

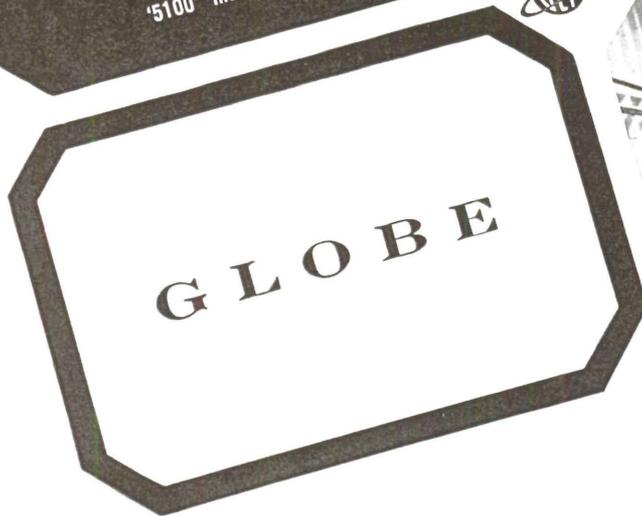
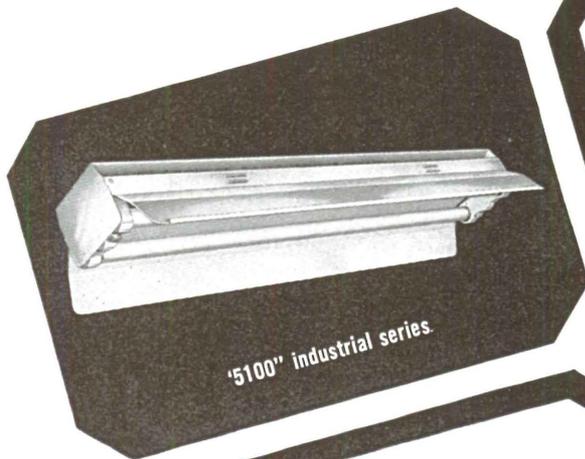
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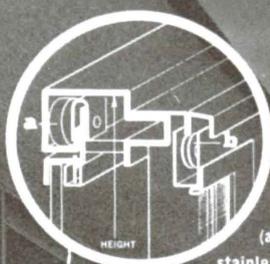


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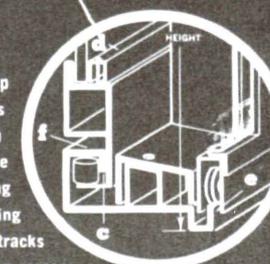
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CORRECTION: In showing the Courtyard Apartments by Craig Ellwood, in the August issue, there was a regrettable omission of a credit line to Leslie's who undertook the furnishings of the project.

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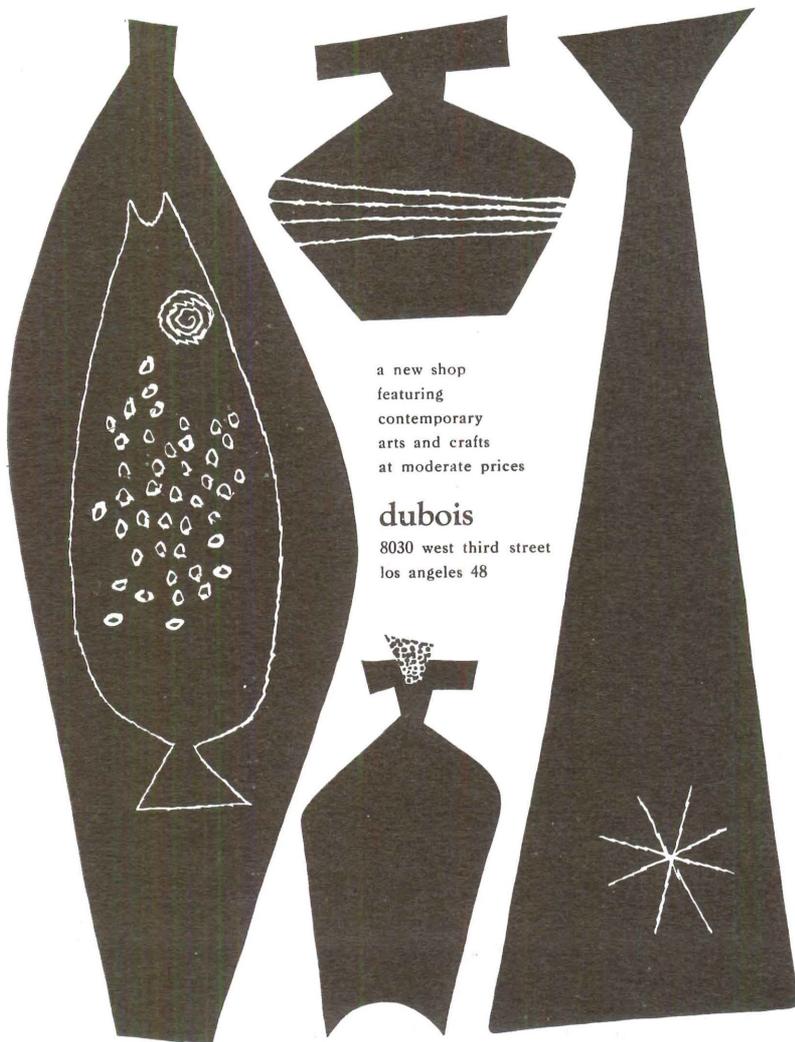
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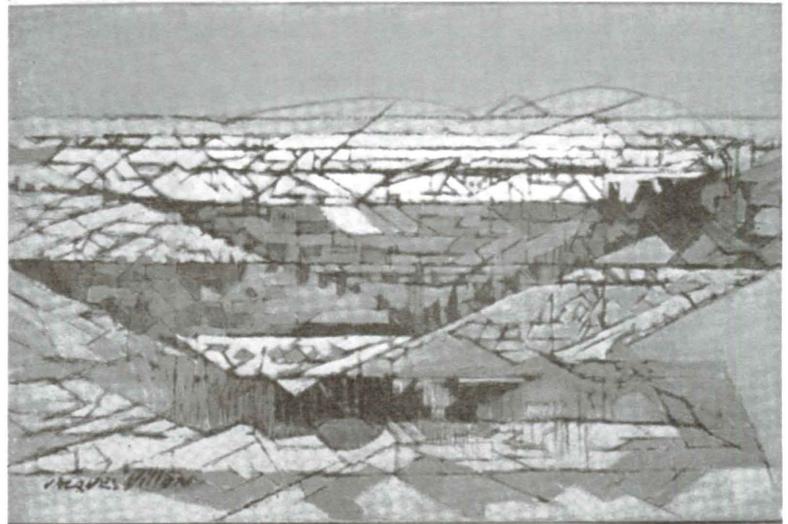
ART

JAMES FITZSIMMONS

Sometime during the Second World War a number of French painters began to speak of Jacques Villon as a leader to be ranked with the other leaders, the style makers of contemporary art. There was a reason for this: a subtle change had taken place in his work. A sense of glory, serene but unmistakable, had come over it. Today it is generally recognized that Villon has contributed as much as anyone to the solution of the central formal problem of modern art, the reconciliation of line and color.

Although Jacques Villon has had several successful exhibitions in this country and was represented in the 1913 Armory Show by nine paintings (all of which were sold), it was not until 1950 when he received the Carnegie Award, that Americans generally became acquainted with his work. Since then he has had two New York shows and a large retrospective exhibition (with Feininger) at the Boston Institute of Contemporary Art.

A splendid selection of Villon's prints is now on display at the Museum of Modern Art. Consisting of 120 etchings, lithographs and engravings made between 1891 and 1951, it is the first comprehensive exhibition of his graphic work that we have had.



Jacques Villon: *Landscape in St. Paul*

Collection of Mr. and Mrs. Charles Sadok

Oil Painting

Long before Villon attained his present standing as a painter, he was known as one of the most proficient graphic artists of our time. While many of his prints are superbly executed and interesting in themselves, they are even more interesting for the insights they afford into his paintings. Once his art begins to assume its own character (around 1912, I would say) it becomes integral, by which I mean that after this date it is impossible to understand his prints fully without relating them to his paintings. Twin expressions of a single creative impulse, they share the formal characteristics imposed upon them by their common content.

Jacques Villon, christened Gaston Duchamp, was born in Damville, Normandy, in 1875. He was the son of a lawyer and grandson of Emile Nicolle, painter and engraver. Four of the Duchamp children (there were seven in all) became artists: Gaston, the oldest; Marcel, Raymond and Suzanne. For a time Gaston Duchamp thought of becoming a lawyer but in his early twenties he gave up the study of law and enrolled in the Ecole des beaux-arts in Rouen. He soon moved on to Paris where almost at once he began to make himself known as Jacques Villon, cartoonist, illustrator and engraver for the humorous papers, *Courrier Francais* and *Quartier Latin*.

Between 1894 and 1911 Villon made a number of posters for cabarets and movies as well as color engravings of children, models and "types" which Edmond Sagot published in portfolio form. In 1903 he was a member of the committee of artists that founded the Salon d'automne. In 1911, (with his brother Marcel Duchamp, he joined the Cubists—he was one of the first—and in 1912 when the first cubist salon opened, Villon, together with Apollinaire, named

it: *La Section d'Or*. The name (referring to the theory that mathematical proportion ideally determines composition) and the date are significant for it was at this time that Villon's art began to assume a definite direction.

Cubism changed the course of Villon's life and so did the World War of 1914-18. For four years he was engaged in camouflage work. After the war, to earn his living, he undertook a commission for Bernheim Jeunes to which he devoted most of his time for the next eleven years. This was a series of 45 large color engravings of paintings by contemporary artists which established him as the finest artist-engraver in France. The faithfulness of these reproduc-



Jacques Villon: *The Game of Chess* (Marcel and Suzanne Duchamp) 1904 Etchin and Drypoint; *Head of a Girl*, 1927 Drypoint and Etching—Museum of Modern Art—Photograph by Soichi Sunami

tions is quite astonishing, even when one learns that in some cases Villon worked for almost two and a half months on a single plate. Today the plates are in the Louvre. Finally, in 1930, when he was 55, it became possible for him to devote himself entirely to painting, which he has done ever since.

The exhibition at the Museum of Modern Art includes many fine examples of Villon's early work. The earliest are etchings of his father and grandfather which he made in 1891 and '92—but these



Jacques Villon: *The Towers*, 1930 Drypoint and Etching, Museum of Modern Art—*The Three Orders*, 1938 Dry Point in Color—Photograph by Soichi Sunami.

are of interest principally to the biographer. By 1899 Villon's extraordinary flair, his growing mastery of tools and techniques is apparent in such prints as *The Negress*, an etching and aquatint printed in velvety cocoa browns; *The Spanish Dancer*, with its sooty blacks within blacks, and a color lithograph, *Dancer at the Moulin Rouge*. In this last work and in a number of other cafe and boulevard scenes and studies of types, the dominant influence seems to be that of Toulouse-Lautrec. There is the dramatically splashy use of hard color; the speckling of color on a white background; the wiry, ruthlessly controlled contour line; the satirical observation of a raffish world—less sympathetically observed, however.

There are other possible influences: Steinlen, Vuillard's intimism, Bonnard's lithographs. None lasted however; none was profound. A more significant influence was that of Degas; there are times when Villon's line is strongly reminiscent of Degas' in *The Portrait of Diego Martelli*.

In many of his finest prints of 1900 to 1905, such as *Le Maquillage*, *Woman in an Armchair*, *The Game of Backgammon* and *Little Girl*

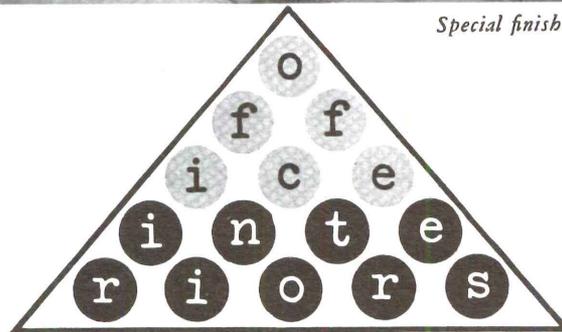
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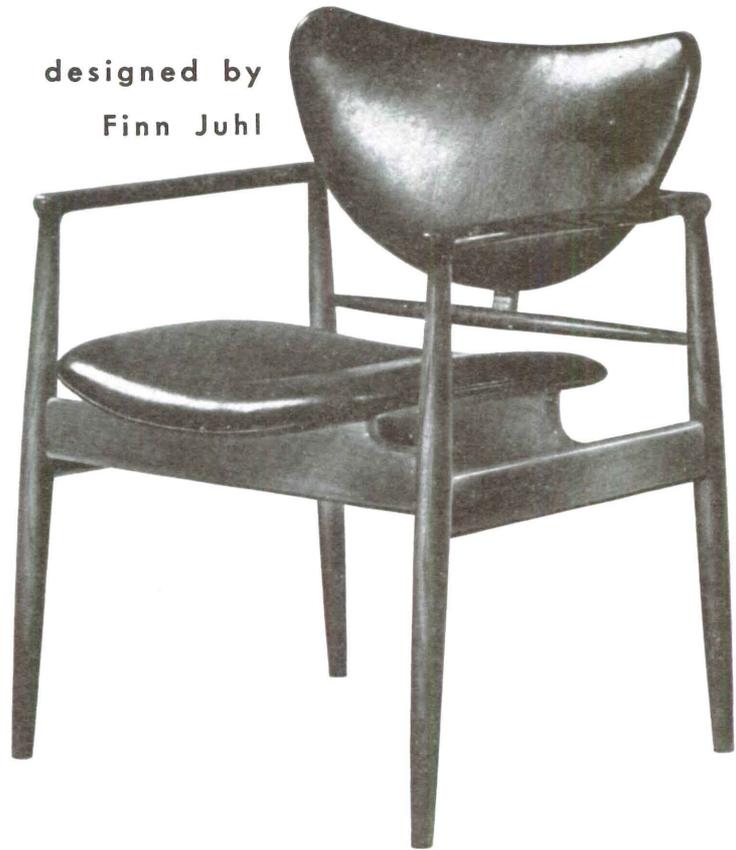


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ART

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on a *Red Staircase*, Villon combines his techniques (aquatint, soft and hard ground, drypoint and engraving) at will. In all of this work color, which is sometimes deep and glowing, sometimes a trifle saccharine, is as freely handled, as dappled as in a wash drawing. But Villon's feeling for color developed later than his feeling for line, and among these early prints those in monochrome are most consistently realized. Perhaps the best of his pre-cubist prints is the *Game of Chess*, a drypoint executed in 1904, showing Suzanne and Marcel Duchamp at the chess-board. Here Villon seems completely relaxed, not that there is anything slack about his line: his relaxation is that of the virtuoso, the "free style" skating champion swooping and gliding across the ice. But because his line is so sure, it carries his feeling unmistakably.

By 1911 when Villon entered his cubist phase the basis of his art had been permanently established as line, and he quickly learned to use line not only to organize his picture but also to create and contain light. For with Villon, as with Degas and Seurat, light and shade means the extension and complication of line.

Looking at Villon's cubist etchings at the Museum of Modern Art with his paintings in the back of my mind, I soon realized that his art presented a number of problems. As I have said, it begins with line and line is no less important to it today. Seemingly, line is the life of his art, yet it is not the life of line, capillary life if I may call it that, but light, the life of color, of the cloud and of space that is affirmed in all of his later work.

Another paradox of Villon's art has to do with the sense of freedom it communicates, freedom of handling and a subtler freedom of the spirit. One might think that Villon had done everything he could to inhibit his hand, eye and spirit. Like Signac and Seurat he has studied optics and color psychology and he distributes his colors according to scientific principles far more consistently than they did. His division of the picture plane and his rendering of form are based on geometry and on a canon of ideal proportion that goes back to Leonardo, Dürer and Pythagoras. Yet I find more freedom in Villon's

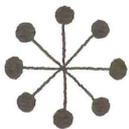
recent paintings, his highly abstracted harvest scenes, for example, than in any of the abstract expressionist paintings I have seen. (Any . . . well hardly any.) All too often the sweeping brush stroke of the abstract expressionist is the compulsive darting gesture of a man who is not free, who is terribly anxious, who must, who will let go. Villon is under no such compulsion. He can let go, i.e. let himself go, whenever he wants to, and land on his feet—probably because he is not loaded down with unnecessary belongings. Artists, travelers in the spirit, need to travel light.

I will attempt to resolve a few of the paradoxes his art seems to present as I go along.

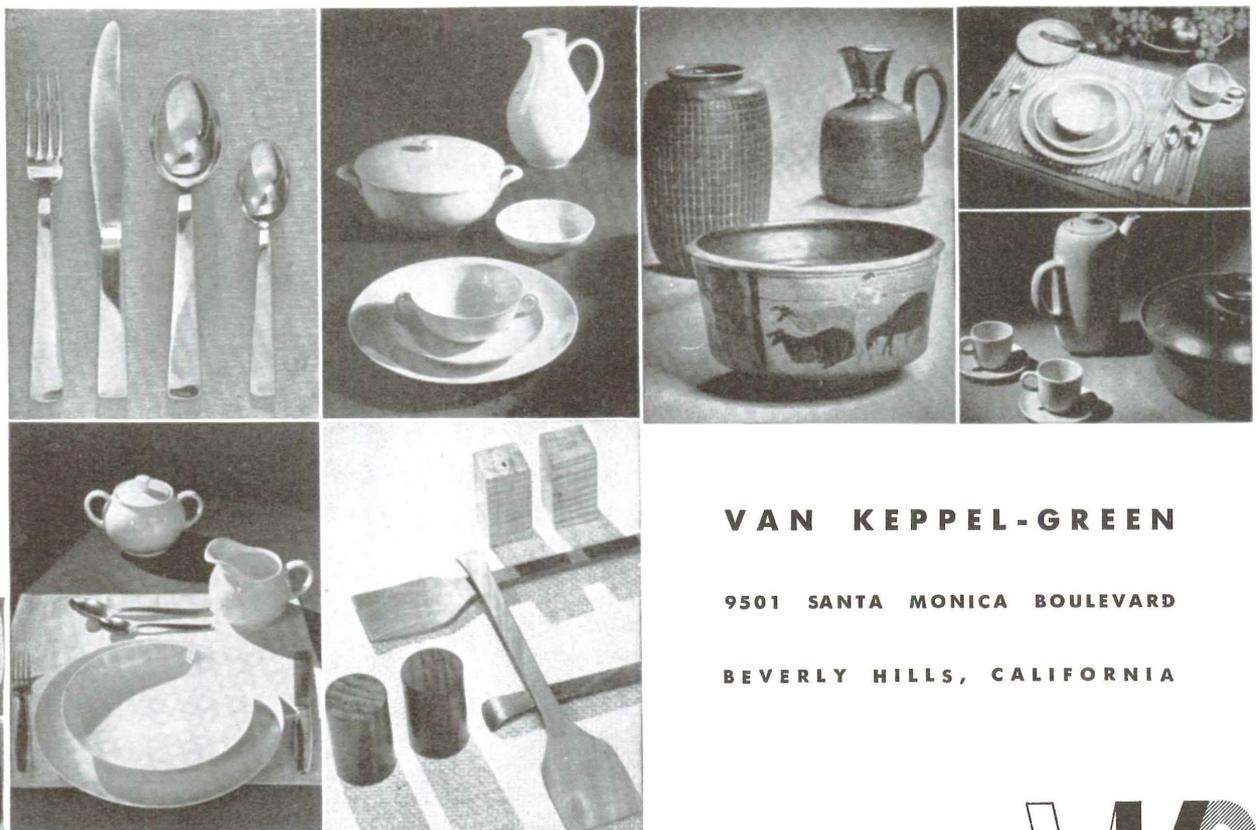
Villon's recent paintings, those done since 1945, are of a formal-conceptual complexity that is seldom equalled today in the work of his great contemporaries, with the exception of Braque. (This statement should not be misconstrued. I am not saying that Villon is a "greater" artist than Picasso or Matisse. The protocol governing the seating of artists at the table of the Muse mystifies but does not especially interest me; I feel the decisions it requires should be left to the Chief of Protocol, companion of the Muse.) By looking at Villon's prints in chronological order, one is able to distinguish the components of his art as they appear, at first singly and then in varying combinations. Most of them are distinguishable in his cubist period etchings, and the procedure he had developed by 1914, he followed, with greater freedom and inventiveness, in 1938 when he made the etching, *The Three Orders*, and in 1951 when he made the color lithograph, *Rider in the Ring*. It is the procedure he follows today in the paintings which are the culmination of his art. Here it is, schematized and grossly simplified:

First, a grid of vertical, horizontal and diagonal lines resembling a lattice is drawn. This may cover all or part of the rectangular picture space; it may be torn away in places or combined with additional grid-fragments. Sometimes it is merely suggested. However developed, it provides a background, a context for the "subject"—the natural forms, abstracted, geometricized and often completely reconstructed, which are set within it. Villon's distribution of forms within the grid is markedly rhythmic and accords with the principles

(continued on page 33)



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MUSIC

PETER YATES

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During these last years creative leadership in music has been passing from the musical profession to the schools. Composers in large numbers have turned instructors and professors; performers who in other decades would have given up the unequal battle for fame by settling down as isolated music teachers in a community are now active faculty leaders expected to appear in concert or recital so many times a year. Musicology also has a firm foothold among academic walls, and a few exponents emerge from the library to share the demonstrative work before an audience.

A good example of the versatile, all-round musician visited the University of California at Los Angeles this year, cutting a broad swath in four months as a junior member of the faculty. Shortly before he came I had heard a knowledgeable person say with conviction that the student orchestra at this university was not competent to play serious music and the chorus deficient. This was the state of affairs when Lukas Foss arrived among the neo-Lombard brickwork, where there is now an extensive burgeoning of modern building.

I don't know who deserves the credit for inviting him. Foss, a young refugee from the turn of German culture, brought with him the German flair for music as a way of life and an inherent conservatism. He has been pianist for the Boston Symphony and a composer nationally broadcast by the New York Philharmonic Symphony. He arrived here with a reputation, but so have others. He fooled me; I didn't catch up with him until the fun was nearly over. Backstage before a concert he took part in for Evenings on the Roof a woolly head came up narrowly missing my chin, and I looked into the alert, cheery, angular face and heard the real laugh of this most engaging personality. That was the evening he helped bring off the best performance I recall of the Beethoven *Kakadu Variations* for the

piano trio.

With the impractical university orchestra he was soon tossing off a pair of Bach keyboard concertos and Hindemith's *Four Temperaments*, conducting from the piano, to ripening applause. A few weeks later he showed up the local stickmasters with a program of Beethoven's *Battle Symphony*, for fun I suppose, Schoenberg's *A Survivor of Warsaw*, the first Los Angeles performance, using that "deficient" chorus, and then Stravinsky's *Symphony of Psalms*, to an ovation. Next, with the help of the university opera workshop, came his own opera, *The Jumping Frog of Calaveras County*, before a packed house; the whole works was taken up to Calaveras County for the Jumping Frog Festival at the request of the citizens. Then finding himself near the end of term and no more programs to rehearse he called in all the instrumentalists who were preparing their graduation concertos, usually performed with a piano accompaniment, and gave each one a rehearsal and performance with his orchestra, which was now red-hot. Albert Goldberg wrote for the Times a Sunday column about his teaching methods.

The Ojai Festival called Foss to conduct his cantata for chorus and orchestra, *A Parable of Death*. Meanwhile he jumped back East to perform the same work somewhere else. The Ojai performance won him a standing ovation. And he ended this succession of triumphs by playing his Piano Concerto with an orchestra conducted by Franz Waxman at still another of our local festivals. These days everything is festivals. The Concerto is a big, bravura piece with a toccata in the last movement that bounced the audience right off its seats but weaker, like most works as a percussion instrument in the soft, slow interludes, where single tones compete unequally with the surrounding sonorities. Composer, pianist, conductor, teacher, personality, Lukas Foss was a boon to the community while he was in it.

The growth of musical departments in universities came not before but after the vast upwelling of popular interest in a serious music that was the result of electrical recording and the radio broadcast. I recall in 1931 sitting with a friend in a ground-floor room at Princeton listening to the Coates recording of Bach's B minor Mass. Before we had ended, a dozen or more fellow students were lying or lounging on the grass outside the window.

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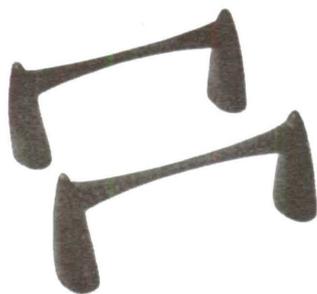
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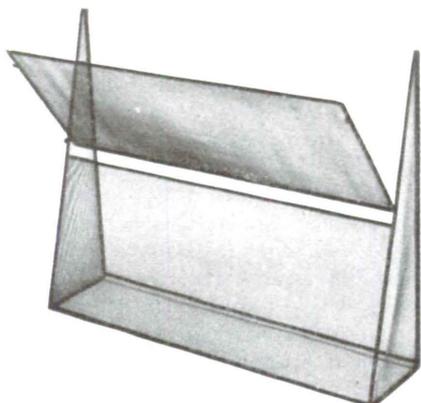
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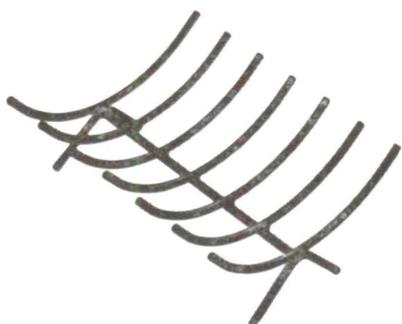
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Record collections were already being formed of the available Beethoven symphonies and quartets, Stokowski-Wagner and Debussy, with Prokofieff and Stravinsky on the modern side. I heard the Beethoven *Sonata Hammerklavier* recorded by Weingartner in his orchestra transcription seven years before the first piano recording by Schnabel was issued. Except for the devoted labors of the university organist, all musical activity on the campus was imported. No, I have forgotten that long-standing instrument of American musical participation, the University glee-club, which that year took part in the Stokowski performance of Stravinsky's *Oedipus Rex* at Philadelphia. Only last night I was discussing that performance with Stravinsky, after we had shared in the first private reading, under my roof, of his new Septet for piano, violin, viola, cello, clarinet, horn, and bassoon. A contrapuntal masterpiece, light, transparent, and twelve minutes long, that hides behind a smile the marvellous celebration of its inner workings. Every instrumental entrance is accompanied by a written-out modal "row"—"Fiercely tonal," as Stravinsky said to us last night.

At the University of Southern California the Baroque Festivals organized by Alice Ehlers have built up a public willing to gather in large numbers for the enjoyment of what is still lumped together as Old Music. In June and July this year, during the summer session of the university, the latest Baroque Festival of four programs packed Hancock Auditorium on four sweltering nights.

It is a measure of congratulation to say that the performances were uneven: there was nothing slick or superficial. The opening Concerto for violin and oboe, derived by some heavy-handed pedant from the Concerto in C minor for two claviers by Bach, unwound its measures with the thumping mechanicality of a wooden-gear grandfather clock. The cantata for solo bass, four polyphonic trombones, and organ by Schuetz, a horn unequally substituting for one trombone, was rather explored than performed for lack of sufficient rehearsal. But when a pair of young sopranos, accompanied by Alice Ehlers at the harpsichord, sang Purcell's *Ode on the Death of Queen Mary*, baroque music was revealed in its true curvaceous splendor, like a weeping willow of Italianate design. And after a suite of well-known pieces by Rameau, played with rhythmic grace and excellent embellishment by Robert Pritchard, who also provided the better part of the continuo playing for the festival, the first program reached apotheosis with two solo cantatas by Purcell, *The Virgin's Expostulation* and *Lord, What Is Man?*, sung by Georgia Laster at a level of vocal beauty, musicianship, and accuracy as glorious as the music itself. Alice Ehlers avoided in her accompaniments the dowdy hymn-book harmony generally used in publications of this music as well as the thick alternative preferred by Benjamin Britten.

The second program consisted of organ music. The organ was the same Rieger portable instrument, the misuse of which by E. Power Biggs at another recital lately stirred me to wrath. In this little organ the player sits among his pipes, upon a platform cellularly constructed of the larger wooden basses, looking through a plastic music rack into tiny batteries of two-foot voices. It is a real organ, of baroque character, capable of being taken apart and moved, well adapted to the earlier music and especially to continuo playing with other instruments. Irene Robertson, the organist, approached it in the manner of one of those Flemish angels who seem scarcely to hold up their rebecks and viols and to play them only by some sort of divine intervention but certainly by no exertion of muscles. The effect was charming, if not too well registered.

I was unable to attend the third recital, which included the dramatic solo cantata *Lucretia*, an excruciatingly difficult vocal exercise, I am assured, written by Handel for the type of singer who in those days disposed of such fiorituri with ease and elegance. Revival of music like this and the three Purcell solo cantatas may stimulate recitalists to go further than the conventional opening aria "from Handel" in the usual unadulterated version. When my friend John Edmunds was here a few days last autumn, and I mentioned by the way that he had with him a fairly large selection of songs by Purcell freshly arranged from the original scores, everywhere we went singers, accompanists, and coaches crowded around asking him for copies. Some of these settings are now on the way to publication and others for more immediate performance. I had not known so many voices were looking for good texts by the foremost composer of dramatic song in English—or that so many would recognize the improvement in these settings.

(continued on page 30)

In the past 500 years, the rhythm of technical progress has been amazingly accelerated with the rapid development of the means of communication. And today, our industrial civilization is reaching out into every hidden corner of the globe.

The United Nations programme of Technical assistance is a systematic attempt, on an international scale, to bring to the economically unfavoured countries the technical knowledge and methods that will enable them to raise their standard of living and to share in the progress of the highly industrialized countries.

The present gap between the living standards of the industrialized and the under-developed countries is a threat to peace. Not only does it encourage an inclination to rebel, but the poverty prevalent in large areas of the world is a handicap to the more fortunate countries in that their level of production is directly affected by the economic weakness of potential customers.

The promoters of Technical Assistance are fully aware that economic development is bound to affect all aspects of a people's life to varying degrees. Food, health and education are the main fields in which they wish to introduce changes and they are persuaded that "given a wide and equitable distribution of its benefits, it is likely to result in a substantial increase in the security of the individual and in social stability."

But there is one basic principle which must guide all forms of planned economic development. It is an extremely delicate one; it amounts to guiding the transition from one form of culture to another in order to avert the disastrous consequences that many countries of the world have suffered from such changes in the past.

We have learnt by now that no culture has succeeded in bringing into play all the potentialities of human nature, and that some of the humblest forms of culture have solved problems that baffled the more highly developed. Higher standards of living, industrialization—these will inevitably destroy such values and thus tend towards the impoverishment of the human race.

The choice lies not between guns and butter, but between butter and certain forms of art, certain religious or philosophical traditions. The danger of standardization is largely theoretical, for it must be remembered that requests for technical assistance and fundamental education are being received from countries where development is in full swing and which have to a great extent broken with their past traditions.

No reasonable person could suppose that it would be possible to turn vast areas of the world into preserves for the protection of native cultures. Even if, for sentimental reasons, we might wish to do so, the representatives of the cultures concerned would undoubtedly be the first to wish to escape from their traditional way of life and to denounce our efforts as unjust and discriminatory. It must be remembered that the initial impetus towards change and development comes from the governments and peoples of the under-developed countries.

And they are travelling along the path of progress faster than their advisers had expected. Many are trying to go ahead too quickly—at a dangerous rate. If any attempt is made to check them, they raise the cry of "reaction," or assert that they are being made the victims of a sinister imperialism. Heads of missions find that one of their most difficult problems is to restrain ill-timed enthusiasm and curb the impulse towards premature innovation.

It cannot be denied, however, that too high a price is often paid for the introduction of industrialism, and this might perhaps be avoided. The impact of mechanization is appalling in its levelling-down effect. Anyone who has ever visited a mining camp or a sugar cane plantation can bear witness to the degradation brought about by the transfer from the tribal way of life to that of the hired labourer.

Our own society has passed through a similar crisis, and, the wiser for our experience, we might perhaps be able to have other cultures from making the same mistakes and enduring the same sufferings as ourselves. When the transformation is on a vast scale, the original culture may be shaken to its foundations or even destroyed. As Dr. Bowles so aptly remarks:

"The tragedy lies, not in the disappearance of a culture, it lies in the replacement of a functioning society with a mass of disunited individuals who, as victims of circumstance, can fall easy prey to exploitation of one sort or another."

It all too frequently happens that the plans made for assisting economically backward peoples make no allowance for the tastes and feelings of those who are to benefit from the so-called improvements. Economists and technicians, because they deal in statistics and handle practical problems, become imbued with an alarming self-confidence. They seldom have any inkling of the relationship that exists between the various institutions of a group and fail to realize that its culture cannot be altered piecemeal.

It requires the experience and acquired instinct of the anthropologist to foresee what repercussions any slight change may have on a society as a whole. It is the far-reaching consequences of an apparently desirable reform which, when perceived by the members of a particular society, give rise to opposition for which the technicians and economists can find no explanation. Hygiene and literacy are not in themselves a source of happiness and prosperity. On the contrary they may even, in certain cases, have a disintegrating effect.

Any educational system which is not suited to a particular form of culture will tend to undermine its intellectual and moral foundations, replacing them by standards which are not its own.

All changes imposed from without, even when supported by a central government, inevitably meet with opposition, varying in intensity from one country, background and social class to another. The apathy for which foreign experts so often blame indigenous workers is due in many instances to a latent antagonism which remains hidden until, suddenly intensified, it breaks out in open revolt.

Indifference may also result from a lack of incentives. Customs and institutions which to us seem harmful and incompatible with our conception of human happiness may nevertheless represent, to the members of certain groups, a source of satisfaction for which they are given no substitute. This applies particularly to improvements that require a period of years in which to make themselves felt.

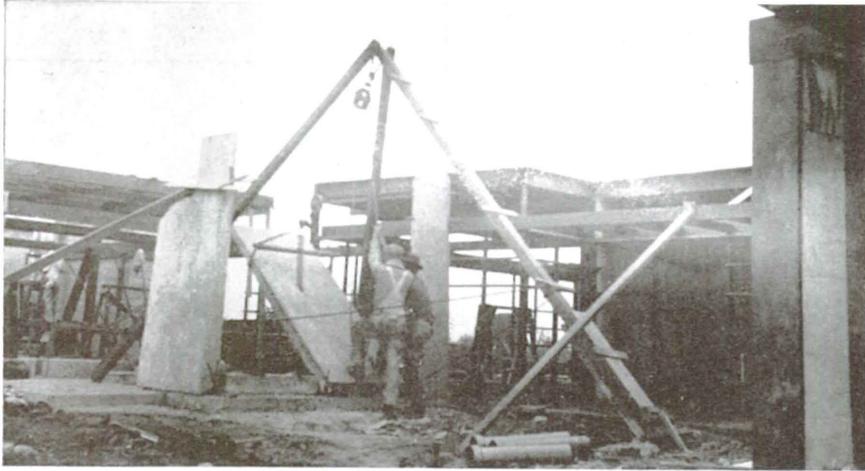
No change will be accepted, or produce a lasting effect, unless it is based on a system of values. The chief task of the anthropologist in technical assistance programmes will be to discover the psychological motives underlying customary behaviour. If a culture is to be transformed, the innovations introduced, while meeting the wishes of individuals, must not clash with attitudes deeply rooted in that culture.

—DR. ALFRED METRAUX.

4

Schindler Houses of the 1920's

By Esther McCoy



1

Four houses designed by R. M. Schindler in the 1920s show a variety of uses of concrete in skeleton design, as well as the creativeness of the architect's early work.

In the skeleton house the construction material determines the outer form, while in the skin house the structural materials are hidden and do not control the form.

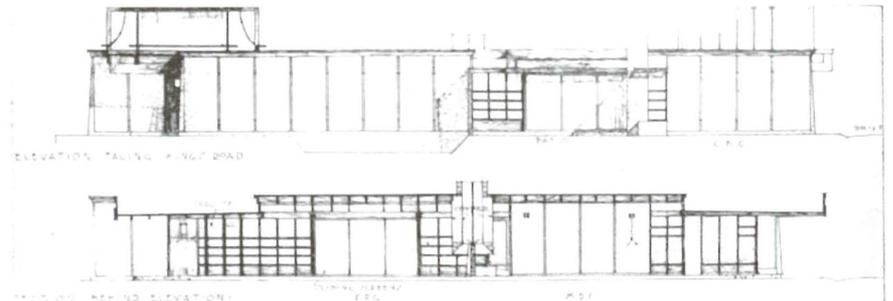
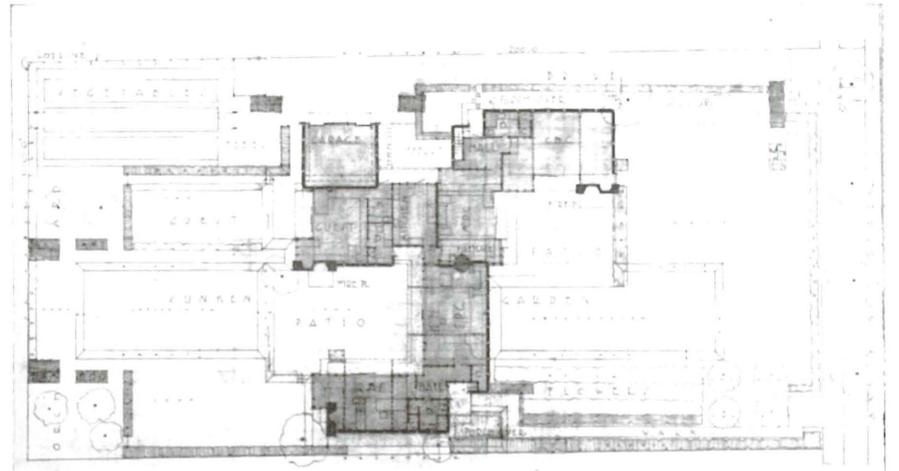
In these houses concrete is used as a slab material to form wall sections and rooms. It is used also as a continuous plastic material, a thin sheet having form in itself. Unlike the flat slab, which only encloses space, the sheet itself takes shape. Concrete is also used here as a structural frame, with other materials hung onto the skeleton to form rooms. The fourth house, not true skeleton construction, has horizontal divisions of thin reinforced concrete, which form ceilings, floors and decks of a four-story structure.

Schindler had just settled in California when he built the first of these houses in 1922. Born in Vienna, where he was trained in both architecture and engineering (he was a student and a disciple of Otto Wanger's) he was drawn to the United States because of his admiration for the work of Frank Lloyd Wright. He did not go to Wright as an apprentice: several buildings and houses designed by him while still in his twenties had been constructed in Austria, and he was in charge of construction of a building in Chicago before he went to Taliesin. His first work for Wright was revision of the engineering on the Tokyo Hotel. Later he came to Los Angeles to oversee construction of the Wright house on Olive Hill, now the California Art Club. He remained to build his own house and office on Kings Road, which was then an open field.

(Continued on Page 31)

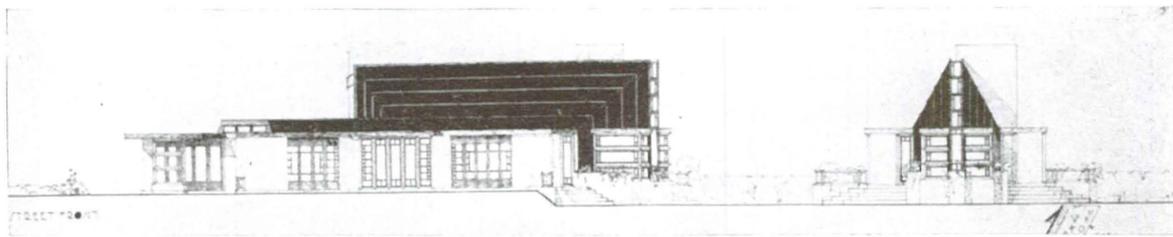
R. M. Schindler died on August 22 in Los Angeles while this material was being prepared. Born in 1890 in Vienna, he came to Los Angeles in 1922 where he practiced architecture for thirty-one years. Early in his career he made the choice that, at one time or another, faces all men in his profession. It was his decision to remain a small architectural office in order to be able to give his personal attention to everything he undertook, and in order to take the necessary time to develop the ideas and principles for which he stood.

R. M. Schindler was one of the few and really important members of that select community of professionals who prepared the public for the remarkable development of modern architecture in the Southern California area. Nothing was too small for his attention, and nothing too large for the technically imaginative quality of his great creative talent.



Photograph by Julius Shulman

Schindler said of this house, "At the time I built it, the accepted system of construction was to clothe the structural core with layer after layer of surfacing material, until the skeleton was hidden beyond recognition. This approach transforms most American buildings into starched sheets of oil paint, endlessly re-coated. The building loses all possibility of growth, and becomes an impersonal and ageless spectre. To break with tradition I wove the Kings Road house out of untreated structural material (concrete, redwood, insulate panels, glass) each to contribute its natural texture and color."



HOUSES NO. 2 AND 3

By 1924, two years after the Kings Road house was built, R. M. Schindler had lost interest in the heavy masonry wall, which in time seemed out of place to him in Southern California. But he had not abandoned concrete.

In the John C. Packard house in Pasadena, his object was to achieve thin panels strong enough to act as bearing walls. He used gunite, a high grade cement mortar strong enough to support itself.

Schindler said, "The usual scheme for building such a house is to erect a wooden skeleton and then stretch over it a thin slab of metal lath and stucco. To support such an inorganic and inelastic plaster slab by means of an organic swell-and shrinking skeleton is bad in principle."

He eliminated the wood frame and used the stucco (gunite) coat structurally. The one-inch thick walls are bearing walls.

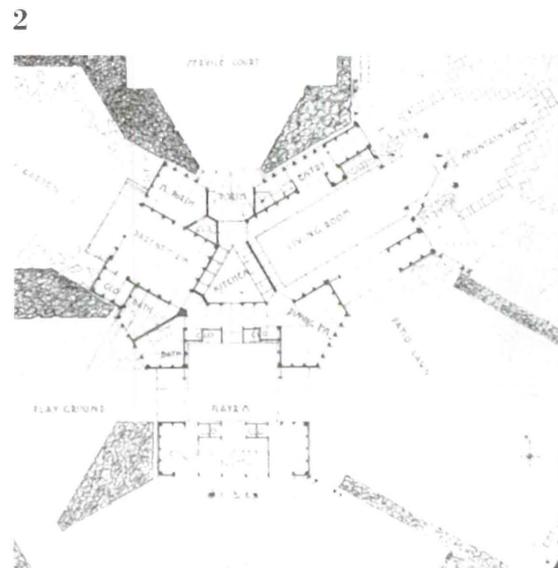
Iron stubs were set into the concrete of the floor slab, and reinforcing rods, bent into U shapes, were stiffened by temporary wood spacers and wire. These were fastened to the wood plate. A heavy metal mesh was wired to one side of the reinforcing rods. Frames constructed of lath and panels were placed behind the metal mesh, and gunite was blown through the mesh against the wooden forms. The form units were easily moved and reused.

The walls are all door height with some areas of the rooms six feet eight inches, while bulk-

(Continued on Page 31)

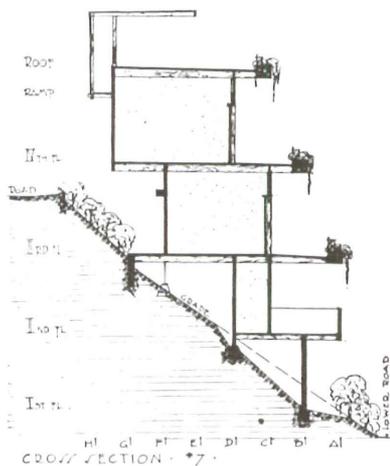


Photograph by Viroque Baker

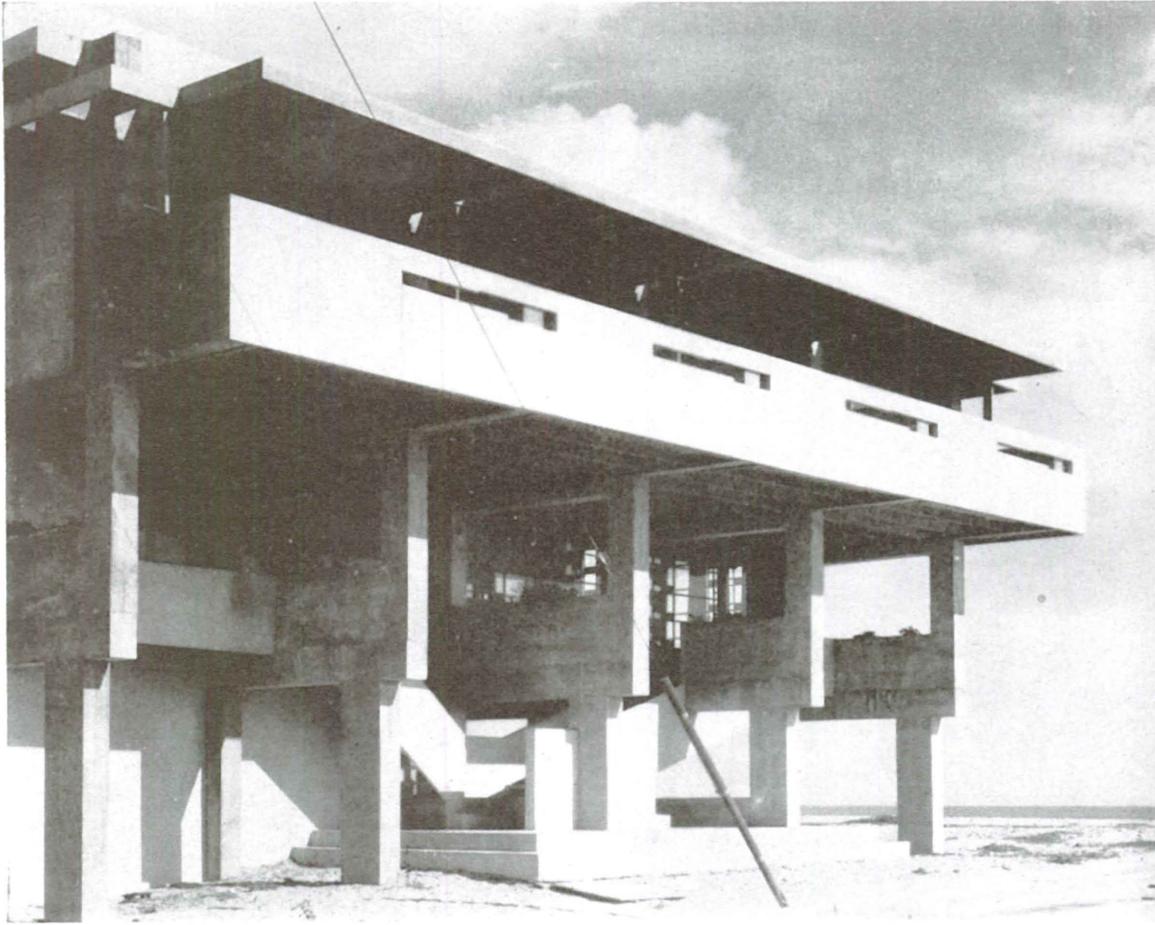


3

Summer house for E. Wolfe, Avalon, Catalina Island. Architect: R. M. Schindler.



Photograph by Wayne Andrews



R. M. SCHINDLER



4

HOUSE NO. 4

BEACH house for Dr. Philip Lovell, Newport Beach Architect: R. M. Schindler

Schindler designed houses for more than his share of problem lots; usually steep hillsides, but in 1926 he arrived at a solution for a flat beach lot which is still valid.

The three-story Philip Lovell house at Newport Beach was hung on pylons, which developed into a frame at the top. Because of the public walk between the lot and the beach, the living room was placed on the second floor to give it a clear view of the ocean. The architect also wished to preserve as much as possible the small lot for playground, which he could do only by raising the house on stilts.

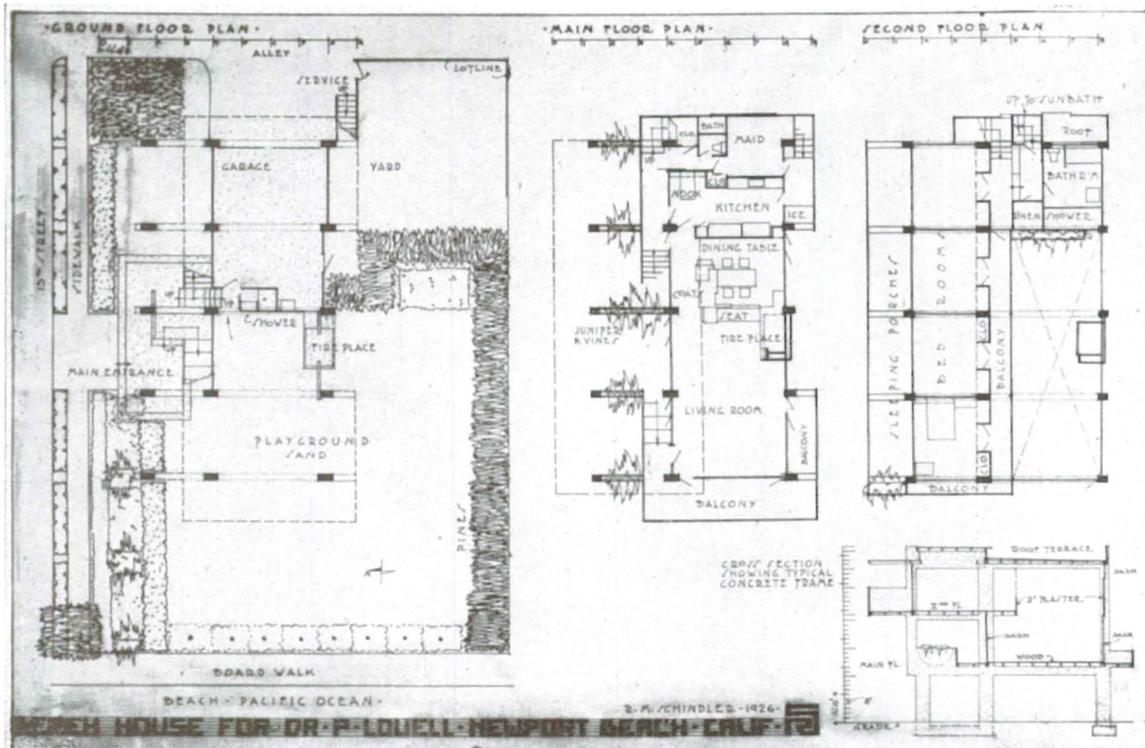
Movable forms were used to cast the five reinforced concrete pylons, and the wood joists were laid across to support the floors. All walls and partitions are two inches thick, constructed of metal lath and cement plaster, and suspended from the concrete frames. This extensive use of steel tension members reduced the bulk of the structural mass to a minimum.

The windows were formed by frames hung on sliding tracks like curtains. To insure watertightness, the parapet walls and the sash were designed to overhang each other like scales.

Pile structures indigenous to the beaches suggested the construction of the house.

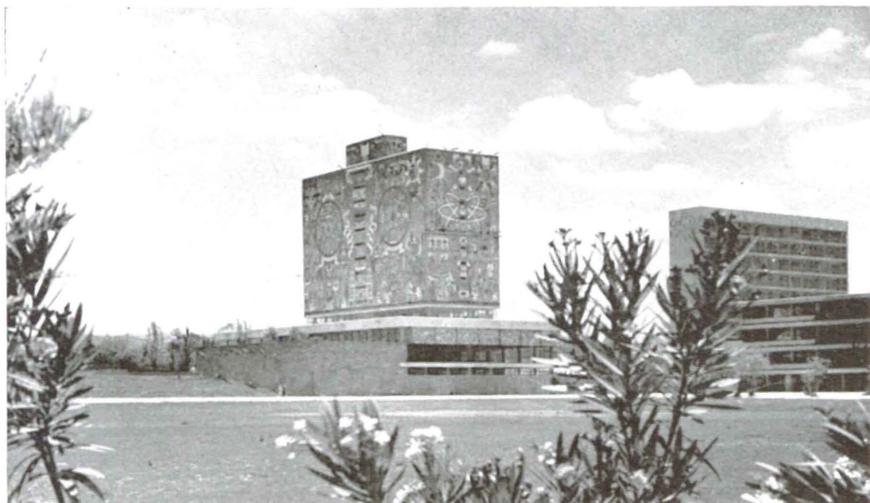
An eight-inch module is used throughout. All woodwork including concrete forms and furniture, is built of boards eight inches wide. The joints between these units are emphasized. The furniture was constructed on the site and used the same wood as in the construction of the building.

The elevation of the house insures privacy, behind large windows. The railing in front of the sleeping porches is the only large plaster area in the building. High enough to protect the sleepers, it is perforated sufficiently to allow a glimpse of the ocean while reclining.



THE NEW UNIVERSITY CITY – MEXICO

Comments on a reality



Library has an area of 16,000 square meters, with exterior walls decorated by murals done in colored stones from different parts of Mexico. They represent phases of Mexican history, from pre-hispanic to the modern. The reading rooms have high windows paned with a transparent white marble which admits soft diffused light. Murals by Juan O'Gorman. The library is built on a platform ten feet above the ground, with entrances from campus and parking lot. Architects: Juan O'Gorman, Gustavo Saavedra, Juan Martinez de Velasco.

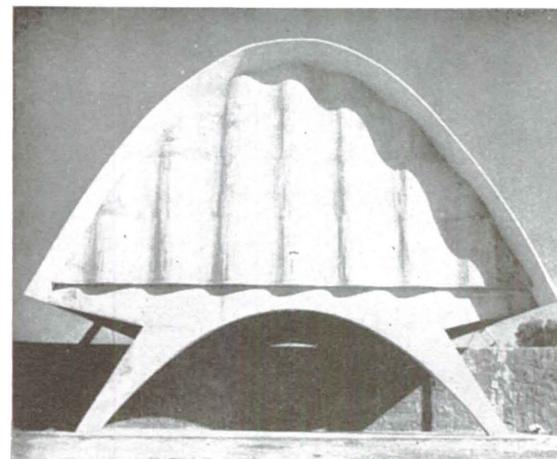


Chemistry Building—To accommodate 1200 students are 25 laboratories, with three special laboratories for advanced study. For every two laboratories there is one classroom for lectures. Total floor space is 23,000 square meters. Architects: Enrique Yanez, Enrique Guerrero, Guillermo Rossell.

Photograph by Saul Molina



Photograph by Erwin G. Lang



Mexico's University City has, in several ways, a distinct advantage over our piecemeal universities. No style existed in which the buildings had to be designed. In the name of unity, we are too often required to pour additions into an English Gothic or Romanesque mold. Mexico, however, threw off the yoke of colonial architecture so long ago that it can now dip freely into that rich reservoir without compromising the present with the past. Contemporary design was firmly rooted in the thirties so it is natural that most of the buildings on the campus follow its forms. There were no rigid rules for design laid down, nor was space a problem—Mexico's campus is an area of 1500 acres—nor was money a major consideration—twenty-five million dollars (200 million pesos) were allocated by the government for the project—no reigning architectural office was given the job . . . all the architectural talent in the republic was at the service of the university. One hundred and fifty architects and engineers participated in the project, which was planned and executed in record time.

What, then, has Mexico made of this supreme opportunity? It is the Mexicans themselves who ask the question and answer it. Since the university was built, there have been numerous forums and round table discussions; magazines and newspapers have published countless articles comparing the two types of buildings to be found on the campus. Although colonial forms are not used, definitely pre-hispanic influences are seen in the stadium and frontones.

The state of architecture in modern Mexico is an issue of importance second only to the authenticity of the bones of Cuauhtemoc, Aztec ruler tortured by Cortes. Indeed, the two subjects are not unrelated. It is the indigenous against the borrowed form, the native against the invader, or, as someone says: Toltecismo versus Le Corbusier.

Some of the questions posed by the Mexicans are these:

Should architecture have an *arrigo*—should it be rooted?

(Continued on Page 35)



School of Medicine—Architects: Roberto Alvarez Espinosa, Pedro Ramirez Vasquez, Ramon Torres, Hector Velazquez.

MEXICO

“The Latin American nature inclines more to the speculative sciences than applied sciences. We Mexicans respond to the baroque. This is not only because of our tradition and education, we were born with more feeling for the spiral of the arabesque than the square of the Saxon.

Our University City is designed on the lines of the square and the cube, and how this is going to affect the development of the first generation of students is to be seen.

While the cube is the dominant form at the university, the curve is the invitation to the unknown. The cube is limited; the cube has an end—that end is just around the corner. We Mexicans are used to the form of the pyramid, which is a compromise between the cube and the curve: it comprises both, in it both merge. The pyramid form is force going around a curve.

In the curve there is the convex of space, which is sheltering. We feel happier in the convex, as in the womb of the mother. If the present generation is not properly compensated for the plan of the

Continued on page 31

DR. IGNACIO MILLAN
ON THE FACULTY OF MEDICINE AT THE
NATIONAL UNIVERSITY DIRECTOR OF THE
CANCER CLINIC AT GENERAL HOSPITAL.
THE FOREGOING IS AN EXCERPT FROM A
WORK IN PROGRESS ON THE PSYCHO-
DYNAMICS OF FORM.

“As an architect, the most striking thing to me about University City is the unity achieved. Although it is the result of numerous collaborations freely expressed there is neither disorder nor contradiction.

The buildings I consider best are the Tower of Science, the Group of Humanities and the Stadium, although the important qualities of the other buildings cannot be denied.

The principal mistake I found is the addition of paintings and ornamentation to the exterior of buildings. This I consider anachronistic and as unnecessary as tattooing; also the Mexicanism complex, as seen in the use of pre-hispanic motifs in the murals.

This is an expression of sincere criticism, and is made with the reservations mentioned before.

University City is a work of great importance, performed by many in a very short time, with great freedom and at a low cost. We all admit it has mistakes, which may call forth ready criticism, but the mistakes are insignificant compared to its indisputable merit. The final estimation then is entirely favorable.”

ALONSO MARISCAL, ARCHITECT
HEAD OF THE SCHOOL OF ARCHITECTURE
OF NATIONAL UNIVERSITY AND ADVISORY
ARCHITECT TO JOSE VILLAGRAN GARCIA
ON THE DESIGN OF THE NEW SCHOOL OF
ARCHITECTURE OF UNIVERSITY CITY

“University City gives proof of the technical and artistic skill of the new Mexican architects, who have expressed different orientations and the restlessness affecting them in the cultural and professional world. There are two zones, the administrative and the scholastic zone, and the sports zone. In one of these there predominates buildings whose silhouette and structural lines are vertical, whose geometrical forms are in sharp contrast to indigenous architecture and to the furrowed stone of the site. The other is horizontal in character, and follows the conical silhouette of the volcanoes.

Two current ideologies struggle for architectural supremacy in Mexico today: the cosmopolitan, naked, clean and rectangular; and the regional, springing from the soil, and whose function and use take into account the intellectual and sentimental aspects of the Mexican people.

It is only in appearance that these two architectural tendencies seem to compete at University City. I say in appearance because in reality neither current style excludes the other. They are not mutually hostile. The style based on massive structure and large glass areas is not an impediment to buildings in the future whose style of construction and whose artistic aspect have come down to us from our remotest ancestors, so long as these buildings function and include the cosmopolitan elements required for the realities of today.

The two manifestations are different in appearance only. The cosmopolitan tendency is not inimical to the regional tendency, and is its immediate antecedent. In the same way the local organic style, which trampled under the native style, constitutes in reality the second step in the process of evolution which architecture in Mexico has followed recently.

Some architects are still in the stage of pure functionalism, while others have advanced far enough to include in their utilitarianism the special forms which are able to express clearly the artistic feelings ingrained in the people. But the present is already becoming the past, and the future has begun to realize itself: so fluctuates the cultural spirit of contemporary Mexico.”

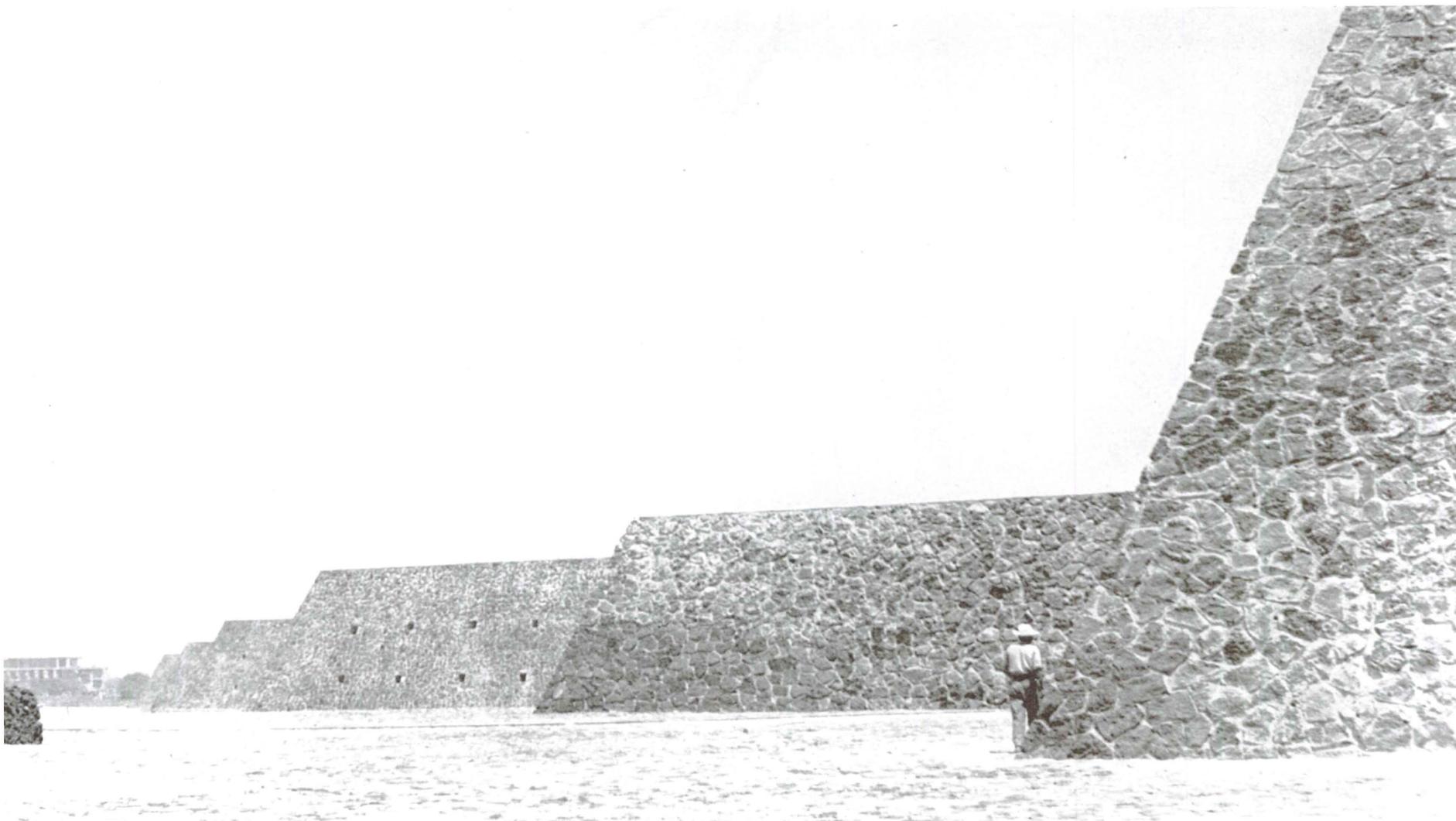
ALBERTO T. ARAI, ARCHITECT
DIRECTOR OF THE DEPARTMENT OF ARCHITECTURE OF THE NATIONAL INSTITUTE OF FINE ARTS, AND THE DESIGNER OF THE FRONTONES COURTS AT UNIVERSITY CITY

“The appearance of a new material, reinforced concrete, gave reason to hope that its rational use would produce structural forms fitted to its specific characteristics and that the forms, in turn, could influence architectural composition, helping to produce decorative and rhythmical elements of a substantial nature. However, the forms of the modern movement have been based on other considerations, turning for support to alien arts, and in some cases even attempting to impose arbitrary forms.

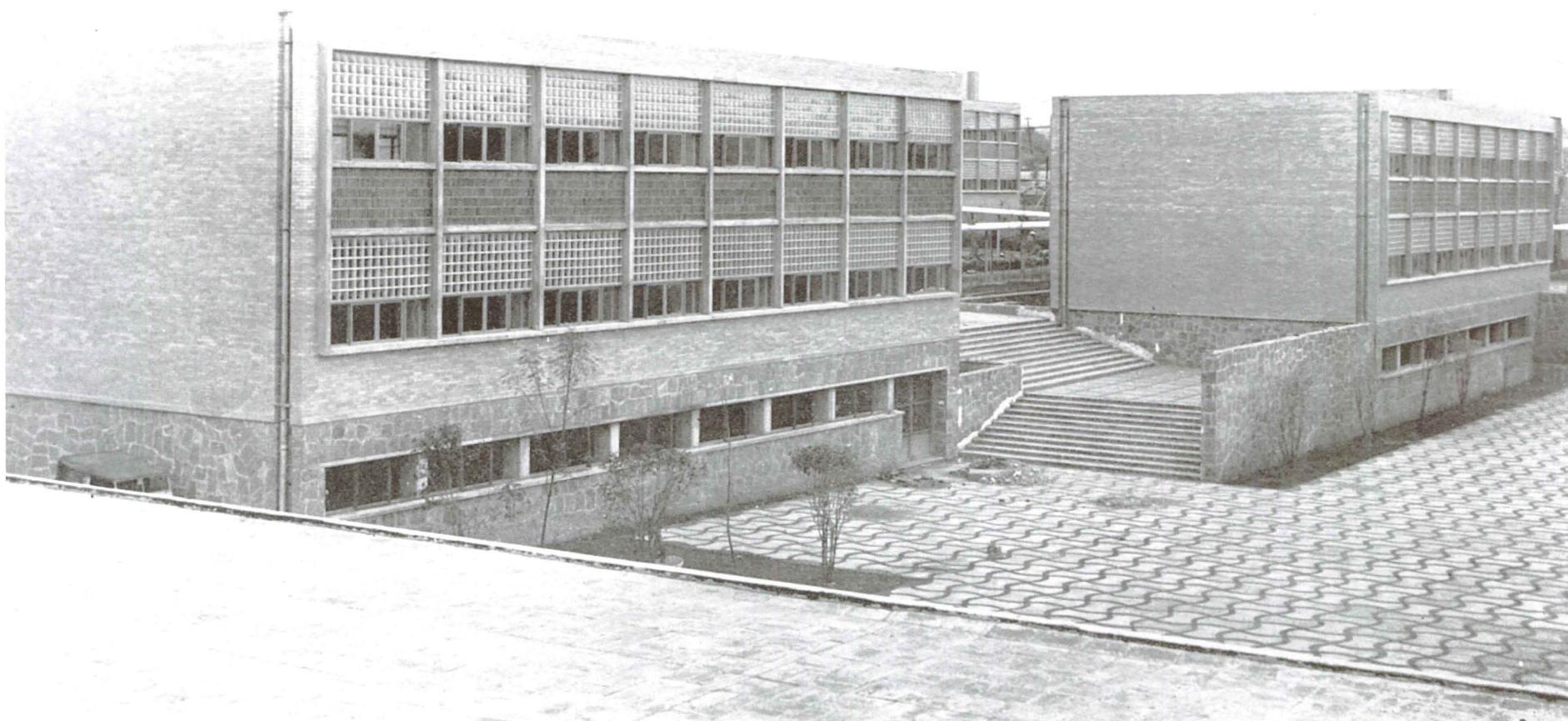
Historical styles were born from a structural reality. Out of new structural systems arise revolutionary changes in style. Perhaps the emptiness of the last architectural revolution is partly due to the lack of its being preceded by real changes in structural methods.

The divergent course adopted from the beginning of the century by the professions of architect and engineer has produced an empty field between them. This is a no man's land in which can be found the solution to the paramount problem of today's architecture—the search for a contemporary style or universal idiom which may offer us something more than the aridness of present routine.”

FELIX CANDELA, ARCHITECT
DESIGNER OF THE COSMIC RAY PAVILION
AT UNIVERSITY CITY

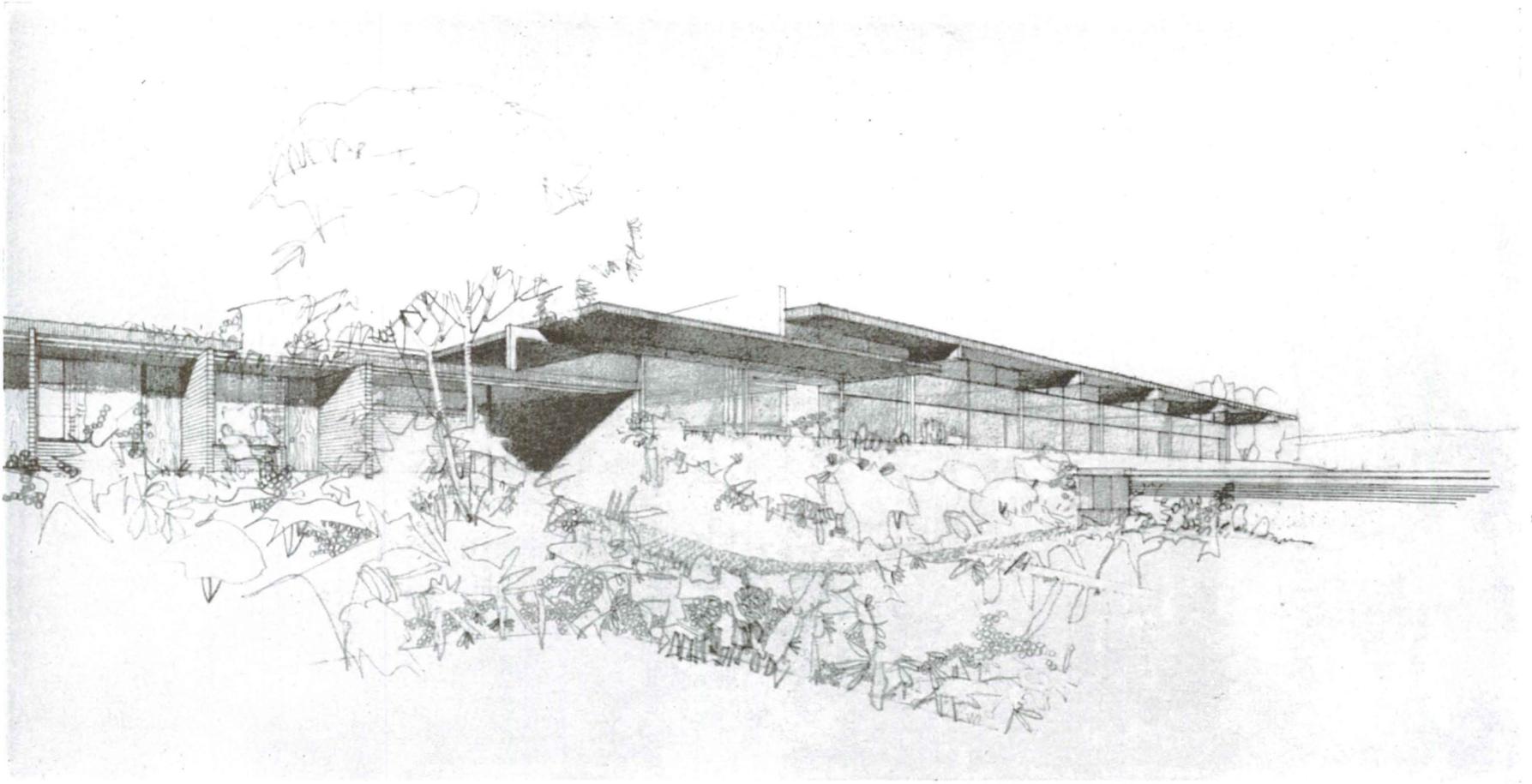


Frontones Courts are landscape forms. Designed by Alberto T. Arai.



Photographs by Saul Molina

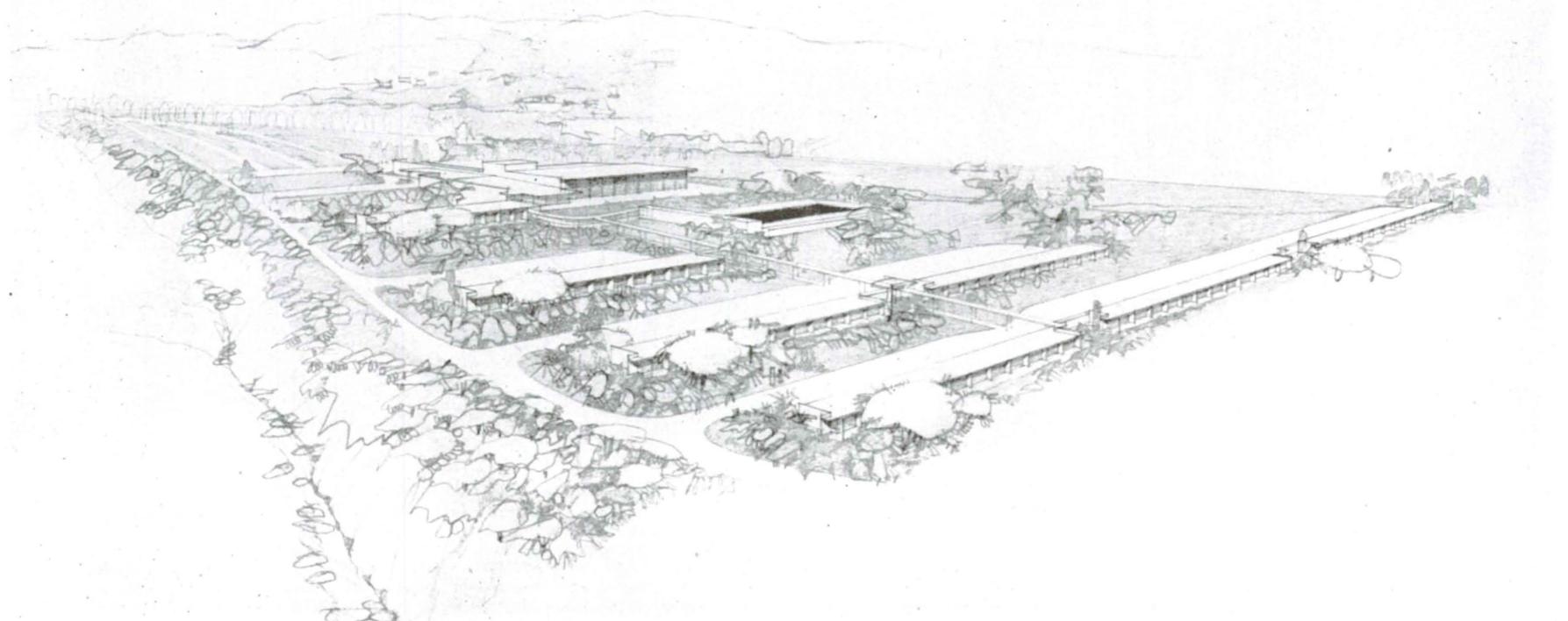
The new school at University City, designed by a group of architects headed by Jose Villagran Garcia, was planned for the training of one thousand students. Villagran says: "We adopted a unique plan, one dictated by the necessities of teaching so large a student body. The program establishes a division between classrooms and workshops, the two connected by a system of telephones and loudspeakers, and a passage gallery. The reason for placing classrooms and workshops in separate buildings is to divide study from practice, and to permit students to concentrate on one activity at a time. With a thousand students to consider, one is obliged to plan so fullest benefits can be had from work done alone, the most effective guidance possible from the professors, to bring the students together in lectures and to view exhibits and exhibit their own work—in short, to divide the school into small units without breaking the unity. In the architecture of the eight pavilions we aspired to be sufficiently impersonal to avoid orienting the student's personal creations, in the present or future." The stadium and the Cosmic Ray Pavilion take their forms from the surrounding volcanoes, and use the same system of construction as the pyramids. Stadium was designed by Augusto Perez Palacios, Jorge Bravo and Raul Salinas. Cosmic Ray Pavilion was designed by Felix Candela.



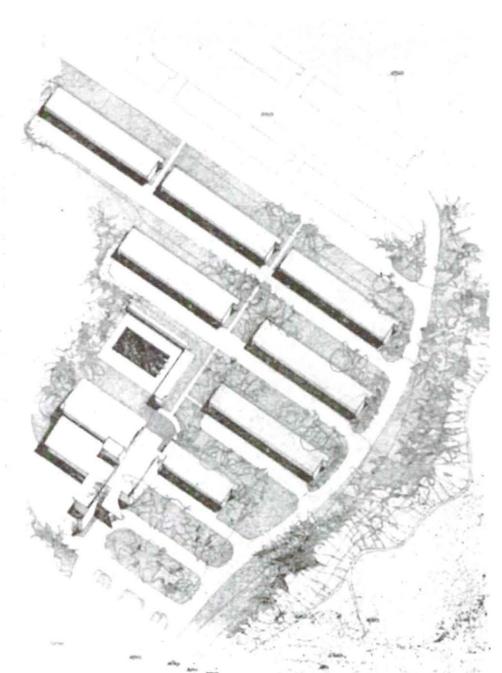
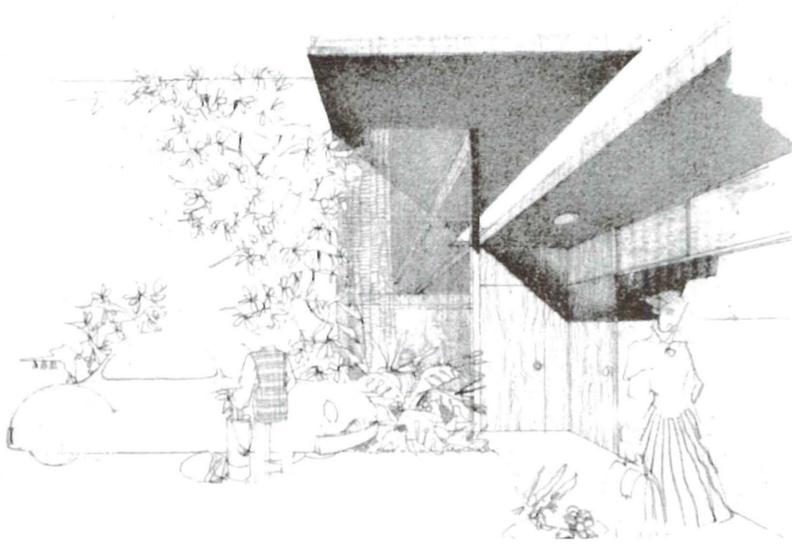
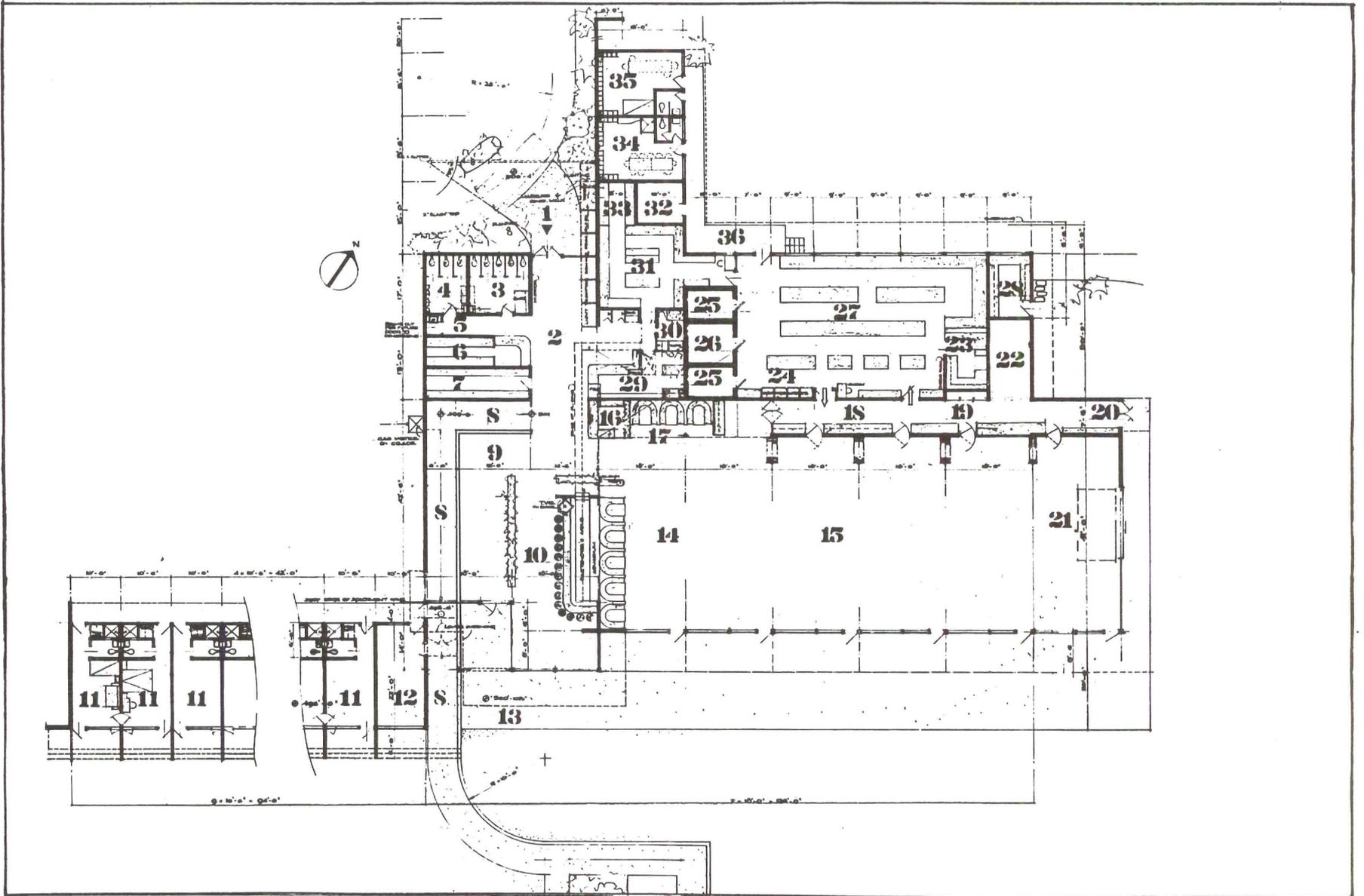
San Pedro is a port city and this community hotel will have a panoramic view of the greatest seaport on the Pacific. The site of almost 50 acres is large enough to accommodate a future expansion of this hotel as well as the playground adjacent to it. A golf course in pleasant relationship to the project will further add a country-club-like character. While the hotel may be for commercial travelers, it still will have a great many of the attractive features of a resort hotel. Because of the motorization of the Western population, it has been decided to develop this as a motel-like establishment. Rooms are arranged in several groups which are placed down
(Continued on Page 35)

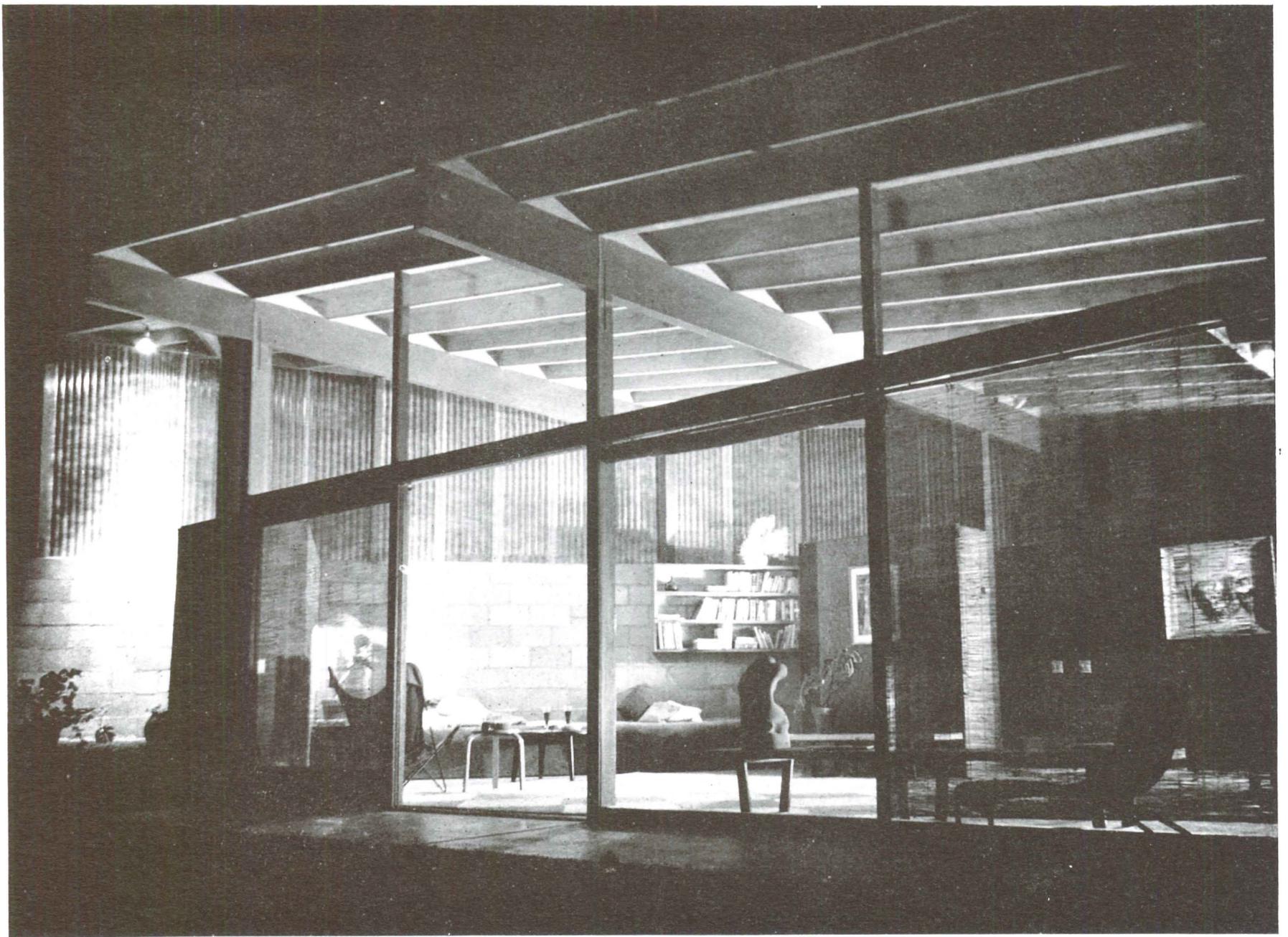
A COMMUNITY HOTEL

By Richard J. Neutra and Robert E. Alexander, Architects



- | | | |
|-----------------------------|----------------------------|---|
| 1 MAIN ENTRANCE | 13 CONCRETE TERRACE | 25 VEGETABLE REFRIGERATOR |
| 2 LOBBY | 14 DINING ROOM | 26 MEAT REFRIGERATOR |
| 3 WOMEN'S W.C. | 15 BANQUET ROOMS | 27 KITCHEN |
| 4 MEN'S W.C. | 16 SEA FOOD BAR | 28 WORK SHOP |
| 5 JANITOR'S CLOSET | 17 BOOTHS | 29 MANAGER |
| 6 CHECK ROOM | 18 SERVICE HALL | 30 ACCOUNTING |
| 7 WORKING LIQUOR STOCK ROOM | 19 TELEPHONE EQUIPMENT | 31 FOOD STORAGE |
| 8 RAMP | 20 EXIT | 32 TRASH |
| 9 LOUNGE | 21 MOVABLE PLATFORM | 33 BEER, LIQUOR, SOFT DRINK, ETC. STORAGE |
| 10 BAR | 22 CHAIR AND TABLE STORAGE | 34 MEN'S LOCKERS AND DINING FACILITIES |
| 11 GUEST ROOMS | 23 DISHWASHING | 35 WOMEN'S LOCKERS AND DINING FACILITIES |
| 12 LINEN STORAGE | 24 PANTRY | 36 LOADING PLATFORM |





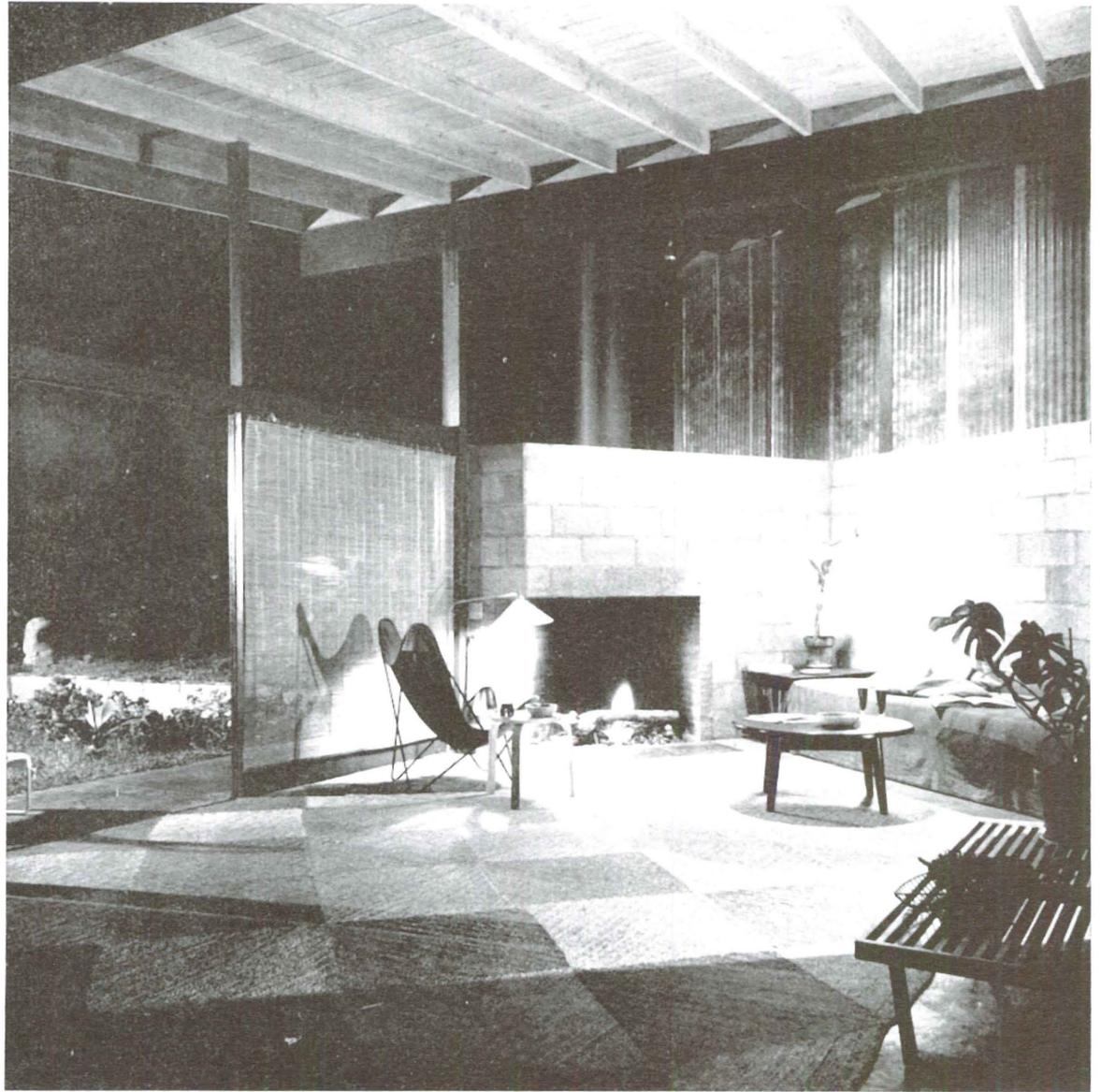
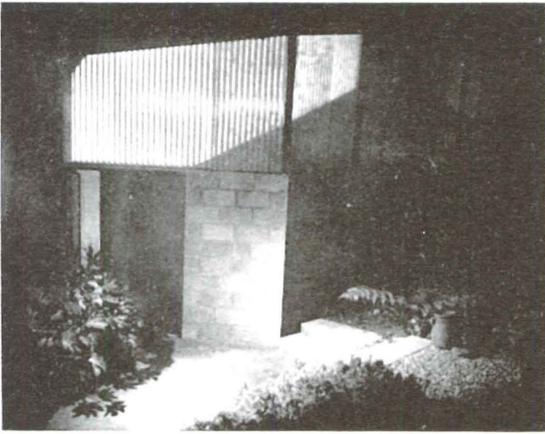
HOUSE FOR AN ARTIST—STAGE ONE

By Thornton M. Abell, Architect

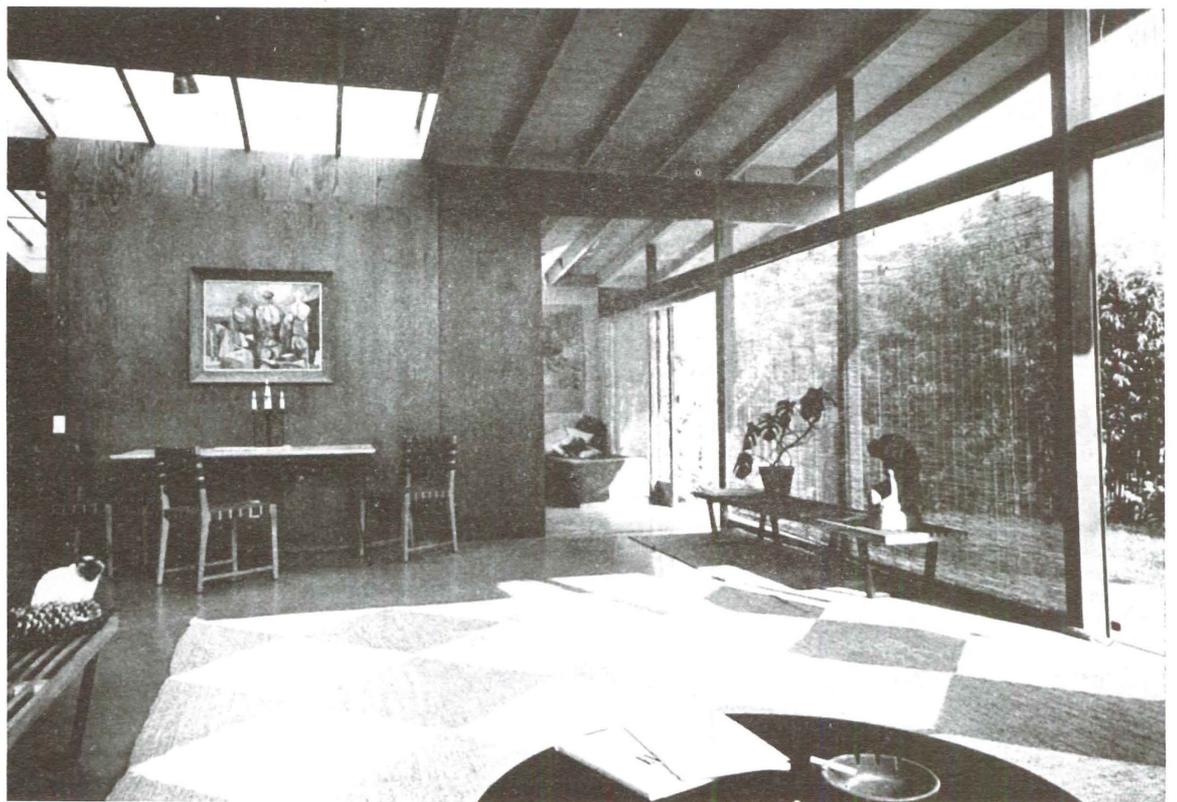
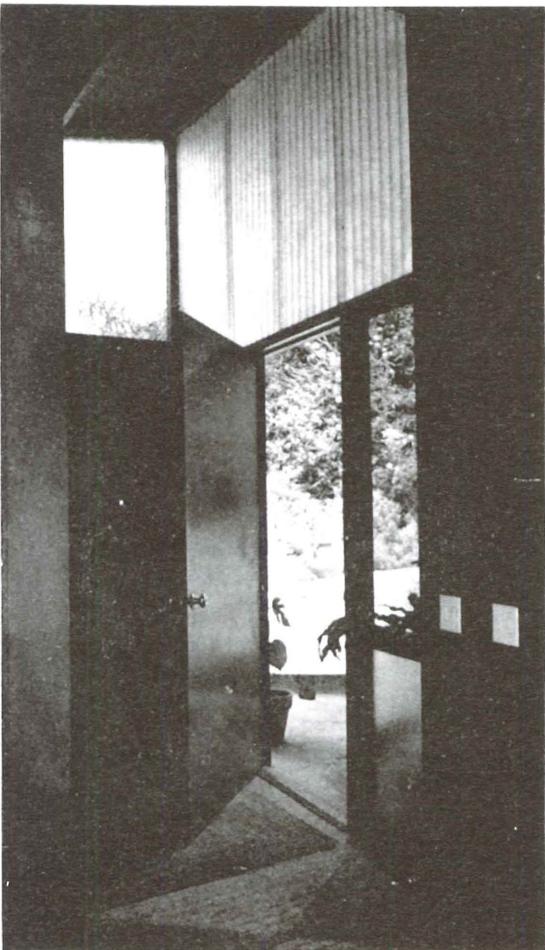


The shaded area is that part of the project to be completed.

The plan for this house has been developed in consequence of four levels on a sloping property with a natural plateau midway on the lot. As a project the house is to be completed in two stages; the first to contain the living-dining area and one bedroom with kitchen and bath to accommodate the immediate needs of the family which will later expand into an extra bedroom and a studio which on the plan is shown connected to the house by way of a partially covered terrace which serves also for outdoor dining. The structure is exposed wherever possible; framing is arranged in a system of posts and beams spaced 12 feet and rafters spaced 2 feet apart sloped to form a continuous plane following the differences of floor levels. Masonry walls are light rose beige in color. For the present the garage will serve as a studio until the second part of the project is completed.



Photographs by Ossie Scott





A step table available in birch as well as with laminated Micarta plastic tops; designed by Evans Clark for Circle Furniture Manufacturers.

new furniture

Right: Chair available in walnut with foam rubber seat and back or walnut seat and back of pressed plywood; designed by Greta Grossman for Glenn of California.

From the showroom of Jens Risom Design, Inc.; all furniture designed and manufactured by Jens Risom.

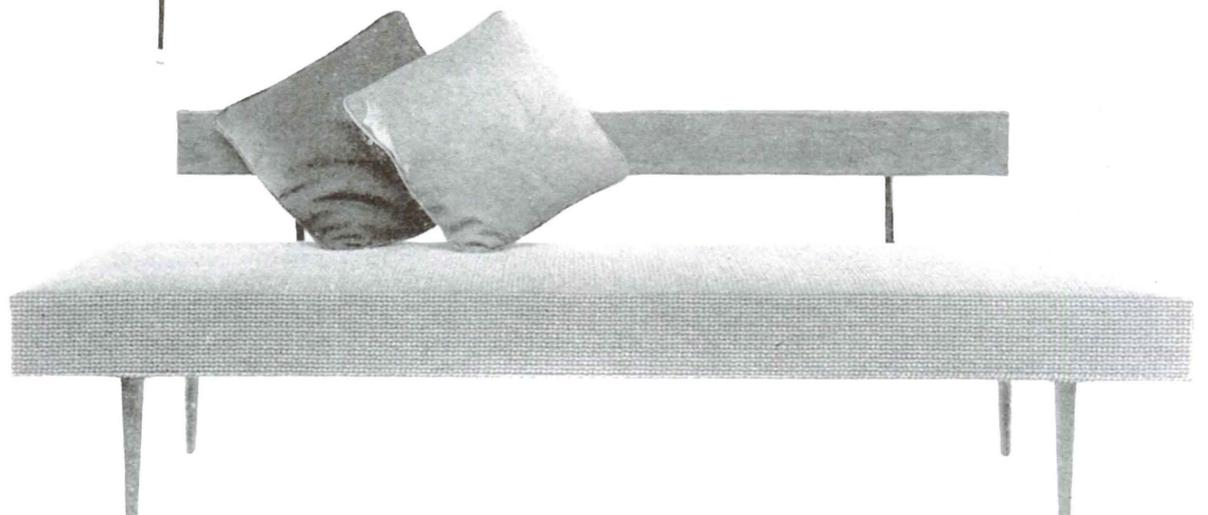


Photograph by Hans van Nes

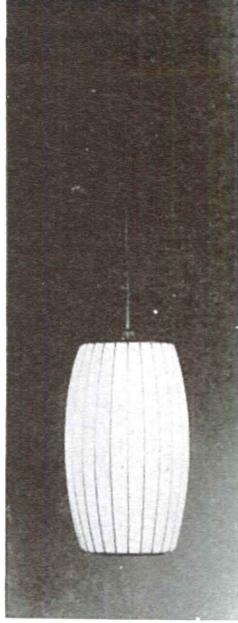


Chair with frame of 7/16" square metal; brass tips with baked plastic finish; walnut or birch arms; designed by Henry Webber and George Kasparian for Kasparians.

Sofa bed without bolsters, back and seat of foam rubber, round steel tubing; designed by George Kasparian for Kasparians.



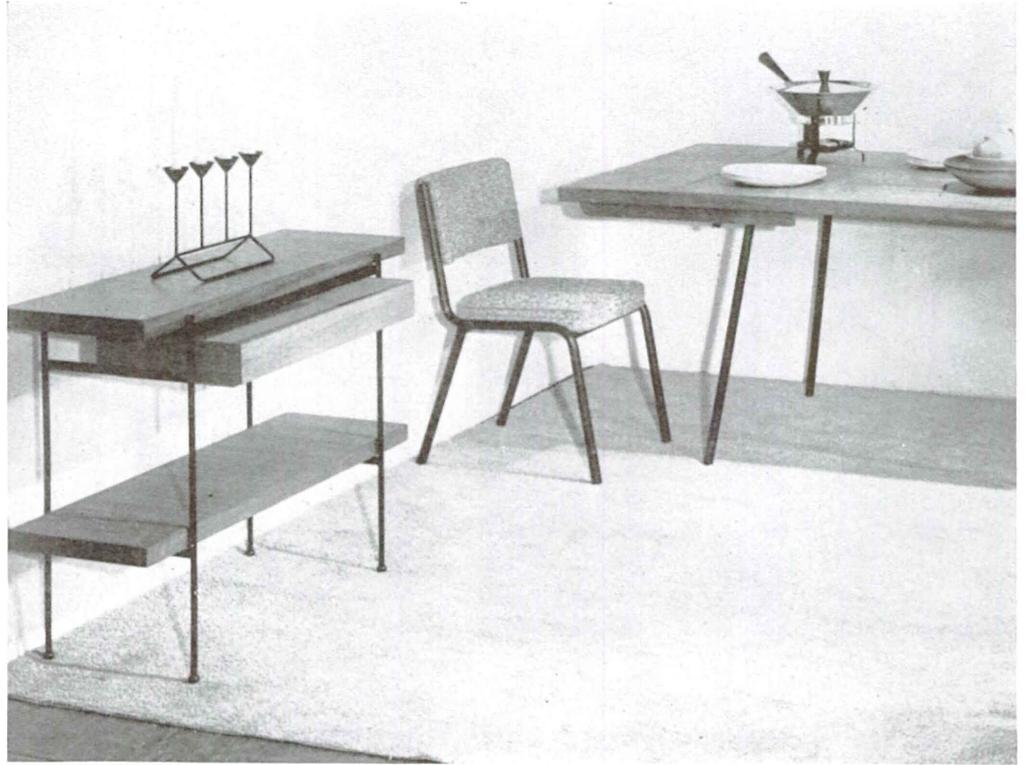
Photographs by Marvin Rand



An elongated drum lamp, 13" high, 10" in diameter, from a collection designed by George Nelson for the Howard Miller Clock Company.

This is a partial showing of furniture designed for and manufactured by the more progressive contemporary leaders in the furniture field. Many are from recent showings at the Furniture Mart in Chicago. These, and others, which will appear in subsequent issues of the magazine, serve to illustrate the wide range of choice now being made available to the growing demand of interested and selective customers. It is remarkable that in so short a time the furniture industry is devoting much of its best thought and effort to the production of good contemporary design and that it is so thoroughly awake to the expanding market for well-made and well-designed modern objects which evolve from the needs, and the materials, and the developing techniques of our time.

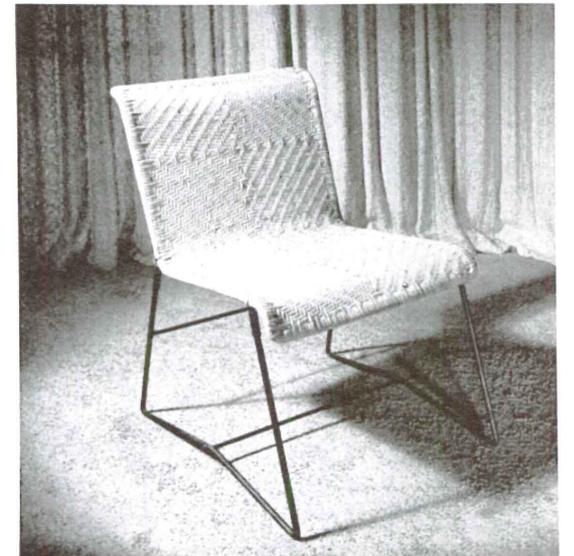
New desk and chair; on the desk brass is used for the stretcher, drawer pulls and trim. The chair has a cane back and upholstered seat; designed by Paul McCobb for H. Sacks and Sons and merchandised by B. G. Mesberg National Sales.



Dining table with extension leaves, metal side chair upholstered in rough textured tweed; black metal frames have a lusterless finish and the mahogany wood is hand-rubbed to bring out the natural grain; from Vista Furniture.



Side chair from the Lanai group by Pacific Iron Products.



Photograph by Julius Shulman



Above: Chair from the new collection designed by Winsor White for Baker Furniture, Inc.
 Below: Chair and side table from the Baker Furniture Collection.



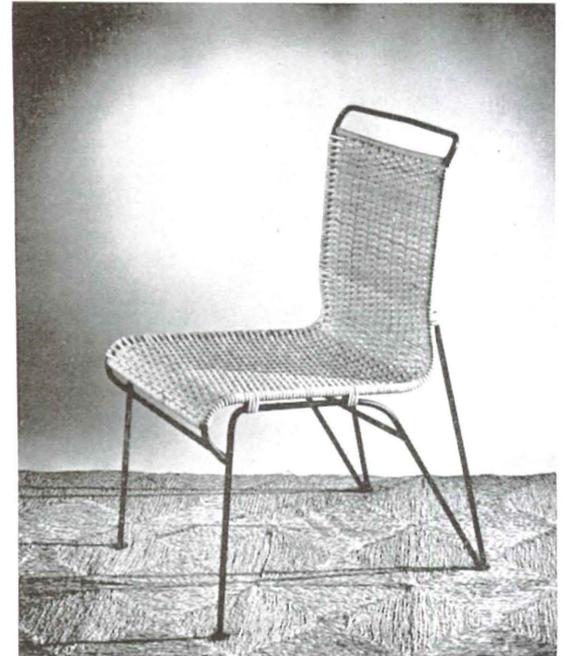
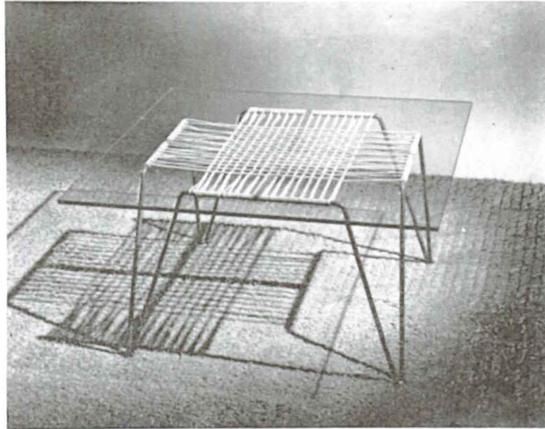
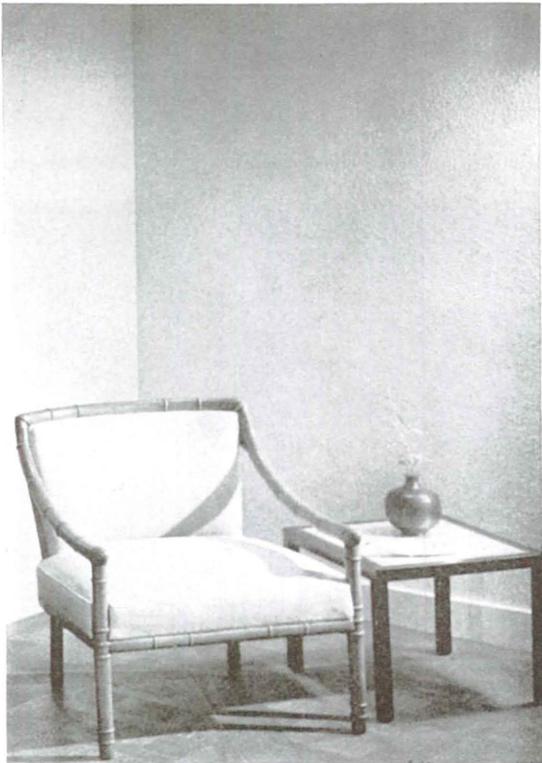
Square end table with glass panels sliding back to provide access to the shelf below; chair available with or without arms; designed by John J. Keal for Pacific Iron Products.



One of four new styles of andirons in a heat resistant matte black finish; designed by George Nelson for the Howard Miller Clock Company.

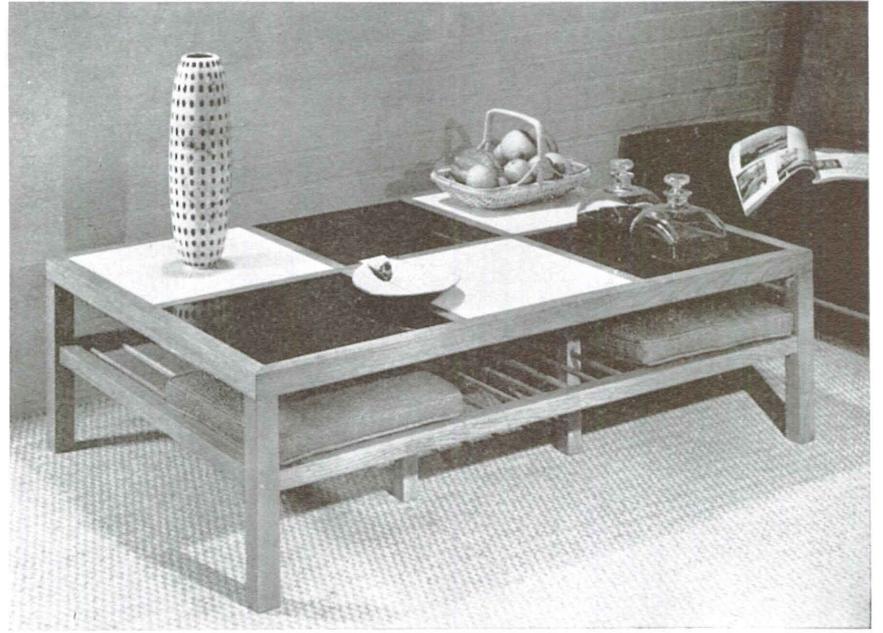
New wrought iron-and-glass coffee table with woven rattan from the Sol-Air group, designed by Swanson Associates for Ficks Reed Company.

Wrought iron and woven cane chair available in either black or red frames treated for rust resistance; designed by Swanson Associates for Ficks Reed Company.





Pieces from the Dunbar furniture collection;
ley, designer.



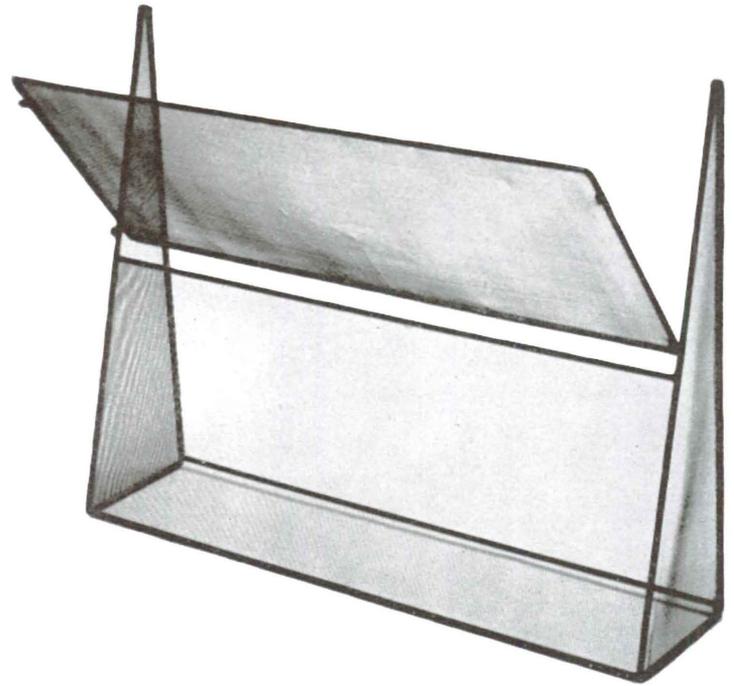
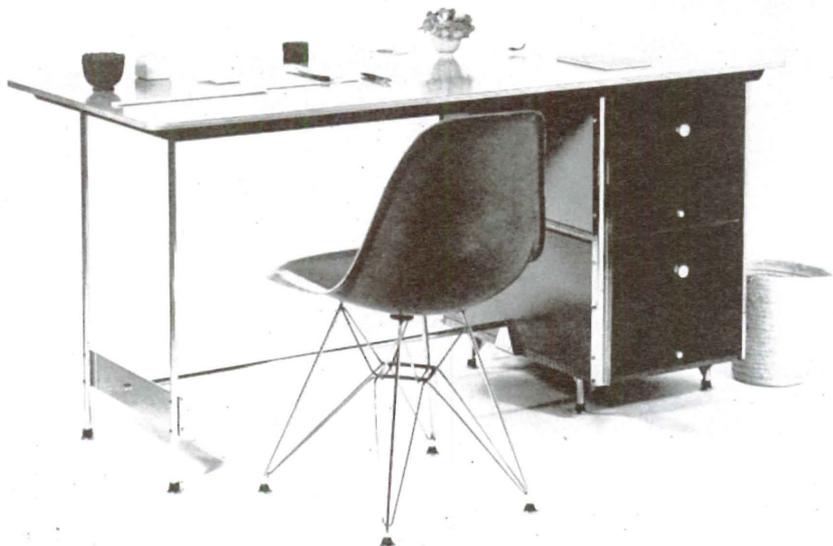
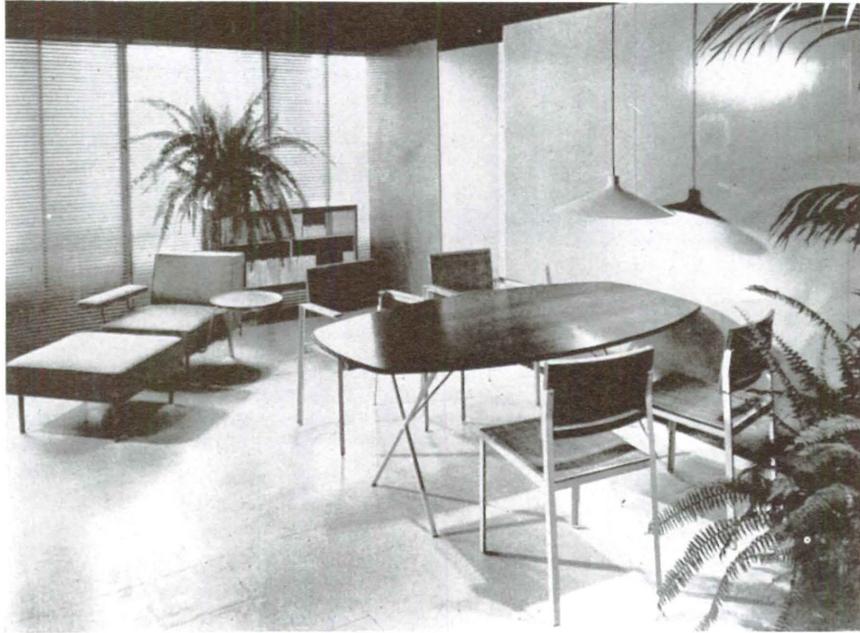
Serving or sofa table in 29" and 31" heights, walnut top on a mahogany base; black round legs, leather tipped, round side stretchers, and softly shaped flat end stretchers; by Edward Wormley for Dunbar Furniture Corporation.

Table in cherry wood in light or dark finish; top of vitrolite squares available in various color combinations; lower shelf for storage space. Designed by Van Keppel-Green for Mueller Furniture Company.

Right, left and center, chairs designed by Van Keppel-Green for Mueller Furniture Company; of cherry wood and foam rubber construction, the chairs may be used individually or in one unit.



Photograph by Frank Willming



New wire screen in black finish steel and steel mesh; its principal feature is the hinged top portion which can be brought out and down; the screen is one of the outstanding new pieces from the Howard Miller collection of fireplace accessories designed by George Nelson.

From an interior designed by Alexander Girard using new miniature teakwood cabinet with porcelain pulls, table, and upholstered pieces by George Nelson; chairs by Charles Eames; for the Herman Miller Furniture Company.

From the redesigned Chicago showroom for the Herman Miller Furniture Company by George Nelson. The rosewood table has an edge of vinyl plastic tubing and white finish metal legs. It is shown here as a dining table with four cane-paneled chairs with white angle frames. The upholstered pieces are in a fabric designed by Alexander Girard. All furniture shown by George Nelson.

New 60" long desk available in birch or walnut shown with side chair of molded plastic with polished metal strut base; both pieces designed by Charles Eames for the Herman Miller Furniture Company.

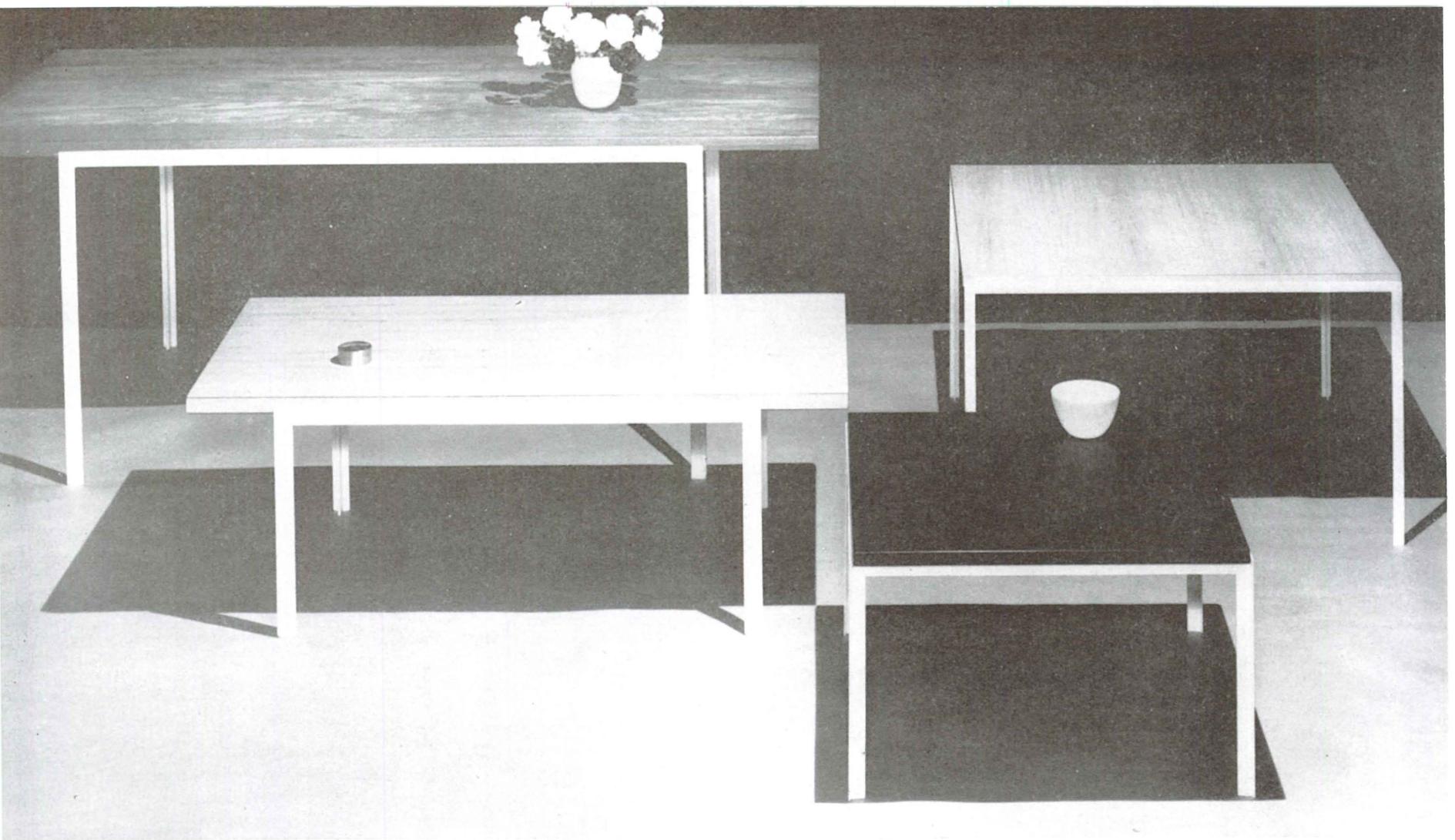


Right: Chair, sofa, and table with frames of Honduras mahogany. All pieces are hand-rubbed and hand-sanded; from the collection of Industria Mueblera, S. A., of Mexico. Above: Chair of molded Honduras mahogany with back and seat of hand-tressed and woven palm leaves.



From a large collection designed for the Mengel Company by Raymond Loewy Associates. The objective was to develop a complete and varied line which would not only fit into the moderate budget but properly furnish the small apartment and grow as the need develops



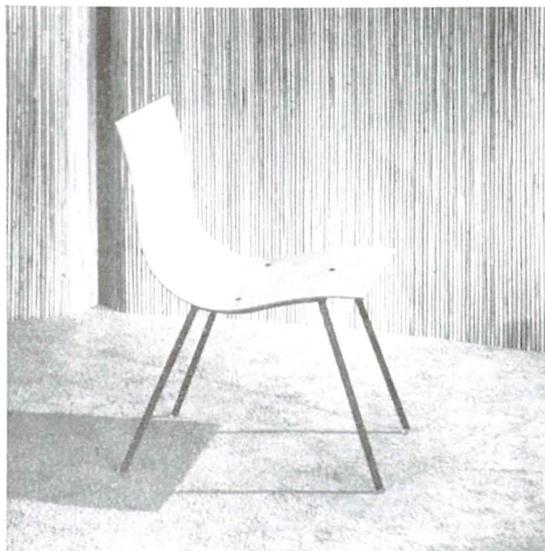


Photographs by Robert Damora

Structural-T tables in a variety of sizes and heights to be combined in various ways. Plastic tops in a range of four colors—yellow, red, gray and black—as well as wood tops make them adaptable to practically any color scheme. It is the first use of the structural-T for furniture. Designed by Florence Knoll for Knoll Associates, Inc.



Slat bench in natural ash, steel rod base in dull black enamel finish; available in three lengths: 82", 72", and 66"; designed by Harry Bertoia for Knoll Associates, Inc.

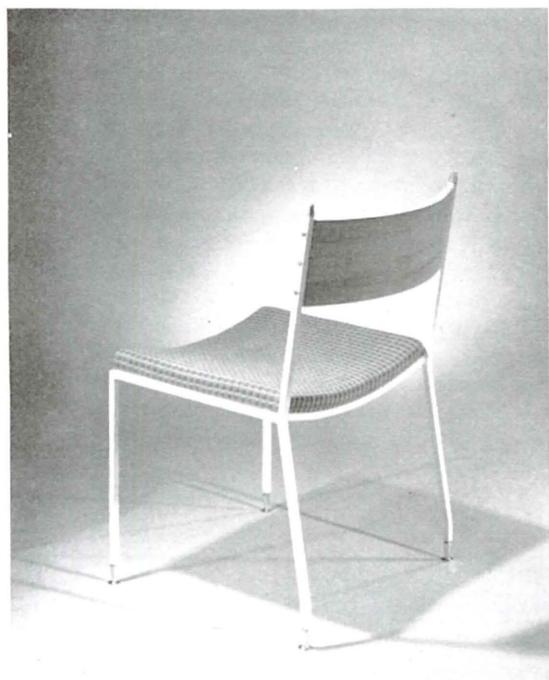


Molded plywood dining chair; the one-piece seat and back is attached to the four-legged metal base; designed by Karl Lightfoot for The Lightfoot Studio.



Chair for John Stuart, Inc., designed by Count Bernadotte.

Single dresser and stacking unit; two of the many extremely adaptable medium and low priced pieces from the well thought out collection designed by Milo Baughman for Murray of Winchendon.



Folding chair designed by Milo Braughman for Murray of Winchendon.



Above: Small dining chair with bent plywood back, plywood seat with foam rubber cushioning upholstered in tweed fabric, the legs are brass tipped; from the new "Accent" group designed by Milo Baughman for Inco.

Right: Small sectional table 18" square, which can be used in groups of three or four; Sofa with bolsters removable for guest sleeping; the cushioning is foam rubber; the fabric is a rough textured material; from the new "Accent" group designed by Milo Baughman for Inco.



Photograph by Charles W. Totten

MUSIC

continued from page 10

The fourth program brought together three Elizabethan or Jacobean works by Ferrabosco, Byrd, and Jenkins for consort of string instruments, and *Venus and Adonis*, a Masque for the Entertainment of the King, by John Blow. In the string works one missed the sound of the viols. The little operatic exercise disposed in brief space, without coyness, of two matters that Wagner seemed less willing to approach directly through four-and-a-half hours of *Tristan and Isolde*: why a man falls in love with a woman and what he dies of. He falls in love with her bosom and expires "for lack of mortal heat," complicated by a wound in the side inflicted by a boar. The plainness of these sentiments was set forth by Blow in recitatives that aspired to the condition rather than to the melodiousness of arias. To enjoy such spectacles as they were meant to be enjoyed, one should have them as carefully prepared, dressed, set, and vocally pirouetted as ballet. A concert version, unlike *Carmen* in such circumstances, does not thrive on its tunes. Some of the appropriate atmosphere was provided by a chorus of six little male cupids in California dress, who in blissful unselfconsciousness of their esthetic presence pointedly discussed the audience as a spectacle. The crowded stage, which scarcely allowed room for the soloists, and the dartings of the conductor from harpsichord to music stand, with a score at each, distracted the eye from concentrating on the art. A little more care in staging would add to the effectiveness of what has been so carefully prepared as music.

My chief pleasure of the evening came from the noble independence of Byrd's melodies, in all six parts, though these suffered for lack of a proper rhythm to afford the voices polyphonic distinction. In apology to Hans Lampl, whose hard work may be too easily discounted, let me say that these things are not easily brought to perfection, even under the best conditions and with the finest musicians, and might well have been more slick, to the point of silliness, by an overbalance toward the wrong sort of finesse.

During these weeks, Lillian Steuber, a Los Angeles pianist and member of the USC faculty, performed the cycle of 32 Beethoven

piano sonatas. We have had these sonatas complete four times in Los Angeles, twice played by groups of pianists and twice by Richard Buhlig. I come to them at each repetition with a fresh gleam in my eye, seeking the pathways among them, how in imagination the early works precede the later, sonata forms already archaic are reborn, how by transitions and curtailments a new dramatic art is thrown out across the succeeding century. The art of Beethoven is not a great fertile plain like that of Bach but a Himalaya of concentration and struggle, of battered peaks, vistas, and habitable valleys, foreshortened by upending and great with grotesque like the painting of Michelangelo and Orozco. These sonatas with the accompanying variations works, the Fantasy, and the last Bagatelles, are the spinal articulation of Beethoven's creative anatomy functioning in every joint from head to tail, at every level from improvisation to prophetic independence of the instrument. They range from coarse wit to a sublime humor, from torturous battles to serenity, the peace that has no habitation but in the spirit and no reward but reverence. Listeners who have not lived with the sonatas at the piano, who have not assessed the raw ore of Beethoven's own piano playing in the variations (he did not perform the sonatas), who do not weigh the constantly pondering readjustments of balance among movements, who do not know to some degree their natural history, or who take all Beethoven with equal seriousness, may prefer the symphonies or the quartets. I admire these no less, but they cover a narrower ground, a lesser span of years; they are at once removed from the work the composer began with his own hands at the keyboard.

Richard Buhlig used to say that there are two ways of playing the Beethoven *Sonata Hammerklavier*: you can play the notes or you can play the music. His own was was to "play the music"; he had no use for what he called "piano-playing." He shaped the tonal body of the music with the pedal, vitalizing with extraordinary discrimination the great range of expressive sound between *piano* and *double-forte* and liberated the rhythm from beat to generate dramatic tensions or suspend the musical feeling free of any accent. The effect was supremely emotional, without sentiment, a communicative virtuosity having no display of finger-brilliance.

(continued on page 32)

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UNIVERSITY CITY

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cube, it may be a generation without security. For the cube is without security. The cube represents force and power, and it is this form which is predominant in the buildings to be used for training students in practical and technical careers, and to learning which is constructive and may be used for profit rather than speculative knowledge. Yet Mexico's traditional sympathies are for humanities.

To supplement this deficiency, we must not contemplate any rebirth of Aztec indigenous architecture. This is far from the present idea. It is romantic to hope for a national renaissance based on our Aztec ancestry. It is all very well to remember our ancient forms. A touch of remembrance is good in our present day buildings. The two structures which have Aztec forms are the stadium and the frontones courts, and it is fitting that both should be for play rather than study. They are used for the development of the body, for the health of new generations, who must be strong physically. The stadium and frontones tell us, "Remember your ancestry—but remember it in play only. The past may beckon us but it can never be a reality."

So the predominance of the cube at the university is a sign that Mexico wants to be awake and active. It wishes to absorb what is good and progressive from other countries. It wishes to be in the vanguard of progress. What one thinks of the cube is not the question: the cube is now leading present civilization.

We are awake. Yet combinations of shapes at the university testify to our mystic aspirations. The curve is present in most of the auditoria, and the cosmic ray pavilion is parabolic in form. It is interesting to note that science buildings used for practical purposes are cubes, while this one used for pure research is a curve. The curve or the spiral, is our aspiration for eternity.

If the cube dominates the university, it is a cube which has been decorated, for the Mexican is compelled to impose himself upon the cube. Why? Because he is unconsciously afraid of the cube: it is the shape of the tomb.

We are afraid of death, perhaps more than others. Our spartanism concerning death is an invention. We are not afraid of the phenomenon of dying, we are afraid of not leaving a sign of life after death.

We Mexicans believe in immortality. We practice immortality. Look at our ancient temples and pyramids and you will see that our architecture has always been a practice of immortality.."

Dr. Ignacio Millan.

R. M. SCHINDLER

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The S-shaped house has three separate units, each with its own garden space. Each room is a variation on one structural and architectural theme, which fulfill the basic requirements for a camper's shelter: a protected back, an open front, a fireplace and a roof.

Schindler used pre-cast walls because he wanted privacy at little cost. Stonework being costly, he developed his own masonry. Each room has a concrete wall for a back and a garden front. The garden is reached through a large opening fitted with sliding doors, originally of canvas but replaced in the main living unit with glass sections. The opening is protected by an overhanging eave carried by two beams cantilevered out from the masonry wall. Movable partitions are also suspended from the beams. Panel sections of the partitions can be changed from insulate board to canvas or glass.

The shape of the rooms, their relation to patios, and the alternating roof levels interlock interior and garden.

Schindler wrote in 1925, three years after the house was completed, "since a composition in space form uses the out-of-doors as its raw material, it is obvious that the building should melt into the surroundings, and these must define the character of the interior as well."

R. M. SCHINDLER

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heads with clerestories double the ceiling height of other areas.

During the twenties, when tract restrictions or owners often demanded higher roof pitches than the architect considered necessary or proper, arguments were likely to be futile. But Schindler had a way of continuing the controversy in his construction. In the Packard house he certainly incorporated his protest against the high pitched roof into his system of roofing. He has minimized the height by emphasizing the horizontal divisions between the rows of roofing paper. The gables are mitred, and a band of clerestory windows extends up to the roof peak.

Another example is the playful Benati cabin at Lake Arrowhead, built in 1937, which is entirely roof structure, with glass gables. It is interesting to note that the all-roof form, which grew out of protest against a tract requirement, is used now in a model vacation house, deemed suitable for any area.

Schindler carried forward his development of the clerestory in the Packard house. His preoccupation with the clerestory eventually led him into a new system of framing, in which he placed the plate line at door height, permitting greater latitude in the use of high glass areas.

Schindler's theory in the use of glass did not allow for discriminate floor to ceiling glazing. He once said that such glass areas usually afforded one an unobstructed view of dozens of chairs and table legs on the terrace. The only time he liked to use low glass on a garden side was in French doors. In his Kings Road house, the sliding doors to the garden were originally canvas. When his glass areas do extend to the floor they always frame a view of mountains or city, and not the foreground.

There were few houses designed by Schindler in which he had other than a small budget to work with, so economy became one of his architectural habits. This was also true of space. He seldom built for any except the minimum lot. He usually built up to the setback lines on at least two sides, and sometimes, as in the case of the Wolfe house at Avalon on Catalina Island, he built to four setback lines.

The Avalon lot is only 30 by 40 feet, which is easy to forget, because of the way the house dominates the hillside. Schindler was always able to achieve privacy within the plan, rather than by increasing setbacks.

Due to the steep grade of the lot, and the fact that the house covers most of the area, it was impossible to provide a garden. Therefore each floor received extensive terraces, and the roof garden was especially designed for outdoor living. It is reached over an open ramp on the north side of the house. The garage, on a mezzanine floor, is combined with a shower room, and a separate stairway allows the bathers to reach the house directly.

The house was built in 1928. By this time Schindler had capitulated to studs and stucco. However, he brought to it a singular plasticity, and a simplicity and richness of detail. But he had not entirely given up concrete. He used it as thin strong platforms between tiers of pavilions. It was combined floor-deck-ceiling. Later he was to use grooved planking as a combined ceiling-roof.

Schindler said of the Avalon house, "It appears light and airy because all vertical members are suppressed. No excavation was done to speak of. Instead of digging into the hill, the house stands on tiptoe above it. The design abandons the conventional conception of the house being a carved mass of honeycombed material protruding from the hillside, in order to create a composition of space units in and of the atmosphere above the hill. Only the foliage from an abundance of flowerboxes all over the building laces it back into the ground."

While the house was under construction there were many complaints from villagers that the house was falling down. Schindler was delighted with the criticism. It proved that the house appears to be, as he had intended, part of the atmosphere. He had used the smallest possible foundations: the only connection with the earth were concrete piers. The ocean is visible through the foundations. "Atmosphere became a space form," he said, "rather than a mass."

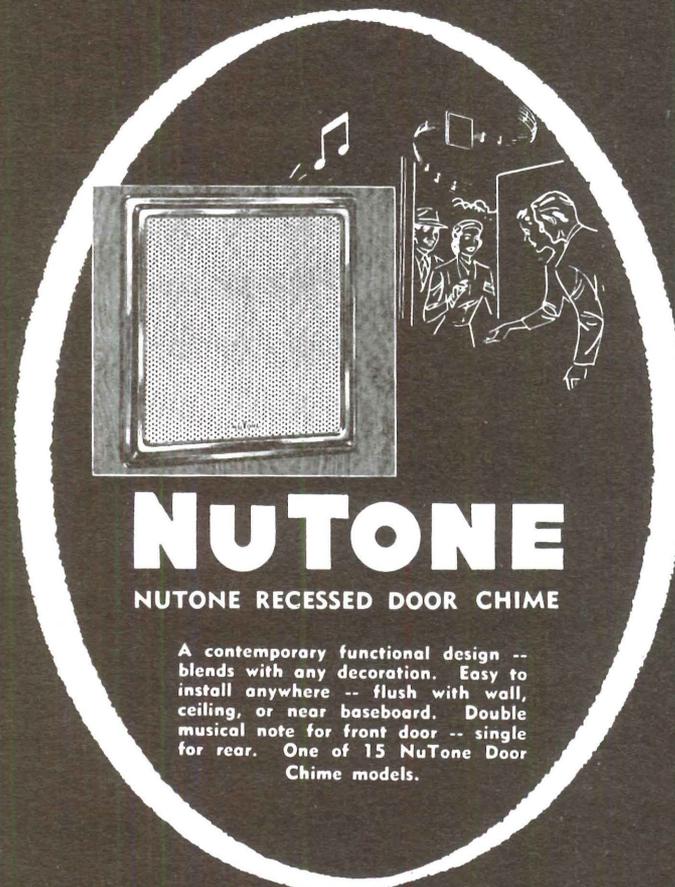
The building department at Avalon, also in doubt, instructed Schindler to put up more supports. He complied, setting them out at random to satisfy the village. And when the house was completed he quietly removed them. The house has withstood several earthquakes without a crack.



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MUSIC

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The deficiency of a performing art which "plays the music" becomes apparent when, in search of an effect that does not come off, the notes are abused and the music is not played. The supreme virtue of Lillian Steuber as a pianist is that she plays the notes, all of them, clearly and precisely, with accurate deference for each dynamic marking, exactly as they show before one on the page. Watching the music and listening to her play it is as though the notes and markings, each in its turn, step up and move in perfect order and decorum like figures in ballet. This is a great satisfaction, especially since she allows no sentimental distortion to interfere with the sweep of any movement, to alter the clear running of its tempi, until the last tone falls into place.

A negative virtue, you may protest. I believe otherwise; it is a rare virtue, as pure in its way as the lyricism of Schnabel, and to me more satisfying than the liquid dexterity of Bachaus or Gieseking, the sentimentality of a half-conception, or the display that tries to pass itself off, without design, as if assault could be drama.

Lillian Steuber does not command a large variety of tone. Beethoven's piano music requires an infinite variety of tonal control but relatively little color. Nor does she effectively supplement tone-production by accumulation and shaping of the sound with the pedal. Were these expressive virtues more evident, her playing might be less accurate and less clear. She played without sufficient pause for rest between several of the recitals, so that as she tired the lack of control in the more forceful accents often allowed the same bright, hard sound to serve as well for *sf* or *f* as for *ff*. If her muscles tired, her mind did not; every movement was delivered with an unflinching sense of design, an accurate shaping that set each note exactly as she perceived it in its place. I say as a compliment that Lillian Steuber's projection of these sonatas stirs no other conflicting images. I do not think of her playing in comparison with those performers I have most admired; if her conception is less large, if it is less memorable as a distinct creation, it is not the less individual, simple, fully thought through, and distinct.

I would complain that in some of the sonatas which should be entirely within her tonal range, the *Sonatina* opus 79, for example, with its scurrilous cross-rhythms and little inset barcarolle that should hover at the very slowest poise of an *andante*, neither the fun nor the poise went beyond a reporting of notes. Against this I would set the reading of the first *Fantasy Sonata*, opus 27:1, which was as nearly perfect as I believe it can be made.

At the end of an evening in which the playing of the first four sonatas had been, by her own standard, routine, two better and two worse, she raised herself, not only in emotion but by every means which conveys emotion to the height of the *A major Sonata*, opus 101, splendidly designed, full-bodied in tone, and without the turgid heaviness that so often mars the last movement. I have never heard this sonata better played.

The *Sonata Hammerklavier* was plainly beyond her physical powers. She did not help herself with the pedal to the extent that one would expect from so competent a pianist, so that the big, bare chords in the right hand often came out brittle without support from the bass. But there was no dishonesty, no dodging, none of the fluid evasion by which Solomon, in his recording, draws down the massive dissonances of the *fugue strett* to a pretty running on of tone. Everything was attempted, to the last physical extremity, and so much of it was brought off, if only by sheer determination to have it right, that the cheers at the end were as much a tribute to the audible courage of the performer as to the success of the performance.

The final *Sonata*, in *C minor*, opus 111, that can come only at the end of the Beethoven cycle, by which more than any other the pianist's stature will be measured, lifted again from the plateau of her accomplishment, did not tower but floated in a marvellously shaped and proportioned illumination of design, every tone falling within rather than enlarging the exquisite flow of sound. I was among the first on my feet when she returned to gather the deserved bouquets.

The most obvious flaw, throughout these sonatas, was the playing of the embellishments, according to a tradition which grew up when the delayed shake after an *appoggiatura* was shifted, without *appoggiatura*, to begin on the beat, becoming the so-called inverted

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ART

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of dynamic symmetry; almost always a pyramidal pattern, or series of interlocking pyramidal patterns, is established.

It should be noted that the dominant forms in Villon's compositions are not superimposed on the grid: the lines and planes of which they are composed are now on top of it, now beneath. Thus there is a constant interpenetration of background and foreground. The whole is unified still further by a harmonic distribution of light and dark areas.

In a way, Villon's grid is very much like the *reseau*, the network of fine lines on a glass plate used by astronomers in photographing the stars. With the *reseau* heavenly bodies may be collected, measured: with the grid natural forms may be measured and understood.

In *The Mechanic's Workshop*, made during Villon's high cubist period, the design fills the page. Later, when the artist had freed himself from cubist dogma without abandoning cubist principles, he could set his images across an expanse of white paper, as in *The Three Magi*, in this way providing them with a context to which they could be related, something almost impossible to achieve with an edge-to-edge design.

In the cubist etchings we find the sweeping diagonals suggesting refracted rays of light, which Villon (like Braque) uses so brilliantly in his later paintings. In these etchings we find a technique for adjusting values of light and dark by varying the width and density of the lines. This is a characteristic technique of Villon's which he gradually learned to employ with great inventiveness and with which he was able to establish values of extraordinary delicacy and luminosity. It is also his most valuable means for controlling relationships of light and line. Three of the later portraits illustrate this very clearly. In *The Savant* (etching and engraving, 1933) a mysteriously shimmering image emerges in patches of black, white and gray from beneath a dense screen of lines. In *The Student* (1929) the lines are less closely drawn and here the image they create and contain is much bolder. But in *The Poet* (1933), where the lines are widely, irregularly spaced, the image is unsubstantial and seems on the verge of breaking down under the impact of light. From these three portraits it is clear that if light is the giver of form, light in excess is its destroyer. Evidently the marriage of light and line is to be consummated with discretion.

Of course, the same lesson may be learned from Seurat, and Villon's closeness to Seurat is especially apparent in *Departure* (1932), with its phantasmal shapes—possibly faces and figures framed by train windows and obscured by clouds of steam.

Villon's debt to Cézanne, the Cézanne of *Houses at L'Estaque* and of the late *Sainte-Victoire* paintings, is seen in his etchings of the middle '30s. In the tranquil panorama, *Between Cannes and Mougins*, for example, with its not-quite-identifiable, vaguely faceted forms which commence in the foreground, progress by orderly stages into the distance, and finally merge with a long range of hills, the spacing of planes to suggest distance and the crystal-like faceting are both reminiscent of Cézanne. But it is from his own cubist researches that Villon learned to use planes to detach a form from the background and keep it on the surface.

Through the years Villon has developed his own characteristic color. We find it in his paintings and in such late lithographs as *Rider in the Ring*, 1951. It is joyously lyrical color: oranges, yellows and pinks; russet, azure and apple green, the colors of sunny spring and autumn days in the country. Villon is often called a colorist, but I would call him a luminist and linearist. For me a colorist is a man who makes little use of line; who works rapidly as a rule and creates forms and volumes with color. Giorgione, Titian, Rubens and Renoir are the type. For Villon, as for Seurat, color is primarily a function of light, and his individual colors—tones and half-tones of remarkable vibrancy—are the colors of light split into its components. Villon's colors (usually tints of relatively high chroma) are laid to correspond with areas previously outlined to receive them, the typical linearist procedure in painting. His distribution of colors is very like his distribution of values in an etching. For Villon color is the visible body of light snared in a web of lines.

Of course all such distinctions as those between linearist, luminist and colorist tend to fade as an artist learns to fuse the elements of his art. Where, for example, does line end and color begin in a

Degas painted after 1875? And in many of Ingre's and Corot's nudes do not the contour lines change imperceptibly into color? Villon is much more a colorist today than he was in the past but line is still an important and, to my mind, indispensable element of his art. Its importance lies in the active, regulatory role it plays; line is the male element, color the female, and light, the mystery that flows through them both.

Villon's subjects vary. Among his paintings and etchings one finds portraits and figures, still lifes, architectural studies and landscapes. Many of his portraits are quite fine, but like Corot he is primarily a landscapist. That is to say, he is in love with Nature, with the good earth of France. In his many paintings of harvest and orchard scenes, of herds of cattle, threshing machines and clusters of houses set in the open country, he seeks to relate himself and his fellow man to the land. Villon's response to nature has inspired him to make his finest paintings, those which are most highly integrated compositionally and which afford the most complex experience, being understandable on several levels, psychological, religious and visual.

I might note in passing that it is characteristic of this artist to return year after year to certain subjects, reinterpreting them (often in a different medium) as his understanding and competence grows. Thus, among the prints at the Museum of Modern Art, *The Equilibrist*, *The Bridge at Beaugency*, *The Set Table* and *The Three Orders* exist in other versions.

Comparison of the two versions of the etching *Les Haleurs* (The Haulers, or Towers) is especially instructive. The first is dated 1907 and is freely sketched in outline. In the second, dated 1930, the figures are sculptural, modeled by patches of light and contained within overlapping screens of line. Their forms (and by extension, all forms) are created by the play of light in a space articulated by line. And it is because their forms are created, and not merely observed or interpreted as in the earlier version that they live. ("Live," not "seem to be alive." The life of art and the life of reality are incommensurable. Tromper l'oeil is a craftsman's parlor game.) But rounded, modeled forms such as those in *Les Haleurs* are rare in Villon's art. Even in his portraits form is captured in its "geometrical lineaments"—to use Lhote's phrase.

We are now in a position to make a few generalizations about the content and implications of this art. Villon is concerned with the visible world, but not as a realist would be. In his prints, and even more in his paintings, natural forms are essentialized, rearticulated, rationalized, harmonized—in a word, idealized. Idealistic art, whether figurative or purely abstract, with its perfected forms, its absolute symmetries, is often static: that is inherent in its nature. Villon's forms are not perfected, rather they point to their own perfectability and are therefore dynamic and extraordinarily appealing to the kind of imaginative intellect that is taken with the life of forms.

I have said that Villon is a landscapist in whose art nature is transformed by the mind. To what tradition or movement does his art belong? It is much too complex to be pigeonholed. Clearly he is not a romantic; there is nothing stormy or emotional about his work; its mood is one of serene enchantment. It is not an art of crisis but of stability. It is not concerned with the exotic but with the immediate and commonplace. If the life of his art is light and line, its body is line and color. It might be said that Villon's love of light and color makes him an impressionist, but in his rejection of the accidental and fleeting, in his organization of space according to geometric principles he is much closer to Poussin and Piero della Francesca (as he is to Seurat in his organization of color). And because he transforms the everyday world to correspond to an ideal of coherence and rationality, he is a classicist. But this must be immediately qualified by adding that he is an extremely introverted classicist. That is to say, the principle of coherent structure that governs his art was discovered by life-long contemplation of the forms that appear before the mind's eye, thought-crystals, phantasmal actors in a drama that takes place in the theatre of the mind and is then re-discovered in nature, in the outer world.* It was not discovered by studying Leonardo and Poussin, though their example must have inspired Villon during his long search and may even have started him on it. After all, he is not an academic painter; he does

*I refer the reader who is interested in pursuing this metaphor further to Paul Valery's "Monsieur Teste." Valery and Villon are very much alike in many ways.

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ART

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not paint by rule. If his composition is geometric it is because he responds to geometry, having experienced geometry in the structure of the psyche. If that geometry is familiar to us from the work of other men, it is obviously because geometric forms are not individual inventions.*

With Villon the transformation of nature by art seems to mean the discovery by art of essential forms in nature which were there all along, and which the artist intuited and struggled to reveal. I cannot pursue the implications of this here. Suffice it to say that I believe the order of light and line that shines in the art of Villon's old age is of a deeply religious nature.

I do not wish to imply that the esthetic success of a work of art is to be measured by the degree of religious insight or psychological integration to which its author may have attained. On the other hand I doubt that we are moved by anything deeper than admiration as I doubt that the mind is fully engaged by a work of which all that can be said is that it is well made. I suspect that we are deeply moved only by those works in which we sense the presence of a transcendental and in which we see what is, after all, rarely visible in daily life, the uninterrupted fulfillment of an inner law, an entelechy.

Villon's late paintings have this quality of inevitability, of higher logic. We are witnesses to a drama, a playing out of an intricate dialectical process which the artist has transferred from his imagination to the canvas in many stages, but which really began and was concluded as soon as he had drawn a few lines. (For a successful painting is like a dream, a fugue or a classic tragedy in that its conclusion is implicit in its beginning.)

In art, in Villon's art at least, the saying "Man proposes: God disposes" becomes "Man constructs: Nature regulates." For the rhythmic distribution and harmonious interplay of his forms is not his invention. It follows a law of recurrence, a life movement sensed in nature that the Chinese called Ch'i-Yun, or Spirit-Resonance.

In the integration of form with form, of form with context and of line with color a dynamic equilibrium is sought. For Villon as for Braque, Mondrian, Klee, Kandinsky and countless Zen and Ch'an artists, dynamic equilibrium is the Absolute.

*They are not individual inventions but they are individual discoveries. Villon's interest in mathematical proportion and in optics should not be misunderstood. There are people who are disturbed by any rapprochement between art and science, believing that the discursive reason of science can only hurt the creative intuition of art. Such people should study the testimony of leading modern scientists on the role of creative intuition in science. As for art, scientific knowledge can harm it only when superstitiously, i.e. academically applied. Forms lifted from the text-book and imposed upon the work of art are petrified, immobile. Villon's forms are in constant movement, his geometry is inspired by the Self, not by the textbook.

MUSIC

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mordent or its extension. Beethoven followed C P E Bach and Haydn in writing out doubtful embellishments and every expressive alteration of rhythm that was not in the convention. Players accustomed to making no distinction between the shake and the inverted mordent in Chopin, who also accepted the tradition of C P E Bach and carefully distinguished between these two embellishments in his notation, will of course accept the wrong tradition for Beethoven as well. Beethoven in at least two sonatas (opus 54 and opus 78) uses Bach's sign for a delayed shake and turn after an appoggiatura; one has no right to presume that he intended any short shakes or trills to be played in a manner specifically disallowed by Bach. The long trills are of course in the Italian manner of the trillo and are better begun on the main tone instead of from an appoggiatura. The note after a dotted note was still played late. But I would not quarrel over the matter to the length of an extended paragraph, if the false tradition were not still the bad habit of nearly every pianist who comes before the public to play Beethoven or Chopin.

The audiences at these recitals sufficiently attested the enthusiasm of the musical community, and I have only to extend to Dean Raymond Kendall a nosegay of appreciation for the administrative wisdom he has brought to the USC Department of Music, which makes possible the realization of such large achievements.

UNIVERSITY CITY

continued from page 15

Should architecture have a landscape form?

Should it express a national character (national unity is the new watchword in Mexico, and the next question may be: should architecture express national unity)?

With so many architects participating, have we arrived at the variety we had reason to expect? Or do not much of the buildings speak in the same architectural idiom?

Does the beauty of the open spaces, others ask, compensate for the inconvenience of the sprawling nature of the campus which may considerably limit the movements of the students and the faculty?

Should painting and sculpture be integrated into architecture (the building in which architecture and decoration have been most happily combined, most critics agree, is the library where architect and artist are one: Juan O'Gorman).

The question most often asked by North Americans, accustomed to our deliberate way of building up our campuses, is: If the work had proceeded more slowly, with one college built at a time, equipped, staffed, and opened to the students, would not the university have been in operation sooner?

To anyone who has the slightest acquaintance with the Mexican temperament the answer to that question is no. In the university, Mexico set for herself a goal which seemed impossible to reach. It was unequipped in machinery, materials, techniques, and skilled labor.

Nevertheless, the goal was reached. Mexico learned as it built. It emerged from the project with a knowledge of large scale building, and a pool of skilled labor, now being used in new works. Mexico in University City took its place in modern world architecture.

The sincerity and the scope of the work are of far more importance than the form of any one building.

Esther McCoy

A COMMUNITY HOTEL

continued from page 18

the slope of the gentle hillside and can be reached by a drive which makes it possible for each guest to park his car adjacent to his room. The rooms with their patio face the panoramic sea view. The rows of guest rooms are placed in such a way that the view windows to the west overlook the terrace roofs of the buildings further to the east. Eight guest rooms have the characteristics of living quarters which can be easily changed to bedrooms at night and are reached by the room service or ramps but never abutt noisy interior corridors.

The core of the hotel consists of a lobby, and lounge with adjacent bar, cocktail room, dining room and a large banquet hall which can be divided into private dining rooms. All the major public rooms give out onto a terrace overlooking the swimming pool and bathing facilities with a panoramic view which extends from the chain of mountains in the north to the Pacific ocean. The dining facilities also overlook the landscaped grounds to the east and down the slope over the golf course. Tennis courts are planned to the southwest of the entrance road; and the service yard and the deliveries are to be handled to the northwest of the main structure. The cocktail lounge opens both to the terrace and to the dining facilities and all of it is serviced by a kitchen and service wing.

The one-story structures which never reach the density of an institutional building but are informally grouped are separated for fire safety. This free grouping, the careful landscaping, and the informal air of the entire establishment take full advantage of the magnificent site and should make it an exciting and successful project.

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J.O.B.

JOB OPPORTUNITY BULLETIN

FOR ARTISTS, ARCHITECTS, DESIGNERS AND MANUFACTURERS

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

The Institute welcomes suggestions for enlarging and improving J.O.B. Please send us address corrections for the present mailing list and new addresses to which you think the Bulletin should be sent. Distribution for this issue totals about 800 as follows:

Educational institutions, 175; Selected artists, architects & designers, 450; Organizations, publications, 55; Manufacturers & others business concerns, 125. J.O.B. is in two parts:

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

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

Please address all communication to: Editor, J.O.B. Institute of Contemporary Art, 138 Newbury Street, Boston 16, Mass. The manufacturers request that candidates communicate with the Institute rather than directly with the companies, unless otherwise indicated.

I. OPENINGS WITH COMPANIES

A. ARCHITECTURAL SALES MANAGERS AND SALESMEN: For large, well-established national manufacturer, as Regional Sales Managers or Salesmen of aluminum and aluminum building materials to architects and contractors. Attractive salaries for mature men with architectural background or interests, extensive sales experience, strong connections with architects and builders in their area.

B. ARTIST-DESIGNER: Experienced in display and exhibition design (interior and exterior) needed by established Midwestern exhibit manufacturer. Must have a background of simple structures and merchandising. Fast professional rendering ability important.

C. ARTISTS: Artists with knowledge of reproduction by letter press, offset lithography and flexography (aniline) wanted to do black and white drawings. Work consists of regular commercial printing, labels, box wraps and cellophane materials for expanding company in North Carolina. Salary dependent on ability with opportunity for advancement.

D. ART DIRECTOR: Southern printer and packaging material manufacturer desires art director with experience in handling men doing black and white art for reproduction. Should have full knowledge of color separation and reproduction by leading printing process. Work consists of label and package art and general commercial printing.

E. ART DIRECTOR: For large religious publishing house; to be in charge of art for periodical publication; do art work; and to select and buy art on a contract basis. Qualifications: fine arts background; religious interests; art education; and five years' experience in commercial art. State salary requirements in letter of application.

F. CERAMICS AND TWO-DIMENSIONAL DESIGN: Artist-designer with ceramic and two-dimensional design training, industrial ceramics experience, for full-time staff position. Apply Russell Wright, 221 E. 48th St., New York, 17.

G. GREETING CARD ARTISTS: Boston card manufacturer needs artists for free-lance or full time staff employment. Desirable characteristics: professional experience, proven talent, originality in design, mass-market appeal. Send resume and samples of work to Editor, J.O.B.

H. INDUSTRIAL DESIGNER: Wanted by Research and Engineering Division of manufacturer of complex electronics, electromechanical, and heavy mechanical equipment: product designer concerned with product appearance and use. Other qualifications: potential growth, ability to work with engineers, willingness to live in Southwest. Opportunity to create and develop industrial design program for young progressive organization.

I. INTERIOR DECORATOR: Good salesman artistically inclined. Thorough training and practical experience for contemporary shop in San Diego, California.

J. INTERIOR DESIGN-SALES: Young man or woman with design background, college graduate interested and able to sell modern home-furnishings for sole New England distributor of Dunbar, V'Soske, and other lines. Also young man to contact architects and decorators. Salary commensurate with experience.

K. MERCHANDISING MANAGER: With interest in design, to handle sales and advertising of young, growing lighting company in Boston. To service company's outlets throughout U. S., three months of year traveling; reside in Boston. Prefer young college graduate with executive ability and experience. Good starting salary; profit sharing.

L. MODELMAKER: Man experienced in clay and plaster modelmaking wanted for full-time staff position with large Chicago manufacturer of radio and TV sets.

M. PACKAGING DESIGNER: Competent and creative packaging designer with knowledge of color, form, and merchandising. Work consists of labels, box wraps, and film packaging such as cellophane, foils, etc. Excellent working conditions in progressive Southern city with growing packaging concern.

N. PACKAGE-LABEL DESIGNER: New England manufacturer wants package designer with interest in plastics for full-time staff position. Prefers industrial design school graduate with experience.

O. PRODUCTION SUPERVISOR: For well-known small New York industrial designer's office. Mechanical engineering degree or training preferred, scheduling of work, supervision of drafting, rendering, models, and all technical aspects of design. Opportunity to be Associate.

P. RESEARCH ASSISTANT: The Ohio State University announces research assistantship in ceramics to work on a special decoration process for commercially produced pottery. Must be a graduate of recognized art school with experience in three-dimensional design—preferably ceramics. Submit portfolio with letter of application giving references.

Q. TV-RADIO DESIGNERS: A large Chicago manufacturer wants two staff designers:

1. Experienced designer (possibly with furniture background) with complete knowledge of furniture. Capable of both traditional and modern design. Ability to design in plastics also helpful. Salary open.

2. Young designer (just out of school or with experience). Must be outstanding and interested in design of TV, radio, etc. Starting salary \$4500-\$5000.

R. TWO-DIMENSIONAL DESIGNER: Position open on design staff of prominent manufacturer of smooth-surface floor coverings (linoleum and felt-base). The company, located near New York City, prefers a male designer with textile, wall covering or floor covering design experience. Salary \$300 and up, depending on qualifications.

II. ARTISTS AND DESIGNERS SEEKING EMPLOYMENT:

The Institute does not necessarily endorse the following individuals, who are listed because they have asked the Institute to help them find employment.

A. ARCHITECT: German-trained architect practicing in Landshut, Germany, since 1948. Experienced in domestic and factory building. Wishes to immigrate to U.S.A. Would like to secure job as draftsman or designer in architect's studio. Sample drawings and blueprints available on request. (Age: 30, married, one child.) Inquire, Editor, J.O.B.

B. ARTIST: 28-year-old veteran of World War II, University of Kansas graduate, design major. Interested in wallpaper, drapery fabrics. Would like to prove ability; willing to work for advancement. Inquire Editor, J.O.B.

C. ARTIST: College graduate with training in painting, sculpture, ceramics and history of art; typing ability. Three years' experience museum work in curatorial and education departments. Would like creative job in design, teaching or allied field. Inquire Editor, J.O.B.

D. ARTIST-FREE-LANCE ART WORK: Men's off-figure fashions (wash drawings), label and letterhead designing, drawings and illustrations (black and white and color), poster designing and silk screen. John C. Hurd, 4602 B Street, S.E., Washington, D.C.

E. CARTOONING, COMMERCIAL ART: Partially house-bound, talented artist desires contacts with companies or individuals needing free-lance art work, illustrations, cartoons, greeting cards, palques, etc. Contact directly or through J.O.B. Editor. (Age: 30.) S. P. B. Clement, 49 Autumn St., New Haven 11, Conn.

F. COLOR CONSULTANT: Designer with experience and reputation in hard surface floor covering field available as color consultant in this and other fields such as plastics, etc. Inquire Editor, J.O.B.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

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

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• (426) Contemporary Clocks and Accessories: Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; lastex wire lamps, and bubble lamps. George Nelson, designer. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Mich

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

FABRICS

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

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(309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns; features plain colors.—Klearflax Linen Looms, Inc., Sixty-third St. at Grand Ave., Duluth, Minn.

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(181a) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl, tables cabinets, upholstered pieces, chairs; represents new concept in modern furniture; fine detail and soft, flowing lines

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(169a) Contemporary Furniture—New 28-page illustrated color brochure gives detailed information Dunbar new modern furniture designed by Edward Wormley; describes upholstered pieces furniture for living room, dining room, bedroom, case goods; woods include walnut, hickory, birch, cherry; good design, quality hardware; careful workmanship; data belongs in all files; send 25 cents to cover cost; Dunbar Furniture Corp. of Indiana, Berne, Indiana.

(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrik Van Keppel, and Taylor Green—Van Keppel Green, Inc., 9501 Santa Monica Boulevard, Beverly Hills, Calif.

(174a) Information available on contemporary grouping, black metal in combination with wood, for indoor-outdoor use. Illustrated catalogue of entire line offers complete information.—Vista Furniture Company, 1541 West Lincoln, Anaheim, California.

(167a) Contemporary Danish and Swedish: Finest examples of imported contemporary Danish and Swedish Furniture. Outstanding design and quality of craftsmanship. Information available to leading contemporary dealers and interior decorators.—Pacific Overseas, Inc., 200 Davis Street, San Francisco 11, California.

(15a) Swedish Modern: Information clean, well designed line of Swedish modern furniture; one of best sources.—Swedish Modern, Inc., 675 Fifth Avenue, New York 22, N.Y.

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(585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

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(970) Douglas Fir Plywood: Basic 1950 catalog giving full data Douglas Fir Plywood and its uses; delineates grades, features construction uses, physical properties, highlights of utility; tables specification data; undoubtedly best source of information, belongs in all files.—Douglas Fir Plywood Association, Tacoma Building, Tacoma 2, Wash.

(184a) Masonite Siding: Four page bulletin describing in detail approved methods application of tempered hardboard product especially manufactured for use as lap siding. Sketches and tabulated data provide full information on preparation, shadow strips, nails, corner treatments and finishing. Masonite Corporation, 111 W. Washington St., Chicago 2, Illinois.

(197a) "This is Mosaic Tile": 16-page catalog describing many types clay tile. Outstanding because of completeness of product information, organization of material, convenience of reference, quality of art and design. Copies of award-winning Tile Catalog presented by The Mosaic Tile Company, Zanesville, Ohio.

(196a) Panel Tile: New Polystyrene wall tile in 9-inch squares, textured, striated front surface, "sure-grip" diamond back. Eleven popular colors are built in, cannot fade, chip, peel off or discolor. Washable, scratch and mar proof, withstands heat, will not rust, rot, warp or swell. Well suited for residence, business, industrial and institutional installations. Can be installed over any firm, smooth, sealed wall, such

as plywood, sheetrock, plaster board or plastered walls. Further information will be supplied by New Plastic Corp., 1025 N. Sycamore, Los Angeles 38, Calif.

(185a) Plymolite translucent-fiberglass reinforced-building panels. A new lightweight, shatterproof material with a thousand uses; for home, office, farm or factory. Lets light in but keeps weather out. Plymolite is permanent, beautiful, weatherproof, shatterproof, and easy to use. Plymolite may be worked with common hand or power tools and may be fastened with ordinary nails and screws. Available in a variety of flat and corrugated sizes and shapes, also a selection of colors. Both structural and technical information available. Plymold Company, 2707 Tulare Ave., Burbank, Calif.

(193a) Simpson Fissured Tile: New incombustible addition to complete line acoustical products. From special type rock re-formed into highly absorbent rock wool. Results in natural fissures, different on each tile unit. White finish for high light reflection, may be repainted without loss of high acoustical efficiency. Simpson Logging Company, 1065 Stuart Bldg., Seattle 1, Wash.

(103h) Genuine Clay Tile, K-400: Compiled by Don Graf, this publication summarizes present status of thin setting bed technique of installing clay tile. Specifications for 3 basic types thin setting installations; important savings in time, weight, materials. Shows opportunities for wider, more flexible use of clay tile on more varied surfaces and areas. Survey published by Tile Council of America, 10 East 40th St., N.Y. 16, N.Y.

(122h) "Recommended Building Code Requirements for Vermiculite Plastering, Acoustical Plastic, Fireproofing, and Concrete": New 16-page booklet presenting all recommendations covering proper requirements for vermiculite products. Convenient reference for construction officials, agencies and for building codes. Also covers fire resistance of constructions protected with vermiculite products. Vermiculite Institute, 208 S. La Salle S., Chicago 4, Ill.

(160a) Mosaic Clay Tile for walls and floors—indoors and out. The Mosaic Line includes new "Formfree" Patterns and Decorated Wall Tile for unique random pattern development; colorful Quarry Tile in plain and five "non-slip" abrasive surfaces; and handcrafted Faience Tile. The Mosaic Tile Company, 829 North Highland, Hollywood 38. Hollywood 4-8238.

PLUMBING FIXTURES, ACCESSORIES

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

SASH, DOORS AND WINDOWS

(901) Hollow Core Flush Door: Brochure Paine Rezo hollow core flush door featuring interlocking air-cell grid core combining the strength of cross-banded plywood with lightness in weight; accurately mortised and framed together, and overlaid with matched resin-glued plywood panels; one of best products in field.—L. J. Carr and Company, P. O. Box 1282, Sacramento, Calif.

●(106a) **Accordion-Folding Doors:** Brochure, full information, specification data Modernfold accordion-folding doors for space-saving closures and room division; permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel working frame; sold, serviced nationally; deserves closest consideration; merit specified CSHouse 1952.—New Castle Products, Post Office Box 823, New Castle, Ind.

(163a) **Horizontal Sliding Glass Door-walls:** Unique 8-page brochure—detail and isometric drawings; also 16-page illustrated editorial reprinted from Arts and Architecture; installation and full scale cross sectional details; pioneer and leading producer; top roller-hung and bottom roller types; many exclusive important engineering features; sealed against wind and water; available in hot-dip galvanized, or bonderized under zinc chromate primer; Thermo-glaze, Thermopane and T window units; minimal maintenance; favored by leading contemporary architects; carefully engineered, quality product; completely factory assembled—no loose parts.—Steelbilt, Inc., 4801 E. Washington Blvd., Los Angeles 22, Calif.

(356) **Doors, Combination Screen-Sash:** Brochure Hollywood Junior combination screen-metal sash doors; provides ventilating screen door, sash door, permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty-third Street, Los Angeles, California (in 11 western states only.)

(522) **Awning Windows:** Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

HEATING & AIR CONDITIONING

(142a) **Residential Exhaust Fans:** Complete information installation data Lau Niteair Rancher exhaust fan for homes with low-pitched roofs; quiet, powerful, reasonably priced, easily installed; pulls air through all rooms, out through attic; available in four blade sizes; complete packaged unit horizontally mounted with belt-driven motor; automatic ceiling shutter with aluminum molding; automatic time switch optional; rubber cushion mounted; well engineered, fabricated.—The Lau Blower Company, 2017 Home Avenue, Dayton 7, Ohio.

(994) **Heating Facts:** remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—Dept. AA-5, The Lennox Furnace Company, 974 South Fair Oaks Avenue, Pasadena.

● (143a) **Combination Ceiling Heater, Light:** Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting

over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; merit specified CSHouse 1952—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

●(116a) **Packaged Chimneys: Information Van-Packer packaged chimneys;** economical; saves space, hangs from ceiling or floor joists; installed in 3 man-hours or less; immediate delivery to job of complete chimney; meets FHA requirements; worth contacting; merit specified CSHouse 1952.—Van-Packer Corporation, 209 South La Salle St., Dept. AA, Chicago 3, Illinois

LIGHTING EQUIPMENT

(34a) **Accent and Display Lighting Brochure** excellently designed contemporary Amplex "Adapt-a-Unit" Swivelite fixtures; clean shapes, smart appearance, remarkable flexibility, ease of handling; complete interchangeability of all units, models for every type of dramatic lighting effects; includes recessed units, color equipment; information on this equipment belongs in all files.—Amplex Corporation, 111 Water Street, Brooklyn 1, New York.

(910) **Theatrical Lighting:** Smartly designed 48-page catalogue showing best in contemporary theater lighting for state, exhibits, window displays, pageants, fashion shows, dance halls, cabarets, night clubs and fairs by Century; lights, special equipment, control equipment, accessories; one of most complete workbooks published, completely illustrated and with prices; this is a must.—Century Lighting, Inc., 521 West Forty-third Street, New York 36, New York. (155a) **Contemporary Lighting Fixtures:** Complete range of fixed and adjustable recessed units, dome lights, lamps; articulate new shapes in modern finishes. reel lights; new concepts in ceiling and wall mounted candelabra fixtures.—Showroom: Gruen Lighting, 8336 West Third Street, Los Angeles, California.

(119a) **Recessed and Accent Lighting Fixtures:** Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-

lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Mfg. Corp., 2229 4th Street, Berkeley 10, California.

(965) **Contemporary Fixtures:** Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950 Stamford Metal Specialty Co., Inc., 431 W. Broadway, New York 12, N. Y.

(782) **Flourescent Luminaries:** New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very handy reference—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

(Z7A) **Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures:** Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot, remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

VISUAL MERCHANDISING

(152a) **"Effective Use of Space":** New 80-page illustrated brochure featuring SPACEMASTER line of standards, brackets and complete units designed to create outstanding open-sell merchandise displays. The good design and amazing flexibility of these fixtures also makes many of them ideal for shelving in homes and offices where movability is required. Complete with suggested layouts, charts, information on installation. Write for free copy of Catalog 50-S.—Dept. AA, Reflector-Hardware Corporation, Western Avenue at 22nd Place or 225 West 34th Street, New York 1, N.Y.

MISCELLANEOUS

(360) **Telephones:** Information for architects, builders on telephone installations, including built-in data.—P. E. Dvorsky, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 55, Calif.

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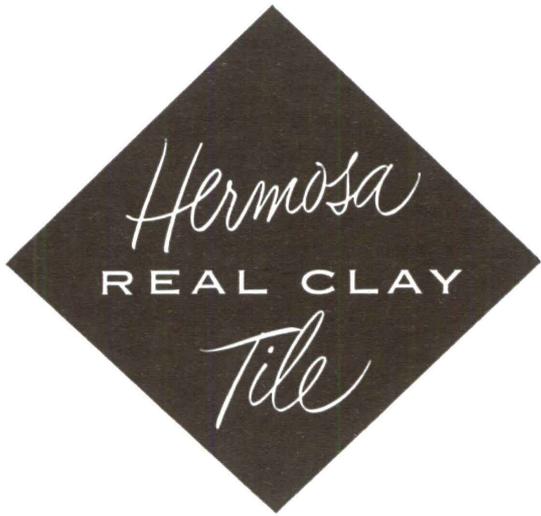
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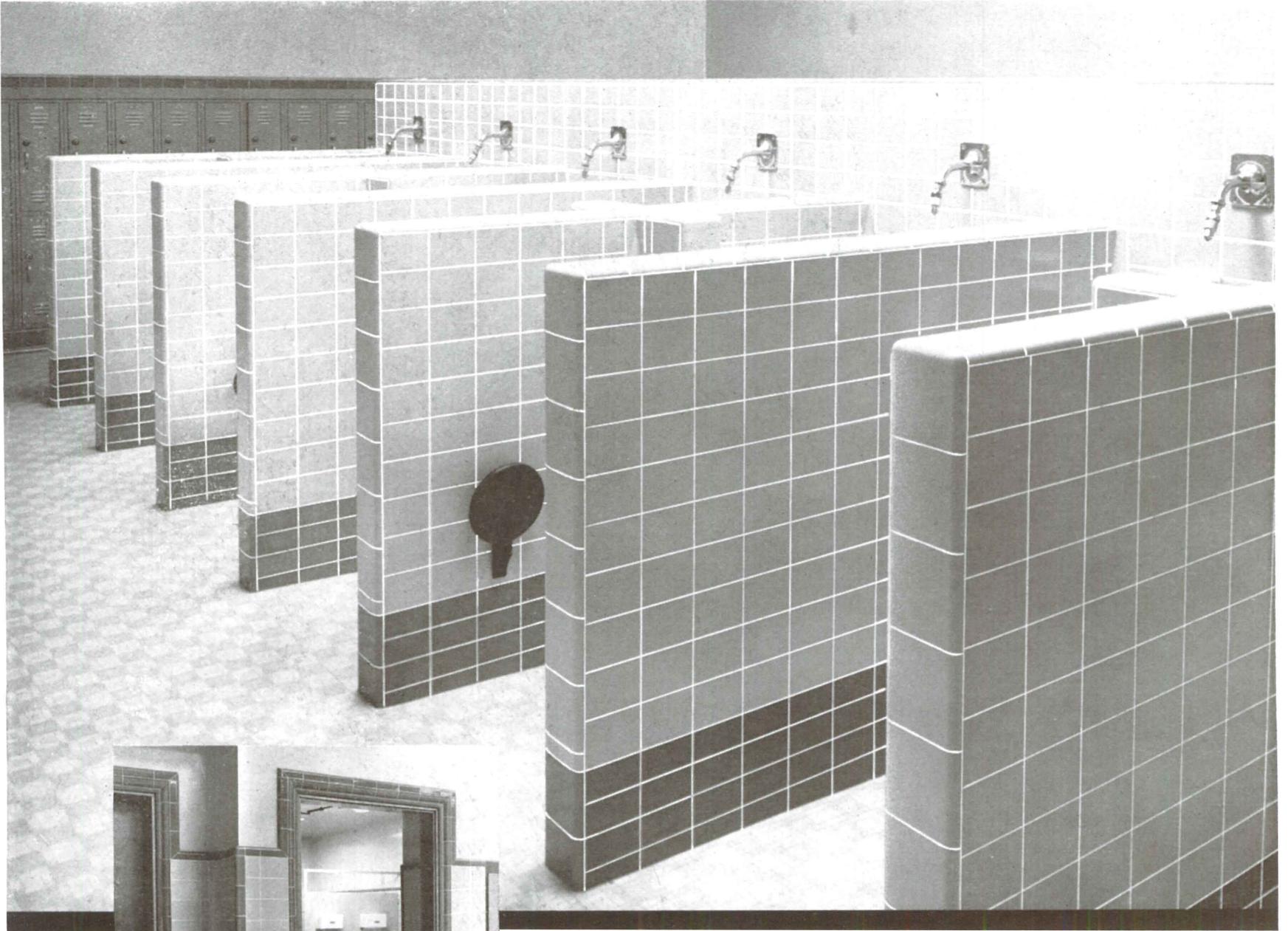


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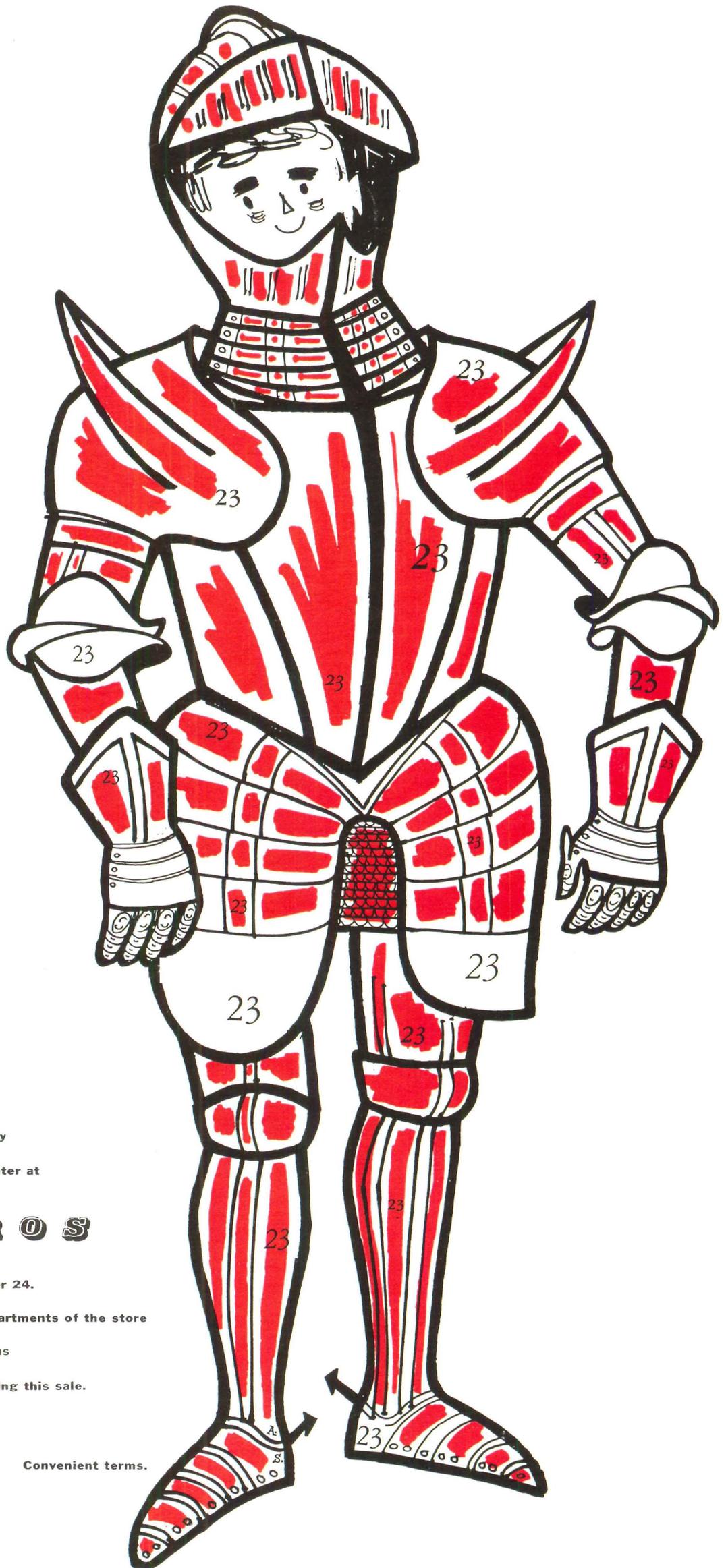
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