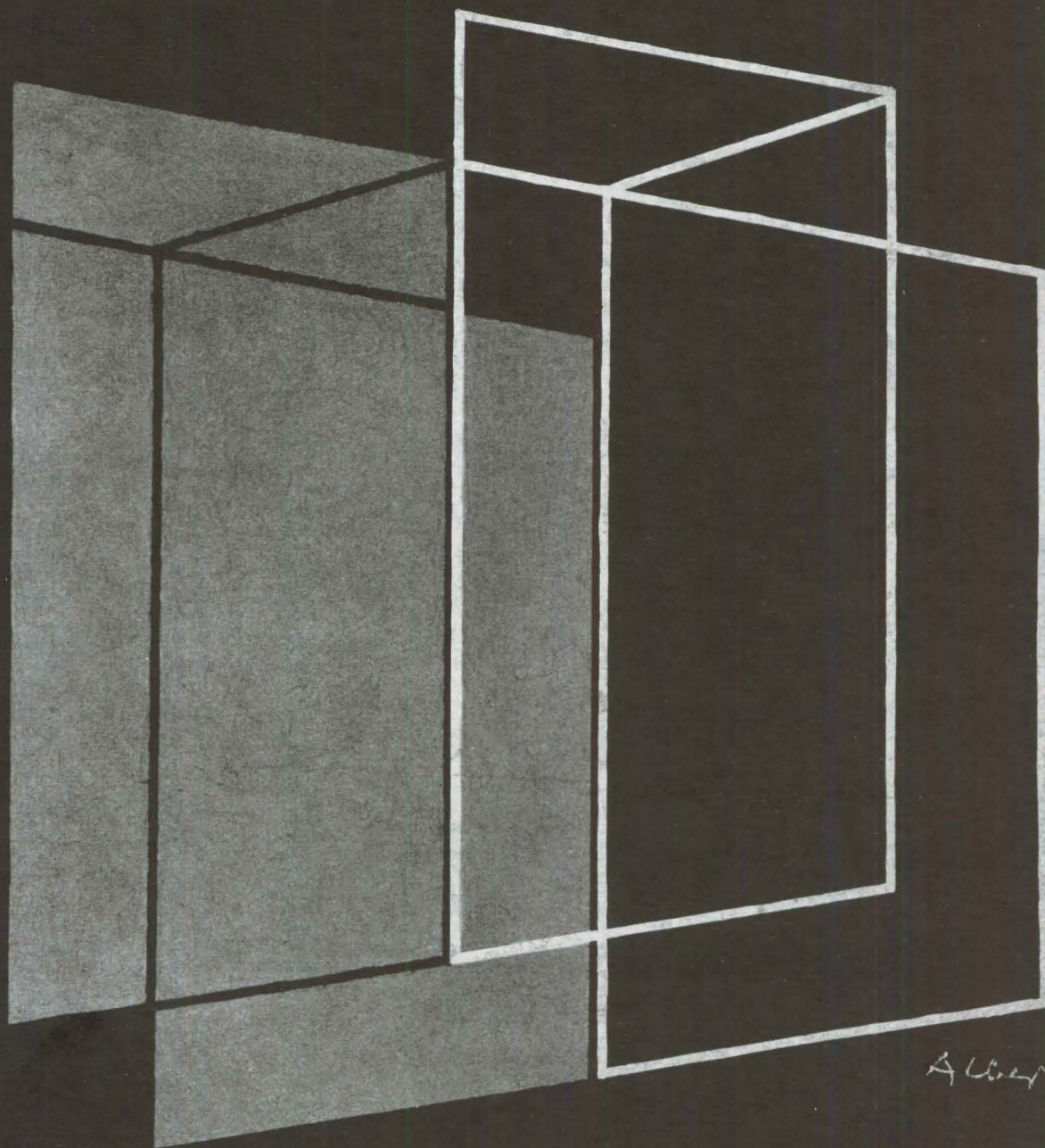


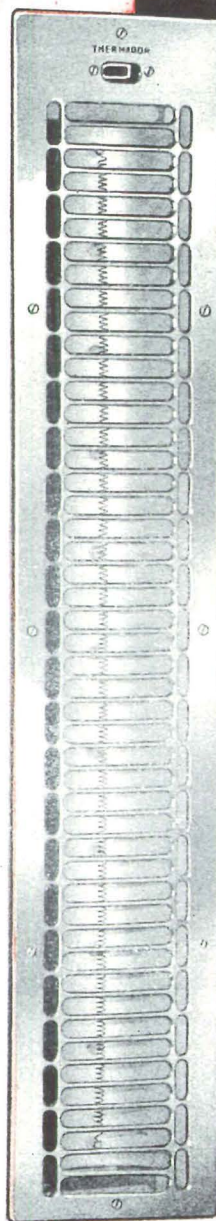
arts & architecture

JULY 1947

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JULY COVER

Construction on Black
by Joseph Albers

arts & architecture

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CONTENTS FOR JULY 1947

ARCHITECTURE

Island House by Royal McClure, Architect	28
Two Houses by Arne Kartwold, Architect	33
Small House by Lloyd Ruocco, Architect	37
Project by Richard Gordon, Architect; Frank Stork, collaborating	38
Case Study House #17 by Rodney Walker, Designer	40

SPECIAL FEATURES

Theodoros Stamos	26
Jewelry by Margaret DePatta	30
New Furniture by Greta Grossman	32
Art	8
Books	14
Cinema	18
Music	20
Manufacturers Literature	6
Products & Practices	45
Notes in Passing	25

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 inter-communication 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 Muffletone, fissured Muffletone, 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 steel forms, Meyer adjustable-type steel forms, 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, insulation 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 45)

A HABIT TO JOE...

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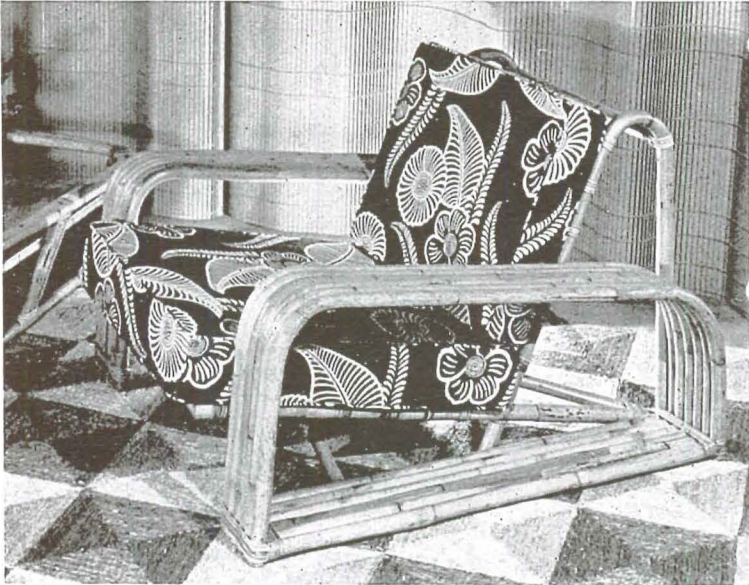
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ART

GRACE CLEMENTS

"VISION IN MOTION"

(L. Moholy-Nagy; published by Paul Theobald, Chicago, May 1947. 376 pages, 440 illustrations, typographical design by the author. \$10.50)

"*Vision in motion* is simultaneous grasp. Simultaneous grasp is creative performance—seeing, feeling and thinking in relationship and not as a series of isolated phenomena. It instantaneously integrates and transmutes single elements into a coherent whole."

"*Vision in motion* is a synonym for simultaneity and space-time; a means to comprehend the new dimension."

"*Vision in motion* also signifies planning, the projective dynamics of our visionary faculties."

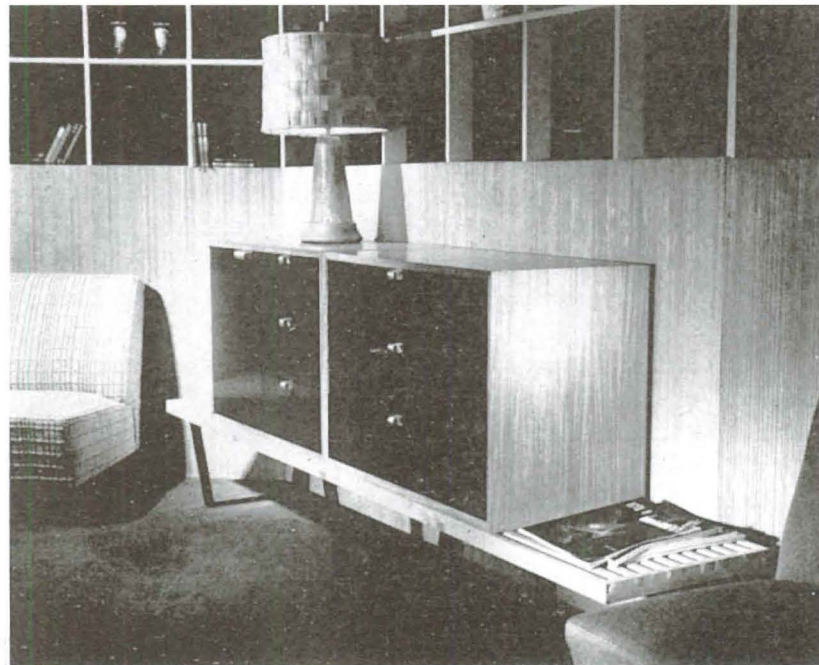
Thus Moholy-Nagy sums up the premise of his last book, completed just before his untimely death early this year. There are few artists of our time who have applied their talents to so many different problems and in such diverse media—painting, sculpture, industrial design, photography, architecture, stage design, experimental films, teaching and writing. And there are probably few as well fitted as Moholy to speak for that school of thought in contemporary art which regards itself as the visual and emotional counterpart of modern technological and scientific progress. It is that point of view which has sought to utilize and interpret the machines, materials and techniques of the "new era" and find in them the significant instruments with which to gain a balanced intellectual and emotional life. Through proper understanding and use of scientific method and technological resources Moholy concludes that we "could translate Utopia into action."

Vision in Motion is a plea for education toward such a goal—education through new methods of approach—"Design for Life"—"to establish a new morality and a new ethics not hampered by metaphysical absolutes." It is a plea both for integration of all the arts and integration of art with life, for Moholy was aware that the absence of this synthesis is one of the major ills of our time. In

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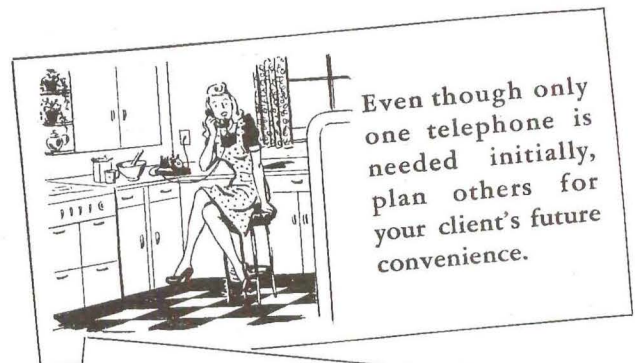
his analysis of the contemporary situation he has noted the "growing discrepancy between ideological potentiality and actual realization" which began with the industrial revolution. He has observed the evils of specialization which have resulted from modern mass production, eliminating "all former responsibility and pride of the craftsman in the wholeness of a product." He saw the effect this has had on education: "the speedy dispensation of education for immediate (vocational) use." He has recognized the strength of those cultures based upon tradition where integration was the object of learning—integration of all man's faculties. And he knew that it is necessary to recover fundamentals in order to gain a healthy society.

But in spite of all his observations, which repeatedly point to the symptoms of our cultural maladies, the contradictions apparent today between theory and practice, between technological accomplishment and what Moholy calls philosophical provincialism, remain to be accounted for. Moholy's solution is to rid ourselves of the past and set about creating a planned social order. "We can hope for improvement," he writes, "only after we have surrendered metaphysical interpretations in favor of a scientific analysis of human history." This failure to understand the nature of metaphysics (as well as the psychological constitution of man's unconscious processes) suggests the weakness of his argument. By such statements it is evident that Moholy had not gone beyond the popular misconception which regards metaphysics as submission to "supernatural authority." For it is only when science—the investigation of particular facts—submits its findings to the integrating process of philosophy, and its branch known as metaphysics, that science is given meaning. Similarly, neither ethics nor morality are independent of metaphysical conclusions. When he observes that, as "science and scientific research became more and more independent of metaphysics, the scientists had quite a battle to stabilize their hard-won new positions," he has unwittingly pointed to the crux of the modern dilemma. No conscious effort toward integration can be realized without reference to first principles. When we engage in systematized thought on such matters we have entered the province of metaphysics. This is otherwise summed up in Moholy's own quote from Francis Bacon: "There is another great and powerful cause why the sciences have made but little progress. It is not possible to run a course aright when the goal itself has not been rightly placed." As soon as we speak of goals we have left science for the larger realm of philosophy.

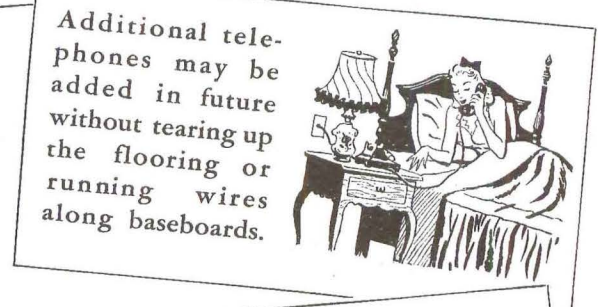
The thoughtful reader, aware of the ills of this age, will find in Moholy's book a detailed blue-print of the existing situation. But because of its very thought-provoking nature, the way is opened to question his interpretation and conclusions. *Vision in Motion* represents the supreme effort to give significance to our scientific and mechanistic culture—in art through its materials, instruments and techniques. Hence we find Moholy's emphasis placed upon light, movement, textures; the camera, the X-Ray, the microscope, the airplane—all the instruments which extend man's biologic vision. His special emphasis upon photography and all the variations of its possibilities epitomizes this scientific interest in the phenomena of the physical world. For the camera lens is the instrument *par excellence* with which to record the multitude of detail beyond the reach of the human eye. Art has been taken out of the hands of man and placed in the machine, in the infinite wonders and new vistas which it conjures up for our ancient and pedestrian visual perceptions. This is not only the age of speed, but according to Moholy of "space-time" relationships which "designate a new dynamic and kinetic existence freed from the static framework of the past." In the effort to achieve synthesis he sees art as an expression of "forces in space and time" which must use every means at its disposal to emulate these peculiarly modern properties. But in destroying the fixed point of perspective inherited from the Renaissance, there seems little gain in adopting in its stead a *multiple representation of objects* as seen while in motion. Life is something more than vision in motion, and surely art must be more than a record of the experience of vision in motion, just as it must be more than a record of static monocular vision.

By rejecting tradition (that which existed prior to the Renaissance), by rejecting metaphysics (the aspect of thought concerned with the nature of the cosmos and the nature of being) and by rejecting the symbol (the non-verbal equivalent of man's knowledge of reality) Moholy is not only attempting the impossible, but has cut away any real possibility to find meaning in art. His statement that "the abstract artist seeks to disengage the visual fundamentals from the

Plan for built-in telephone outlets



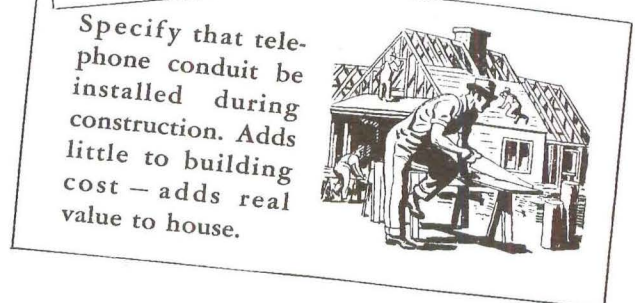
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Additional telephones may be added in future without tearing up the flooring or running wires along baseboards.



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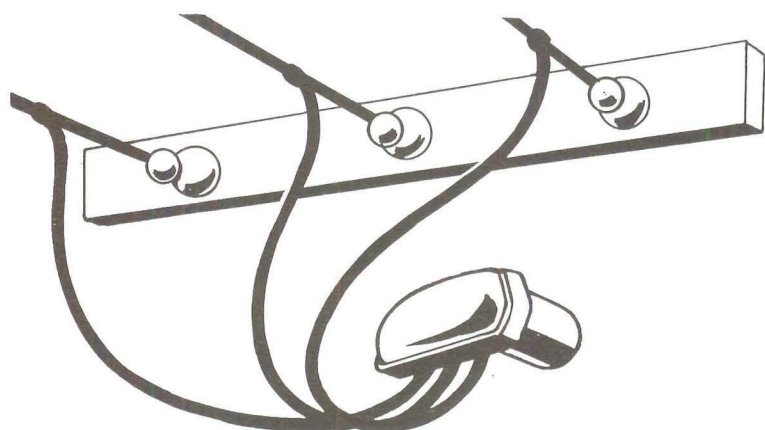


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welter of traditional symbolism and inherited illusionistic expectations" indicates a paramount failure to interpret the function of the symbol in art. The traditional symbol is the very essence of man's psychological experience of reality on a universal scale, and has nothing whatsoever to do with literary or pictorial illusions. The universality of art is not derived from any external vision of things, whether seen from a horse and buggy or from an airplane, but from man's concept of the *real* nature of things which he embodies in the symbol. When Moholy claims that "color and light are the prime movers of abstract, non-objective painting," or that abstract painting may also be "understood as an arrested, frozen phase of a kinetic light display," he leaves the reader without any adequate clue to all the major art of history and prehistory which was abstract, through the relationship of form and symbol. If art is genuinely universal (which of course Moholy believes it is) then its universality is to be found in the past as well as the present. In spite of all our special technological advances, modern man is not so different from his "primitive" ancestors. To read the philosophy and poetry of the ancients, to perceive the art of early cultures, is to know that man's inherent nature is little effected by external change.

To accept the technological structure of this society while rejecting the major premises upon which it has come into being and to which it owes its existence, leads to endless contradictions. In the section on the motion picture, for example, where the medium is seen as the most powerful means of recording and expressing space-time—the essence of the new age—faithfulness to fact has necessitated the observation that the film has never developed into such an instrument of expression. Moholy attributes this to venal, anti-experimental, anti-art interests prevalent in the film industry. But this is hardly to account for why technology has served capital rather than culture. He further notes in the fields of typography, advertising, industrial design, etc., the discrepancy between the general level of achievement and the possibilities of modern design method, which he attempts to explain because "man could not keep pace with the new technology of visual communication." The roots of the evil appear to be far deeper than Moholy was aware. It is necessary to look into the reasons *why* man has not been able "to keep pace." Everywhere Moholy sees misuse of the means at our disposal without ever quite seeing that the cause for the misuse is somehow bound up with the loss of spiritual values which were plowed under while sowing the seeds of mechanistic progress.

Moholy's approach to the contemporary problem and his philosophical interpretations to have largely determined the methods employed at the Institute of Design in Chicago, of which he was founder and director. The success or failure of these methods in reference to the goal—"Design for Life"—hinges upon the acceptance of space-time relationships as the means to the desired integration. If the evidence at hand tips the scales toward the negative, it is due to the elements of omission, for there is no quarrel with technology and the scientific method in themselves. Though the Institute represents a radical departure from the customary art education in this country, seeking to relate art and work, to make art and the object of use synonymous, and hence may be considered a needed step in freeing art from the narrow specialization of the Fine Art concept, it has moved perilously close to another specialization—science.

Space does not permit a reference to all that *Vision in Motion* contains, but as a survey of the space-time concept in art it covers a wide field, from painting, sculpture, photography, cinema, architecture, industrial design, to literature and poetry. A particularly lengthy section has been devoted to a discussion of experimental writing, the futurist, dadaist and surrealist poets, and to James Joyce. Opportunity to glimpse the nature of the Institute's accomplishments has been provided by numerous illustrations from student and instructors' work, in addition to which are reproductions of work by many contemporary artists, and of course a great deal of material from the realm of photography. However, the book is only a partial treatment of abstract and non-objective art, since it stresses the element of vision in motion to the virtual exclusion of all other properties. Nevertheless this aspect of modern art has occupied the attention of a considerable body of artists seriously concerned with breaking the stranglehold of descriptive naturalism. If it has been rightly in revolt against slavish imitation of appearances, or false literary content, it is also in danger of moving to the other extreme in attempting to delete all content in art which is proper and necessary to its nature. The paradox is that, regard-

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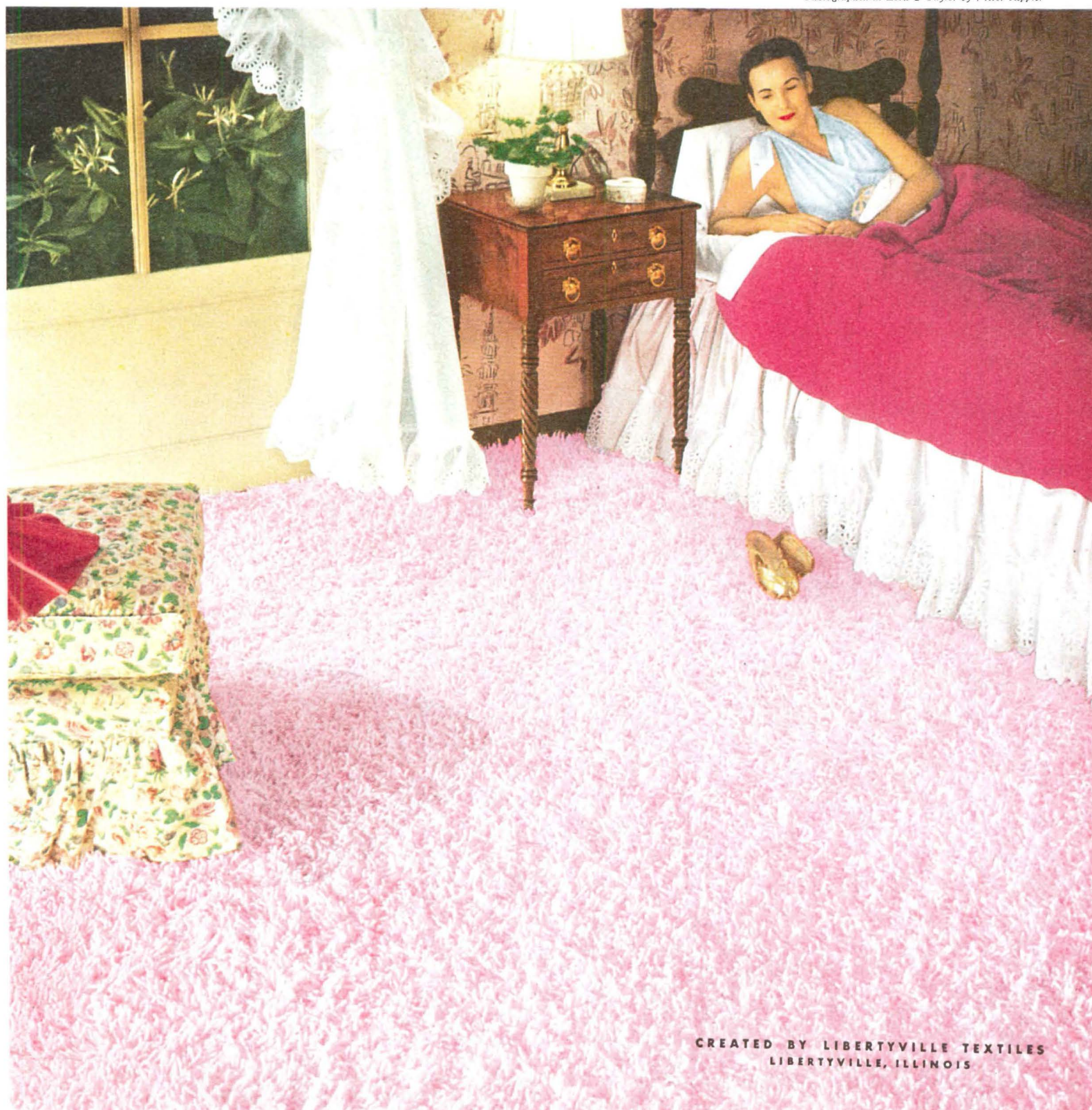
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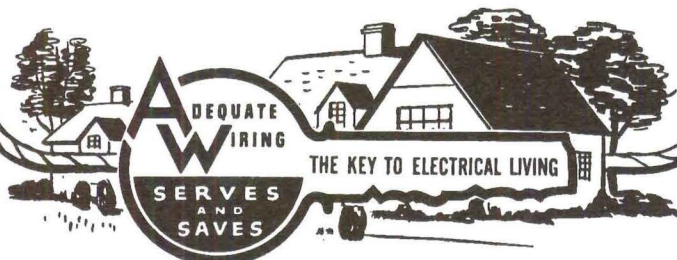
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less of their conscious intentions, the abstractions which come from this group often embody the timeless and meaningful content embodied in the geometric symbols!

ART NOTES FROM SAN FRANCISCO

DOROTHY PUCCINELLI CRAVATH

The magnificent El Greco exhibition at the de Young Museum is worth journeying far to see. There are fifteen paintings, large and small. The paintings and the accompanying photographs of other works in Spain, some in greatly enlarged detail, give a wonderful chance to study the technique of El Greco, which is that of the great Venetian painters (he is thought to have been an apprentice in Titian's studio); a light underpainting on a darkish ground, with colored glazes.

The smallest painting shown, a *Pieta* on a panel, 11½ by 8 inches, shows very beautifully the feeling of wide space, the great dignity and power of Greco's religious pictures, and the liquid flow of line and mass and color which in the larger pictures is so remarkable. Although this tiny pyramid of figures is painted with great care and finish, it has a most monumental quality, and the brushwork, shown in a photographic enlargement, is beautiful and powerful.

This is one of the two paintings from Greco's Italian period shown in this exhibition. The other is *The Expulsion from the Temple*, lent by the Minneapolis Institute of Arts.

In the next few years El Greco's personal style developed, as shown here in his *St. Francis in Prayer*, *Christ with the Cross*, and the *Penitent Magdalene*. Continuing chronologically, there is a *Mater Dolorosa*, a *Portrait of an Unknown Man*, an *Annunciation*, two versions of *St. Peter*, *St. Paul*, *St. John the Baptist*, and a *Crucifixion with View of Toledo*, whose lovely, mysterious greenish landscape reminds one of the *Toledo in a Storm*, painted about the same period. There is a *St. Louis, King of France*, and an *Adoration of the Shepherds*, done in the last years of the artist's life. The celebrated flame-like flicker and movement is very pronounced in this one.

Reinhard Schmidhagen's block prints are full of Germanic emotionalism, sometimes very effective, sometimes merely emotional, reminiscent of Kollwitz' concern with the underdog and the unjustly downtrodden; in this case, the Jews, caught in the disaster of anti-semitism, and the various casualties of war. These prints are at the De Young.

The San Francisco Museum shows *Fourteen Americans*, an exhibition circulated by the Museum of Modern Art. It is a most varied exhibition, from I. Rice Pereira's abstractions to Honore Sharrer's almost painfully detailed accounts of contemporary life; *County Fair*, and *In the Parlor*. David Aronson's pictures are: *The Young Christ*, *Crucifixion*, etc. They are done in golden brown glazes, with accents of black and scumbled white. The large eyed, delicate faces, arranged in rows and patterns, give a certain feeling of somber intensity.

Saul Steinberg's drawings are of the misplaced features, or post-Picasso, variety, with perhaps a little touch of tongue in the cheek. Mark Tobey makes lovely all over patterns of intricately squiggled white lines on gray, and of small figures doing various things. Ben Culwell has semi-abstractions of war in the South Pacific, beautiful in color. C. S. Price's cows, calves, and country are low in key, quietly suggested. Arshile Gorky, Loren MacIver, and Alton Pickens' dwarfish, twisted humans complete the painting section. T. J. Roszak, Isamu Noguchi and David Hare show abstract sculpture, mostly in photographs.

Oils, mostly landscapes, well executed by Rodolpho Castagno, and prints by Hemilce Saforcado, watercolors by Coch van Gent, and *Painting by Children of the Bay Region*, are at the S.F. Museum.

Across the Bay, Daliel's in Berkeley show a number of Zahara Shatz' Plastic Improvisations, abstractions, some in large sheets of laminated plastic, some in the form of bracelets, and other ornaments, buttons, and the like. As elements in her designs she uses bits of wire, paper, filings, foil, and dry color, and achieves some very lovely results.

Gump's is exhibiting watercolors by J. Halley Cox, who paints realistic landscapes, semi-abstractions, and abstractions. All of his things seem sincere, personal expressions; perhaps the semi-abstractions are the most successful and original.

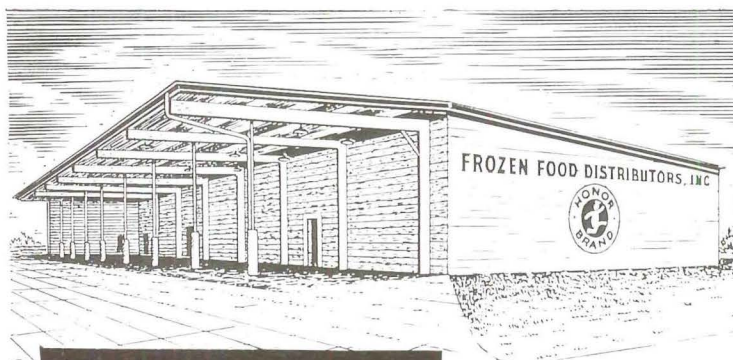
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BOOKS

LAWRENCE E. MAWN, A.I.A.

UNG DANSK ARKITEKTUR, 1930-1945, by Helge Finsen. 240 pages, including 17-page English summary. Copenhagen: Schoenbergske Publishers, 1947.

Danish architecture followed a new course after the Stockholm exhibition in 1930, when the functionalism of Le Corbusier was displayed to the Scandinavian countries. This new architecture in the modern spirit developed certain traits in common with the International School, other features peculiar to the northern nations, and other qualities exclusively national. The Danish text relates in detail the story of this growth and development in Denmark under the stimulus of the functionalist theories, which are referred to as the "young ideas". *Young Danish Architecture* is concerned with those buildings which especially show the influence of the functionalist theories, although they are not necessarily the work of only young architects. Nor do they comprise the complete list of the new buildings erected during the period of the book, 1930-1945. The 17-page abridgment in English necessarily omits detail but summarizes the main features of the subject.

For the better understanding of the present, a review of past architects is offered. For the non-architect certain elementary information is included. For example, helpful definitions of such terms as function, functionalist architecture, the formal principle, functionalism: "*Function*: The compound of the use, construction and economy of the house . . . all that is conditioned by practical demands. *Functional Architecture*: Architecture essentially influenced by . . . the application of the *Principle of Function*: the first demand of modern architecture, according to which the inspiration—the motif—in the design of the house should be derived from the function; the contrary of the *Formal Principle*, i. e., the rule of history-bound architecture, prescribing that the motif must be selected among the traditional forms of architecture. *Functionalism*: the modern school of architecture, principally created by the personal achievement—practical and theoretical—of Le Corbusier, considerably influenced

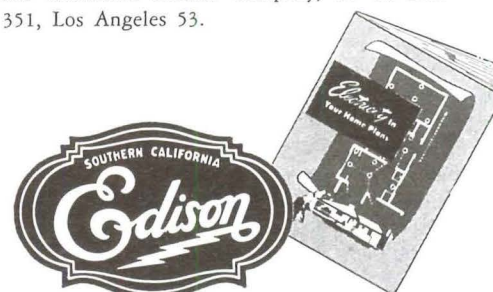


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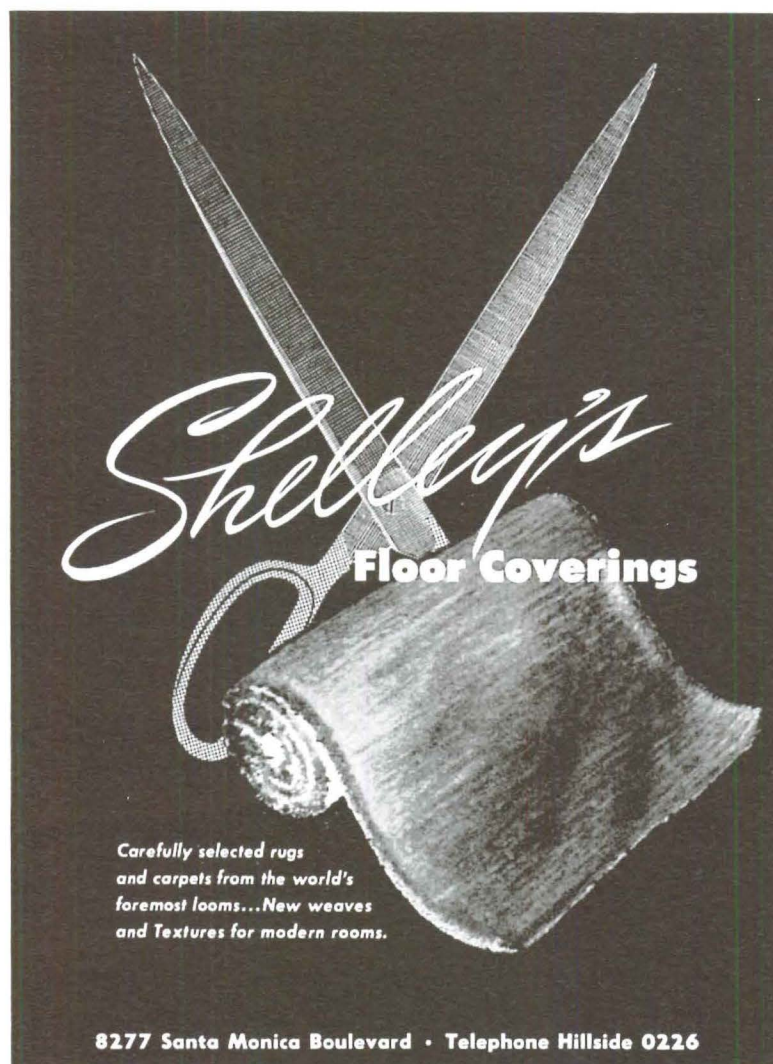
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by Cubism in painting, and adopting as elements of architecture all that which had hitherto been considered as merely practical: all the creations of modern science and technique—and in addition the horizontal effect; in short, the new style for which generations had searched in the wrong directions. Its name is unsatisfactory, over-emphasizing the importance of function; not seldom it gives precedence to aesthetic considerations, and uses for purely decorative purposes something producing an illusion of function and usefulness. A well-known Danish example of this is the tower of the Town Hall at Aarhus." This Town Hall is one of the interesting illustrations of the book.

Also discussed are such other design elements as the narrative function of architecture, which consists in letting things speak for themselves without decoration; simplification of forms and masses as opposed to differentiation which would set these markedly apart; composition formality and informality; facade rhythm and building materials. The latter discussion notes that brick, the traditional exterior finish in Denmark, is being replaced by ceramic tiles and by concrete, a change which has meant for Danish architecture unprecedented liberation and expansion.

Among the groups of the various types of structures shown many of the pictured examples are worthy of note: Detached Houses—Enfamiliehus, Rungsted, by Frits Schlegel; Anchersvej, Copenhagen, by Mogens Lassen. Flats—Ordrupvej 70, by Mogens Lassen; Ved Skolen, Tingskiftevej, Copenhagen, by Povl Baumann; Vestersoehus, Vestersoegade, Copenhagen, by Kay Fisker & C. F. Moeller. Schools—Aula, Kommuneskole i. Emdrup, Copenhagen, Stadsarkitekt Poul Holsoe. Assembly Buildings—Sportshal, Gladsaxevej, Gladsaxe, by Vilhelm Lauritzen. Town Halls—Raadhus, Gladsaxe, by Vilhelm Lauritzen; Aarhus Raadhus, by Arne Jacobsen & Erik Moeller. Office Buildings—Radiohuset, Rosenoerns Allé, Copenhagen, by Vilhelm Lauritzen; Overformynderiet, Holmens Kanal 20, Copenhagen, by Frits Schlegel.

THE ART OF POLAND, by Irena Piotrowska. 238 pages including 160 illustrations. New York: Philosophical Library, 1947. (\$6.00) The strategic geographical, historical, racial, political position of Poland frequently brings that country into the news. Most Americans only vaguely understand that position. They know little of the country and its people, less of Polish arts and crafts. For such reasons and for the fact that increased international acquaintance at any level increases international amity and cements good relations this volume is timely.

Among the arts and crafts considered in this volume are architecture, painting, sculpture, stained glass, woodcuts, bookbinding, posters, postage stamps, glassware, silver, iron, textiles, sashes, embroideries. Within the limits of a single book an adequate criti-

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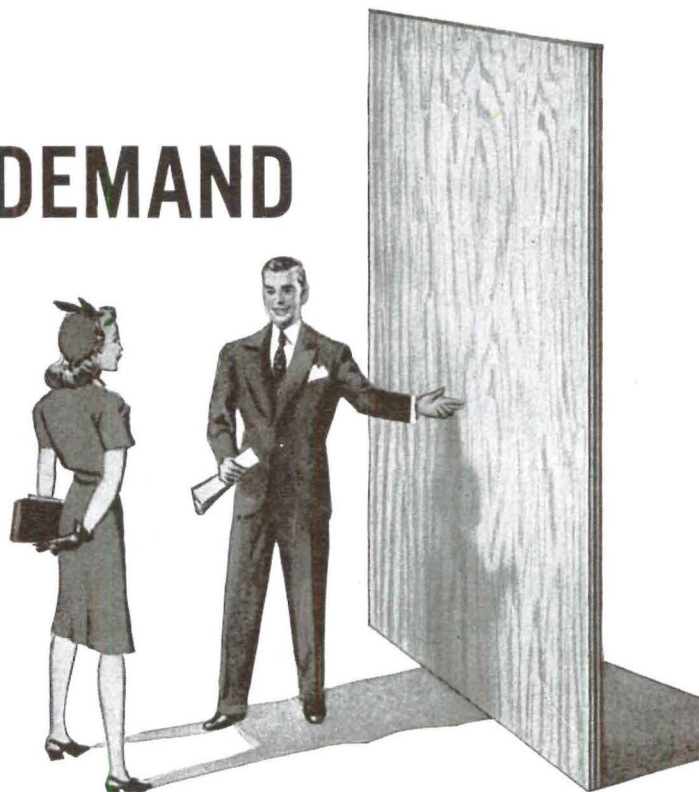
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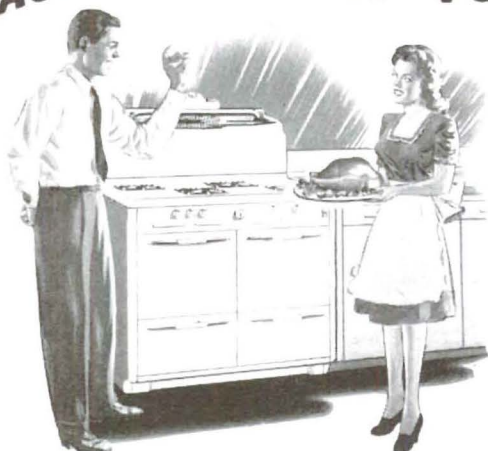
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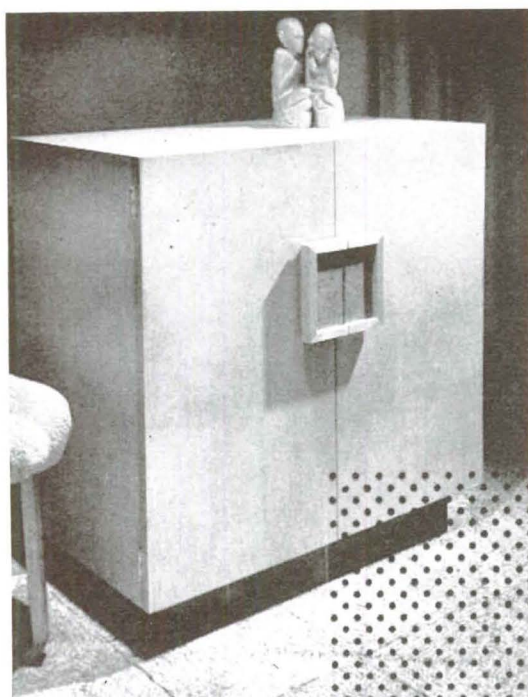
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cal review of so many fields could not be attempted. As a result the account of each artistic activity becomes a record of names and dates with special emphasis on the artisans and artists of the period of Polish independence between the two world wars. The roots of each activity go far back into the centuries, but as in many conquered countries, native art and its record were extinguished by the conqueror. That Polish art did revive so markedly and successfully shows the artistic vitality of the people. This vitality was exhibited at many of the international fairs and especially meritorious was the Polish pavilion at New York's World Fair. Particularly worthy of preservation was its well-designed, finely proportioned, interestingly detailed tower.

Singularly significant is the account of measures taken for the preservation of Polish art in the days of independence. Unfortunately most of these efforts were neutralized by the ruthless destruction of the war.

Rightly does the author devote attention to the peasant art of Poland: "The artistic qualities of Polish peasant creations have been fully appreciated by the educated classes in Poland, particularly by the artists. Polish peasant art is so important a fragment of Polish creative art not only because of its excellent workmanship in all constructions, its inexhaustible wealth of decorative motifs and the intoxicating freshness of colors in articles of industry, not only because of its forceful expression in pictures and sculptures—but also because despite its archaic character it has never ceased to be a source of rejuvenating inspiration to Polish professional artists. . . . The general public in America as well as this country's artistic circles are above all interested in the peasant art of Poland, as being Polish through and through and different from anything else they know."

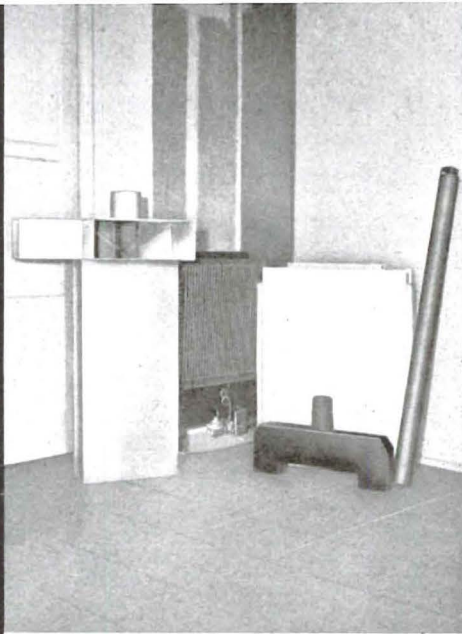
For further study of these subjects a French and English bibliography is included. No question can be raised about the intensity of patriotic enthusiasm which prompted this work and of the deep nationalistic devotion which guided it. The book has innate high value within the limitations of the book's dimensions and number of pages.

CINEMA

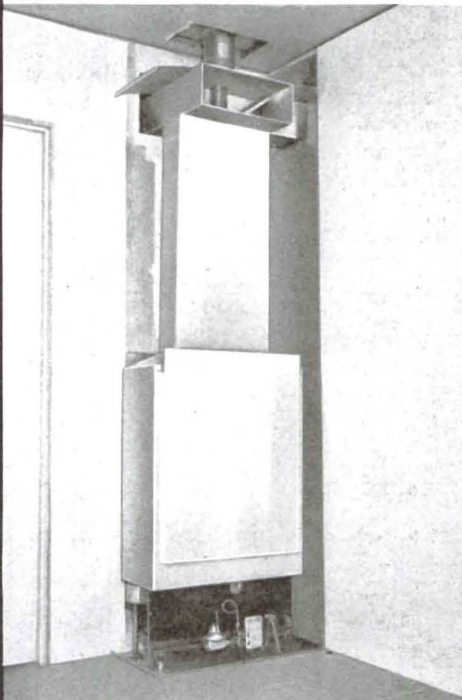
ROBERT JOSEPH

Literature about motion pictures as Art and as a Social Force has been singularly inept. There have been a few good histories about films, and the closest approach to an intelligent analysis of the movies and their background is Lewis Jacobs' "Rise of the American Film." In an article written some years ago, a serious film critic pointed out that he could count on the fingers of one hand competent, honest, intelligent writers of film criticism . . . with fingers left over. And he also pointed out that he didn't have to count good critical books on the subject: there weren't any. What he wrote about ten years ago is just as true today, with one or two reservations, in the field of book writing on pictures. The latest of the books to join the meager parade on films is "Magic and Myth of the Movies" by Parker Tyler (Henry Holt & Co., \$3.50). Somewhere in the promotion and publicity for this book, I read (and the publicity copy seemed tinged with whimsy) that Mr. Tyler had never been inside a Hollywood studio and didn't know very much about the mechanics of film making, and (it was suggested) did not seem to think that the absence of this visual experience and the lack of its concomitant knowledge made much difference. It shows. Mr. Tyler has written a chi-chi book about films with a fine disregard for the realities. No word will be said about his obscure, obtuse and obliterated obfuscations in his writing. He dangles a mean participle and has more dependent clauses than a Macauley essay; but he is not as lucid. I cannot resist the temptation to quote: "An economy of quantity exists in basic literary devices inversely related to schizophrenic phenomena. The pun and the double-entendre represent an economy of scarcity together with a psychology of plenty; one thing is made to stand for, that is, to do the work, of two; thus in the mental process two ideas or images come together for the sake of producing an effect that is actually a third image, a dialectical result containing elements of both,

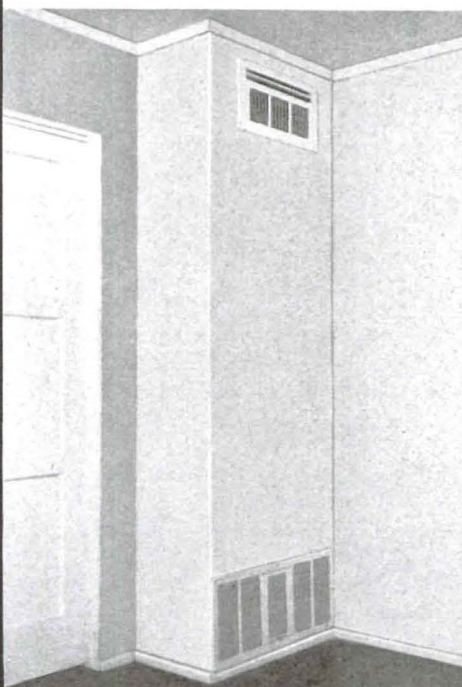
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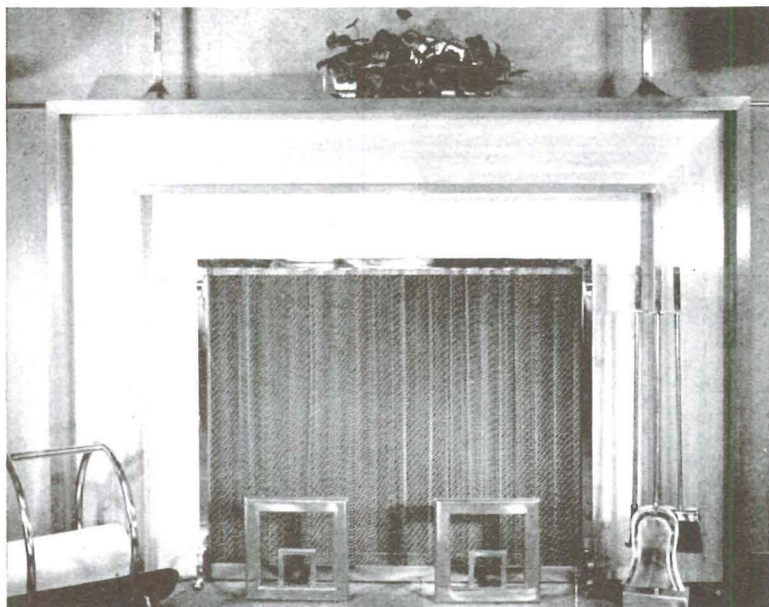
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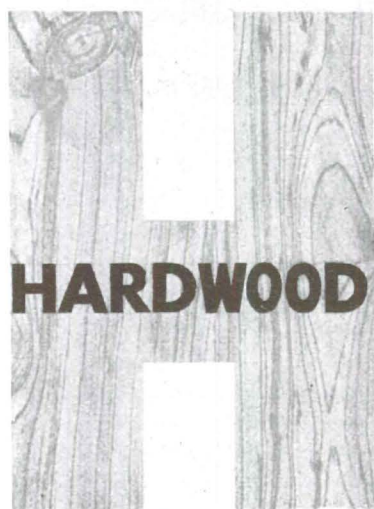
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since it is the synthesis of a thesis and an antithesis." (Pause for deep breath.)

Mr. Tyler, I think, says that movies mirror American life. He doesn't like what he sees in the mirror. Why Holt & Co. should give him a whole book in which to say it is a publishing mystery. It is my opinion that this type of precious writing about a vital and dynamic art alienates interested and serious readers, except for a stubborn few who really like that type of literary gobbledygook. A book should be written on Mr. Tyler's theme. But Mr. Tyler should not be the man to write the book. One example may suffice. Mr. Tyler states that James Craig was wisely cast in "Kismet" in the role of the handsome Prince, a part which he played with his western accent, because that dream-world role is to most men a reflection of the hero they would themselves like to be. "Really," writes Mr. Tyler, "to justify the internal inconsistency presented by Mr. Craig's accent in conjunction with the accents of the others in the film, one must delve to a profounder and nonlinguistic level of symbolism and say that Mr. Craig is the wish projection, tall, strong and good-looking as he is, of American boys from eight to eighty years of age who have read the 'Arabian Nights' Entertainment and imagine themselves as heroes—with, as in dreams, the local accent retained intact." (Brief pause for air.) The facts are these: James Craig, with his western accent, was cast in the role of a young Arabian sultan by Director William Dieterle because most of MGM's leading men were in uniform and at war, and Craig was the only available player who could fill pants convincingly. Which leaves Mr. Tyler with his 'internal inconsistencies' and bad sentence structure behind the eight ball.

REVIEWS:

'The Unfaithful' is a remarkable picture. The story tells of Ann Sheridan's infidelity during her husband's absence overseas in the Army. The infidelity is very openly mentioned as adultery; the husband does not cast her out; she is not made to pay for her sins by watching her daughter being married while she stands in the rain, unknown and unwanted (the couple have no children); and the husband, Zachary Scott, does not tell her that she must work and earn her way back into his heart. He simply takes her back, and apparently the best is made of a bad situation. This film represents one of the furthest steps forward in filmic intelligence in a long time.

Joan Crawford goes 'psychological' in a big way in a bad picture in "Possessed," which is definitely worth skipping.

"The Web," a cops-and-robbers melodrama is a pleasure to behold. The protagonist, a young and foolish lawyer, behaves as one would expect him to—caught in a net. No heroics, no fireworks. Just film.

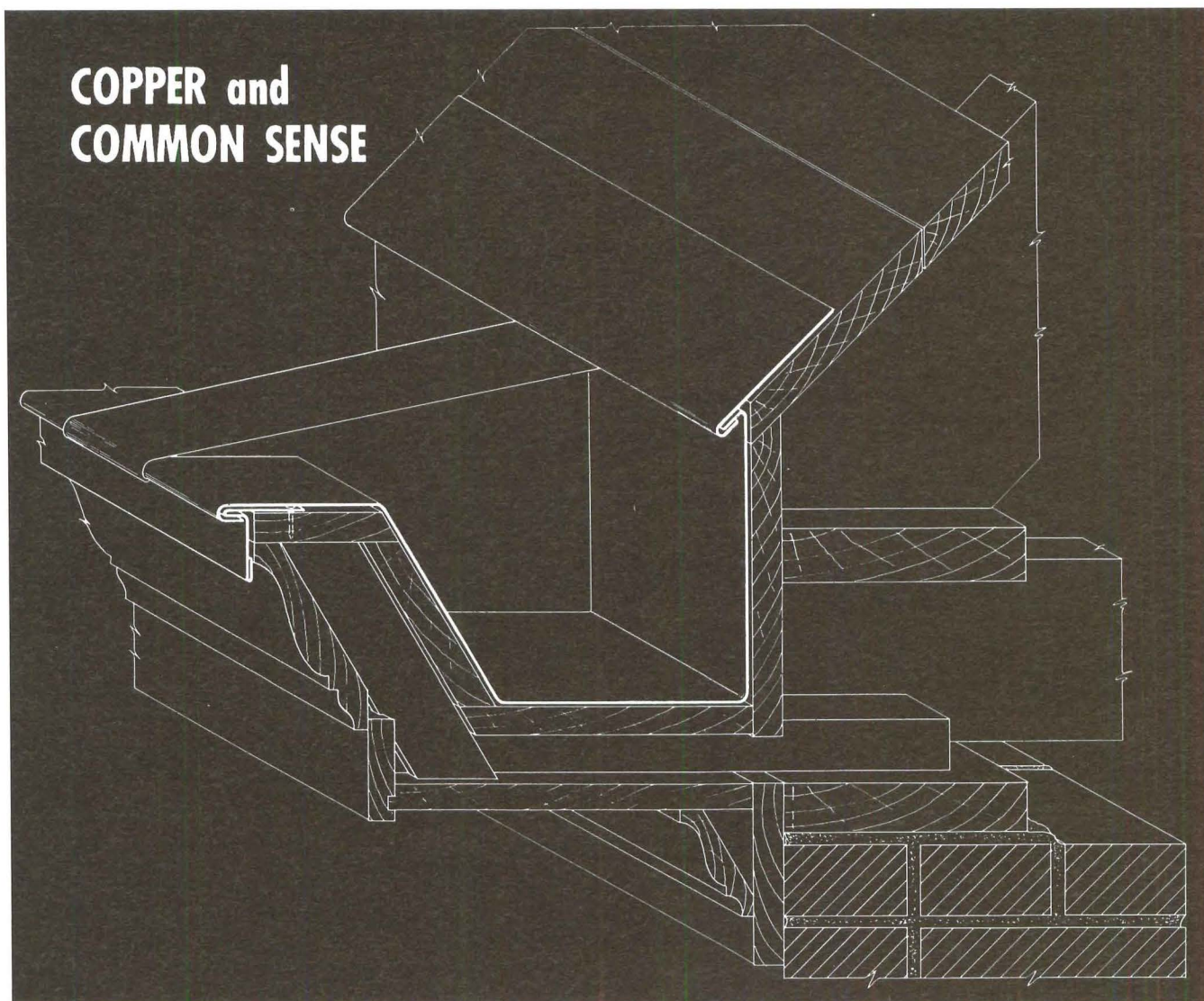
MUSIC

PETER YATES

BRUCKNER, MAHLER, SCHOENBERG by Dika Newlin: King's Crown Press; Morningside Heights; New York; 1947.

The music of Mahler, Schoenberg, Bartok, Busoni is now the music of youth. It is the habit of youth to take over for its own the full maturity of the grandparental or penultimate generation. One observes that the work of the composers most acceptable to the intervening generation is now slipping from preeminence. These composers made their way by an affectation of difference rather than by the slow authority which comes of great creative imagination testing and using its powers in full knowledge of its traditions. Thus Ravel, Stravinsky, and Sibelius are dropping from interest, to be succeeded for the present generation by Shostakovich, Prokofiev, and Hindemith, their temporarily acceptable counterparts; but Schoenberg and Bartok, like Mahler and Debussy, advance steadily towards the eternal present of the classics.

Not long ago a group of enthusiastic amateurs in their late teens asked to bring over to play for me some of the many recordings they have dubbed from radio broadcasts. Their taste is as prophetic as it is discriminating, for these works included the *Second Quartet*, *Piano Concerto*, and *Ode to Napoleon* of Schoenberg, the *Suite from the Wonderful Mandarin*, the *Third Piano Concerto*, and the *Fifth Quartet* by Bartok, the *Rondo Arlecchinesco* and two of the *Sonatinas* of Busoni, symphonies by Mahler and Bruckner, as well as many other works of the most recent interest but of lesser magni-



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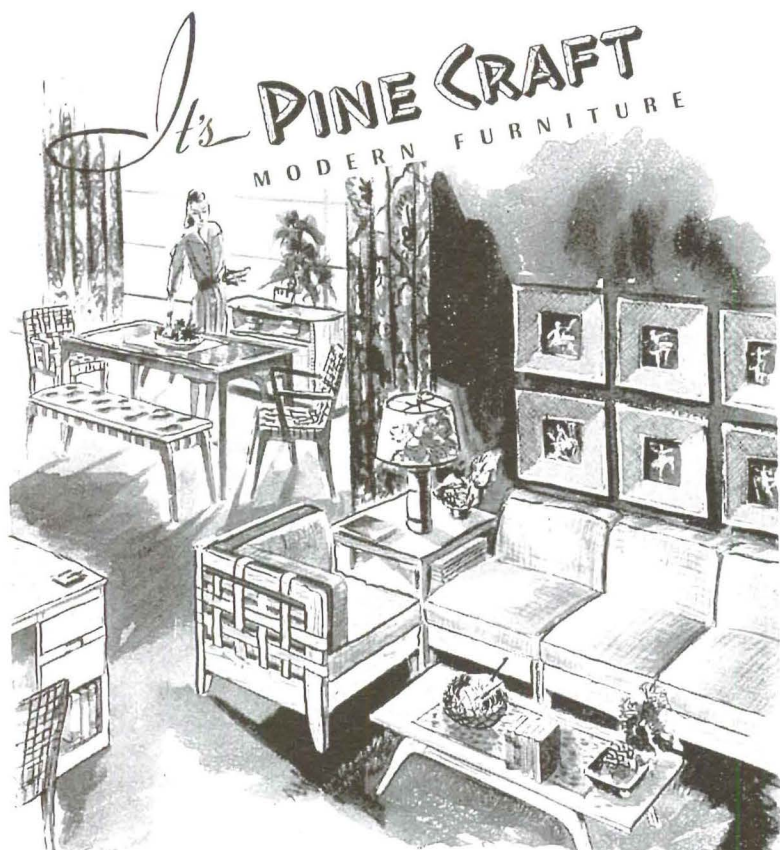
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EXPERIMENTAL THEATRE EXHIBITIONS CHAMBER CONCERTS POETRY READINGS

tude. One might presume, from the point of view of my generation, that such a collection represents a nascent musicological interest. In fact these people are newly come to music and chose these masterpieces of the future in the same spirit of the times which twenty years ago caused the first collections of hot jazz. The music is their music; it speaks to them naturally; they find no trouble listening to it. They have much more trouble, as I ascertained, in listening to certain well accepted but permanently difficult music of the past.

Several years ago a precocious fifteen-year-old girl was studying and composing at the University of California in Los Angeles under the direction of Arnold Schoenberg. Those of us who heard the compositions of Dika Newlin at that time recognized the very great talent hidden behind her white mask of a face. Since that time Dika Newlin has been a student at Columbia University in New York. This year she has published a brilliant full-size study of the Viennese musical tradition as it is exemplified and carried forward by the composers Bruckner, Mahler, and Schoenberg. Her message is of the past reaching forward through its permanent traditions to produce the music of the future; it is directed to all readers who are able to make their way through a substantial piece of musical writing; but it will find its most eager audience among the young, for whom this music has become as natural to hear and enjoy as the work of Mozart, Beethoven, Brahms, and Bach.

Dika Newlin has hacked her way through jungles of impenetrable controversy to produce this book. With admirable foresight she chose to travel by the compass of the Viennese musical tradition, by the developing transitions and translations of like means within that tradition, rather than to expound the doctrine of each composer separately, in the manner of enthusiasts who write about new music, as a separate act of faith. Every means of furthering a unified understanding of this music has been put to work, without waste. The analyses, the musicological arguments are written in English as immediate to the mind as the descriptions of the personal and group relationships that have had a large part in producing and shaping that development. As a result, a large field of musical and musicological information, which had been anecdotal and confined to specialists, has been clearly organized.

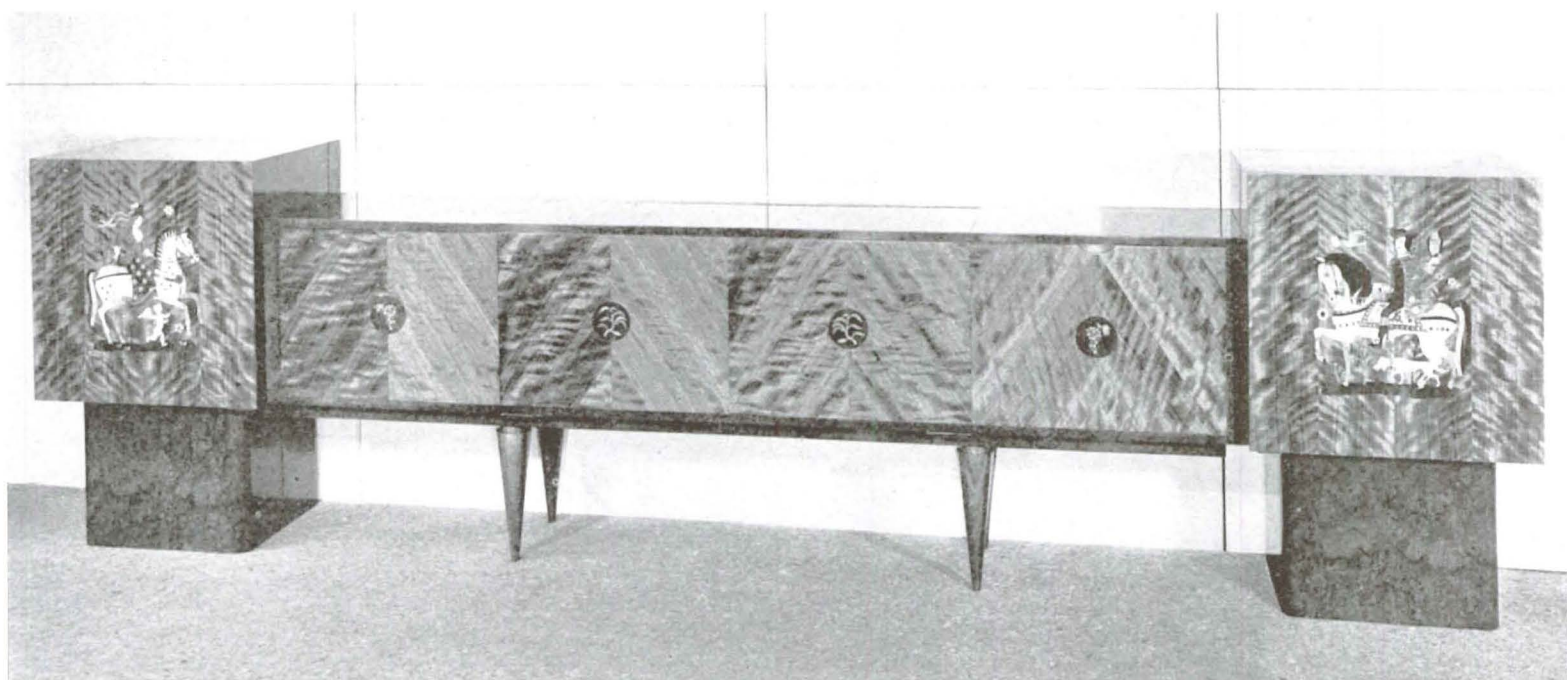
The story of Bruckner, known to us only in one rather circumscribed biography, is made vivid. The formulas and interrelationships of his nine symphonies are thoroughly described and compared. One may feel that the worth of his music is perhaps exaggerated: "Bruckner, master of the Fugue in the Finale of his Fifth Symphony; Brahms, master of the Passacaglia in the Finale of his Fourth—they belong side by side, and nothing will ever bring us closer to the realization that we must value not Brahms or Bruckner but Brahms and Bruckner, than the comparison and contrast between these two works." The large chunks of material in Bruckner's Finale alternate between heroic, if often empty fugue and undramatically located pauses which take the place of transitions. Nonetheless the work of Bruckner leads forward not only to Reger but into Mahler; whatever its failures, this fruition gives it importance. I believe that there is also a tactical reason for this strongly stated equivalence. Like many of us nowadays Miss Newlin feels the preeminent worth of Mahler, but she does not wish in so many words to challenge contradiction by saying that the Brahms symphonies are of less importance.

In Bruckner, Reger, and, as I believe, in Hindemith the Viennese formal tradition arrives at a dead end, technically mastered, creatively without significance. It can still produce interesting music, but without dramatic concentration, without the multiple overlaying of melodies and energies, the penetrating intervention of silence, the all-pervasive tension of rubato which in the Viennese tradition created drama of the abstract. A second branch of this tradition, the self-sufficient art of Mendelssohn, produced the feeling fantasy and exacting workmanship of Tchaikowsky and Sibelius. The third branch, through Mahler, works like the greater Viennese in terms of a personal religious inspiration, not the assured faith of a Haydn or a Bruckner but the struggle versus serenity of a Beethoven, the life and death issues of Mozart and Schubert. Dika Newlin states these things as facts but does not pursue them into meaning as she does the other more concrete aspects of this music. She clearly assumes the effect of such thought in tying together the first four symphonies of Mahler, without recognizing that the lack, or should one say the failure of it, likewise binds together the second group of four philosophical symphonies which concludes in the gigantic

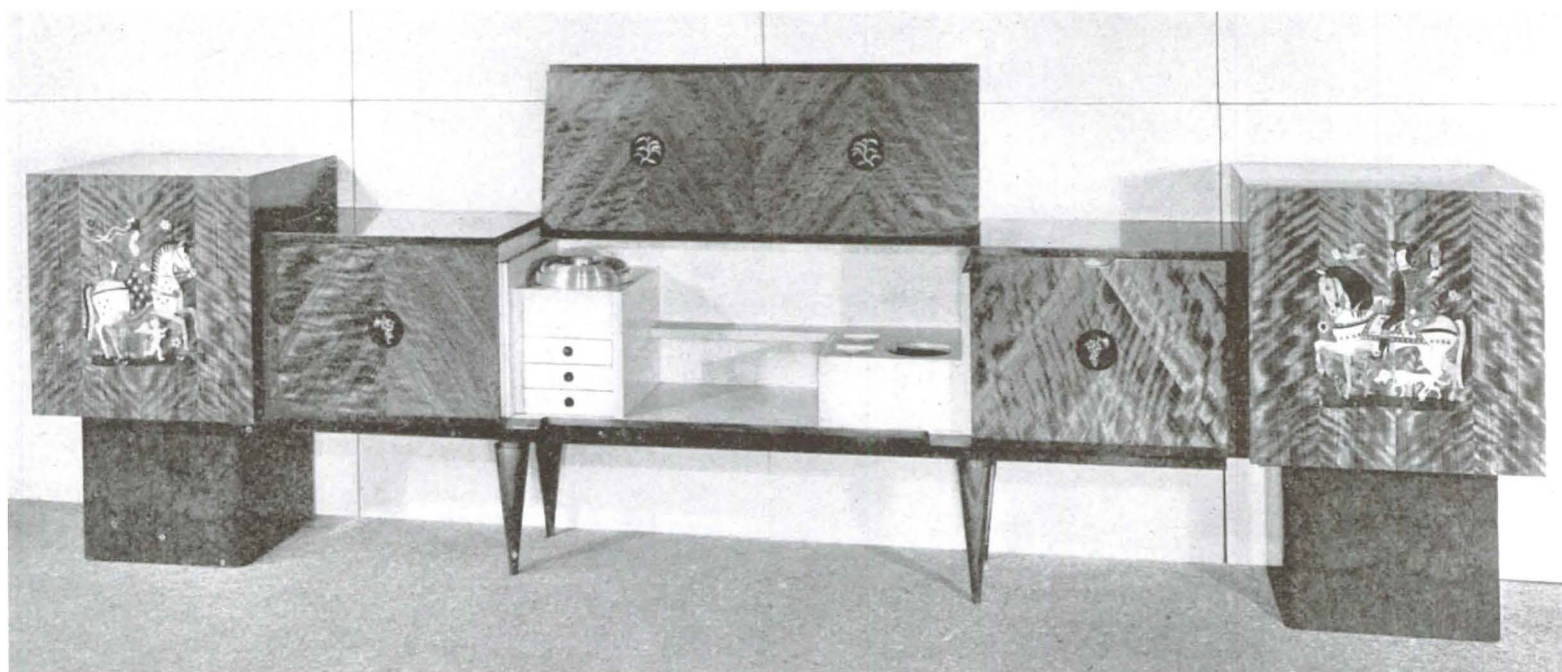
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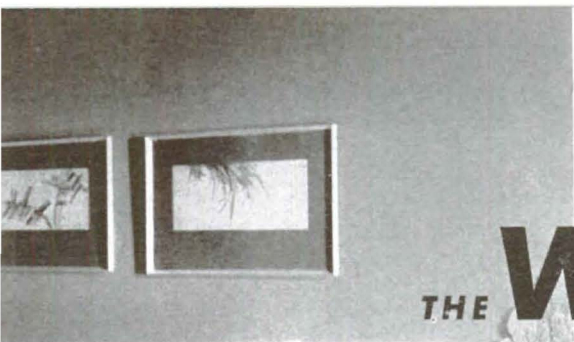
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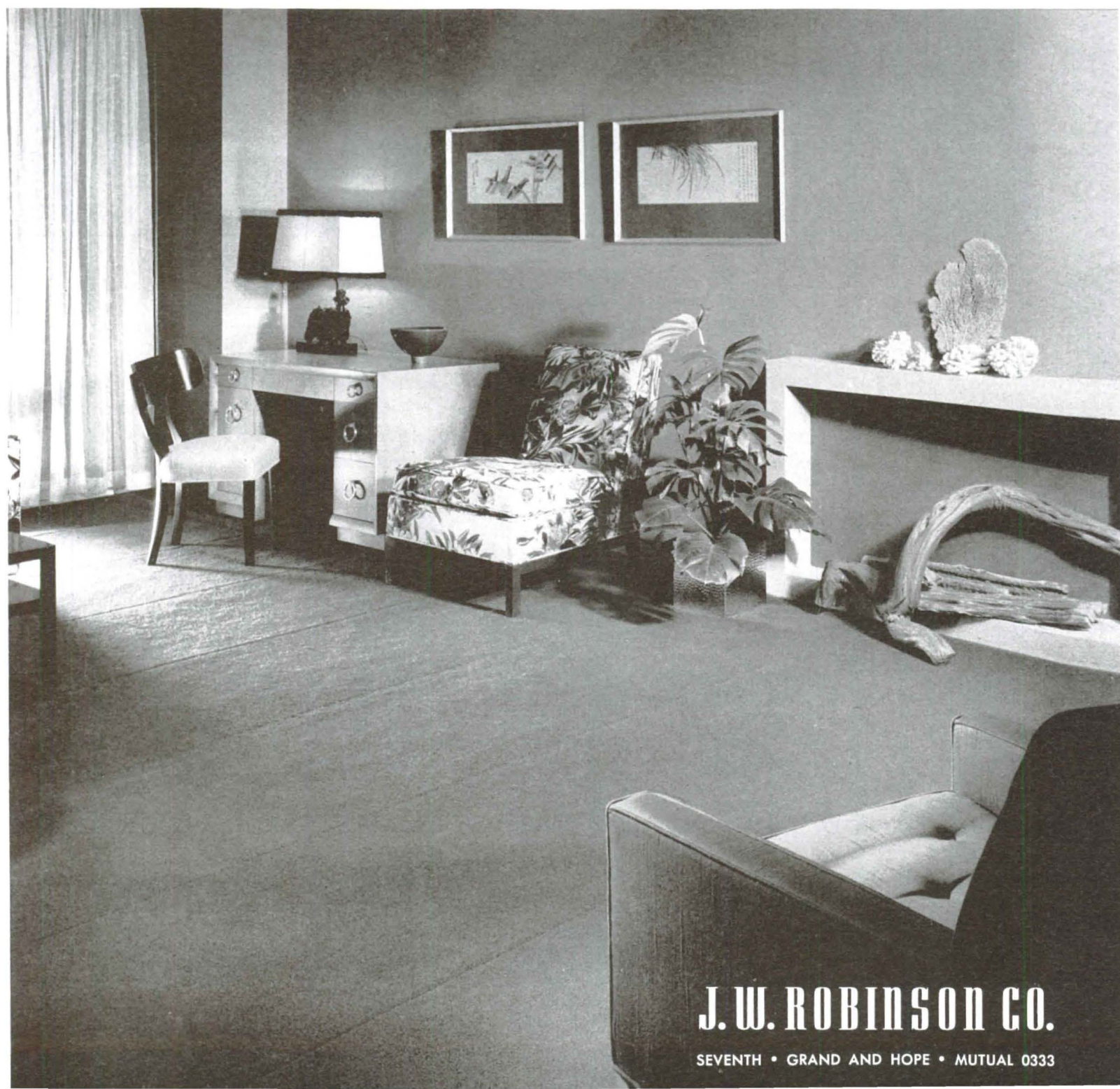


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The war for the peace of the world moves back again upon that tortured battlefield where modern man is forced to win and to constantly renew the winning of his intellectual honor. Against a constant running fire, the great decision is forced upon the issue of the very right to think.

It is incredible that a modern world, created solely out of the great fantasy of man's conception of reality, should not have arrived with some finality at a general agreement upon the fact that social and economic and cultural freedom depends upon the inner freedom of the human mind.

The certified public accountants who run the affairs of nations seem utterly incapable of generating within themselves that quality of humanness that has no dependence upon strength of bone or muscle, or tank, or factory whistle, or knout or noose. It is a tragic necessity that the "burghers in their counting houses" must obey with an almost cyclical precision an inner compulsion to destroy the very thing that gives value to the means by which they live. It is axiomatic that all witch-hunts generate from a frantic fear of thought. It is a paranoid attitude that scents a plot in every whisper, that sees an enemy in every speculation, that rushes with frantic frothings to destroy any honest question. And so again, man's fear of his own mind rises toward a peak on the world's fever chart.

It is with a sudden and rather horrible surprise that we see a change of emphasis, an adjustment in a way of thinking, that permits us to read in our newspapers of the sentencing of Americans for anti-fascist activities. With a quick snapping out of somnambulism, one reacts with, "just what the hell is this all about"?

Not too long ago we were all supposedly anti-fascist. Suddenly that attitude has become the enemy, while a blond ex-actress is received in the world's capitals of reaction, and her triumphant appearances heralded in our press as though it were a march of triumph. The wife of the president of Argentina receives a decoration at the hands of Francisco Franco and makes unabashed speeches about ideological solidarity as she proceeds toward Rome. In the same week, Americans are convicted for being, God save the mark, anti-fascist.

This is no mere confusion of terms. This is no new and wicked meaning taken on by words that were once the proudest designations within the fighting democracies. This is that tragic ambivalence and uncertainty that results from our unfortunate willingness to fly our kites in any old wind that will raise any old conviction off the ground.

If we can accept this, and with it the much publicized journeyings of Senora Peron, then it becomes pitifully apparent that too many of us never really bothered to find out what we were fighting for or what we are now fighting against in this war for the peace of the world.

There is a curious mystic quality about these times, as though one were retracing worn paths through a dream of bad remembrance. There is a strange echo from the beginnings of the Third Reich and the early mouthings of a man named Mussolini who "made the trains run on time." No doubt he did. But he also set in motion a schedule that led precisely and horribly and tragically to the catastrophe of World War II.

A war against fascism we called it—we who, with millions of other free peoples, were for those years of agony, anti-fascists joined in battle against a horrifying darkness that threatened to obliterate the freedom of man's mind.

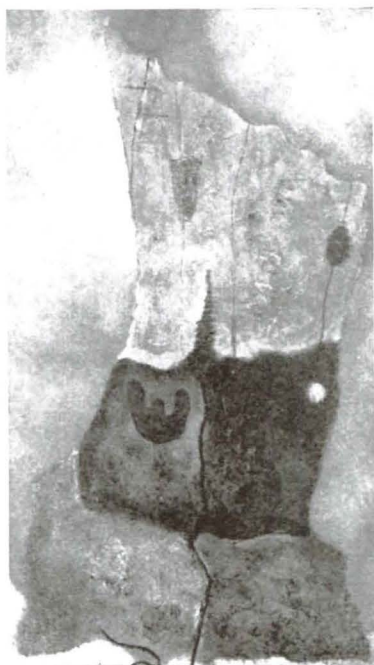
True, fashions change, the mood and motives of people are never quite the same within the pattern of time. But there is a sickness in the thought that, like hats and crooners, the mark of freedom suddenly becomes a stigma, and the cry of freedom becomes an echo of a discarded fashion. We have yet to realize that man's enemy is a hydra-headed monster, and that the battle for the peace is not won until we have sought out and destroyed its many grinning faces.

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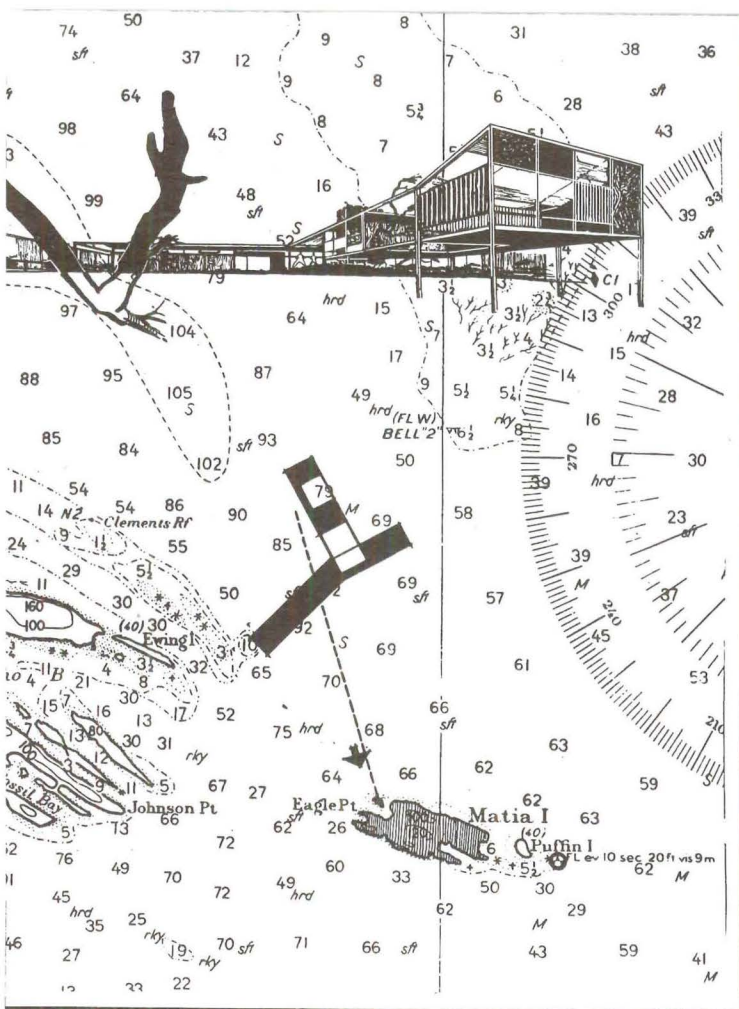
Sounds in the Rock

Theodoros Stamos paints a world of the mind and the heart—a world of sub-earthly creatures crawling from the earth's caves or clinging to the floating bottoms of the sea. A sea-purse closed on its embryo becomes an object of religious reverence, an 'omen' of the mysteries of growth in dark places. Invisible waves lick the spongy tongues of mushrooms, caressing their round softness.

Stamos builds with his magic an anthozoan world of beauty and uncertainty or in colors ground from the earth's stones builds a mood of remembering—of nostalgia for the far off shores of a land by the sea.

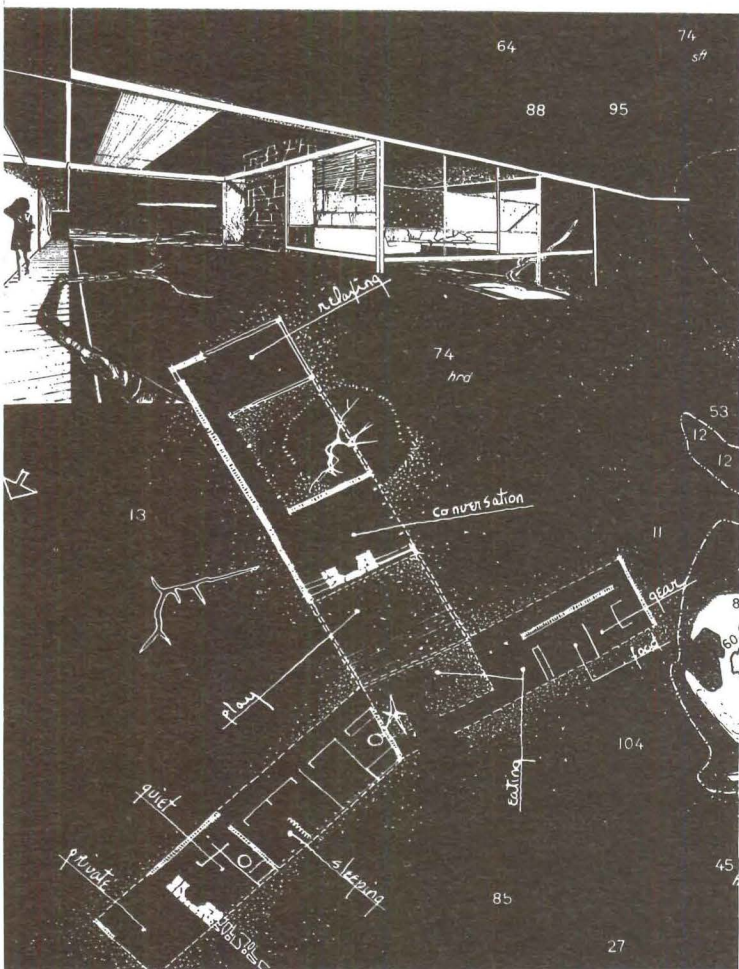
BENJAMIN BALDWIN

Paintings are reproduced through the courtesy of the Betty Parsons Gallery, the Museum of Modern Art, Mrs. Stephan Sopkin.



ISLAND HOUSE

Royal McClure, Architect



Problem—Design of a weekend shelter on a small atoll of the Matia Island Group, eighty miles northwest of Seattle, Washington. These are a portion of the 171 dwarfed treed, dried grassed islands that form the San Juan Archipelago in the Straits of San Juan de Fuca.

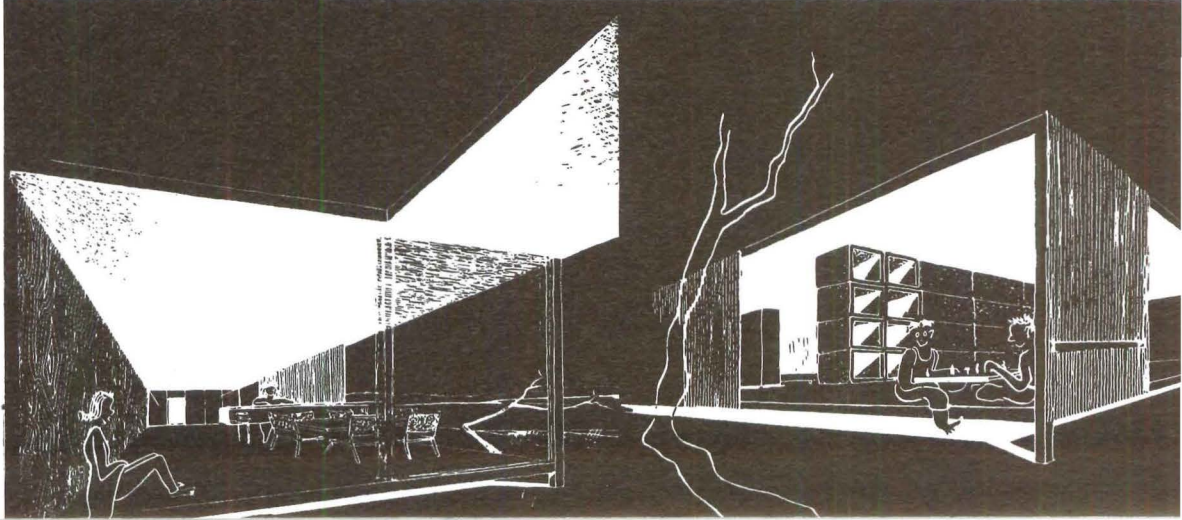
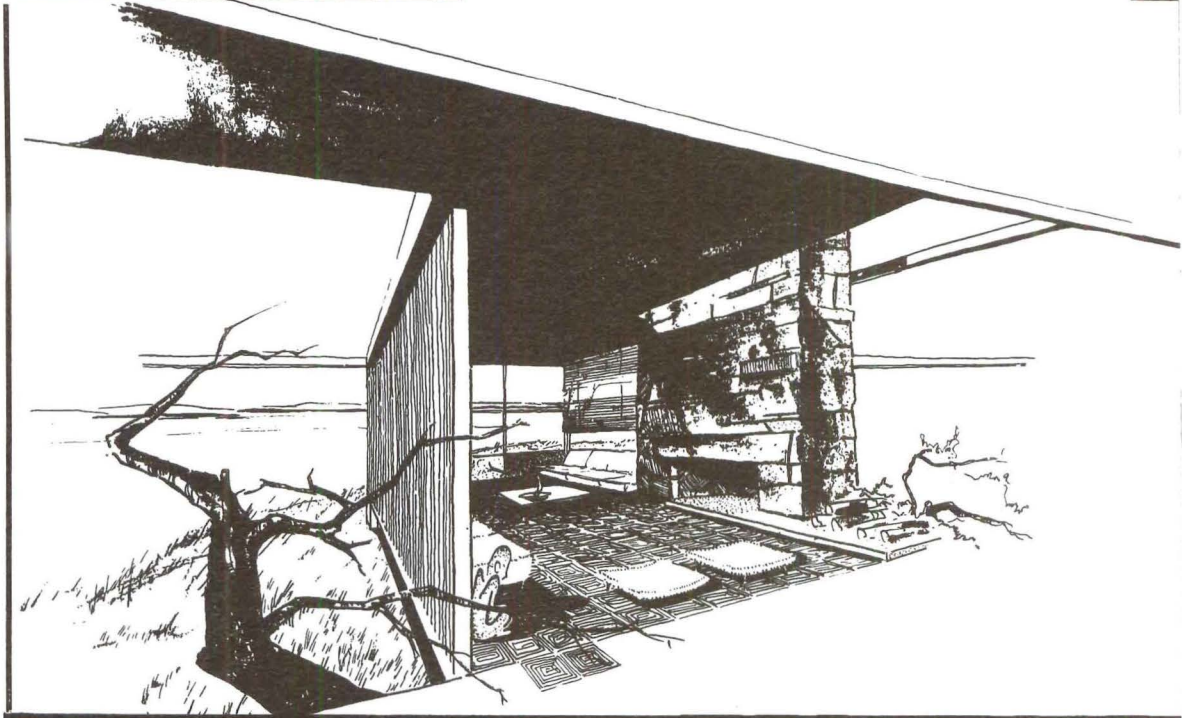
It can be hoped that all the island's architectural growth, will submit to a simplicity of conception and form, and refute the pretentiousness of urban existence. This structure pretended to be no more or less than a comfortable vacation refuge. So the project was started on a minute island just a stones throw from Matia. A larger island $\frac{3}{4}$ of a mile by $1\frac{1}{2}$ miles of orchard will be developed later for permanent living.

This week end house expresses an abstract skeleton frame with plywood, glass, and canvas screen walls. Stretched linen in movable wood frames act as sun diffusers, rather than perimeter overhangs. Shelter is to be pegged up respecting the earth's contours, not smothering or gouging the earth.

With this freedom we sense the openness and meaning of "island"—to articulate space into a simple structure, an ever changing space-feeling to compliment contrasting psychological needs.

The open play area is the focal point with the three main wings of the shelter floating out over dry grass and rocky slopes. The sun bathing and relaxing requirements dictate a separate area with extreme flexibility in the use of walls and ceilings. Therefore the relaxing area has canvas sides and draw canvas ceilings. In contrast the conversational area is more confined for after-meal groups enjoying topical discourse. The stretched linen in movable wood frames forms a pattern against the sun.

The food and gear areas favor the approach side of the island, though no attempt was made to define any location as the front door. The food preparation area is adjacent to the sheltered eating space, which flows out into an open view area linked to the play activities.



DE PATTA

What happens to an artist when the demand for his work exceeds his ability to supply it? If he is realistic, he reaps the benefit of raising the price to the point where a temporary equilibrium is established between supply and demand. What then happens to this artist's work? It necessarily becomes the possession of the very few who are in a position to pay these luxury prices. This is the situation I found myself in—a multitude of friends of my work who were unable to own and enjoy it.

For quite some time I had become aware of contradictions between my social viewpoints and my method of work. Contact with the Bauhaus in Chicago clarified and strengthened the tendencies toward social integration. However, I was justifiably apprehensive of the time demands of business that would interfere with my working and designing time—also the cost factors of even simple production plans appeared appalling. Believing firmly in the modern production potentialities to produce better articles in greater volume, I attempted to become an artist craftsman accepting the challenge of bridging the gap between the craftsman and production. Here then was the aim—to produce more than one piece of each design and to sell these pieces at a lower cost. It would have been possible to proceed upon another path—to produce more pieces and by increasing the number of retail outlets to place these at the same figure as formerly.

I wanted to place my designs upon the market at a figure to compete with the comparable material quality costume jewelry. The problems entailed in this production venture can be best understood only by other designers also engaged in however small industrial production.

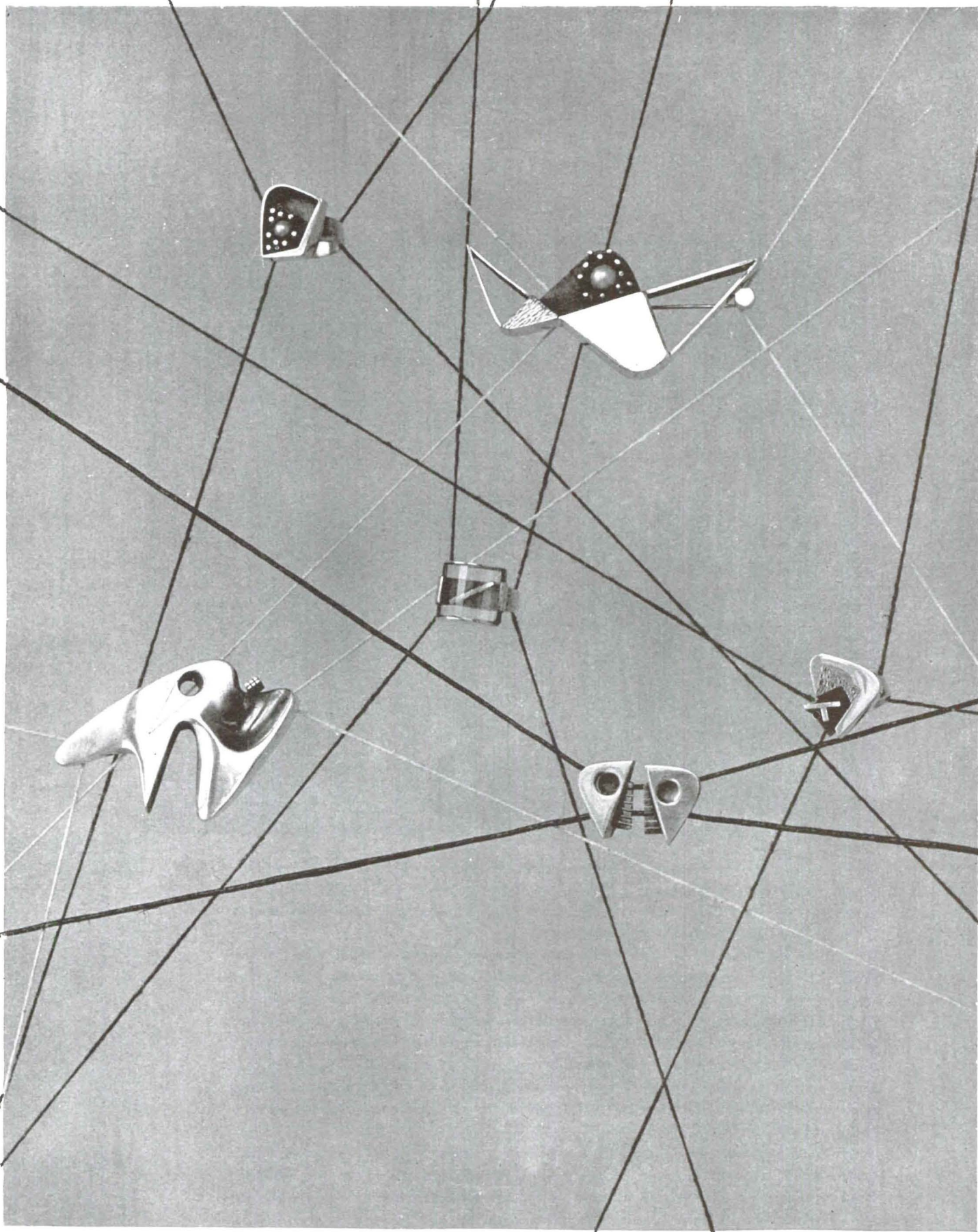
In the entire field of jewelry production I found

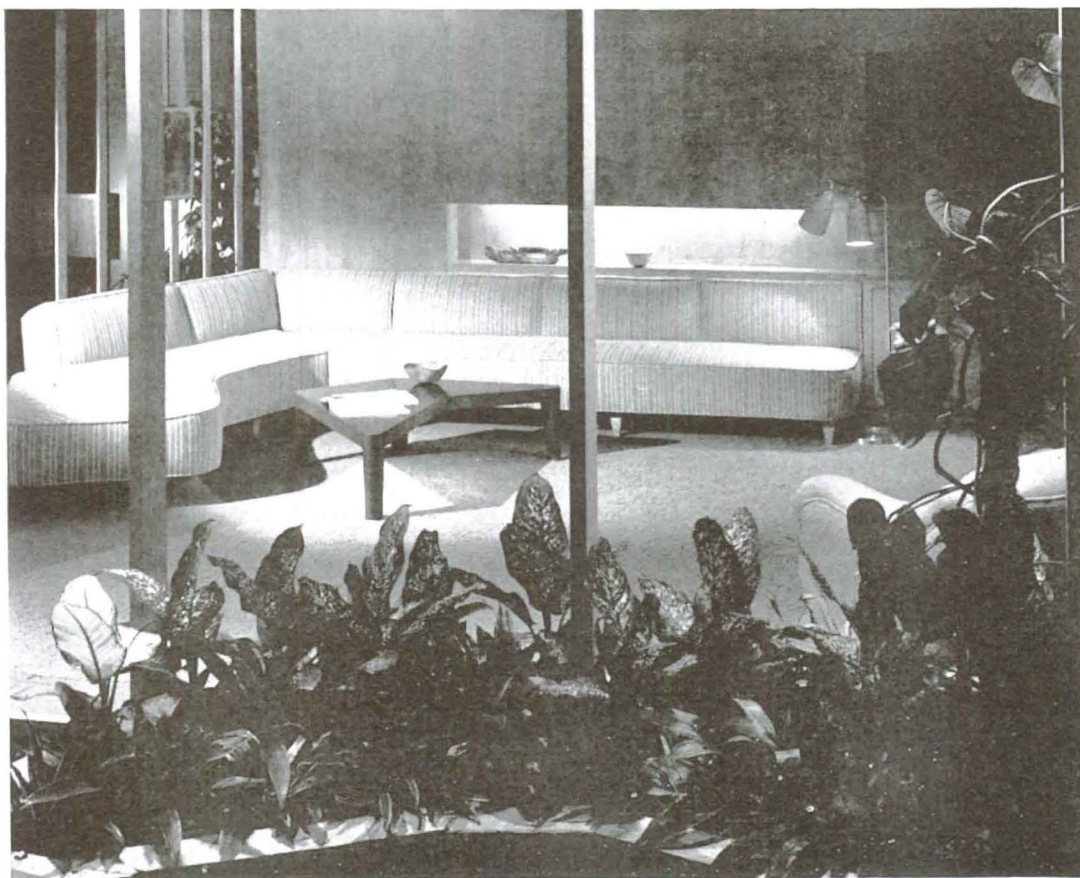
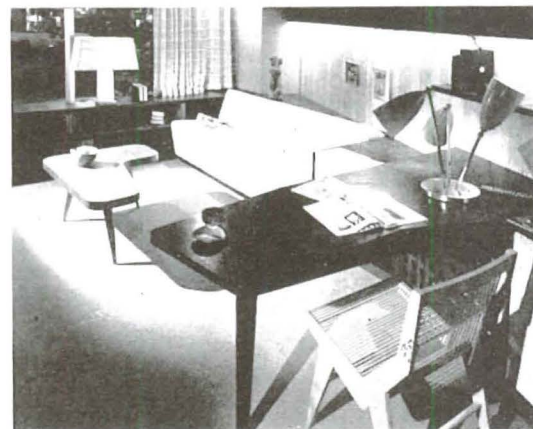
a perpetuation of traditional technics and in spite of the innovation of a few modern processes the designs were still of past eras. A good design reflects the technics and the view points of its age, therefore no matter how beautiful an old design may be it is still a sad mistaken thing when copied or imitated in our own day. That vital element necessary to good design—the interaction of the tool and material upon the designer, and of the designer upon tools and material had been completely lost. Here we are living in an age of high precision machine production and the effect of this upon jewelry design, production, and stone cutting has been less than nothing. What are the factors that perpetuate this lack of contemporary expression in a field apparently so unlimited?

Goods are purchased on the basis of previous sales—automatically continuing the life of the old and excluding the presentation of the new. The purchaser taste is thus conditioned by the choice between one conventional design and another just as bad.

I am proud of the fact that the popularly priced piece is indistinguishable from the "one of a kind" piece. It delights me to display a group of these things and see the baffled frustration on the faces of the "handcraft for handcraft's sakers" as they realize their inability to distinguish one group from the other. The design and the model are produced by me. The materials used are the same sterling silver and semi-precious stones. The workmanship and finish are of exact same quality. The remaining difference being in the number of pieces produced of a given design. This might be a legitimate objection if a tremendous number of pieces flooded a small area, (continued on Page 54)







new furniture

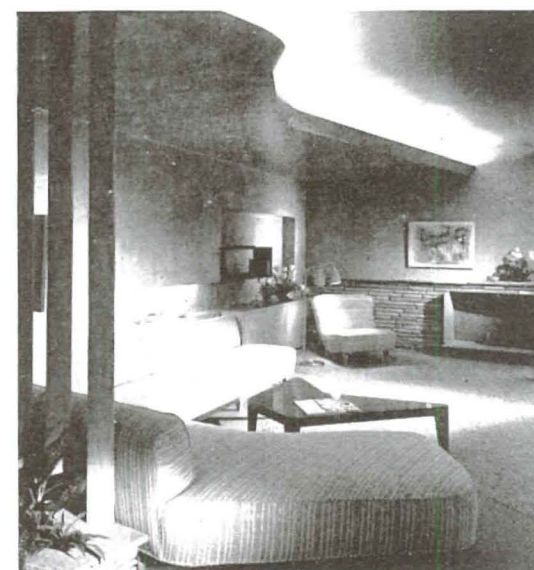
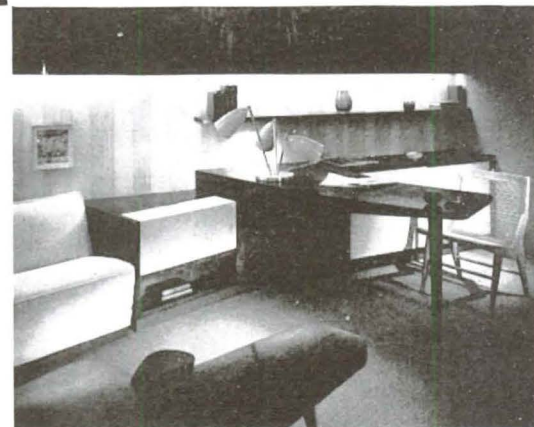
by greta grossman
for barker brothers

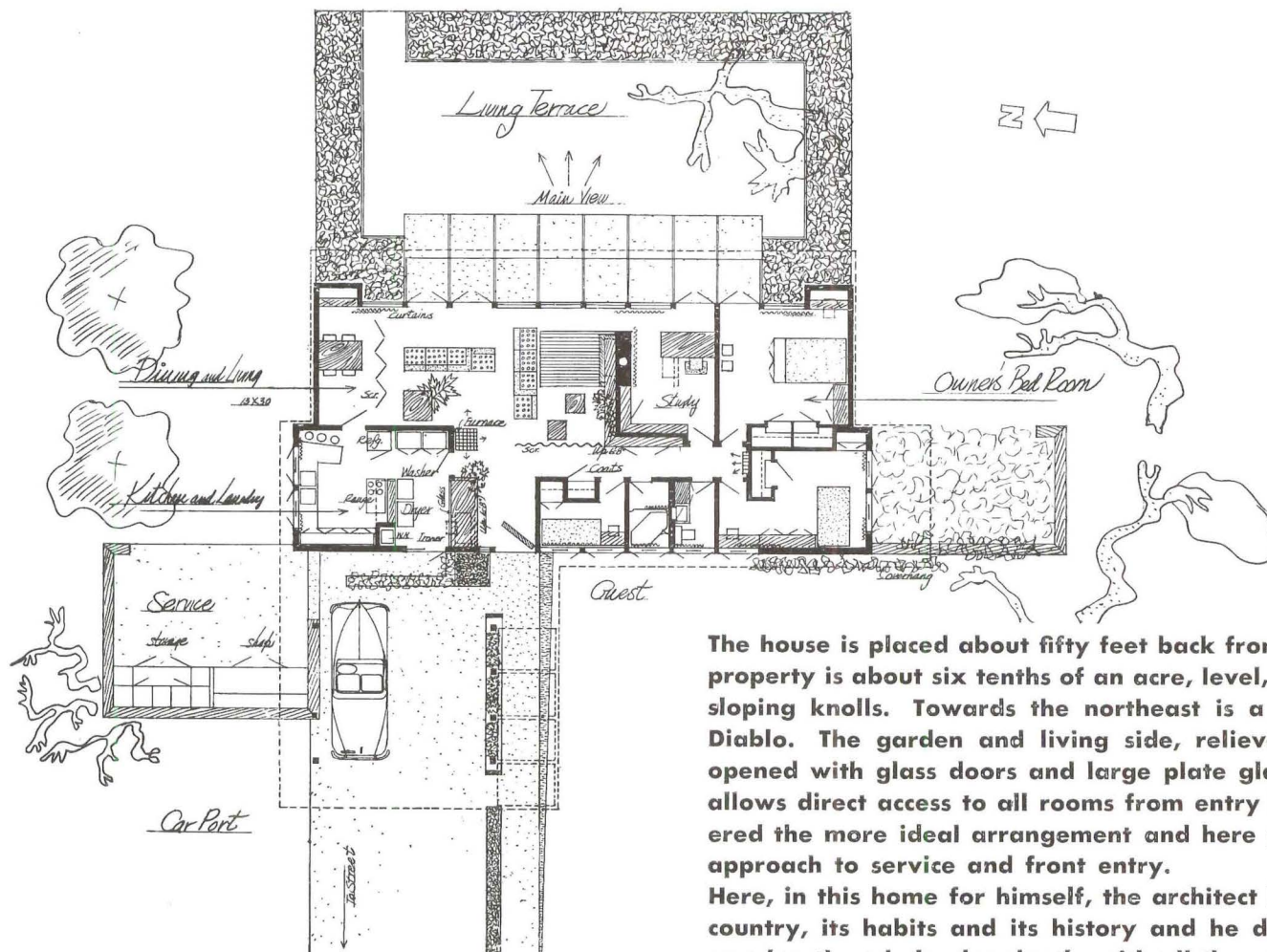
The purpose of this project, incorporated in Barker Brothers new facilities for modern interior design, was to fulfill a need for an actual demonstration within the store of the possibilities in custom built interiors designed to personalized requirements.

The area dedicated to this demonstration was turned over to Greta Grossman with complete authority to design the project. The area in effect describes the possible furnishings of a spacious living room adapted to California living. It suggests the possibility of natural floral decoration and carrying the texture of Arizona flagstone from the exterior plant wells into the facing of the fireplace and mantel. The drop ceiling and indirect lighting form an interesting canopy over the built-in seating and cabinet area. This contour is followed in the textured carpeting and built in seating piece.

Most of the upholstering fabrics are hand loomed by Greta Grossman. She used a combination of chenille and aluminum yarn in the built-in seating piece. A Grossman print is used as a backdrop for the built-in and suspended cabinets in the space devoted to eating and games. This area serves as a break between the living room and an office den, and is separated by a free standing two-sided cabinet which provides storage to both the office-den and dining-game areas. The den has ample provision for efficient work and incorporates comfortable built in sofa, radio, record changer, and indirect reading light for relaxation. Birch used in the office-den is stained a deep black to contrast with natural light glazed wall. Oak filled with black and coated with a light over-glaze has been used in the living room and drop ceiling. Free standing tables are of walnut, mahogany, and primavera.

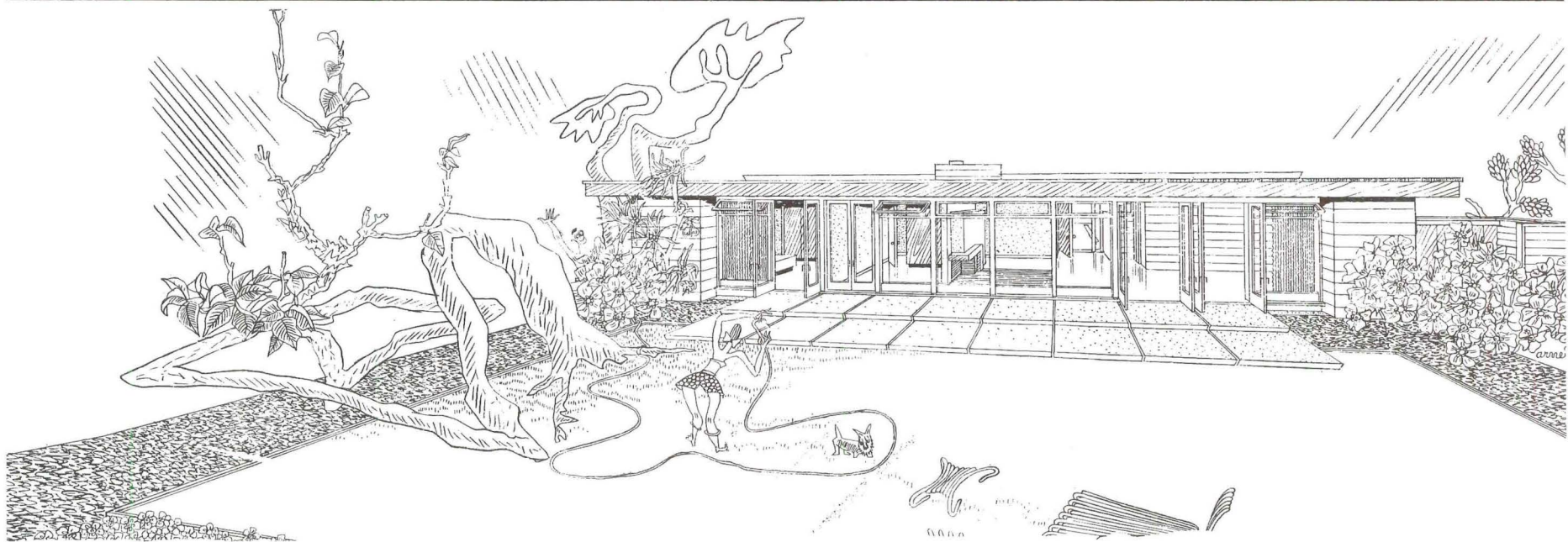
This project is possibly most unusual in that it represents one of the first demonstrations on the part of a retail home furnishing institution in the encouragement of personalized built-in custom interiors, and combines the resources of such an organization with the talents of a recognized designer as consultant.



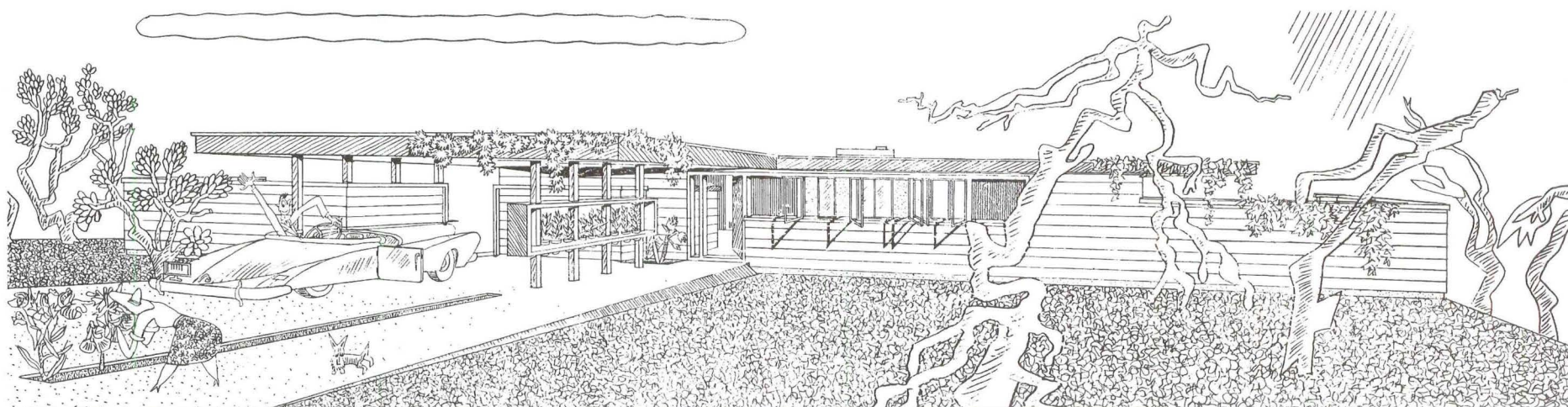


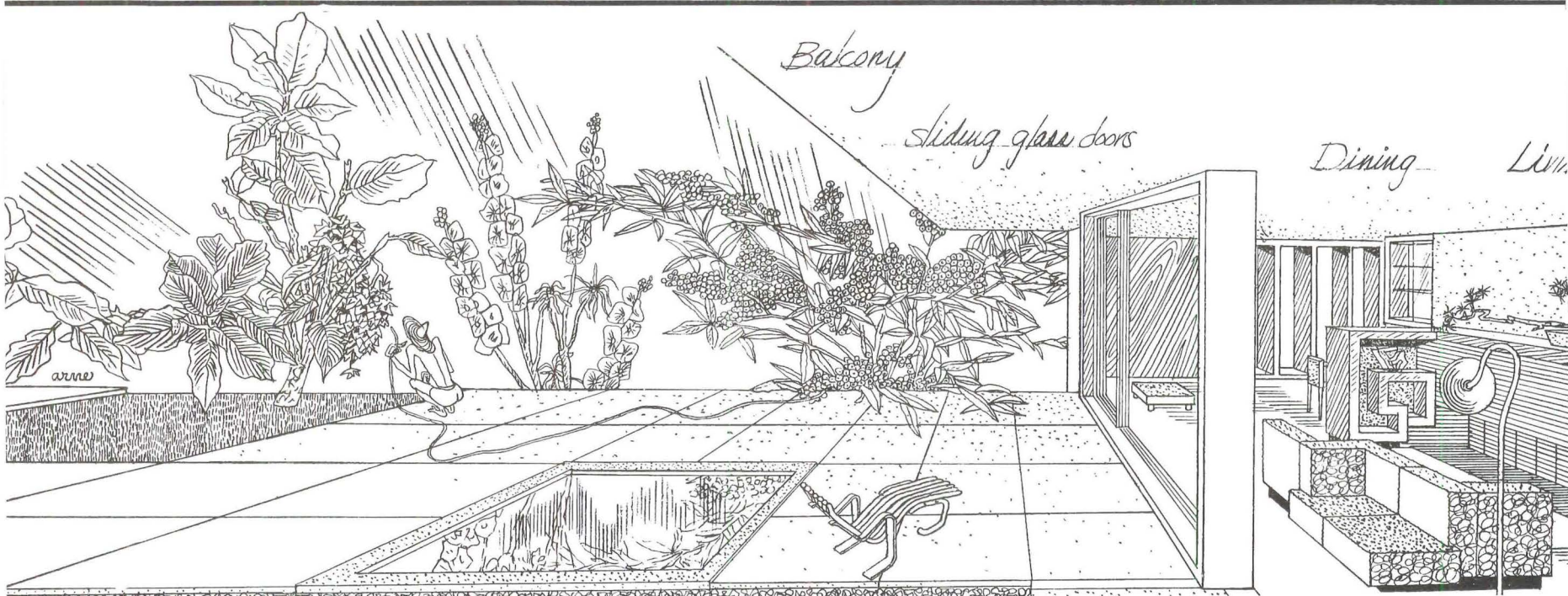
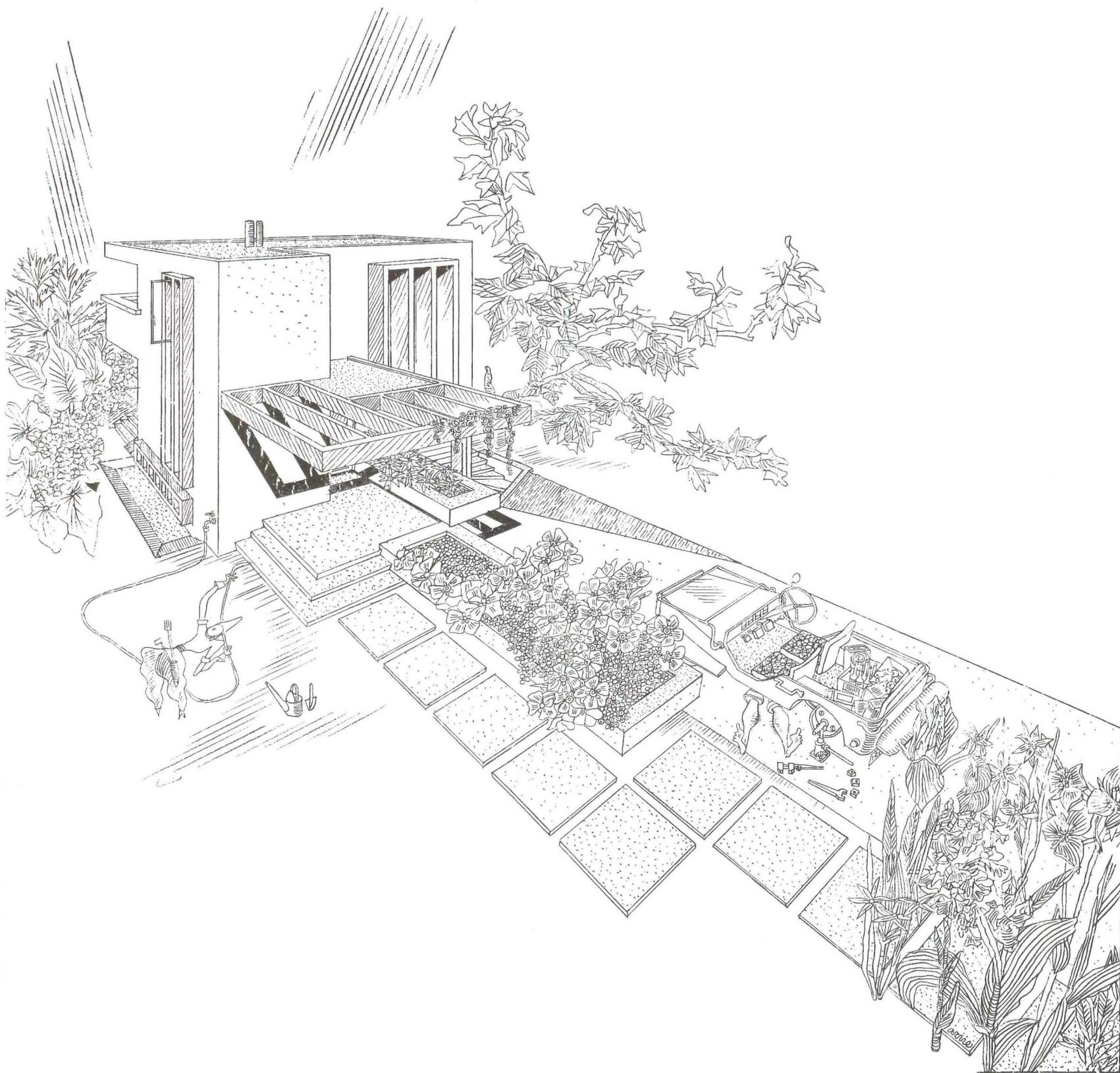
The house is placed about fifty feet back from a wide curving street. The property is about six tenths of an acre, level, and set in an area of gently sloping knolls. Towards the northeast is a magnificent view of Mount Diablo. The garden and living side, relieved of hot afternoon sun, is opened with glass doors and large plate glass view windows. The plan allows direct access to all rooms from entry hall. A car port was considered the more ideal arrangement and here provides easy and sheltered approach to service and front entry.

Here, in this home for himself, the architect hopes to become part of the country, its habits and its history and he depends upon nature to help envelop the whole abundantly with all the sunny fertility of the valley.



TWO HOUSES by arne kartwold



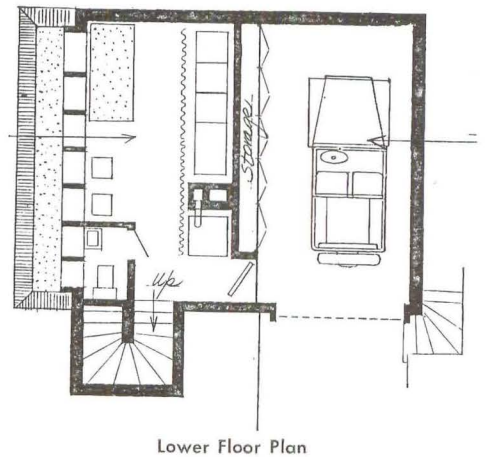
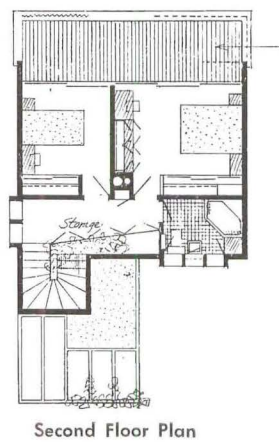
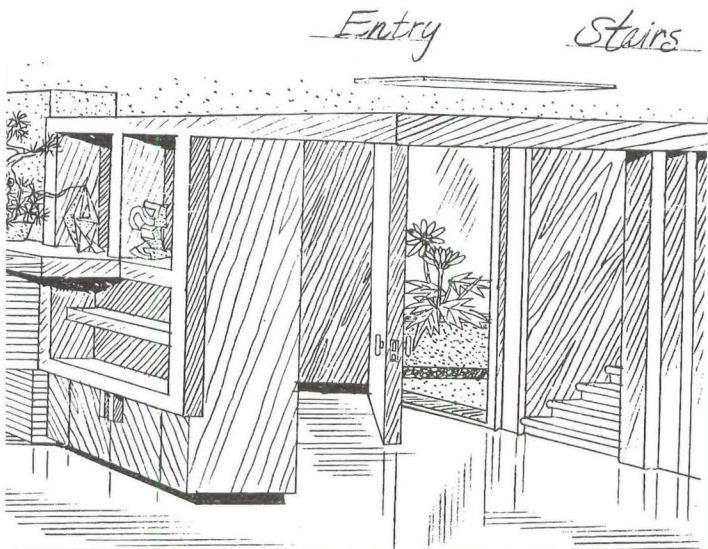
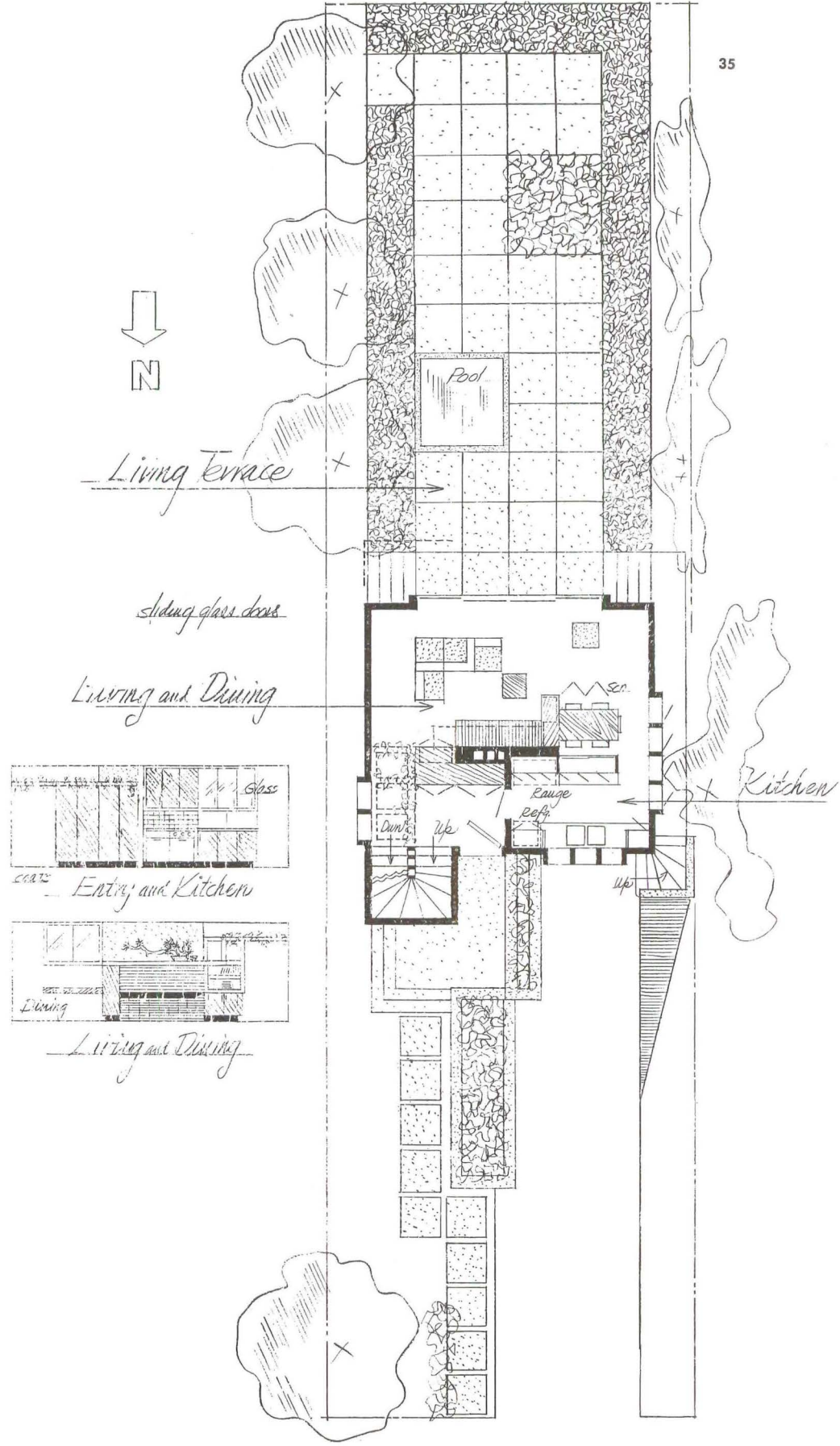


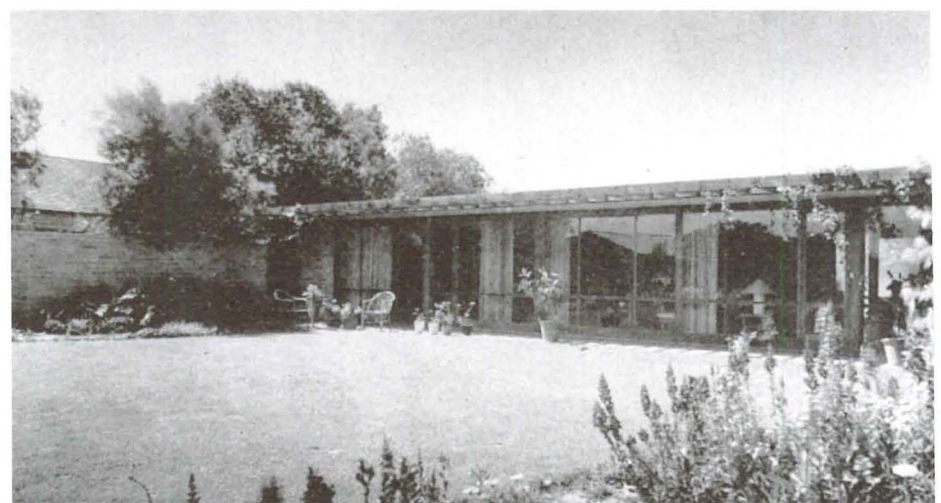
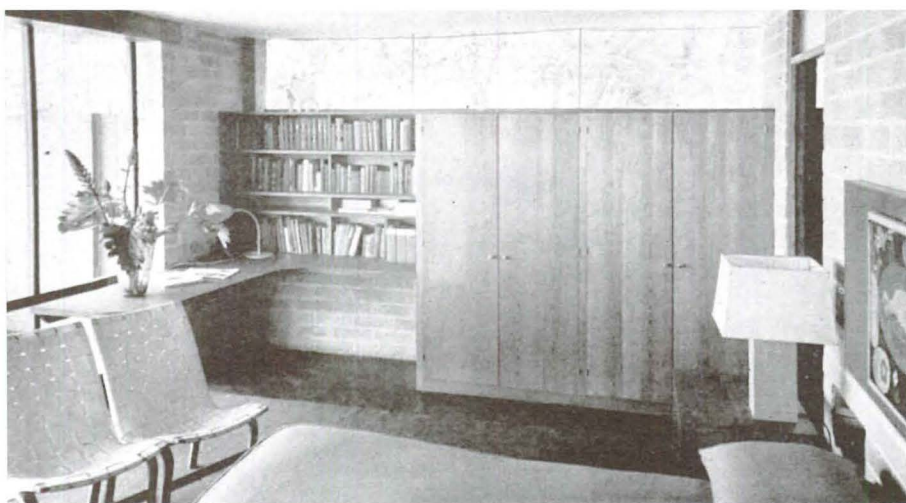
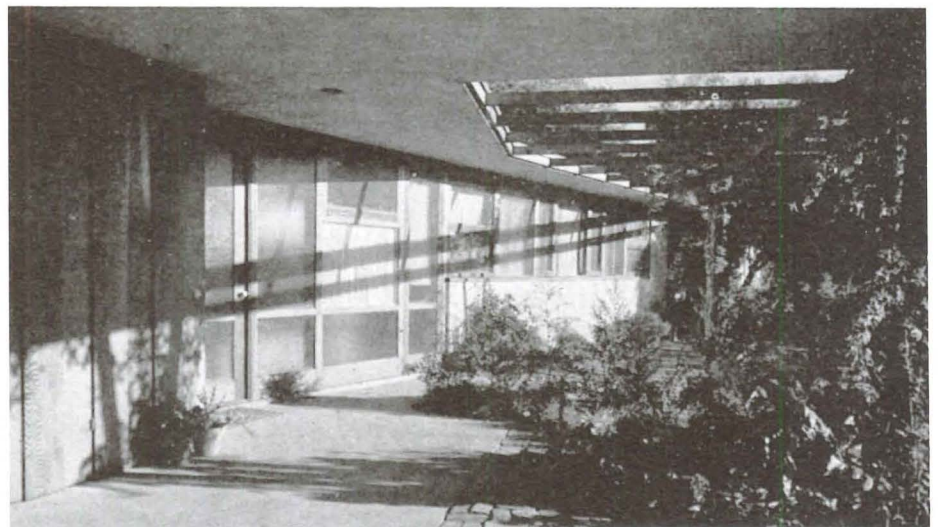
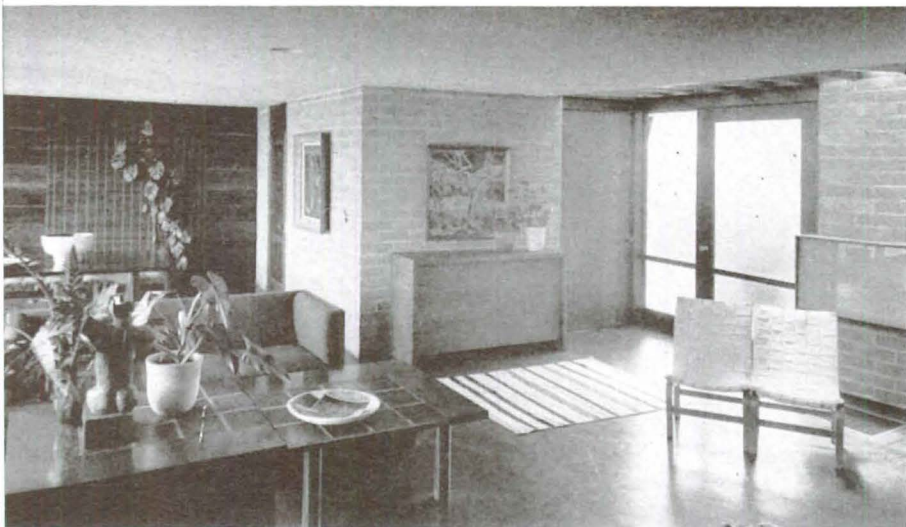
The paradox of the monumental proportions of the pergola, balcony and overhang, two-story window framing, and architecturally confined planting areas to the overall smallness of the house, gives the structure an imaginative character admirably suitable to the young clients.

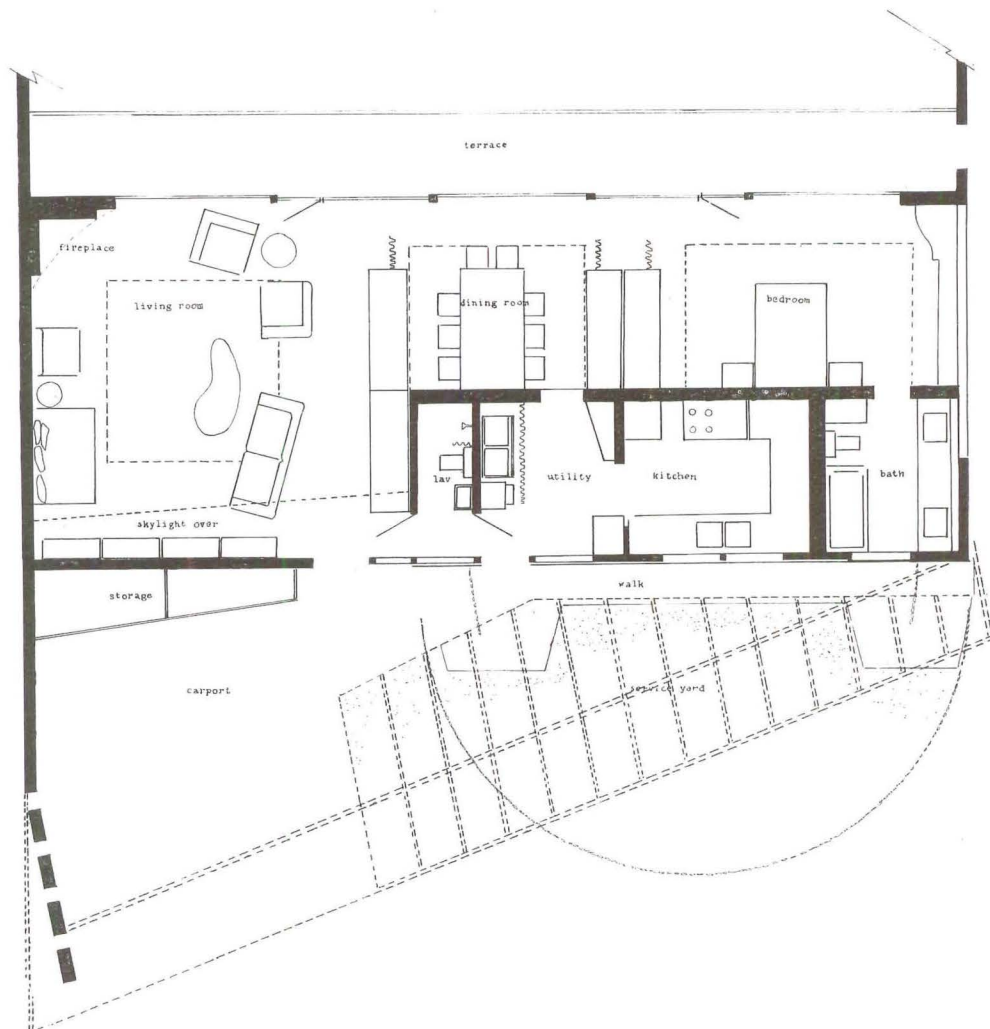
A multi story scheme was suggested by the narrowness of the lot and the fine unrestricted view. By raising the first floor three feet and filling in the garden terrace the effect of the garage burrowing into the ground was eliminated. Sliding steel doors completely open the rear. Generous overhangs, roll down awnings, and sliding curtains shade the large glass areas from the hot afternoon sun.

The development of the interior plan was simple and logical division of a limited space in order to provide the desired separate living areas. The minimum number of partitions serve also as storage walls. All the windows and glass doors have been grouped leaving uninterrupted walls free for furniture arrangement on the inside. On the outside, the unbroken surfaces balance the weight of window treatment.

The architect considered the house in a setting of rich patterns and colors, providing terraces, trellises, and flowerbeds for nature's enrichment.







SMALL HOUSE

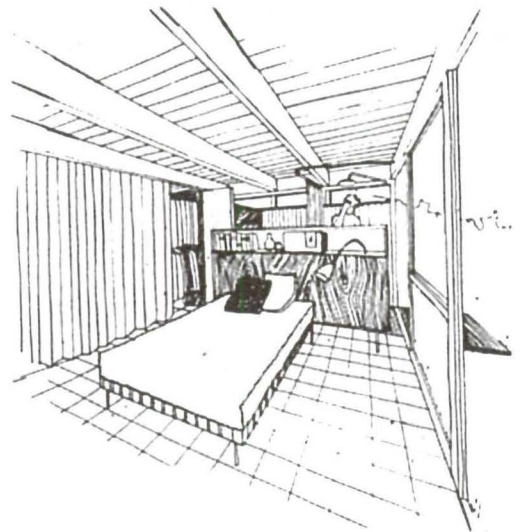
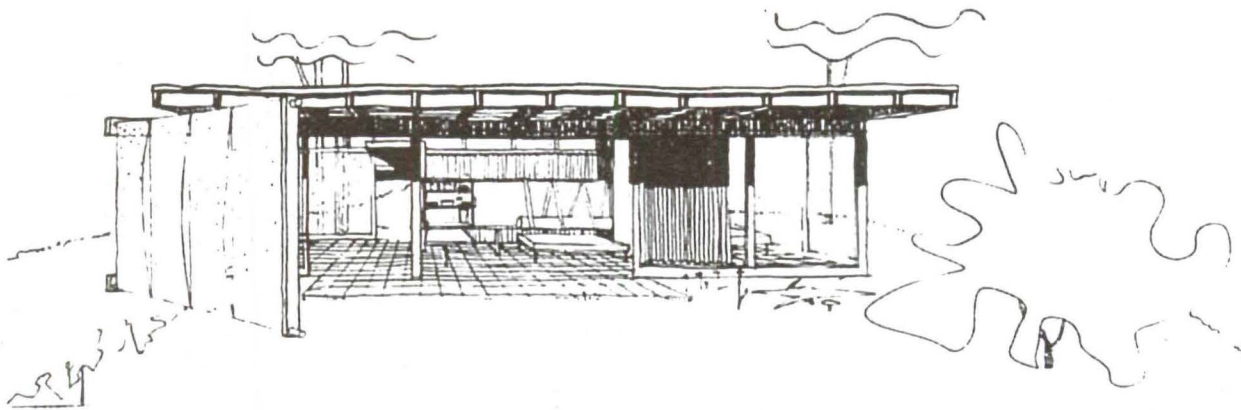
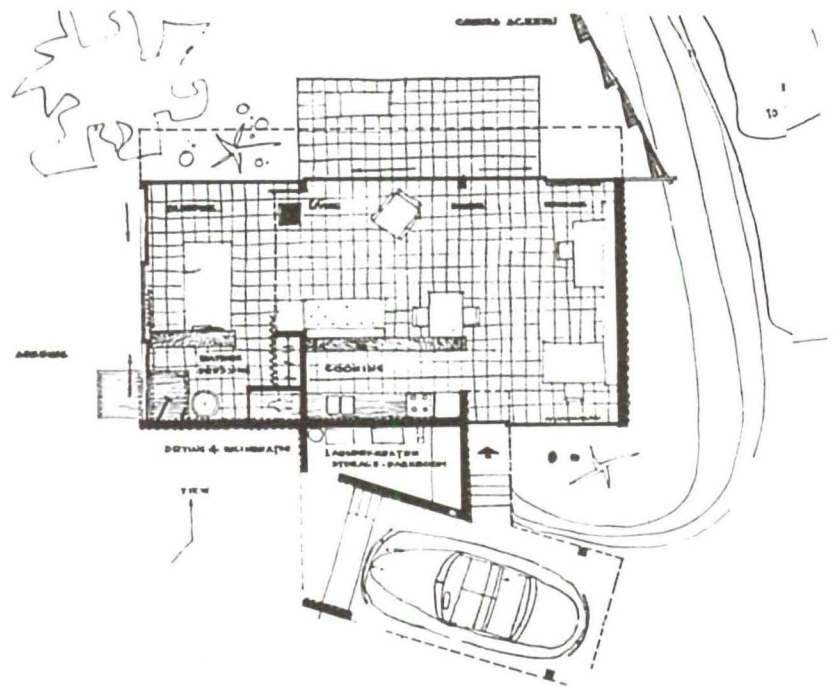
lloyd
ruocco
architect

In National City, California, a residence of 1500 square feet was constructed at a reasonable price in the impossible building year of 1944. The client procured the available wartime materials, the architect used them in developing his design and then the client undertook the general contracting.

By grouping the glass areas and doors, the cost of framing separate openings in the concrete masonry walls was avoided, and the walls were left in unbroken planes. The interior partitions and walls are also unfaced concrete masonry. The southwest block in the rectangular floor plan holds the fixed elements—bathroom, kitchen, utility and lavatory. The remaining L-shaped space holds the living, dining, and bedroom separated from each other with movable wardrobes and folding screens. This direct and flexible plan was not only suitable to the owners simple living habits but also provided an easy addition of a second bedroom when desired.

The entire back of the house opens onto a patio enclosed with a continuation of the house walls. Natural lighting in the front of the living room is through the obscure glass entrance door, the adjacent fixed panel, and a long narrow skylight running the length of the room. An opening between the bedroom and kitchen with a fishbowl closure admits morning sunlight to the kitchen and afternoon sun to the bedroom. Doors to the lavatory fold back to form a passage from the front entrance to the service part of the house. All of the windows are hung with bamboo blinds in a running track.

A trellis extension of the front roof overhang increases to the width of the carport roof to which it is attached. This diagonal treatment ties the open carport to the house structure as well as furnishing a covered entrance walk. The service yard is in front, and is screened from the street by a high semicircular wood fence which also gives privacy to all the front windows.

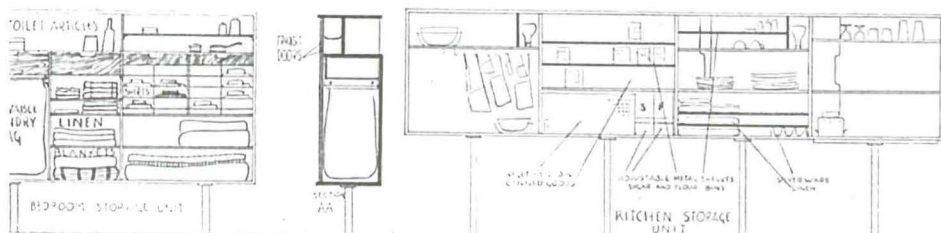
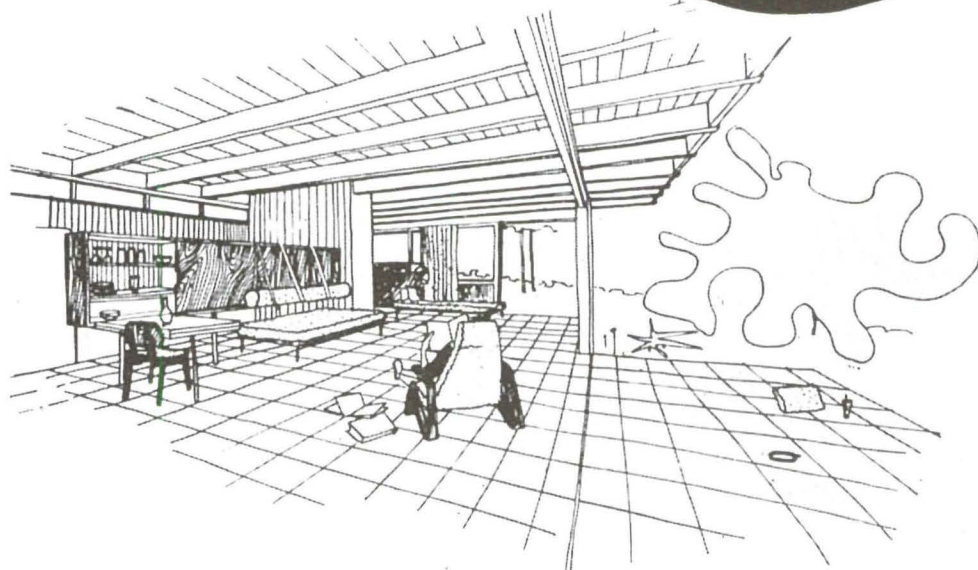
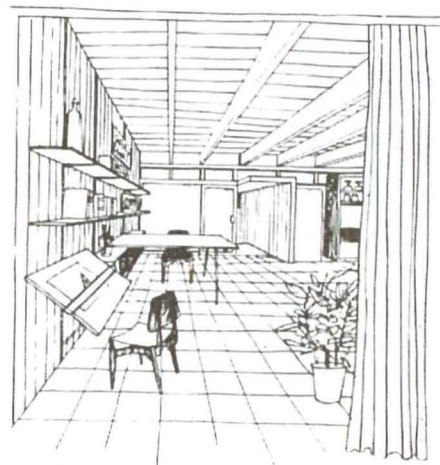


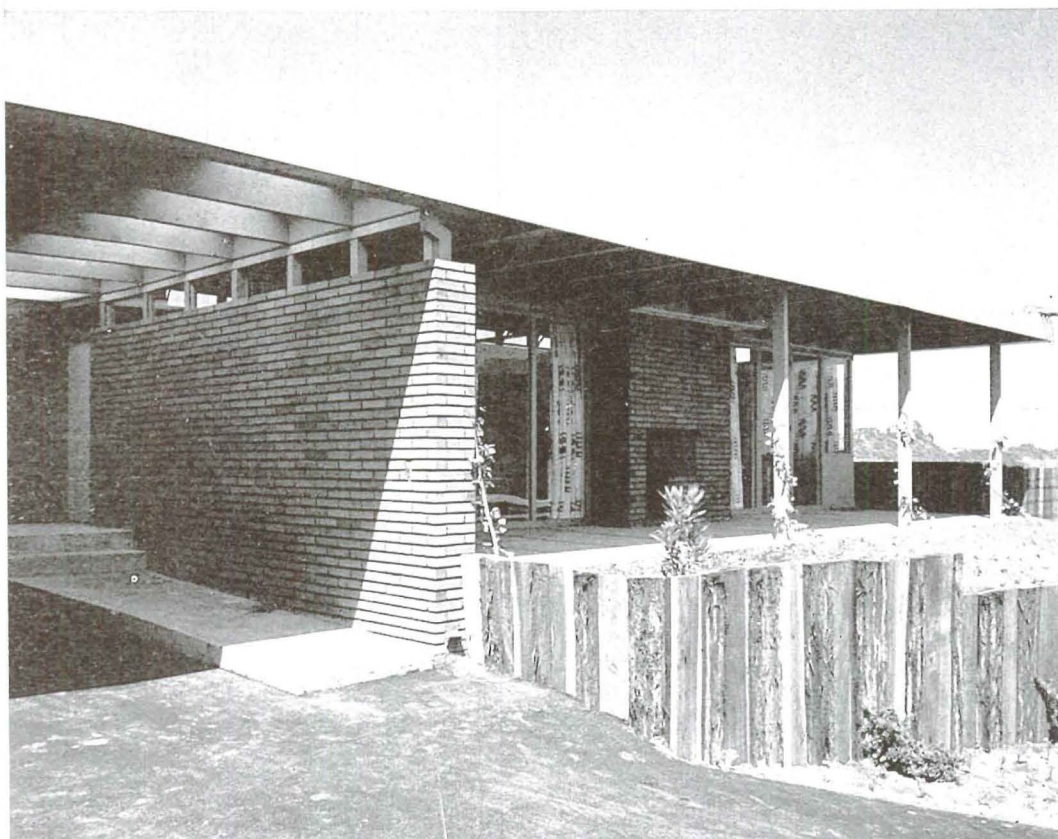
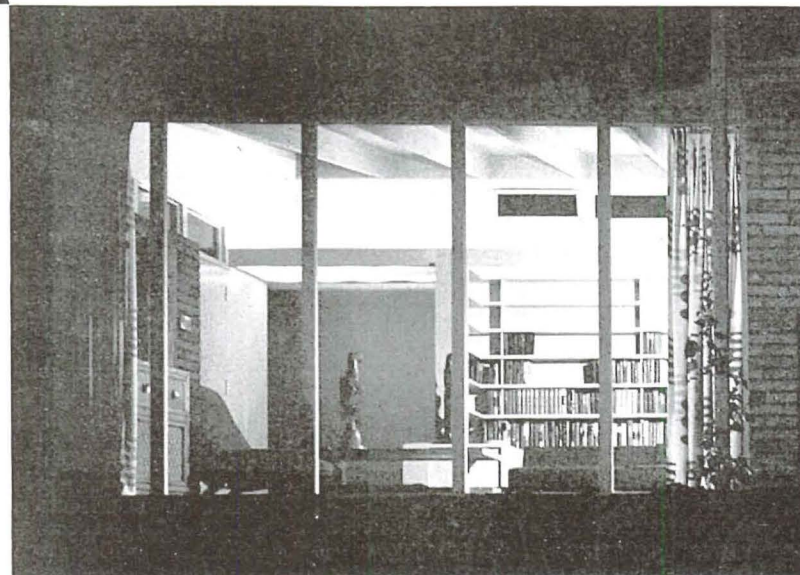
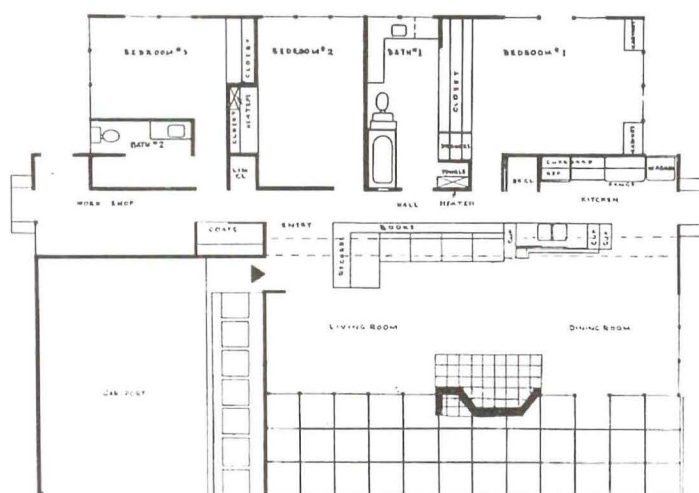
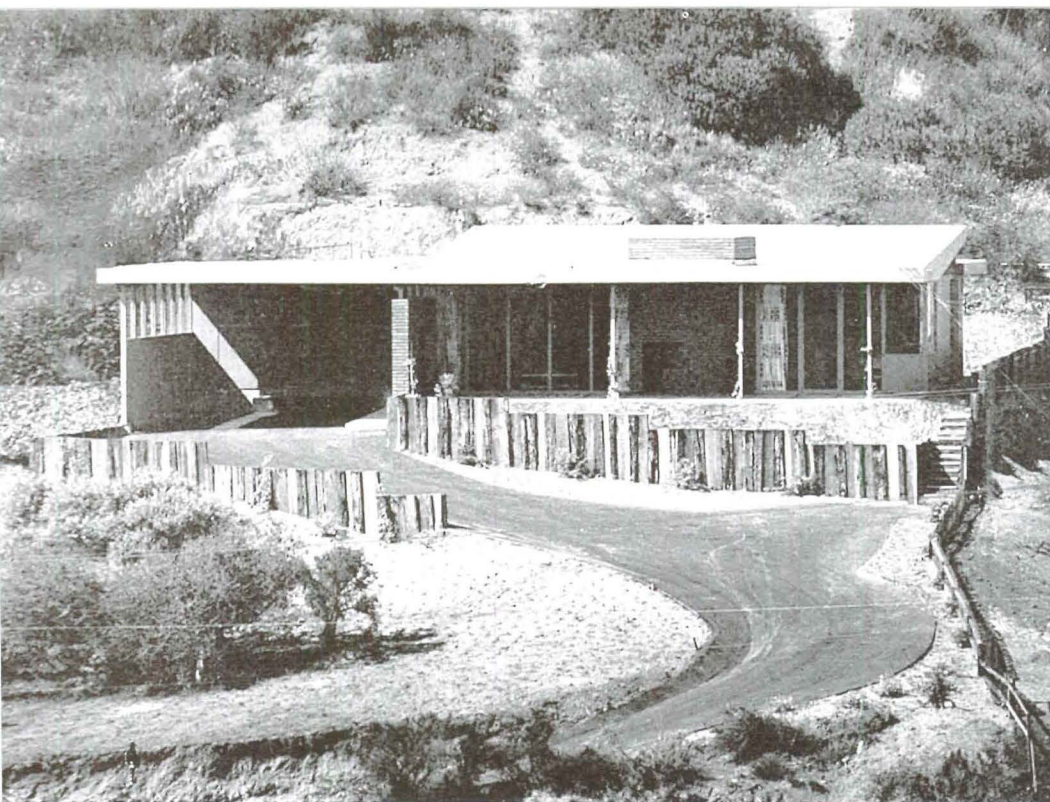
PROJECT

This house was developed to get the most out of its 648 square feet. Within the restrictions of this limited area, more or less dictated by site and building costs, the various activities of sleeping, bathing, eating, working, and just plain living had to be juxtaposed in a gracious, uncrowded and smooth-functioning manner. With the use of floating cabinets and flexible screens the areas are subdivided in such a way that the division is barely felt and a feeling of spaciousness attained in a very small area. The house opens wide to a view of the Santa Monica mountains to the south-east and, across a ravine, a bird sanctuary to the north-east, both affording complete privacy. The generous use of glass makes the whole house a part of the terrace lawn and view which it faces. The canvas screen which maintains privacy from the driveway and the one adjoining lot, is designed so that the canvas flaps will move with (continued on page 46)

by **richard gordon**
architect

frank stork
collaborating



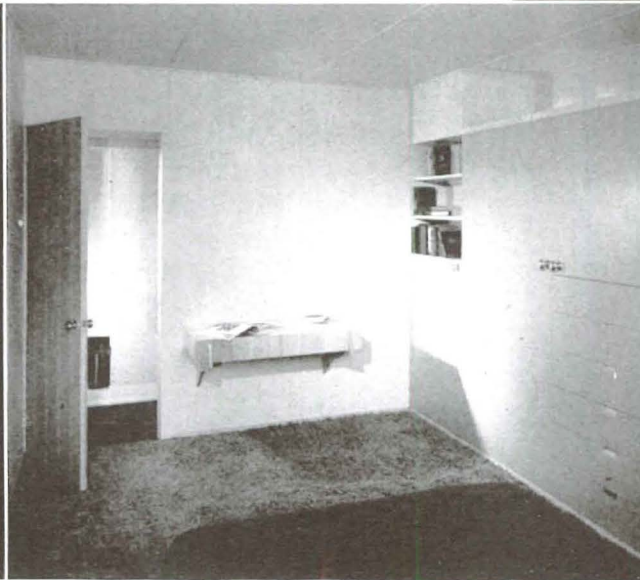
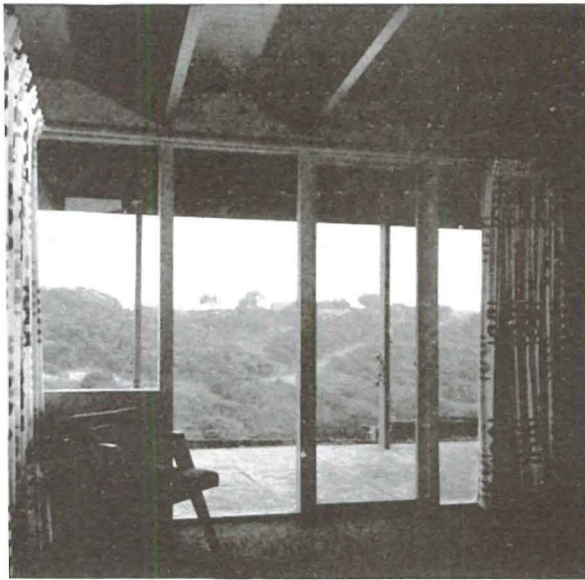
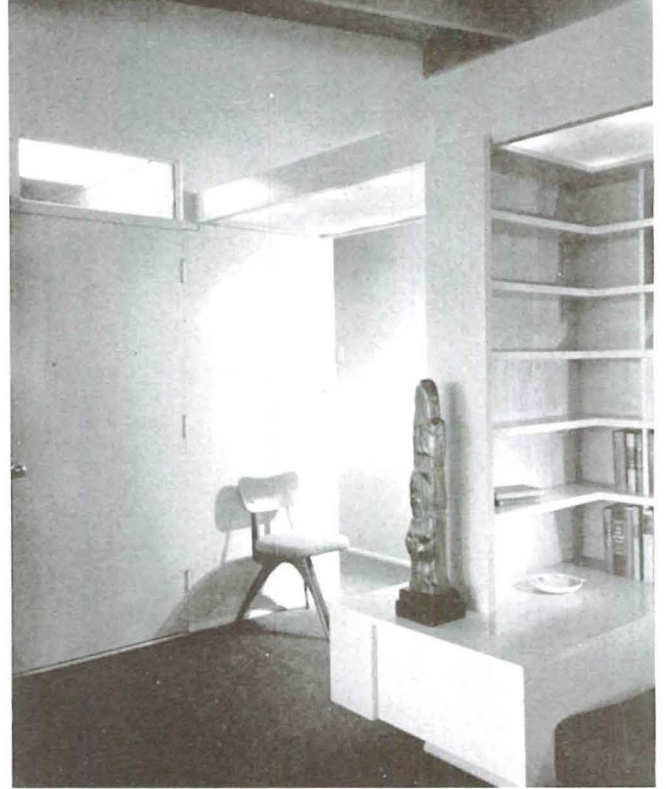


case study house #17

by RODNEY WALKER
Photography by Baskerville

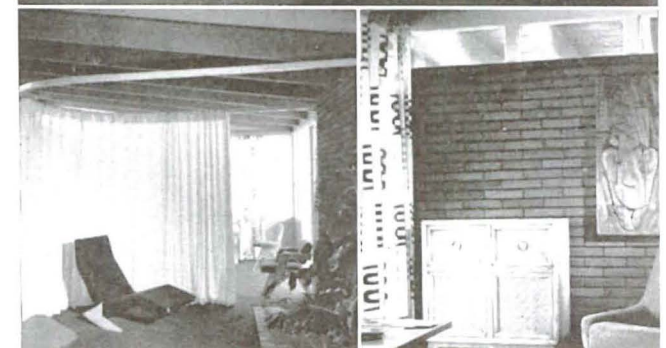
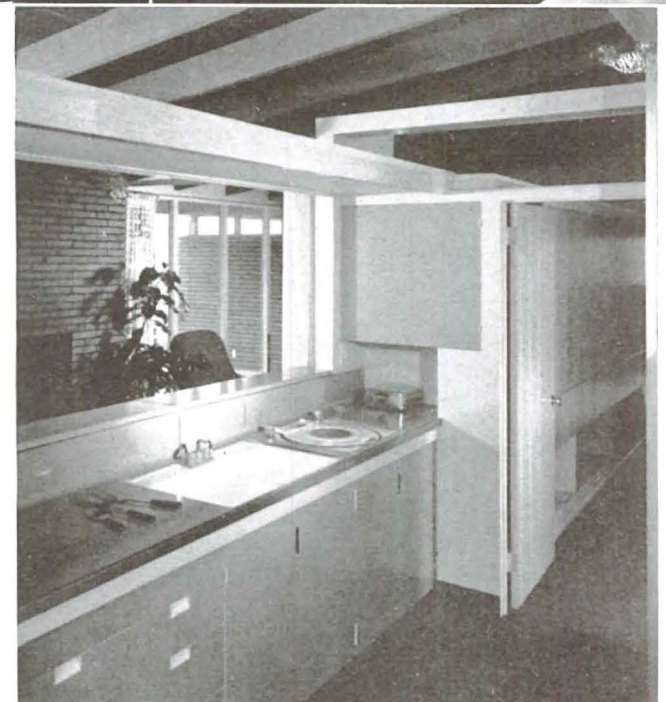
The property chosen for Case Study House No. 17 is on the hillside of a rather wide canyon. The budget limited the size of the house to 1560 square feet but more space was gained through the use of many glass areas. The house is set on a levelled section of the lot. At the crest of the curved sloping drive is an open car-port including the concrete entrance walk and steps. Above the walk, corrugated Plexiglas has been filled into the open space between the rafters. This accent and additional light source defeats any effect of entering through the garage. Since the house is above eye level, it was possible to have a completely private living patio in front, opening onto the view of the facing hill, without the constricting necessity of a patio wall.

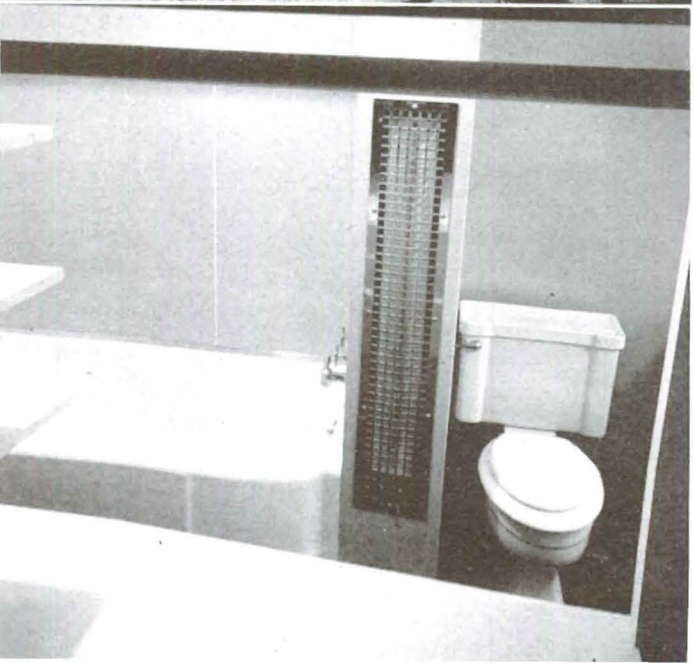
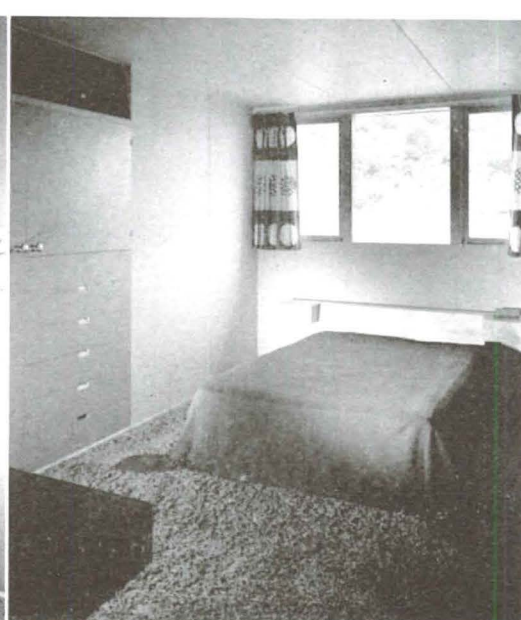
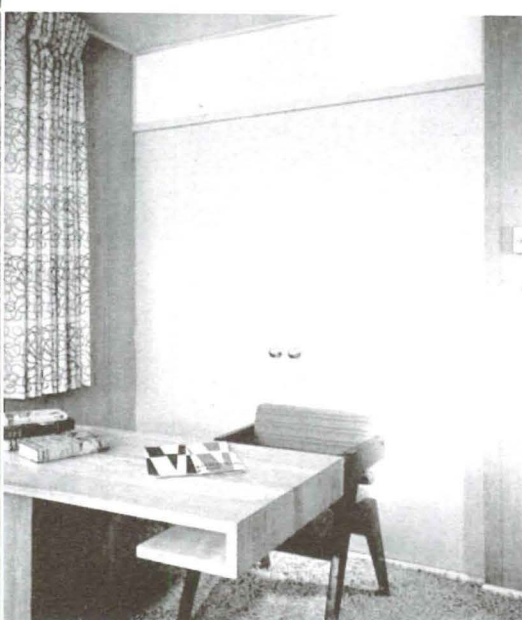
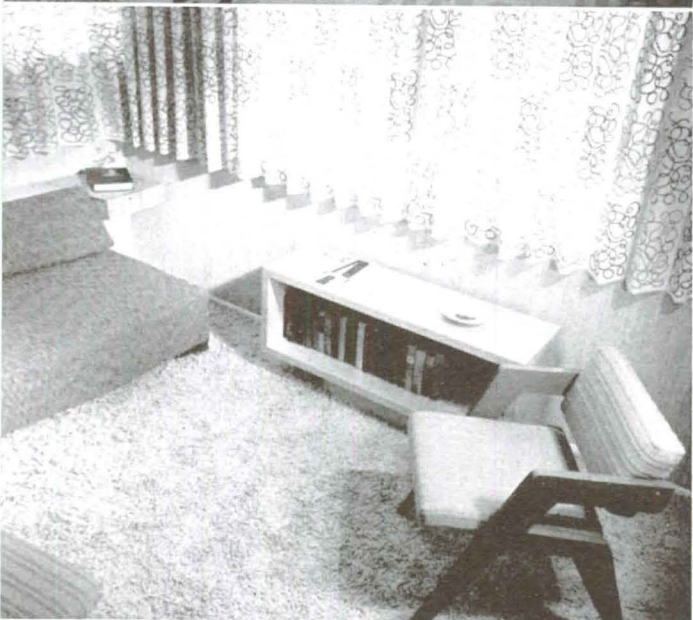
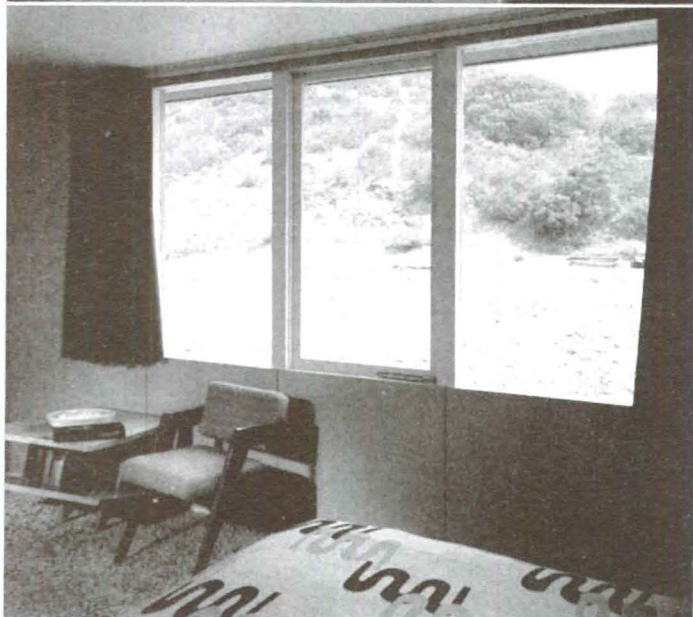
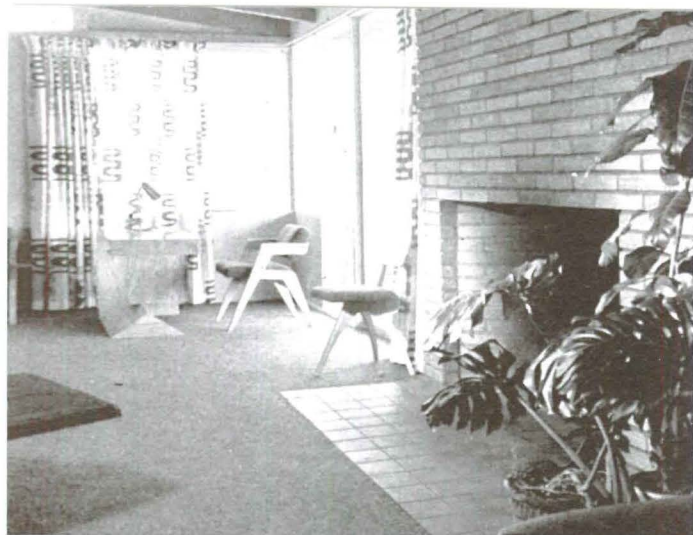
The front covered terrace is paved with concrete blocks and a small open fireplace is incorporated into the outside of the larger living room fireplace structure. Floor to ceiling glass panels on the front and side seem to enlarge the thirty-six foot living



and dining area by the nine foot width of the overhang. A brick wall at the entrance side of the car-port is several feet below ceiling height, it serves to separate the entrance from the terrace and continues to the front door. The space between the top of the wall and ceiling is filled with glass where it becomes the exterior of the living room. The interior bricks have been left unfaced, which carries the eye through the glass front, adding the feeling of width to the living room.

The construction of the house is four by four posts three feet on center, this spacing permitting the use of standard door and window sash without the need of additional framing. The exterior of the house is striated plywood. The roof is flat except over the living-dining area where it sheds up to a line of transoms running the full length of the room. One inch T&G planking, surface milled with lengthwise grooves is used as sheathing as well as the inside ceiling finish between the exposed rafters of the living-dining room. The other rooms have plywood panel ceilings. The roof is surfaced with highly reflective crushed white dolomite, built up on the rolled asphalt roofing under which is an aluminum foil insulation.





The plan of the house is three longitudinal sections. One includes the car-port and living-dining areas. The back section consists of three bedrooms with dividing bath. The center part holds the entry and circulation hall and swells into a work room at one end and a galley type kitchen at the other. A bar height partition backing the sink and counter is the only separation from the dining area. There is an overhead track paralleling out from either side of the fireplace and joining in a semi-circular arc on the other side of the room. The drape may be pulled on either side of the track, enlarging the dining room and including the fireplace, or decreasing the size of the dining room and excluding the fireplace. The partition between the living area and hall is lined with bookcases above the twelve foot long built-in lounge.

A shelf of Plexiglas runs the full length of the living-dining room for overall lighting, this lowered section serves as a dividing device to define the living room from entry hall. The general lighting in most of the rooms is from panels of frosted Plexiglas flush with walls or ceiling.

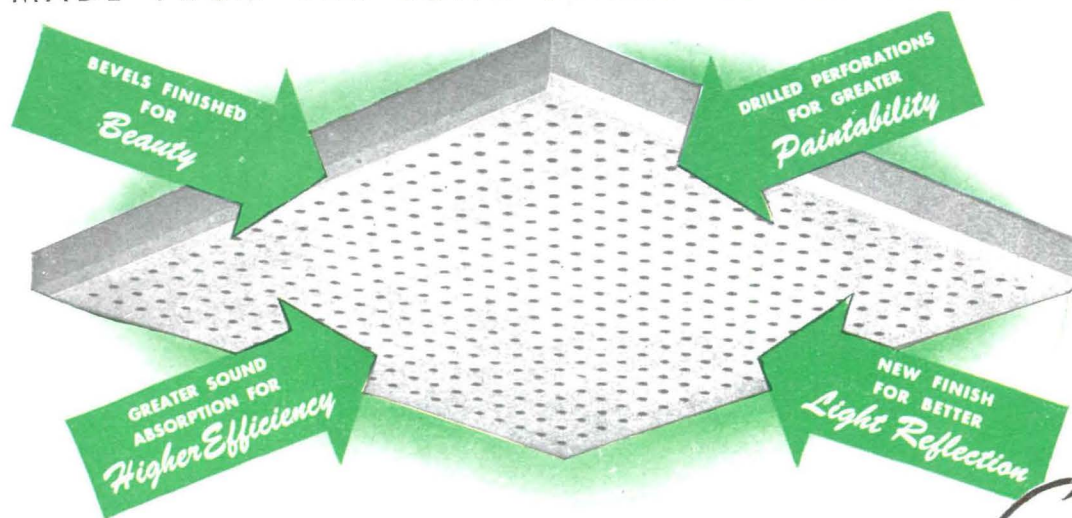
The living room interior is finished in birch plywood and the rest of the interior is painted Douglas fir. Heating is forced air with a furnace installed above the floor. It operates on the Venturi principle, circulating warm air without fan or blower.

The house was designed to meet the specific requirements of clients and site at the present reasonable cost of ten dollars a square foot.

Case Study House No. 17 is located at 7861 Woodrow Wilson Drive, Hollywood. It will be open for inspection for two months beginning July 13. Tuesday through Friday 2 to 4 P.M. Saturday and Sunday 2 to 6 P.M.

Products used in Case Study House No. 17 are listed on page 13.

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Phone: Glenwood 1621

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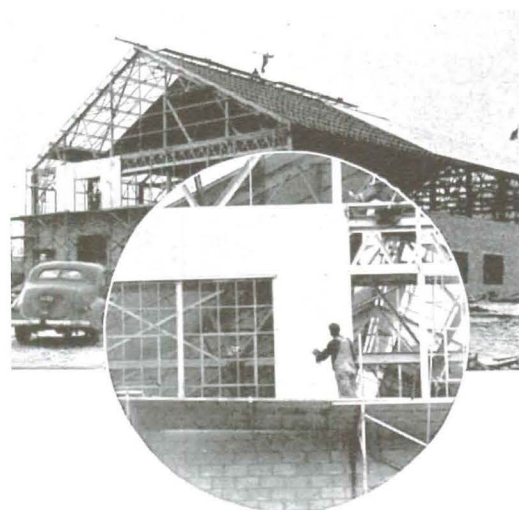
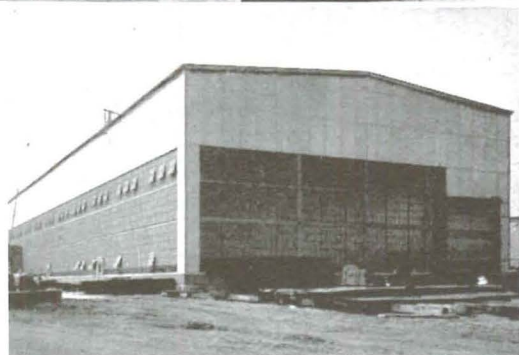
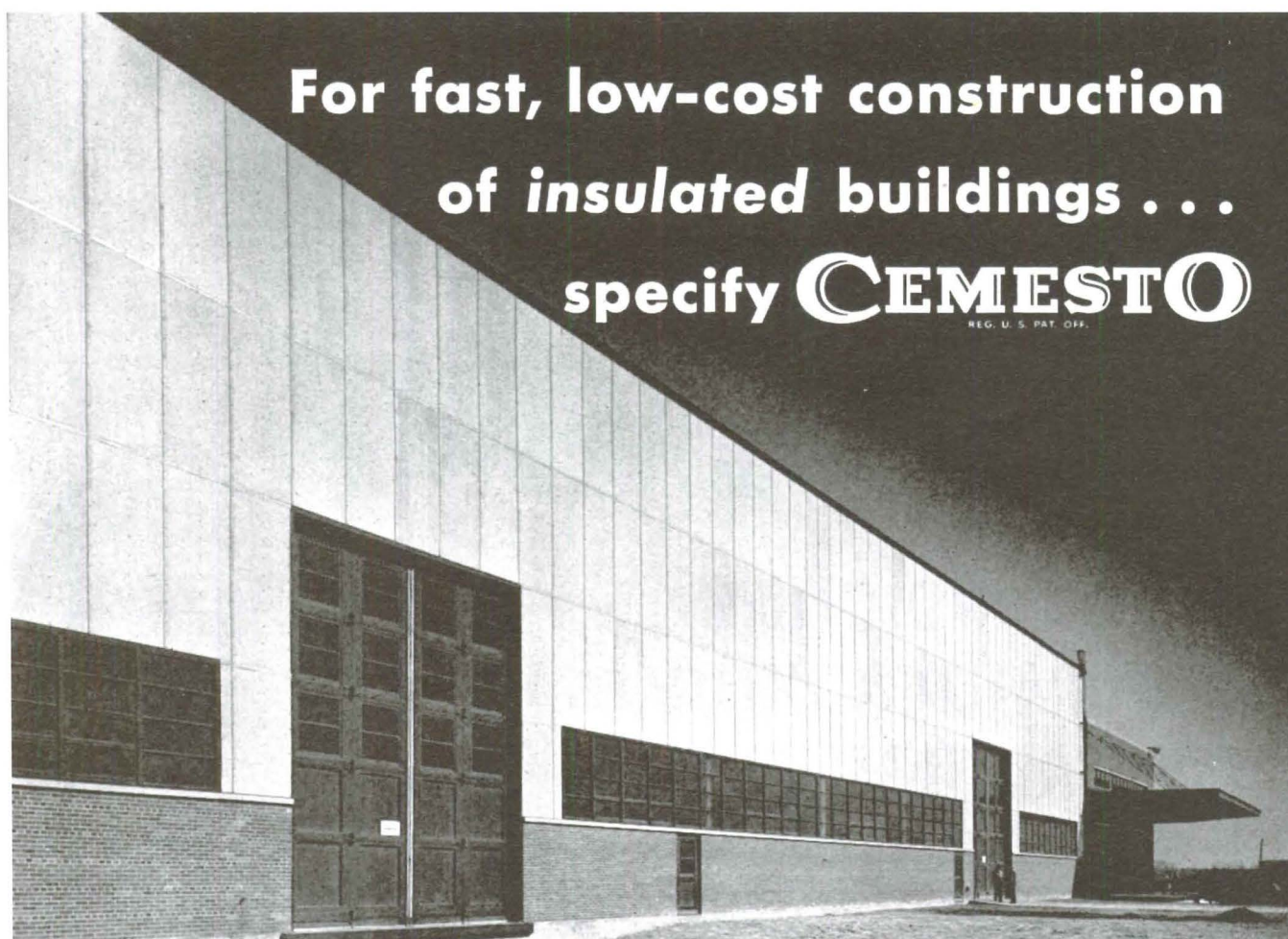
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MANUFACTURERS' LITERATURE

(Continued from Page 6)

(44) Republic Steel Corporation—Four-color folder on new product, Electric Paintlock sheets, electroplated zinc, won't flake or powder in dies, and 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 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

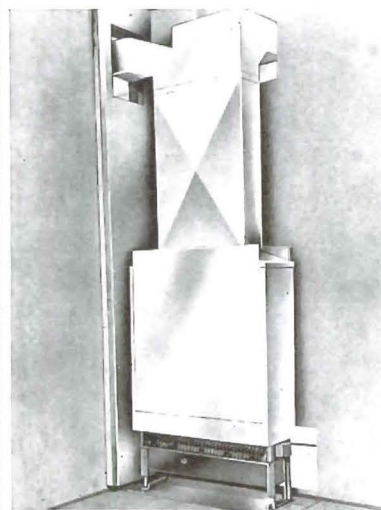
(51) Libbey-Owens-Ford Glass Company—Four-color brochure (12 pages) on Vitrolite Glass Facing. Section on modern baths and kitchens is good selling. Commercial application well illustrated.

(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 Micarta, 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.

by two "Royal Jet-Flow" units, new type heaters introduced recently by Royal Heaters, Inc. Without using blowers or fans, the Jet-Flow forces out warm air at a velocity of around 250 feet per minute, providing uniform heat. Tests performed in a five-room house, with controlled outside temperature of 32 degrees, showed maximum room-to-room temperature differential of four degrees at a height of 60 inches. Average difference between the temperature at the floor and 60 inches above the floor is only 10 degrees.



Hot air is delivered in two or three directions just below ceiling level. Cold air is drawn from the floor through a low register. It passes over the fire box and then is compressed as it rises into a cone-shaped duct leading to the outlet register. This venturi principal results in the velocity required to blow a layer of hot air across the ceiling at a temperature high enough to assure steady radiation of heat to the floor. This radiated heat supplements heat distributed by convection. The high outlet aids comfort by directing the stream of hot air above head level. The Royal Jet-Flow is installed above the floor. All parts are accessible for servicing and cleaning. The unit is concealed except for the simply-designed intake and outlet registers. Other claims for the heater include: three-way adjustable baffle allowing heat to be distributed in any desired volume or direction; quiet operation by elimination of mechanical parts, use of bunsen-type burner and a corrugated fire box that avoids noises caused by contraction and expansion; short warm-up period

because of large heat transfer surfaces and hot air circulation; safety locks on burner and pilot valves. The heater carries the American Gas Association seal of approval and comes in three sizes, 25,000, 28,000 and 55,000 BTUs.

A clear-span truss for low cost home construction than can save 25 percent of the lumber and 35 percent of the labor ordinarily used in roof building has been developed by Timber Engineering Company. Four light-weight members put together in pairs with Teco split ring connectors make up the trussed rafter. It carries loads of ceiling and roof directly to two outside walls. Interior partitions merely separate living areas, permitting completely fluid inside arrangement. Typical trussed rafter designs are available at no cost from the firm in a booklet entitled Modern Timber Roof Trusses.

Three types of Cuprolignum, a positive wood preservative, are now being manufactured by the Rudd Paint and Varnish Company. Cuprolignum standard green impregnates wood with copper and other toxics, preventing attacks of dry rot, mildew, teredos, limnoria, termites or white ants, wood lice "and all other wood-destroying fungoids and parasites," according to the firm's literature. It is recommended for foundation timbers, sills, siding, fences, gutters, posts, bulkheads, shingles, pilings, marine timbers and planking, nets, ropes and canvas. The material is insoluble in water, does not evaporate, is odorless when dry and may be painted over. The same preservative qualities are retained in Cuprolignum shingle stain, which comes in green, red, brown and grey. A clear Cuprolignum also is manufactured for use where natural wood color is desired. This is reported "not as effective as the standard green Cuprolignum, nor does it contain the same toxics."

Bark, the almost worthless by-product of logging, is being utilized by the Weyerhaeuser Timber Company to make five products valuable in the making of plywood glue, plastics, insecticide and soil conditioning material. It is marketed under the name Silvacon and is being manufactured in a Longview, Washington, plant. Processing machinery fills a 7000-square-foot building the equivalent of four stories high. Since about 12 percent of a log is bark, production of Silvacon represents a long step toward the complete utilization of forest resources. The five Silvacon products are cork flakes, short fibers, tissue powder, a cork-fiber combination and a cork-fiber-powder combination.

PRODUCTS & PRACTICES

Two large producers of steel building items recently announced price reductions. Milcor Steel Company cut prices on side wall louver ventilators and roof louver ventilators up to 20 percent from pre-war prices. The following statement accompanied the announcement: "We are able to reduce prices at this time on this particular line only by greatly increasing the efficiency of our production methods—and by sacrificing a considerable portion of our own profit. We offer this to the building industry and the consumer for what it's worth—and we believe it should be worth a great deal if the building industry will make a vigorous effort to fall in line wherever possible." A five percent reduction in the list price of Fenestra residential steel casement windows and elimination of escalator clauses in all material contracts were carried out by Detroit Steel Products Company. The company has the largest backlog of orders in its history and is in peak production at its plants. Lyon steel kitchen cabinets, Aetna steel door frames and steel doors and Milcor interior metal trim are now represented in Southern California by Mutual Building Materials Company. Promotion of this steel specialties division is being handled by Robert H. Loomis.

Detailed specifications for American Kitchens are now available to architects

and builders, American Kitchen Information Service announced recently. Specifications come in loose leaf form, standard office file size. Included are blueprints with rough-in dimensions of each unit. Facts dealing with construction of the units, materials used, hardware accessories and other information are listed.

A method of decorative painting with air brush on flocked surfaces has been worked out by H. M. Sterner, Los Angeles artist, and technicians of the National Flocking Company. Both stencil design and freehand painting can be done in permanent colors. Background color is dyed flock. A development of the technique is to build up a third dimension by applying a portion of the picture in flock with silk screen process. Another is air brushing the design with "black light" paint, which fluoresces under ultra violet light. This paint comes in variety of colors and gives a dramatic effect in a darkened or dimly lit room. Suggested applications of decorations in flock are murals for game rooms, cocktail bars, night clubs, theaters and restaurants. Flock can be applied to wood, metal, plaster, paper, cement and even glass.

Case Study House #17, fourth of Arts & Architecture's demonstration homes to be opened to the public, is heated

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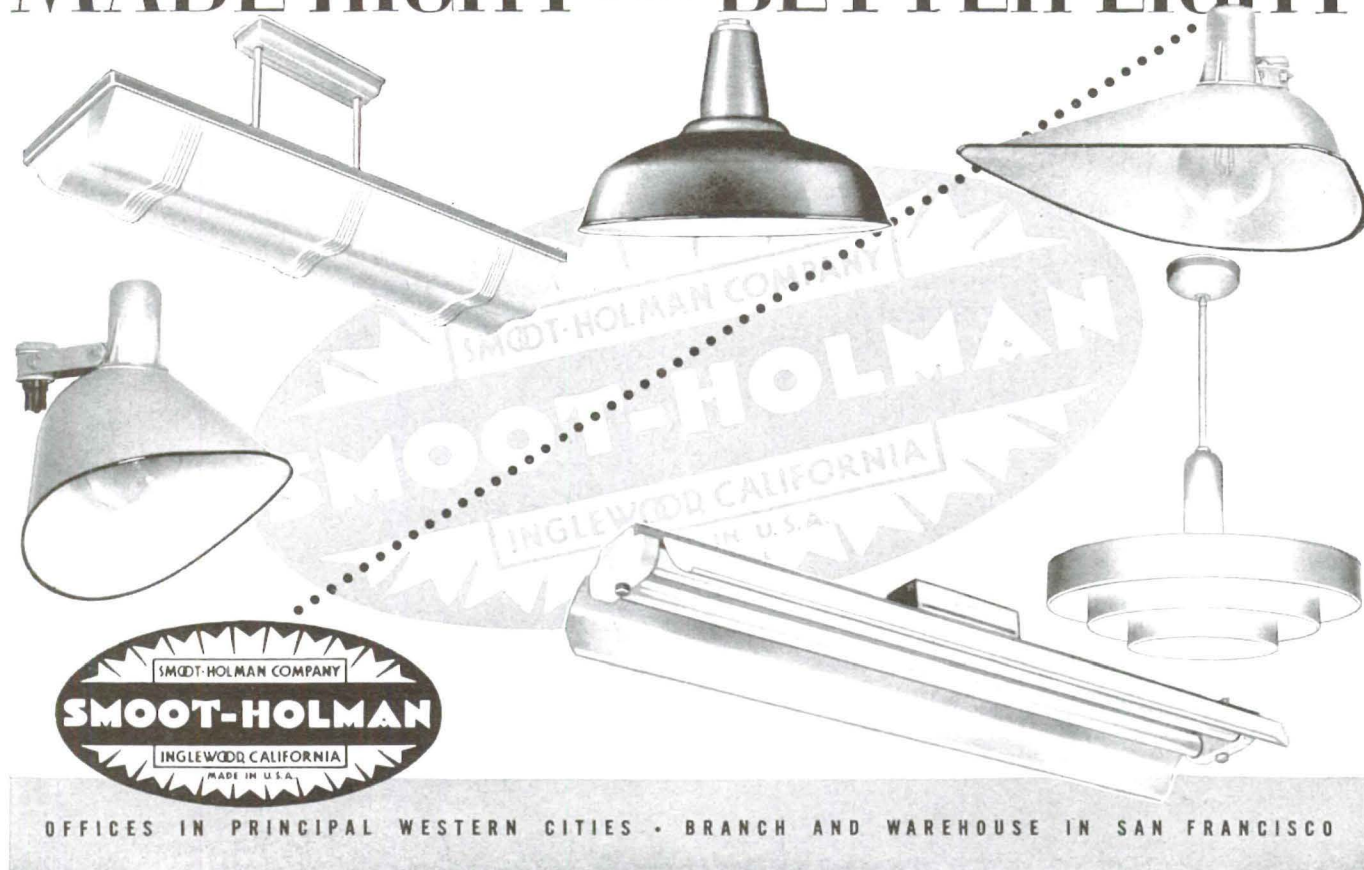
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Aluminum windows of tubular construction with welded corners are being manufactured by Albert Storms & Company. This construction provides a dead air pocket which reduces cold penetration into a room and diminishes condensation. Called Stormtite windows, they require no painting or maintenance and cannot warp. Strength of the tubular construction is illustrated in the series 950 which carries glass blocks without use of lintels. Series 900 employs a new construction method: parts interlock during assembly, saving time and resulting in slender lines.

Libby-Owens-Ford Glass Company has devised a metal clip for glazing its two-ply Thermopane in steel sash. The clip is designed for use in standard punched steel sash. It is non-corroding. These clips come in lots of 500 and will be available through L-O-F distributors.

A "Venetian awning" adaptable to a variety of uses from conventional awning duty to an adjustable patio roof is being produced by Lemlar Manufacturing Company. The all metal awning consists of a series of horizontal vanes. They may be completely closed with edges interlocking, opened with almost no obstruction to light and air, or set at any position between the two. Models include a vertical style that forms an exterior venetian blind, one set at normal awning angle, a dog-leg type to accommodate outswinging casement windows and French doors, and a nearly horizontal type for covering patios or terraces.

The firm reports tests showing 79 percent of solar heat ordinarily transmitted through a window can be eliminated by closing the vanes. This can reduce the room temperature as much as 16 degrees. When fully opened, the awning

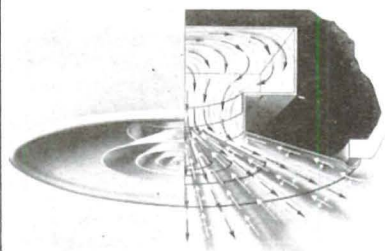
admits 90 percent of the sun's rays. The awning may be adjusted to shield a window from sun or rain and still admit air. Operating crank is installed inside the house beneath or beside the window.

Construction of the awning is galvanized steel frame with aluminum vanes. It is given a heavy shop coat of rust inhibiting paint, thoroughly dried and finished with automobile enamel in one of eight standard colors or in special color to order. All moving parts of tilting mechanism operate on brass pivots and bearings. On large awnings and groups having centralized control, an auxiliary operating shaft is used with sufficient counter weights to balance the vanes and reduce the load on the operating handle to that of a single small opening.

Rough-textured, washable fabrics intended for use in museums and art galleries as backgrounds for pictures, prints and sculpture have been developed by the Wall-Rus Fabrics Company. The fabrics absorb nail holes created by previous exhibitions. They are resistant to moisture, dust, moths, acids, flame and continuous exposure to sunlight. In addition they are sound deadening. All the fabrics can be cleaned with a damp cloth or with soap and water.

Equal temperature and humidity in every part of a room with elimination of drafts are possible with scientific air-diffusers, according to Leonard R. Phillips, consulting engineer of the Anemostat Corporation of America. Phillips explained the action of the Anemostat, a million of which have been used in 50,000 installations. Incoming air of any duct velocity is instantly reduced by expansion when it

passes through the metal cones of the Anemostat (black arrows in cross section show incoming air). This expansion converts velocity energy into a low pressure blanket on the room air beneath the diffuser. The incoming air through the cones acts as a siphon, drawing counter currents of room air back into the diffuser (white arrows). These currents carry room air, equal to about 35 percent of the incoming air, back into the diffuser. It is mixed



with the incoming air stream before being discharged into the room. The ceiling type diffuser discharges air into the room in all directions, creating thorough continuous, slow-moving circulation. Phillips added that "the air mixing action of this diffuser also causes the desired room temperature to be established at a point well above the body or occupancy level. This advantage permits the use of smaller volumes of much colder or much warmer incoming air than it would otherwise be possible to introduce into the room. Through this means, desired room temperature can be more accurately and quickly established by thermostatic controls. In addition, the use of higher

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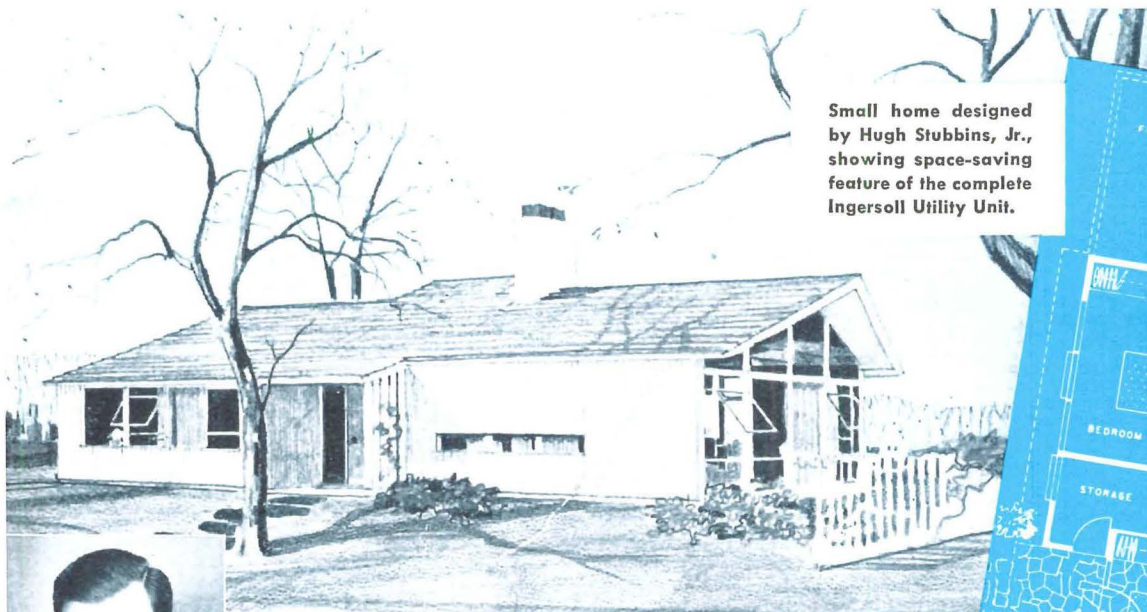
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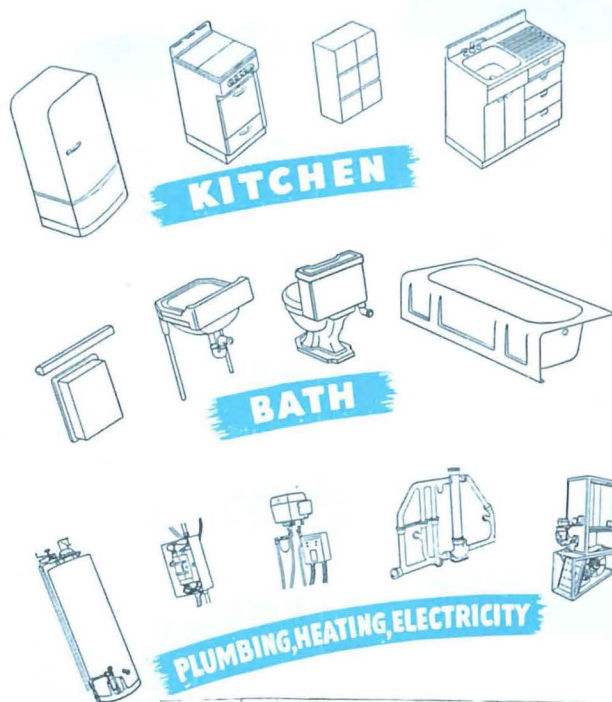
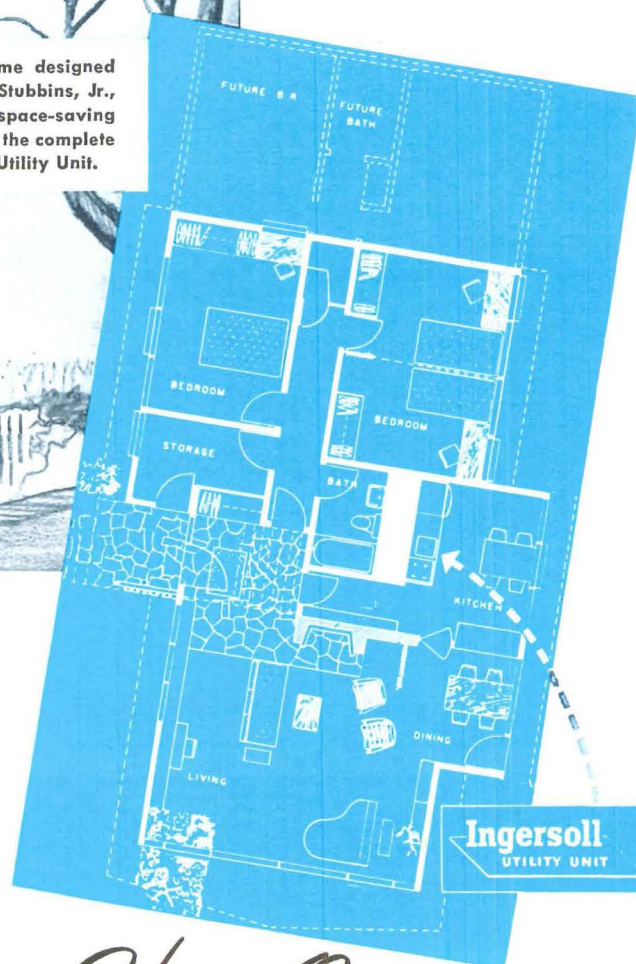


Small home designed by Hugh Stubbins, Jr., showing space-saving feature of the complete Ingersoll Utility Unit.



Hugh Stubbins, Jr.
Boston, Massachusetts

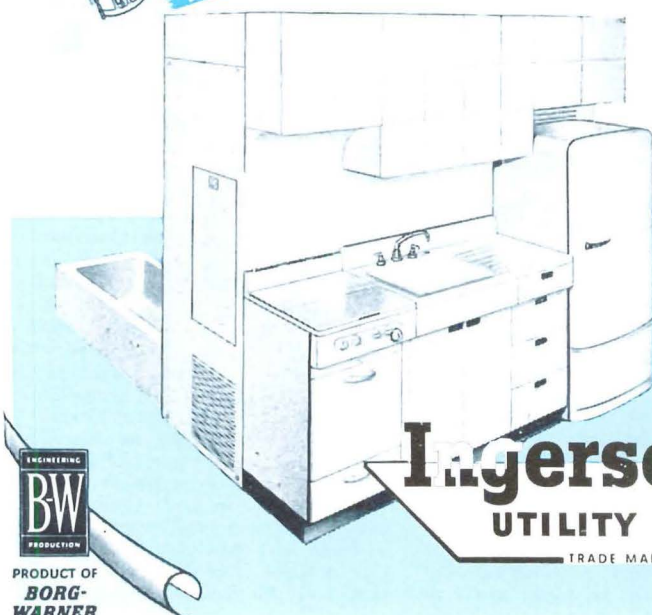
Hugh Stubbins, Jr., noted Boston, Massachusetts architect, says: "The Ingersoll Utility Unit helps us tremendously in planning concentration of services in small cubage and allowing for maximum utilization of space. Its adaptability provides for step-saving, flexible arrangements and gives the home-owner more living space for less money."



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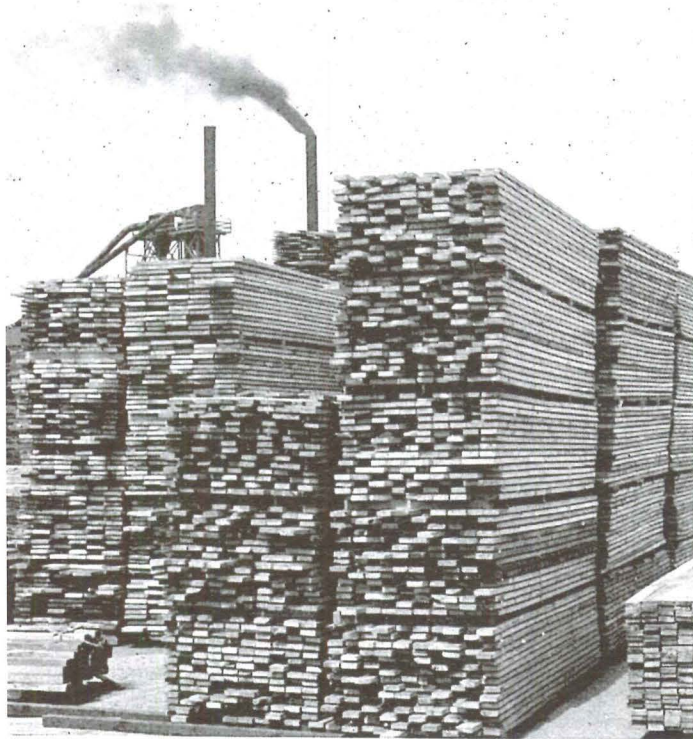
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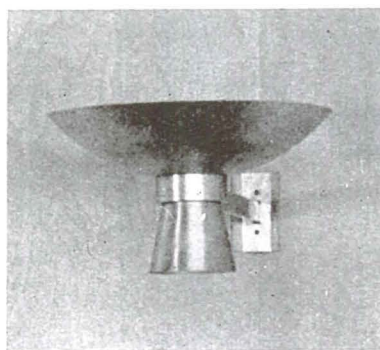
air velocity—which may be employed because of the draftless diffusion—results in a reduction in duct sizes, simplification of duct layouts and reduced installation costs. Wall type Anemostat air-diffusers are used with equal effectiveness under proper conditions."

Washington Steel Products, Inc., has added to its Kitch'n Handy line a "pop-up" refuse container. It fits inside lower cabinet door under sink.



When door is opened the lid pops open. It closes automatically when door is closed. It has 12-quart capacity and comes in models for right or left hand door.

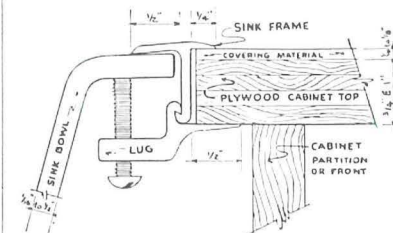
Of growing importance as a source of good contemporary lighting fixtures is the Hollywood Lighting Fixture Company, which made the fixtures used in Case Study House Number 11, shown during 1946. Although most of its stock of standard fixtures is of the traditional type, the company is doing a good job of fabricating contemporary fixtures at reasonable prices and should



be checked by architects and designers who are having trouble getting good contemporary fixtures. Photograph shows one of the CSHouse Number 11 fixtures, which attracted wide attention. It was designed by J. R. Davidson. Like all other fixtures in the house, it was custom made.

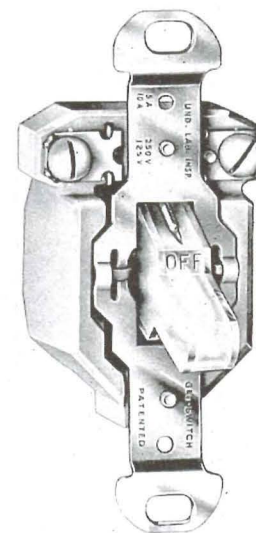
A framing system for installing cabinet sinks that provides an automatic watertight seal is being marketed by Walter E. Selek and Company. It is called the Hudee Ideal Sink Frames System. The system consists of a sink frame available in 15 stock sizes (plus other sizes to order), a set of lugs and screws with which the frame and sink

bowl are secured to the cabinet top, and four temporary clips with leveling screws for the corners of the sink



bowl cutout to hold the bowl in place while lugs are being attached. The Hudee frame eliminates sink hangers and rabbeting through interlocking of lugs onto the frame. It can be used with standard plywood cabinet tops 3/4 to an inch thick.

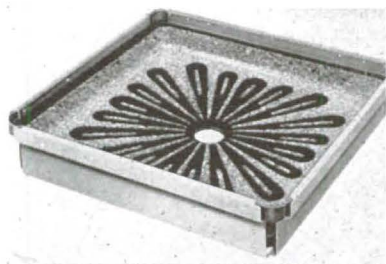
An electric light switch with glowing switch handle for locating it at night has been developed by Roberts Glo-Switch Division. A neon light in the translucent handle is on when switch is off, turns off when switch is flipped to on position. The switch is a single-



pole type and will fit any standard receptacle for this kind of switch. The handle is available in several colors. It can be replaced without danger of shock. Cost of current is reported less than two cents a year. The tiny light will last approximately two years.

Conflicting local electrical regulations are hampering progress in the lighting industry, according to Leonard A. Hobbs, vice-president and general sales manager of the Smoot-Holman Company. Modern equipment cannot be used in some communities, and special construction because of particular laws causes excess manufacturing costs, he added. Hobbs was speaking before a section of the International Association of Electrical Inspectors. Some of the problems still existing—temperatures on recessed fixtures, glass enclosures of diffusers, high voltage on new light sources, adequate support of fixtures—could be solved or simplified with uniform standards, he said. Hobbs pointed out that filament lamps were developed to their peak efficiency by 1940. For greater light intensities manufacturers turned to the fluorescent light source.

Non-slip safety floor design of the Adapto shower receptor now carries the Underwriters' Laboratory approval, it was announced recently by the manufacturer, Bathe-Rite Division, Milwaukee Stamping Company. The patented receptor is one-piece construction, porcelain enamel on heavy steel. It requires no lead pan or other extra floor preparation. Consequently installation time is cut whether it is used in com-



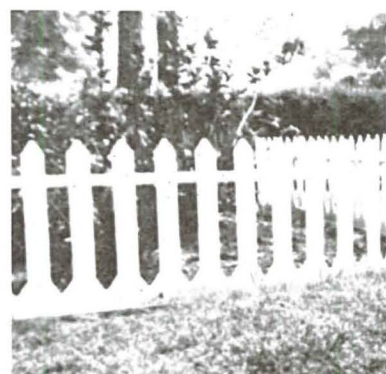
bination with ceramic tile, metal tile, structural glass or composition wall materials. The Adapto will be delivered soon in two sizes, 32 inches square and 36 inches square. Later a 36-inch-square receptor adaptable for corner entrance will be available.

A revolving clothes and linen closet said to give 30 percent more usable space than a conventional closet of equal size has been developed by Coast Store Fixture Manufacturing Company. The closet is known as Revolve-Door. It can be installed in 20 minutes in an opening six feet wide, six feet eight inches high and three feet deep.

The entire assembly turns on a ball bearing swivel in the center. When the clothes closet portion is closed there is a four-shelf linen closet at the front. This is reached by a conventional cabinet door with a full length mirror on the outside. Pushed around half a turn, the Revolve-Door brings the clothes closet into the room. This portion consists of a semi-circular hanger rod six feet four inches long with a hat shelf above and shoe shelf below. Inside the closet are eight trays for accessories built into the corners. All hardware is chrome.

Fiat Metal Manufacturing Company recently announced completion of a new factory in Los Angeles for the manufacture of shower cabinets, shower doors and receptors. The entire West will be serviced from the new factory. Willard C. Thompson has been appointed manager.

Prefabricated fences for lawns can be bought by the four-foot section, strung together into any length or curved into a complete circle. The development is by Wood Fabricating Company. The fence is made of water-



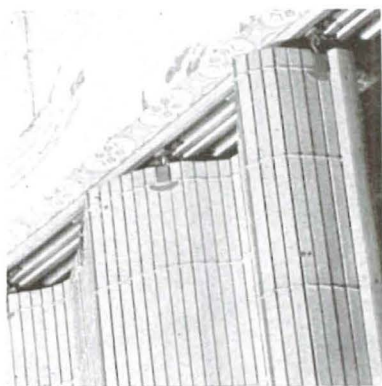
proof Douglas fir plywood pickets a quarter of an inch thick and two inches wide. They are spaced two

inches apart. Height is 16 inches with inch and a half rail and two-inch base. Stakes are spaced 24 inches apart and provide a ground anchor seven inches deep. Flexibility is possible because the contour is controlled entirely by the placement of the stakes.

Western distribution of the Temlite ventilating window shade was set up in Los Angeles last month with the establishment of the firm, Temlite Shade Distributors. The Temlite shade is a development based on the old Chinese roll-up bamboo shades. The material



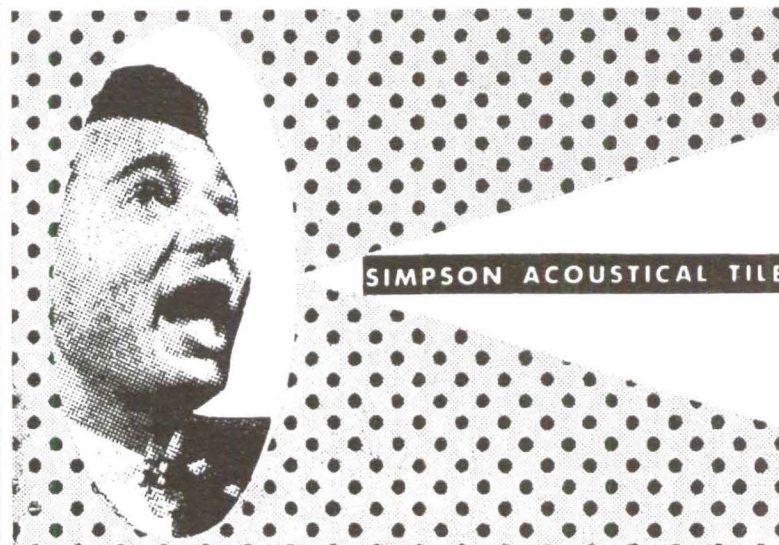
is clear basswood cut in splints three-eighths of an inch wide and an eighth of an inch thick. Edges are bevelled and the shade is made up so that the bevels overlap, making it impossible to see through it. It does, however, admit diffused light. If a window is left open behind the shade air will



pass through it. The shade rolls up from a single pull and has an automatic cord lock in any position. Operation is easy for any size shade. It may be ordered in almost any width and length and comes in natural wood (waxed), bamboo color, 10 standard paint colors or colors to special specification. It can be cleaned with brush, cloth or vacuum cleaner attachment. Flat surface of the splints makes cleaning easy.

The wood weave fabric which the shade is made may also be used for panelling, cabinet doors, furniture, bars, and partitions either free standing or hanging from traverse tracks. The material will adapt itself to any curve or angle.

An architectural contest—with prizes totalling \$125,000—for transforming 80 acres of downtown St. Louis into a national park monument "to the spirit of westward expansion" is now under way with submissions in the first stage to be completed by September 1. Called the Jefferson National Expansion Memorial, it probably will cost \$30 million



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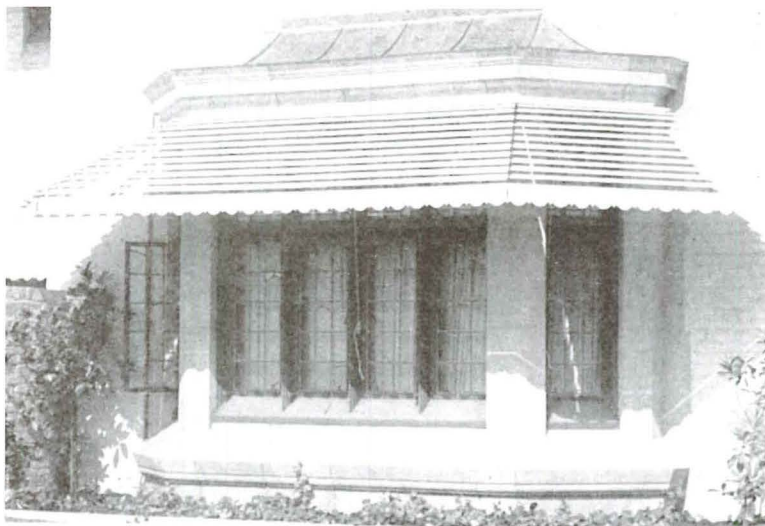
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LOCATION: Highview avenue below Foothill boulevard in Altadena foothills. Twenty minutes by auto from downtown Los Angeles, 30 minutes from Hollywood.

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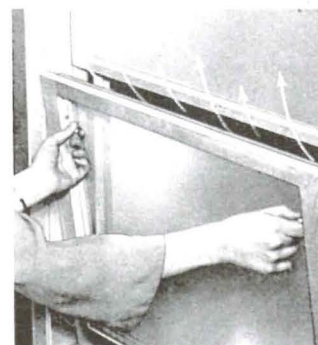
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in city and federal funds. A group of citizens formed the Jefferson National Expansion Memorial Association and provided private funds for the contest. George Howe, Philadelphia architect, is director of the competition.

Howe's program proposes not only architectural monuments on the 42-block site, but a living memorial to Thomas Jefferson, museums, recreational facilities which may include floating restaurants and entertainment centers, an open-air theater, reproduction of typical pioneer buildings and development of access to the site by road, rail, river and air. After the September 1 deadline a seven-man jury will select five competitors to submit the only designs for the second stage. Each will receive \$10,000. Second stage competition will close February 3, 1948. Author or authors of the final winning design will receive \$40,000 and be recommended to the Department of the Interior for employment in its execution. Second prize will be \$20,000, third \$10,000 and \$2,500 to each of the runners-up.

Judges are Herbert Hare, Kansas City landscape architect and city planner; Fiske Kimball, historian of Jeffersonian architecture and director of the Philadelphia Museum of Art; Charles Nagel, Jr., director of the Brooklyn Museum of Art; Louis LaBeaume, St. Louis architect; Richard J. Neutra, Los Angeles architect and chairman of the California State Planning board; Ronald A. Wank, New York, consulting chief architect of the Tennessee Valley Authority; and William Wilson Wurster, dean of the School of Architecture and Planning of the Massachusetts Institute of Technology.

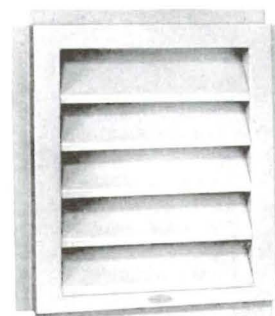
An inexpensive window designed for ventilation without draft is being manufactured by the Hayman Window Company under the trade name Ventair. A dog-leg track for the lower half of the window permits the two parts to be flush when closed but to operate like a double hung window. In addition both halves may be tilted outward from



the top to allow draftless air circulation. Only mechanism is a brake under spring tension which rides in the jamb groove and holds the window in any position. The Ventair is weather stripped around header, jamb and sill. Both top and bottom may be removed from the inside but the window is secure from the outside.

Elimination of scalding or sudden chilling in showers is claimed by the Milton-Griffith Company for Aquatemp, a new control valve. Sudden pressure drops activate the valve, causing it to balance instantly hot and cold volume at the selected temperature. The valve may be installed for use with any type shower fitting. It will be distributed through plumbing and heating supply houses.

Two types of attic or under-roof space ventilators were introduced recently by the Swartwout Company. The vertical type has one-piece frame and welded louver blade construction. It comes in various sizes with models for existing buildings as well as for new construction. The one designed for new construction has weather baffle flanges covered by the siding. The louver is attached outside the house sheathing. A recommended size has outside frame dimensions of 15 x 18 inches, fits between two 16-inch spaced studs and



fastens to them without special framing. The other type ventilator is intended for hip or four-sided roofs and is adaptable to any roof pitch. It is all steel, welded and is shaped in a curve. Lower part of the ventilator opening is equipped with a baffle to



exclude weather. The 36-square-inch free area is covered by insect screen. Integral flashing permits weather tight installation. Swartwout ventilators are specified throughout Arts & Architecture's Case Study House Program wherever such equipment is required.

A redesigned line of sink, base and wall cabinets for kitchens has been produced by the Appliance Division of the Westinghouse Electric Corporation. Porcelain or linoleum top cabinet sinks are available in 42-inch, 54-inch and 60-inch widths. A 72-inch model and a 48-inch model have linoleum tops only. All have four-inch high splashbacks. Wall and base cabinets come in a variety of sizes. Features are flush construction, ball bearing drawer suspension, removable and adjustable shelves, soundproofed doors, self-adjusting door catches, semi-concealed leaf-type hinges, two-coat enamel finish on bonderized surface, all steel construction and "hang-type" installation.

A new True-Sized door jamb set which the company states can be installed seven times faster than an ordinary jamb has been introduced by The Wheeler-Osgood Company. The set cuts installation time from 60 to 90 minutes to 8 to 10 minutes. This is accomplished by eliminating or doing at the factory much tedious, time-con-

suming work such as nailing, squaring and plumbing with wedges, gaining for hinges and cutting and installing stops. Permanent accuracy of fit is assured by rust-proof "shock-absorber" leaf springs. The door and jamb can be adjusted quickly with a screwdriver to the exact clearing needed. Deviation from original fit—such as caused by settling or numerous layers of paint—can be adjusted with a screwdriver at any time during the life of the building. Literature is available.

Motionair indirect air circulators are available again, it was announced by



the Motionair Manufacturing Company. The circulator projects a column of air drawn from floor level toward the ceiling, where it is deflected in all directions and then travels downward, impelling gentle air motion throughout a room. The method nearly equalizes ceiling and floor temperatures and is recommended for winter as well as summer use. Made of cast aluminum, the unit weighs 20 pounds.

A new, inexpensive safe that can be installed above the floor, beneath the



floor, in the floor of a second story or in a wall has been developed by the Gary Safe Company. It is being distributed by Russell Parke of Los Angeles. The Gary safe has 433 cubic inches of inside storage space. A flush plate over the dial and handles conceals them. The safe can be bolted to floor joists and surrounded by concrete or it can be sunk directly into a concrete slab. Specifications include three-tumbler combination lock, burglar proof style spindle, hardened door to prevent drilling, a treatment to prevent burning, three interlocking bolts, one-piece high carbon steel body, 6½-inch door outside and 5 3/4 inside, and overall dimensions of 12 x 8 x 8½ inches.

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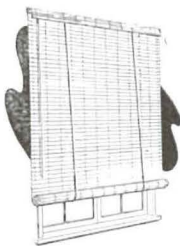
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partitions to be used in places of public assembly as well as in homes and apartments. The Modernfold Door consists of a series of vertical, semi-rigid accordion pleats covering a steel frame foundation. It slides along an overhead track. The sliding partition allows an area to be opened to large proportions or permits division into private areas. Modernfold doors and walls made with Fabrilite are available in a wide range of colors to harmonize with various interior schemes. The material is washable and resistant to cracking. Pulls and handles are of Lucite. A latch or lock may be attached. The partitions are available in standard size door widths and may be custom made to fit almost any opening.

MUSIC

(continued from page 22)

Eighth and its setting of the final scene of Goethe's second *Faust*. For this reason she does not grasp the dual implications of the *Song of Earth* and particularly of the *Ninth Symphony*, where Mahler with the sweat of death upon him labors to reconcile inalienable opposites. Only by understanding the preeminent importance of this spiritual drama can one explain the meaning of that crazed *Burleske* and elegiac *Adagio* of the *Ninth*, in which the world is broken and renounced, and of those fantastic notes of creative exorcism around the margins of the unfinished *Tenth*, signifying the failure even of renunciation, when the burden of God-seeking must again be taken up.

Writing of Schoenberg Dika Newlin provides at last an explicit summary of his work, setting each contribution in its place, supporting this information with descriptions of the many movements and personalities which have had a part in his unique growth. One reads with surprise of "an instructorship at the Stern University in Berlin, obtained through the intercession of the powerful Richard Strauss, who had also secured the Liszt Fellowship for Schoenberg (at that time his good friend)." Though Schoenberg began his career as a follower of Brahms, he devoutly attended many times performances of all the Wagner operas and was also influenced by Strauss before coming into the orbit of Mahler, whom he at first disliked. Friendship soon came very near idolatry, but it is interesting to realize that the two scandalous premieres of major revolutionary works by Schoenberg, the *First Quartet* and the *First Kammer-symphony*, occurred during Mahler's lifetime and in his presence. Each time the revered conductor stanchly and publicly supported his young friend, though admitting afterwards, "I don't understand his music. . . ." The dedication of Schoenberg's *Harmony Book*, intended for Mahler's eyes but completed after his

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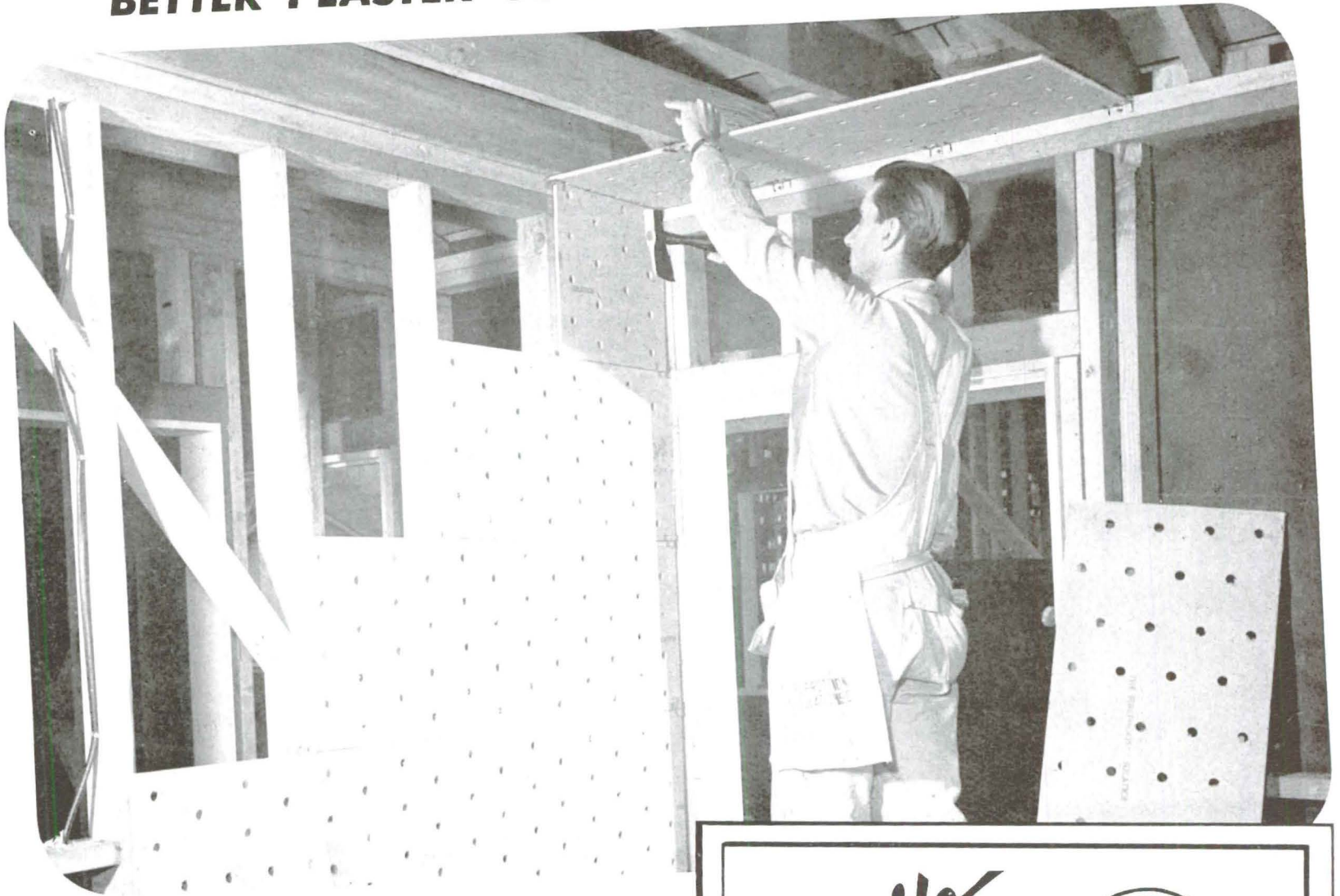
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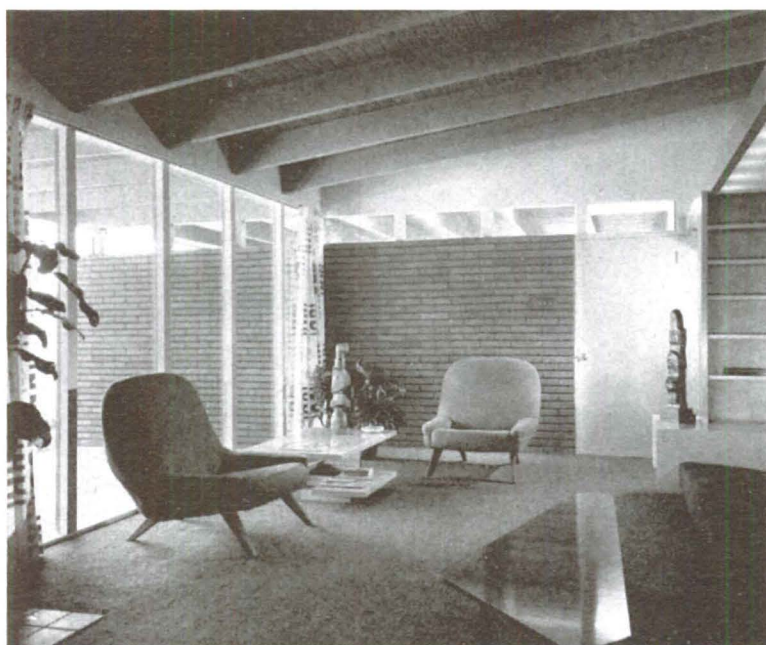
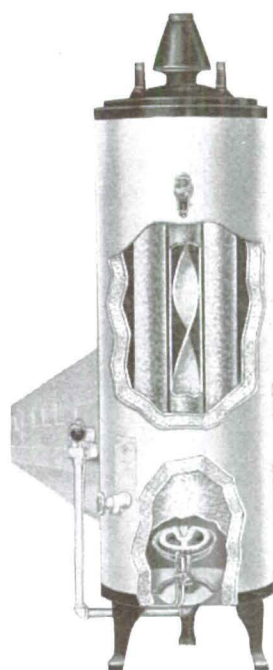


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death, is a tribute to this exalted friendship: "This book is consecrated to the memory of Gustav Mahler. The dedication was to have brought him some slight pleasure during his lifetime. It was to express respect for his work, for his immortal compositions; it was to furnish testimony that this work, which cultivated musicians have shrugged off and scornfully passed by, is worshipped by one who is, perhaps, possessed of some slight understanding."

The Epilogue of Dika Newlin's book, the goal of her efforts, seems to me of such importance that it should be quoted: "Our chief purpose in the preceding pages has been to show the continuity and validity of those traditions which eventually produced a Schoenberg. . . . One thing appears very certain—those traditions will never again be able to find firm root in their native soil. Therefore it is in our country, if anywhere, that they must live and grow. . . . If the facts and ideas set forth . . . have made it clear that the cultivation and preservation of these traditions is, indeed, worthwhile for American musicians, they will have conveyed their most important message."

The leap from Beethoven's *Ninth* to Mahler's *Song of Earth* and Schoenberg's *Gurrelieder* carried the Viennese tradition through the fractionating period of song writing into a period of giant vocal and orchestral combinations, song cycles with symphony. The later step, by which the soloistic elaboration of many voices within the giant symphony has led back to chamber symphonies of solo instruments and chamber music of symphonic length and complexity, carries forward that tradition to the present day. Listeners who think of Schoenberg as a *Kulturbolshevist* or a freak will be well advised to examine the history of this development, in order that they may learn how exactly and by what unavoidable musical traditions he has reached his present world-recognized, if not yet world-admired, preeminence.

DE PATTA

(continued from page 30)

thereby causing the design to become so familiar to all people that the stimulating interest in it is lost. This is a very controversial point and one on which I take a definite stand.

There are those who maintain that an article well designed, having within itself essentials of contemporary expression and genuine quality does not lose these qualities by being endlessly produced. Is it not possible to become insensitive to a musical composition, no matter how fine, if it is heard every fifteen minutes over the radio? Jewelry functions in the realm of aesthetic perceptions of human beings, a consideration that cannot be overlooked.

The choice of a piece of jewelry reveals much of the character and personality and the understandings of the individual. A piece of jewelry well designed should be the embodiment of the trends of our times—these new types of structures, clean line, elimination of decoration, new spatial concepts, new use of transparencies, and a fresh appreciation and use of organic form—recognition of the true essence of these things is growing, consciously or unconsciously, in an ever increasing minority.

PROJECT

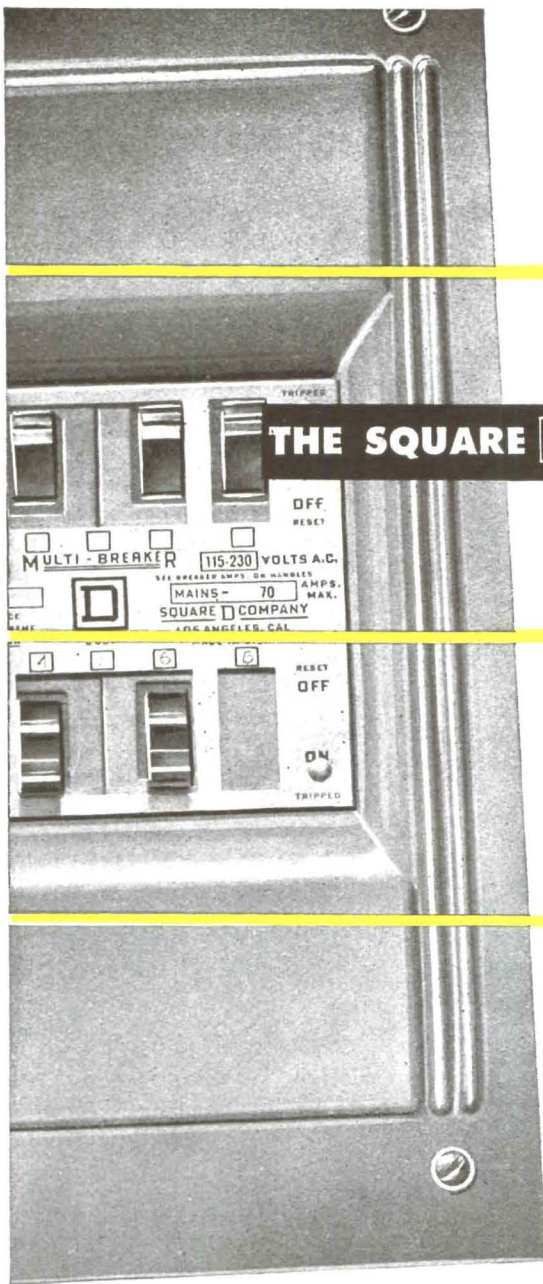
(continued from page 39)

the breeze and not inhibit the normal circulation of air into the house.

The allotment of space to the various functions of the living-dining area has been avoided in favor of the work area because the owners hobbies are so variegated and numerous. A darkroom for photographic work seemed something of a luxury in a house of this size, but when combined with the small laundry, heater and storage room, the added space was negligible.

That everything might have its proper place is of utmost importance in this limited area. The designer tried to think of everything when he compartmented the two large storage units. The one dividing the kitchen from living area was placed in such a position as to prevent bending or reaching for cooking implements. The section of the cabinets that contains the dishes and glassware is accessible to the dining table for easy table setting and service. The dressing room cabinet includes space for all folding garments, linens, blankets, a removable laundry bag, and toilet articles.

The use of ceramic tile for flooring was dictated by a desire for something easily cleaned and maintained. Corrugated transite was chosen for the exterior wall surfacing because of its availability, cheapness, inherent insulating qualities, ease of application and pleasing appearance.



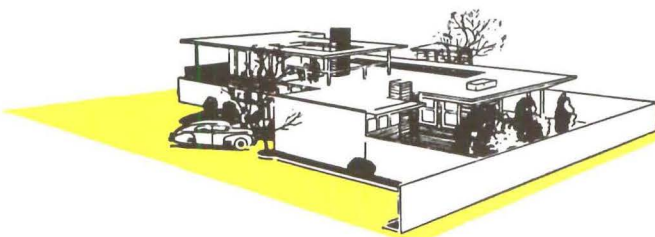
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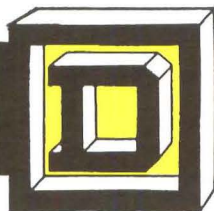


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