so that 35 pounds of food can be frozen at one time. A warning light which burns constantly goes off when the current supply is interrupted or temperature rises in the freezer. The lid is counterbalanced for easy lifting and safety. It houses a light that automatically turns on to illuminate the chest interior when the lid is raised.

A scale drawing pad to make properly proportioned drawings without use of ruler, drafting board or T-square has been introduced by Jiffy Sales Company. The 9 x 12 inch Jiffy Sketch Pad contains 75 sheets of high quality tracing tissue enclosed in a cover jacket that consists of four cardboard flaps. Various scales are printed on three of the flaps. To use the pad one folds back the cover flap and places one of the tissue sheets over the scale to be employed. The drawing is to scale with the aid of the printed lines which show through the tissue.

Visual store fronts giving an open view of shops from the street can increase sales as much as 100 percent, according to a Libby-Owens-Ford Glass Company survey of eight Fifth Avenue retail stores. L. V. Spring, New York district manager for L-O-F, said a poll of the eight store managers found them "unanimous in agreeing that the more advanced, open-type store front was an effective sales builder, fully warranted from a financial viewpoint." Merchandising practices are gauged to take full advantage of street traffic in the stores. The survey showed that in the last year nearly \$3,000,000 have been spent along Fifth Avenue for visual store front modernization.

The new Kaiser-Fleetwings jet-propelled aluminum dishwasher, displayed recently in Case Study House No. 16 in Beverly Hills, and merit specified for use in several later Case Study Houses, is now in mass production, and is being channeled at the rate of 12,000 units a month to retail outlets. The first of the new Kaiser appliance line, it is priced to sell from \$127 to \$200. Unique in its design, the jet-propelled machine is powered by water pressure.

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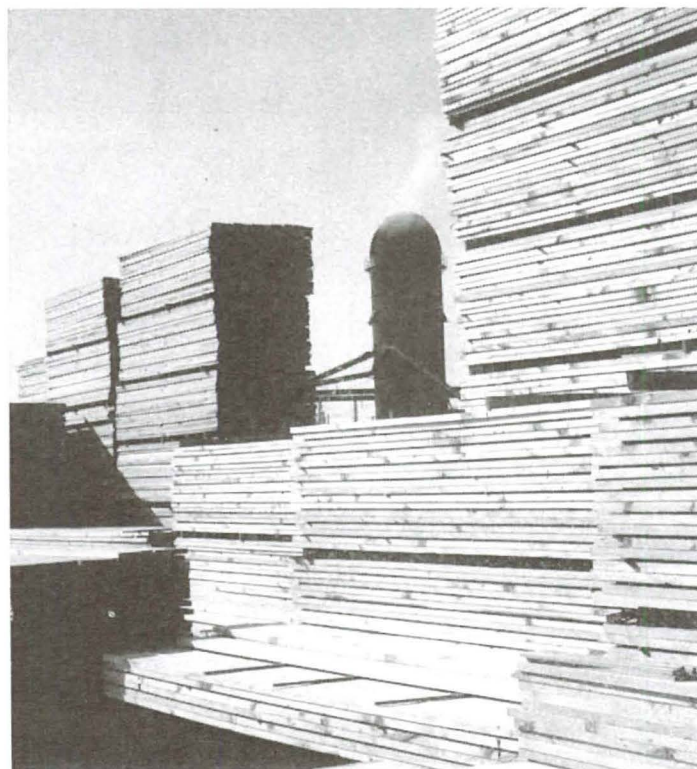
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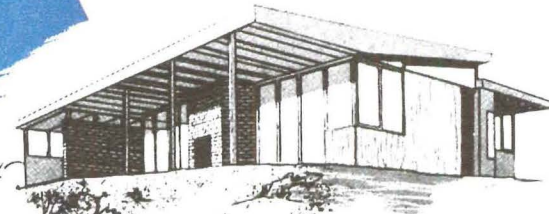
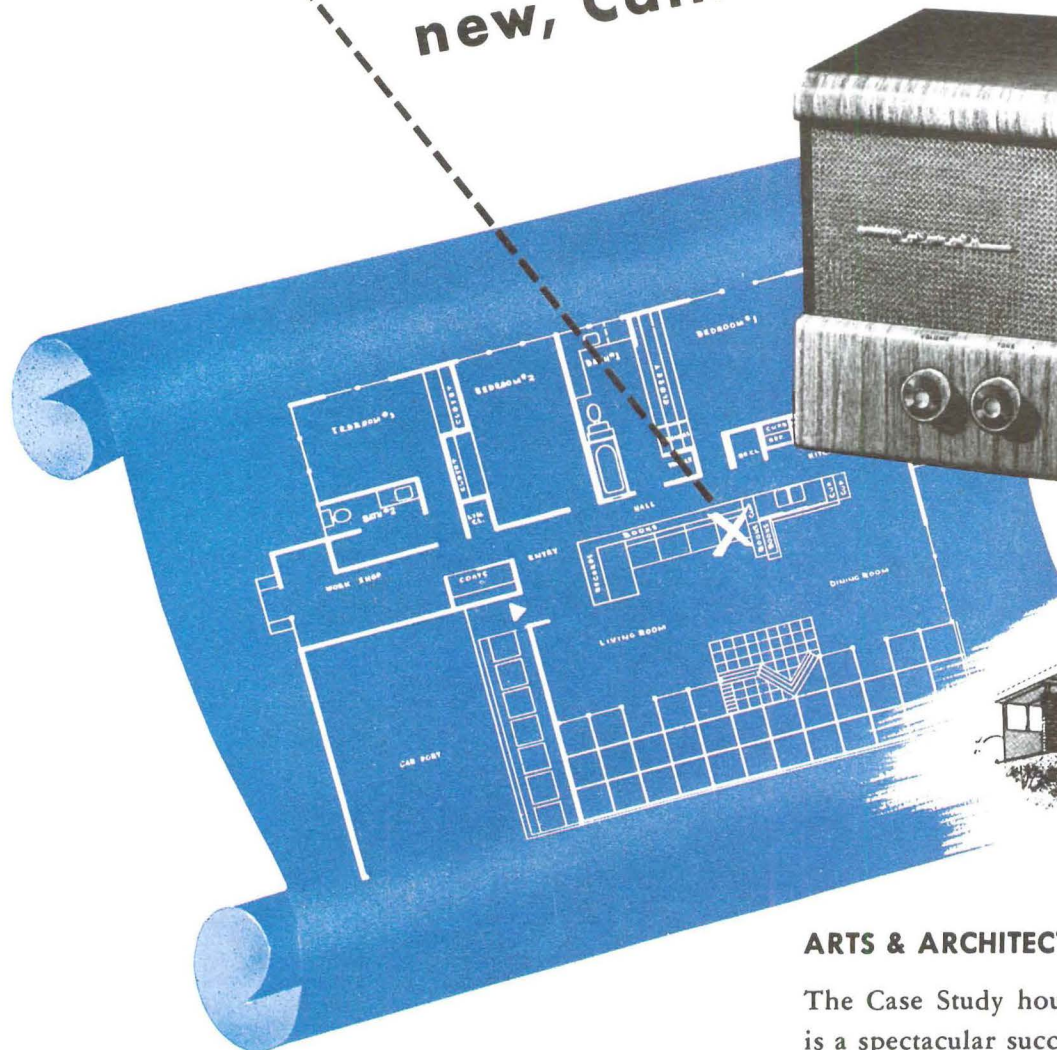
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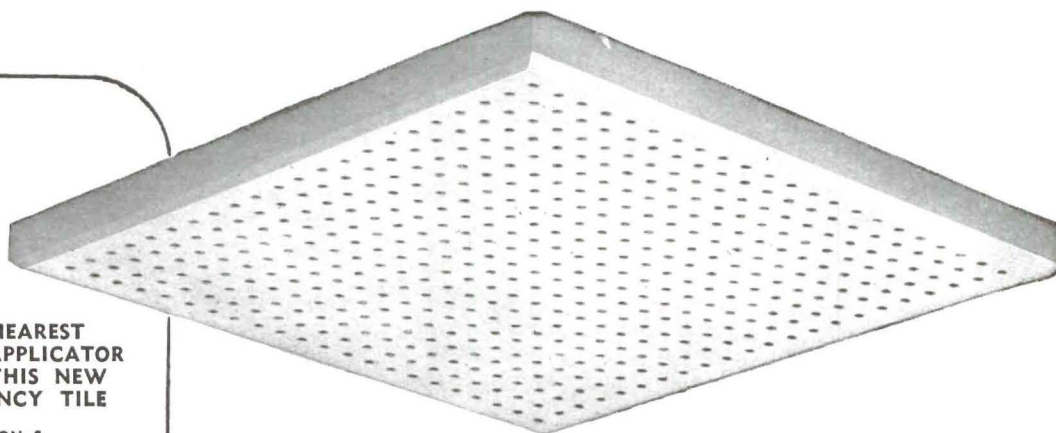
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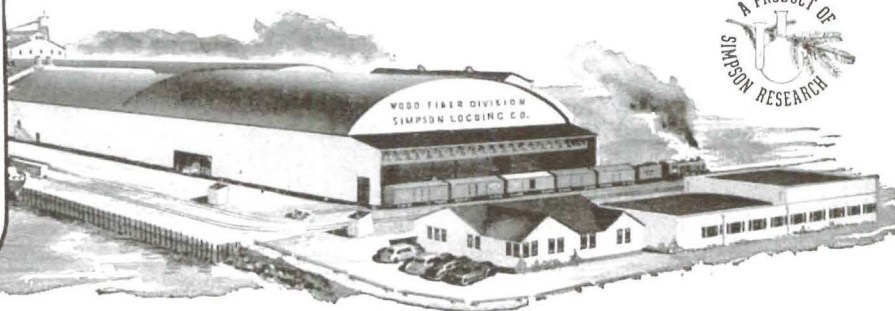
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A line of chromium closet accessories designed to give maximum utility to storage space has been introduced under the name K-Veniences by Knappe and Vogt Manufacturing Company of Grand Rapids, Michigan. They have been used in Arts & Architecture's Case Study House No. 16. The line includes an extension closet rod; swinging trouser and skirt hanger with arm clamps, garment bracket, trouser and skirt hanger, and several racks for ties, shoes, hats and coats. Most of the accessories are designed to swing from or pull out from a wall, leaving floor space free when the rack is not in use. A clothing carrier, a towel rack and a disappearing pan rack for kitchen cabinets extend on roller bearings to bring the articles hanging from them into easy reach.

Orientation, that old bogey of architects, has been rendered to one of the easiest parts of building design planing with the development of a Sunspotter Chart by William Briggs, eastern industrial designer. The chart enables a building designer to determine how much sun a room will get during any daylight hour of any day of the year.

A lightweight aluminum shower cabinet that can be assembled by one man in less than five minutes is now in production by W. R. Ames Company. It is made up of five formed sections which slide into interlocking flanges that make a watertight fit. The receptor is one of the sections. It weighs 23 pounds and may be installed either in finished or unfinished floors. Cabinet comes complete with curtain rod, chromium plated brass caulk-type drain and rubber gasket. It is designed for installation of a standard glass shower door if desired. Painting of the cabinet is not required but it will take paint if bathroom match is needed. The cabinet is shipped in a single crate weighing about 110 pounds

Aluminum ladders that weigh less than two pounds per foot of height have been developed by Jarvis Manufacturing Company of Glendale, California. Called Amplex, the ladders come in heights from two to six feet and are intended for both home and industrial use. Two Amplex ladders are used in Arts & Architecture's Case Study House No. 16. Engineered to carry excess loads, the ladder becomes more rigid as load is increased. Each step will withstand 500 pounds and the entire ladder 1200 pounds. There are rubber mats on top step and work shelf, extruded aluminium safety treads on steps and rubber guards on the feet. The aluminum alloy is corrosion resistant.

ART

(continued from page 13)

ciple puts new demands in the path of the artist's development, demands of a technical as well as a conceptual nature. Ceaselessly he must ask! He must again become the child, free of prejudice and unharmed by experience. The subtle balances of Kandinsky or the more elemental space adjustments of Mondrian are the 'novum organum' in plastic form. To me it is significant that 'Modern Art' or, more specifically, 'Non-objective Art' is parallel to the development of the mathematics of non-euclidian space. Just as every high-school student of average intelligence a few generations hence will understand the mathematics involved in Einsteinian relativism, so will he intuitively perceive the space adjustments and enjoy the plastic beauty of the work of these masters. This is no idle prophesy on my part, but the historically logical development of man. The pendulum swings from materialism to (a more conscious) idealism. The poet, philosopher and artist, consciously or as yet unconsciously, has crossed the threshold; the rest of mankind will catch up with him."

This declaration of faith by a sincere and capable artist will no doubt cause considerable consternation among those who somehow link "modern" thought with iconoclasm. But it may be discerned that the images which men like Fred Hocks seek to break are merely those which have been found too small, too circumscribed, to provide the proper means to the enlightenment which they be-

lieve it is in man's power to achieve. Here is no more a rejection of the idea (or an ideology) than is there a contradiction involved in his concept of plastic. It is merely a distinction between political ideologies and panaceas and an organically social or human ideology. On the strength of what man has already achieved is found the room for belief in what man may yet discover, or re-discover. In the light of present day "world upheavals" and "the specter of new and worse disasters before us" it may seem that here is indeed a precariously founded optimism. And yet the very fact that such hope for the future exists, articulated as it is by a religio-philosophic insight, may yet prove to be the link, however tenuous, through which reconstruction and re-integration is again possible. It expresses a form of conviction whose roots push ever deeper into the knowledge man has gained of the physical structure of the universe but whose uppermost branches are searching the unknown in a manner all but forgotten in the interval since materialism has placed limitations upon such forces as faith or belief "in the spiritual scheme of all things." But it is obvious that those on the other side of the philosophic fence are not prone to put much credence in the burgeoning search for a "divine order and universal principle" such as that shared by the serious-minded abstractionists.

FRODE DANN:

"I'm excitedly following these new trends which so far have the bearing of a new religious cult. In time it may grow into just that. Perhaps in time it will even overshadow Hindu mysticism. If it comes to that and we all accept it, maybe we shall have a new and better world. Right now my chief quarrel with the movement is that it is obscure. If it can work its way out of obscurity and still hold its own, I think there may be a real contribution to art and human happiness in it. But if it, as so many religions, must nurture obscurity in order to stay in business, then it will be just another beer burp to me. I'm waiting for new manifestations, and trying to pry my mind really wide open for this."

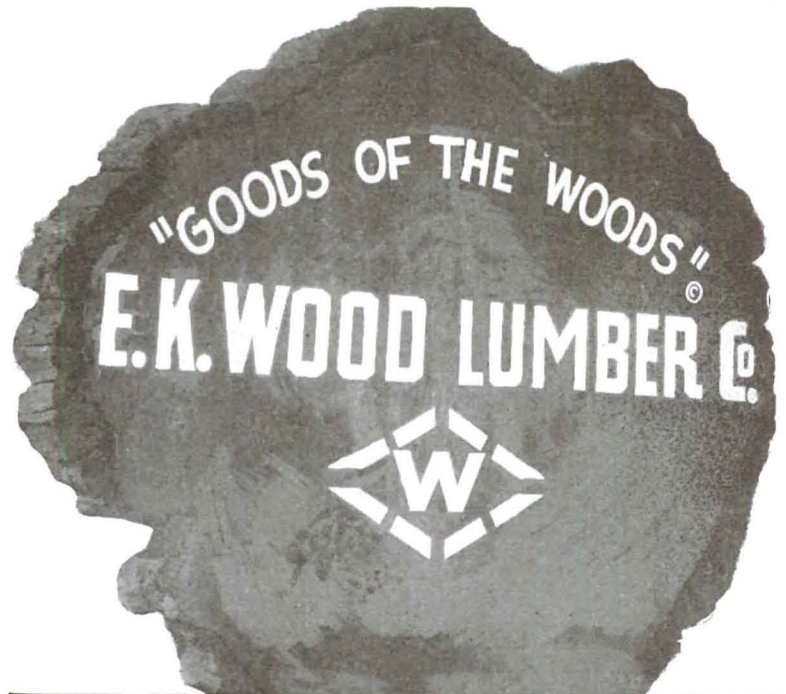
Here, somewhat as an exception to the rule, is a conservative expressing a degree of tolerance toward the radical as well as a measure of curiosity, an apparent desire to plummet the meaning of non-objective art. But on the other hand it is also evident that these qualities are considerably overshadowed by a scepticism and a determination to remain on the sidelines until such time as "a new and better world" has arrived! To quarrel with an art form, or a religion, because it is obscure seems exceedingly irrelevant. What genuine religious concept or formulation of art has sought to achieve obscurity! The two, closely related as they are, have ever aimed to communicate that which is their essence. That which appears to be intentional obscurity to the representationalist is understood by the abstractionist in its context to the prevailing philosophy of our time. To understand the position of abstract art today it is necessary to have some knowledge of the historical processes. Only a long-range perspective of both art and life can disclose the fact that all art of truly integrated cultures is abstract, because such art has always concerned itself with Ultimate Realities. And thus profound art is essentially of a metaphysical nature. It will be found that it is among the abstractionists of the contemporary world where the most fearless attempts are made to break the materialist taboo which has concealed the meaning and purpose of art for the last several centuries. Therefore it seems fitting to close on the words of an artist aware of the inherent values of the abstract.

FRED HOCKS:

"I never cease to wonder while painting how the slightest modification of a form, space, color or line has its effect on the whole. I feel that the law which determines the space, mass, color relationships in a given rectangle reveals itself through my growing consciousness of reality.

"Art certainly is metaphysical, but for that matter modern scientific theory in its most abstract sense is metaphysical. There are those who accuse pure plastic art of leading to sterility. That, I feel, depends solely on the artist. Unless art springs from an inner necessity it is always sterile no matter what is used. Fecundity and sterility, in themselves abstract and relative terms, contract or expand in meaning with the consciousness of those who use them."

Space limitations have permitted but a partial discussion of important points raised in these letters. It is hoped, however, that



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some light has been shed on the respective differences between those who fix the meaning of art in aesthetics and those who see it as an instrument toward a wider knowledge of that which is Real.

ART NOTES FROM SAN FRANCISCO

DOROTHY PUCCINELLI CRAVATH

So much of present day exhibition art is of the knock-'em-dead variety, poster-like, violent, made to stand out like bill boards. Occasionally we see a serene, unforced expression of unselfconscious reaction to the universe, and even a little of it is precious.

Such a lift to the spirit is the memorial exhibition of the work of H. Oliver Albright at the San Francisco Museum of Art. These things are quiet, gentle, but very sure expressions of a secure personality, and they have a beneficent effect; the effect of true quietness on the spirit of the beholder. Indeed, one must be quiet and unhurried to appreciate them truly, as Charles Lindstrom points out in his fine catalog foreword.

Most of the Albright pictures are in opaque tempera, some on Chinese silver paper, the silver enhancing grayed but luminous colors, soft, subtle, like veiled opals. Some are a mosaic of spots and dashes, at first only a charming texture-color pattern, then a mood, then the evocation of a landscape, a still life, a vase of flowers. They are all pictures to be lived with. They are done with sincere grace and authority, and apparent effortlessness. The landscapes such as the small *Banks of the Yuba*, the large Yosemite screen, the flowers, the brush and ink drawings have neither pretense nor pretentiousness about them.

Another memorial exhibition, and again a quiet one, is the work of Arthur Dove, in the Museum's main gallery.

Less quiet by far was the show, just ended, of paintings on the theme of the Temptation of St. Anthony, results of a competition for a picture to be featured in the movie *Bel Ami*. Eleven American and European artists—Ivan Albright, Eugene Berman, Leonora Carrington, Salvador Dali, Paul Delvaux, Max Ernst, Louis Guglielmi, Horace Pippin, Abraham Rattner, Stanley Spencer, and Dorothea Tanning competed. Max Ernst won the \$3000 prize.

The subject of the Temptation of St. Anthony has fascinated artists for a long time. It is such a fine opportunity to paint carnal temptations and the subtler forms of inner torment in loving detail, all with a high religious purpose.

With few exceptions the modern painters, mostly of surrealist tendencies, paraphrased the medieval masters' imaginings, providing an entertaining and exceedingly able group of pictures.

One of the interesting things to be seen this month was the similarity in technique of the surrealists, and the realists, as exemplified by the exhibition of Constance Richardson's paintings at the De Young Museum. Both use meticulous rendition of objective form, in one case to tell a story of the things presumably experienced in the inner world of emotions, in the other to describe the outer world of visual perception.

Miss Richardson seems indeed to confine herself so entirely to the rendering of what can be perceived by the senses alone that she might almost be a selective camera, but not quite. She adds an authentic delight in the things she paints, lacking in the camera's dispassionate disposition. The steely sheen of sun on windblown cat-tails, the look of a moist landscape in morning light, are things shown with exacting fidelity and single minded honesty, practically without comment.

Dorr Bothwell's one man show at the Legion of Honor is equally meticulous, but with a different aim. These pictures are mostly a series of montage-and-watercolor illustrations, or rather, subjective interpretations, of the four seasons and the signs of the zodiac, full of imagination and free ranging fantasy. Miss Bothwell's invention is an eternal source of entertainment and delight. There were also several more abstract pictures, less surrealistic, probably more profound, beautiful in color and design.

Another non-objective show was the four man exhibition at the City of Paris Gallery by George Harris, Ina Perham Story, Florence Swift, and David Park.

David Park is still interested in the interplay between positive and negative space, which he succeeds in making, perhaps, the most important of the things he has to say; although his color and the bold, simplified hieroglyph forms of his figures are interesting.

The theme of one, or at most two or three figures intertwined, is characteristic of his paintings.

Ina Perham Story, on the other hand, is a painter who breaks up her pictures into many pieces, and rearranges them into a kaleidoscopic pattern on several planes. George Harris paints restrained, almost somber abstractions, usually of late on one plane. This show includes designs for murals and tapestries.

Florence Swift is a many faceted painter who seems always to have a sure basis of abstract design, whether the things she paints are objective or abstract, or the two in combination. Her paintings all are markedly expressionistic, although that is a poor word. They are emotionally motivated, and form is used to express her quite individual reactions.

ROSENTHAL

(Continued from Page 24) fundamental relationships of abstract design elements. For example, Rosenthal's "Mother and Child" bears a title; it suppresses details of anatomy and personality in disciplining form to express emotionally the universality rather than the particular accidents of the subject. We feel that the sensuous image of the "Mother and Child" arouses in us imaginative responses to a superbly sensitive degree. But the real intention of the artist is far removed from these spectator or "literary" interpretations. The subject and its implications to Rosenthal remain simply a vehicle for his exploration of abstract form relationships. Beyond intensity of expression, beyond obvious excellencies of technical execution, the marvelously ordered and integrated forms and volumes and hollows of Rosenthal's sculpture betray deep insight, a broad intelligence supervising the whole. In these abstract relationships we see the sculpture really "at work", a harmony of forms held in tension by the creative spirit.

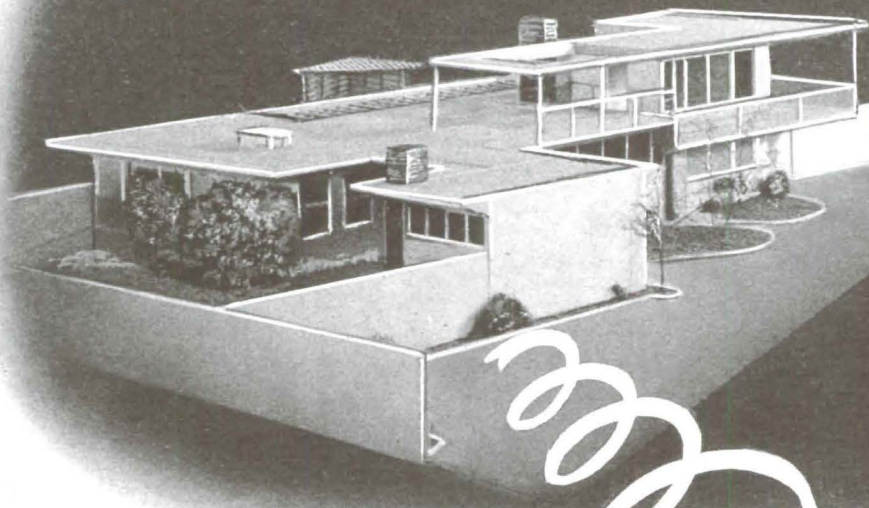
Rather than being an isolated phenomenon, sculpture should be an integral part of life experience much as music, literature, or any of the arts. Sculpture has a rightful place in contemporary architecture which is too seldom accorded it. Sculptural form and expression completely integrated with architecture serves the total man, both body and spirit, and the resultant welding of art and life is a strengthening of the social fabric. Rosenthal realizes this happy synthesis in the integration of the spiritual aims of the sculptor with the physical and utilitarian aims of the architect—the heart and the head of humanity working together. After all, the problems of the sculptor and the architect are not unlike, their purpose parallel, the finished product often identical, although on different planes of expression—that of the architect on the physical plane of living, utilitarian structure—that of the sculptor on the plane of vitally expressive, emotional form.

Bernard Rosenthal received his academic training at the University of Michigan. After working with Alexander Archipenko, he opened his own studio in Chicago where for three years he undertook professional commissions and did sculpture for private collectors. Then followed a period of study with Carl Milles, after which Rosenthal returned to Chicago until the war. Among important commissions for architectural sculpture Rosenthal lists his heroic "Nubian Slave", a twelve foot sculpture, for the Elgin Watch Observatory at the New York World's Fair in 1939; six reliefs in the Strauss Memorial Center, Chicago; twelve brass reliefs for the New Time Room, Museum of Science and Industry, Chicago. In 1941, Rosenthal received two honorable mentions in the sculpture competition for the new War Department Building, Washington, D.C. Outcome of these two honorable mentions was Rosenthal's commission to design and execute a relief for the post office building at Nokomis, Illinois.

Rosenthal has exhibited at the Art Institute of Chicago, the Metropolitan Museum of Art, New York, and is represented in the collection of the Illinois State Museum. He recently had a one-man show at the Chicago galleries of the Associated American Artists, and is preparing for another exhibition at the Pat Wall Galleries in Monterey this summer.

Drafted into the service during the war, Rosenthal became head of the Training Aids Center at Fort Belvoir, Virginia, and later commanded a model making team overseas. After V-E Day Rosenthal taught sculpture at the American Army University in Biarritz and there married one of his French civilian students. After his discharge from the service he came to Los Angeles to associate himself with the vigorous contemporary movements in architecture and the arts he finds here.

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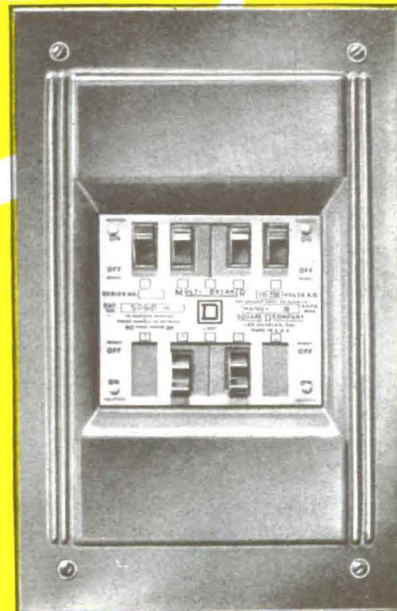
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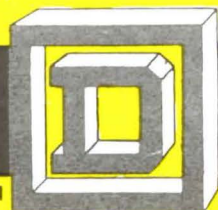
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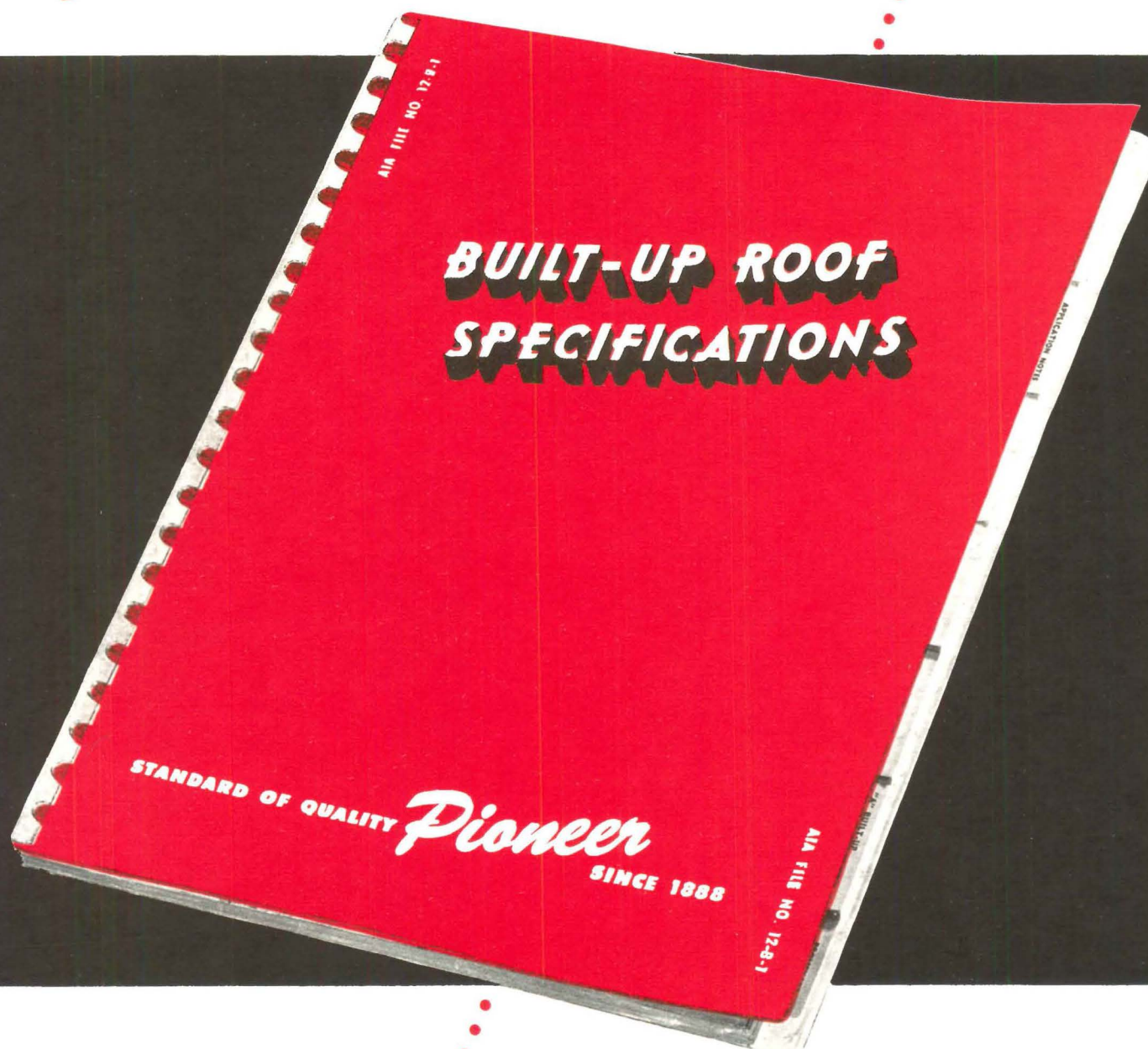
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