

arts & architecture

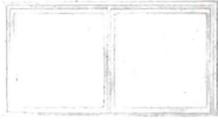
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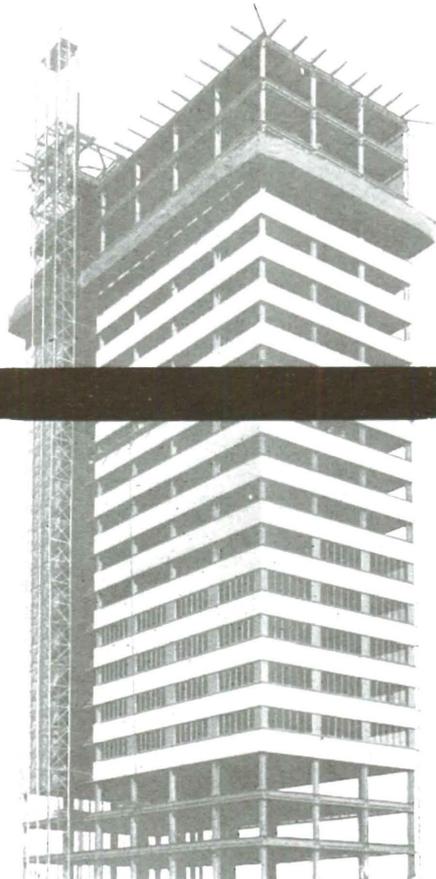
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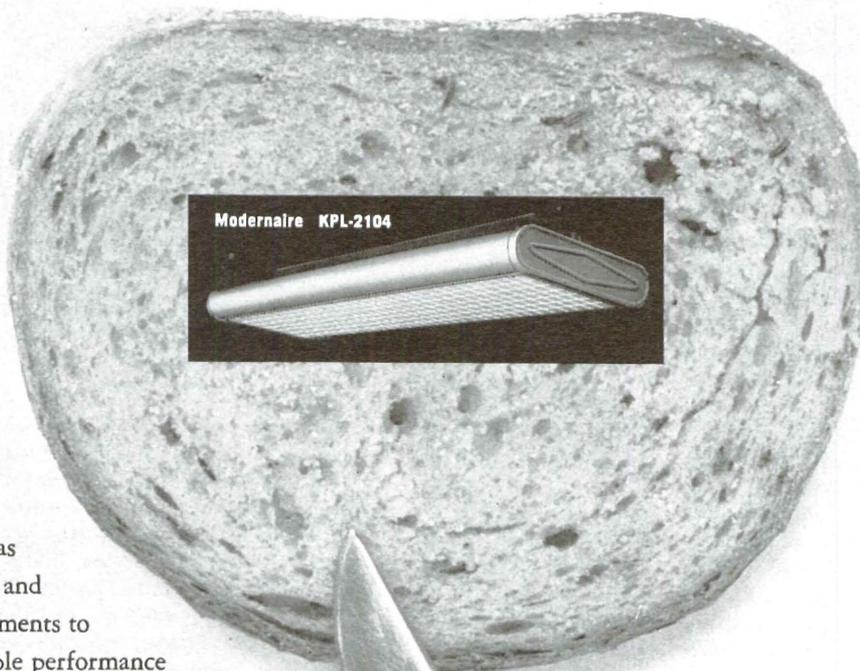
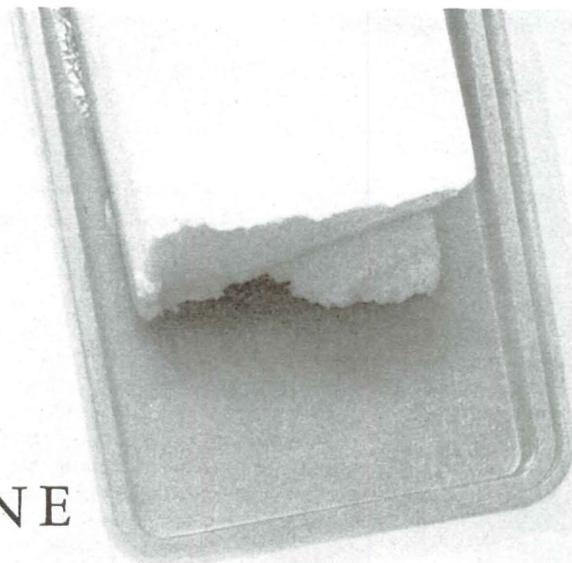
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ART

JAMES FITZSIMMONS

It is our pleasure to announce that James Fitzsimmons has been given a Mather award by the College Art Association of America for his "analysis of problems in the field of contemporary art" in his columns for this magazine.

Davis, De Kooning, Gorky, Hofmann, Kline, Pollock, Rothko, Still and Tobey are the artists who were represented in "Nine American Painters Today," a recent exhibition at the Sidney Janis Gallery. According to a statement issued by the gallery, the "basis of selection" was "stature and originality," and it was asserted that the influence of these painters "today is felt both here and abroad." One may wonder by whom, by what body of opinion, their stature was established. Certainly the group included some of our most gifted artists; it also included some of our most overrated: Kline, Rothko and Still. One might also wonder why, if stature (and not personal taste) was the basis of selection, Glarner, Gottlieb, Motherwell and half-a-dozen others were not included. It would seem that personal taste was probably the basis of selection after all.

As for making "influence" our criterion, we know from history that the influence an artist exerts upon his contemporaries may be good, bad, great or negligible but that it provides no true measure of his art. As often as not, influence reflects the charismatic power of a personality more accurately than it does the value of a work. There have been great artists whose immediate influence was nil, either because they had no followers or because the followers they had were incapable of assimilating the essential qualities of their work. History (including that of criticism) and biography provide us with many extra-esthetic explanations of success—and influence is a kind of success, to be scrutinized as critically as any other. Indeed, it may do us good to remind ourselves from time to time that not so long ago a large number of people (including some who might have been expected to know better) judged virtuosi by the abundance of their hair, conductors by the violence of their acrobacy, and tenors, by the frequency of their love affairs. (I have a notion, probably erroneous, that some people still do.) Poets and migratory intellectuals have known the value of the metaphysical look, of a first-name acquaintance with gods and astral beings, of a sprig of agony worn in the buttonhole. These are but a few of the personal resources that have enabled men of modest creative gifts to reach the heights, briefly.

Now it would be invidious to assume that these remarks are directed at any of the artists in the Janis show—some of whom have had a profound, far-reaching influence on American painting, and rightly. My point is that the intrinsic merits of a work of art are not demonstrable by, analyzable in terms of, or contingent upon, influence; that unfashionable as the view may be in this land of brands, works of art are not commodities like other commodities; artists are not, like salesmen, to be esteemed for their "following."

As for the influence of the Janis Nine upon artists in other countries, it is surely too early to estimate it with any accuracy. And in an age of world art, of tendencies which appear simultaneously in different places, isn't the *diffusionist* approach, the need to establish single points of origin, a trifle old-hat? Following up this thought, I propose the following axiom to students of contemporary culture: the more idiosyncratic or regional a style, the less is it a significant manifestation of and contribution to the contemporary consciousness—an axiom which in no way prejudices the case for a profoundly individual (i.e., non-individualistic) expression.

There were three first-rate paintings in the Janis show: Jackson Pollock's *Blue Poles* (1952), Mark Tobey's *Edge of August* (1953), and Stuart Davis' *Rapt at Rappaport's* (1952). With certain important reservations I also liked Gorky's and Hofmann's paintings. The De Kooning impressed me as an honorable failure.

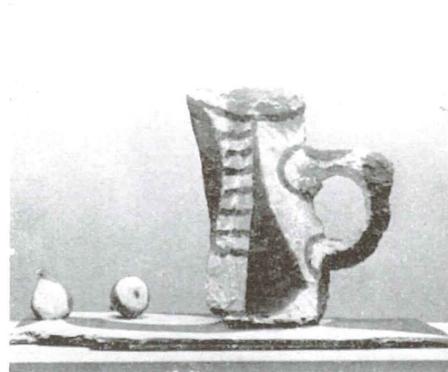
Pollock's composition (the size of which may be noted in the accompanying illustration) was included in his last show. Though not the best of his recent paintings, it does reveal the interplay of local detail and overall design, of overlying and underlying elements, that is gradually becoming characteristic of his art. *Blue Poles* is still exclusively linear; we do not find in it that dialectic of line and mass, line and color that distinguishes *Composition No. 12* (not in this show). What we do find—and this is its special distinction—is exuberant rhythm: the dark blue verticals swing across a

maze of multicolored filaments with a wheeling, dancing rhythm that relates every part of the painting to every other. Together, rhythm and color evoke a feeling of joy rare in this artist's work.

Tobey's *Edge of August* might be the edge of the world. The dark rim of the earth cuts across the lower left corner of the canvas. The space above is filled with twinkling colors, with a web of delicate lines, a shower of azure, jade and saffron lights. Glory descends on earth from the darkness around.

Stuart Davis' *Rapt at Rappaport's* is a typical work and shows the artist at his best: strong cleanly defined patches of color in a strong, tightly knit design; like collage; like Léger, but more concentrated, less panoramic; like good "barrel-house."

Turning to the near-hits, Gorky's *The Liver is the Cock's Comb* is a large, dramatic, richly colored panorama of twisting, distended shapes at once vegetable and anatomic. A good painting, but it did not impress me as favorably as it has on other occasions. I don't know how it escaped me till now but I suddenly realized that the lines and colors in this painting were far from perfectly related; they neither pull together nor create a tension of oppositions. Hofmann's *Le Gilotin* has a lusciousness of color and substance reminiscent of, but surpassing, Soutine's. And Hofmann is a master of spatial organization—when he remembers that he is—whereas Soutine knew how to choke a form until it almost burst from the canvas, but very little else. Unfortunately in this painting Hofmann was content to scrawl the outline of a bulbous grotesque (rather like those in Dubuffet's earlier paintings) on an expanse of rich greens and glowing reds and then virtually to obliterate it with gobs of juicy paint.



Picasso "Pitcher and Figs"
(painted bronze)



Alberto Burri Collage
Photograph by Juley & Son

The failure of De Kooning's picture (a new one in the *Woman* series), may be ascribed to a similarly immoderate use of paint. The Janis foreword to the exhibition called attention to De Kooning's "fierce abandon." Now without asking whether that is what one looks for in art, abandon is precisely what is missing from this painting. It may have been there at the start, but De Kooning is an obsessive painter and in this instance, unable, it would seem, to lay down his palette knife, he almost worried the life out of the poor girl with it. She is still there all right, as big as life and twice as appalling, wearing the De Kooning look—as voracious a "mom" image as has ever been committed to canvas for observation. But this time she is helplessly bogged down in paint. What is good in this otherwise unsuccessful painting is the color less blatant than before, and our abiding sense of De Kooning's ability to sustain, if not always fully to communicate, visions of extraordinary intensity.

As for those paintings which might better be called stillborn than unsuccessful, the "audacity" for which Franz Kline has been praised must surely refer to his willingness to expose paintings such as the one with which he was represented in this show. In what way is the painting itself audacious in any valuable sense? A vast expanse of soiled white with a few broad tracks of thin black paint painstakingly spread across it, it administers a momentary shock to the eye as the sudden crash of falling pots and pans would to the ear: it catches our attention. But then we find that there is nothing there to hold it, nothing to engage the plastic sensibility or the mind, no experience, no concept, percept or mastery of craft; nothing to "instruct and delight," nothing to prevent the painting from dropping abruptly into that oblivion to which we consign inchoate and meaningless phenomena of daily life.

If Kline were to create some totally new reality, superior to the one around us—more significantly structured, perhaps—that would be audacious. If, with the mastery of Sesshu, he were to animate his

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arts & architecture

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ART

(Continued from Page 4)

canvas with a single line so vibrant, soaring or reptilian that the result might stand as a symbol of primordial life forces, of yin and yang, that would be audacious in another way. Instead, he returns us to our immediate surroundings in their most banal aspect, to a world of sooty girders and trestles, of industrial shapes silhouetted against a white sky. (Not intentionally, of course, only by connotation, but a sensitive artist is as mindful of the connotations of his forms as he is of their denotations—or are we to expect less of painters than of poets? and less today than in the past? I can't see why, and the best painters require no such concession).

And when we approach the painting to inspect it closely—or isn't that permissible?—we find as little audacity in the handling as we did in the concept. Instead, there is plodding; there is patient trimming and scraping away of edges, so that even the apparent dash and vigor of the work is an illusion, a fabrication. And this matters (only) because it shows.

Mark Rothko's painting (No. 14) was a good example of his work. Predominantly chartreuse, the greenish upper half of this canvas is separated from the yellowish lower half by a narrow horizontal band (like a desert horizon) of pink not quite reaching from edge to edge. Just below this band another wider one of strong yellow helps to bring the foreground forward. Misty and delicately luminous, to me the painting suggested a Technicolor still of a mirage—or, possibly, eternal dawn on some distant planet. Very pretty in a soporific way. There can be no doubt of Rothko's ability to handle paint, but his work is purely decorative. It tells us nothing about ourselves, the world we live in or the cosmos—nothing about reality, immediate or transcendent. Mood painting, it bears the same relation to serious painting that "mood music" does to serious music. One expects such manifestations in fashionable cocktail lounges and sanitariums, not in galleries and concert halls.

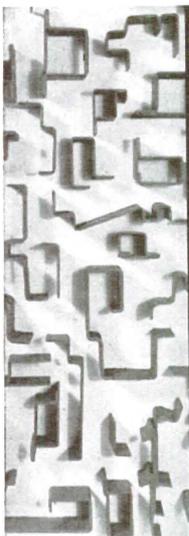
As for Clifford Still's *Large Yellow Field, 1951-52* (which I heard an apologist call an "early work"), it too is knowledgeably painted. But here even the claim of taste must be disallowed. I am somewhat at a loss to describe this curious work. A photograph of a small area of chipped enamel, enlarged to mural size (the painting is roughly nine-by-eight feet) might contain similar shapes. In fact, some of Aaron Siskind's photographs closely resemble Still's paintings but are far superior to them, in my opinion, as works of art. For photography is the direct, legitimate means for achieving the effects we find in Kline and Still; and photography does it better. Thoughtfully composed, skillfully processed photographs of stains, puddles, splashed paint, twigs, rotting bill-boards, cracks in sidewalks and walls, etc., have a precision of imagery, a quality of mystery, and a power to instruct that paintings which merely suggest such things do not. (That the abstract artist has no intention of suggesting such things is quite irrelevant and merely emphasizes his failure to encompass his intention, what ever it may have been. Unless we are to fall into the "intentional fallacy" we cannot be concerned overmuch with intentions; our concern is with the painting that was painted, not the one that was planned.)

The most conspicuous thing about Still's painting is color. As the title suggests, most of the canvas is yellow with here and there a carefully shepherded trickle of coral-orange, a patch of exposed canvas, of deep red, maroon and black. But neither singly nor in combination do the colors have any distinction.

"Pablo Picasso 1950-1953" at the Curt Valentin Gallery is a selection of recent paintings, sculpture in terracotta and bronze, ceramics, lithographs and aquatints—65 works in all including 28 oils, 18 of which have not been shown before.

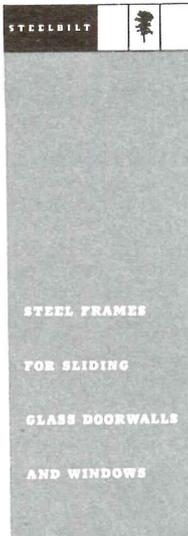
Though the exhibition contains a few first-rate works, I found it unsatisfying as a whole. Too many of the paintings seem fragmentary and eccentric; too many are less forceful restatements of earlier conceptions: "off-scourings from the master's palette." Certainly an artist of Picasso's attainments is entitled to play, to toss off a few (hundred) jeux d'esprit. The trouble is Picasso doesn't really know how to play. He is muscle-bound by his genius and plays with about as much grace as Breughel's peasants. In fact, with a few splendid exceptions such as his neo-classic illustrations, Picasso's works in a lighter, impromptu vein are disconcertingly banal, and, despite the inexhaustible repertoire of styles and techniques at his command, clumsily executed as well.

In the present exhibition I found a series of small vignettes of the landscape, the palm trees, villas and gardens of Vallauris, especially



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exasperating. Loose, washy oil sketches, cartoons really, they resemble a child's watercolor and crayon drawings. Even if each of them contained a line, shape, or passage of painting executed with a master's authority—and this is not the case—they would not be especially interesting. There are people, of course, for whom everything a great man does is endlessly fascinating and significant. There is a sentimental, not to say superstitious, passion ultimately responsible (along with chance and fashion) for the presence of so many mediocre works from all ages in museums all over the world.

Essentially, what is at fault is the artist's taste, his sense of fitness. If these quick sketches of Vallauris were carried out as quick sketches—perhaps as a little book of watercolors—we could not object. Done up in oil, elaborately framed and hung on the wall, they seem empty and pretentious.

Turning to more substantial and successful works, there is *Kneeling Woman*, a schematized nude in greys, browns and blacks with white and pink highlights, stemming from the artist's double-profile and figure paintings of the early '40s, and from *Guernica*. There is *Woman with Scarf*, painted in rich, sober colors one finds more often in Derain, and *Winter Landscape*, a splendidly painted view of houses, fields and trees convulsed by the cold—an austere, curiously baroque composition.

The sculpture, much of which is painted and highly decorative, includes a number of Picasso's unique owls, roosters and pigeons. There is also a bronze "metaphysical" still-life: a pitcher and two figs mounted on a base and painted ash grey, dark brown and black. I thought this one of the most interesting and provocative pieces in the show.

Frederick Franck, whose paintings were exhibited recently at the Van Diemen-Lilienfeld Galleries, is a conservative in the good sense. I mean that while working in a recognizably contemporary idiom he draws equally on the past—specifically, on Vermeer: his exterior scenes—out of diverse strains synthesizing an a-historic style that cannot become dated. This was Franck's sixth New York show and easily his best.

Because there is nothing flamboyant about his art, it may not get the attention it deserves. Nevertheless, this is the real thing Franck is working toward: the coincidence of feeling and reason which is imagination; of imagination, knowledge and craft. Most of the new paintings are urban or pastoral landscapes in which the artist moves away from the expressionism of his earlier work toward classicism, toward a structured, impersonal, austere poetry of form. That this is the right direction for him is implicit in the fact that his most terse, unadorned statements are also the most moving.

Franck is a very intelligent artist: he is able to extract from cubism, for example, just what he needs. In *Waterfront, Hoboken* and *Houses and Reflections*, walls, windows, a boat on hoists and tall steel derricks become a kaleidoscopic pattern of advancing and receding planes. Franck's color is both subtle and intensely sober: restricted to light and dark grey, muted blue and lavender, umber, brown and the soft greens of the lowlands (where a number of these pictures were painted). He uses color very successfully to establish mood, but it is light, evenly suffusing his paintings or gleaming on a single form and imperceptibly spreading across the canvas, that carries his feeling. And among the reconstructed and synthesized forms whereby a clarified order belonging more to man than to nature is attained, feeling and reason are married.

That is high art and I would not say that Franck fully achieves it yet—he works on "too small a canvas"—but in some of the paintings done in Holland this year he approaches it: it is on his path. Interestingly, in *Harbor of Dordrecht*, *Bulb Fields* and *Flooded Landscape*, his path converges with Mondrian's—circa 1908. In the Dordrecht painting, for example, the forms in the middle distance (buildings and cathedral) are depicted realistically, while sky and foreground are represented by horizontal bands.

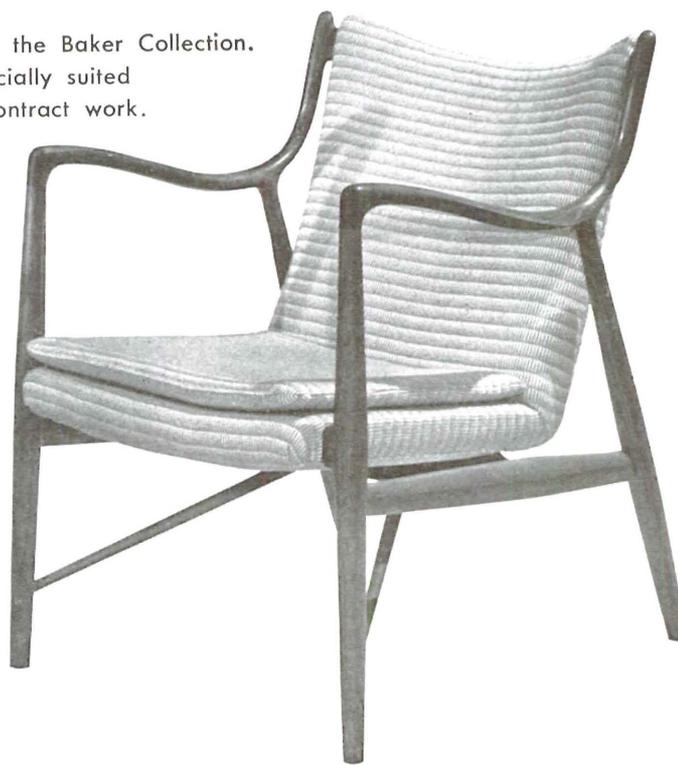
I think Franck could go a long way in this direction: that of the luminist out of Vermeer and Rembrandt and the reductive formalist out of Mondrian. On the other hand, he might choose to develop the undulant, rhythmic element latent in his work, in which case he would probably move toward middle generation French painters like Estève and Bazaine. Either way, he is at the critical point where a painter cuts loose and surges ahead, or settles back at a level of respectable competence.

* * *

Following Hubert Crehan at the Stable: Alberto Burri, young Italian; who is also represented in the exhibition of European painting at the

(Continued on Page 30)

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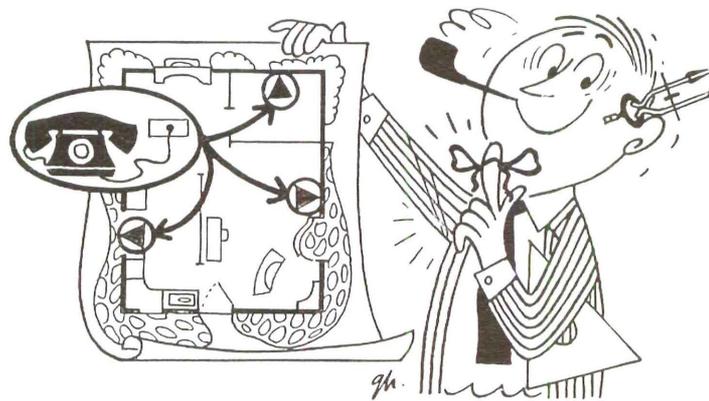
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MUSIC

PETER YATES

*Worlds of Music** by Cecil Smith should be in the library of every American who has to think professionally about musical performance. Smith, a Chicagoan with an English accent, was for a number of years the editor of *Musical America*, which comes nearer than any other American publication to being the handbook of the professional music business on this continent. In 1952 Cecil Smith decided to resign this responsible but, one gathers, not entirely congenial position and go back to work as a music critic for the London *Daily Express*. Before doing so he wrote *Worlds of Music*, setting forth in balanced, objective, often humorous language his extensive knowledge of the way professional music operates and is operated in the United States.

I could devote an entire article to quotations from this book, if the copyright law would permit me. Since I cannot, let me quote first what Cecil Smith has written about Evenings on the Roof, one admirable sentence, the most complimentary and the most inclusively accurate that has ever been written about us. "And in the field of chamber music, the extensive series called Evenings on the Roof presents the country's most adventurous array of music new and old, played by admirable performers many of whom are otherwise buried in the Hollywood studios." A good many articles, including several of my own, have said less with more effort.

Let me draw together a few more quotations to make a paragraph: "The notion that music is something imported for the day, normally from New York, is the curse of our whole musical life." "Musically, no place is more provincial than New York, but New York is smart enough to make capital of its provinciality." "The failure of Philadelphia—along with Chicago, Cincinnati, St. Louis, and a dozen other big cities—to make life worth while for most of its gifted musicians is perhaps the most serious blight on our national

musical life." "Ninety-eight percent of the time the orchestra might belong to New York or Ann Arbor for all the evidence it gives of any concern for Philadelphia's special musical development." ". . . Philadelphia soloists are almost never engaged for appearances in its concerts." "There is no compact community of musicians, much less an artistic community in which musicians consort with painters, writers, sculptors, and actors." "Constant exchange of ideas is important to those who are seeking to penetrate into the techniques and meaning of the art of music." "The climate of American musical life is less conducive to artistic maturity than that of Vienna or Paris, or even London."

Mr. Smith might object to such a bundling of sentences out of context. I believe he would agree, nevertheless, that the resulting paragraph conveys rather thoroughly his understanding of the musical climate in the United States. Only one aspect has been excluded, that of the professional manager and soloist, which fills a considerable portion of the book and nearly the whole of every review of it that I have read.

It is a picture every American devoted to the spiritual growth of his country should be ashamed of. Mr. Smith does not develop this picture as a blind reproach; he has thoroughly documented every detail of it and shows in careful exposition how this situation has evolved. I offer it to you for thought.

There is a reverse side of the picture: "Some of the larger universities provide an extraordinary diversity of public concerts, lectures on music and stage performances." "The Annual Parsifal is only one feature of the tireless undertaking at Indiana University." "Neither of [the Indiana University musical directors] recognizes any distinction between professionalism and good amateurism." "Albuquerque, New Mexico; Chattanooga, Tennessee; Kalamazoo, Michigan; Erie, Pennsylvania; Charleston, West Virginia; Oak Ridge, Tennessee; Waco, Texas (an exception to the rule in its state); Wichita, Kansas; Louisville, Kentucky—all these communities and many more like them are steadily accomplishing more, in proportion to their size, towards the realization of their own musical resources

*J. B. Lippincott Company; 1952.

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than most cities a dozen times as large." "In this country good music is too largely equated with big or expensive music." "The struggle between imported and indigenous activity is far and away the most significant tension in our national musical life." "On the distant horizon we may discern the image of a whole nation composed of communities guiding their own musical destinies and bringing forth musical fruit from their own local soil."

The major chapters of the book are given over to various "worlds" of music: "The Performer's World"; "The World of Opera"; "The Orchestral World"; "The Composer's World." One world receives no separate discussion, the World of the Conductor. In the November 1953 issue of *The Atlantic Monthly*, which has a portrait of Stravinsky on its cover and features his sixteen-year-old article, "The Diaghilev I Knew," there is also, towards the back, an article by John N. Burk, program annotator for the Boston Symphony, "On Producing Young Conductors."

Stravinsky goes at his subject with the clean, unsentimental accuracy he shows in writing a new musical composition: every word tells. Mr. Burk asks himself a mechanical question: "Can orchestral conductors be systematically produced?" and sentimentally escapes answering himself. Toscanini and Koussevitzky, he reminds us, simply stepped up from the orchestra and began conducting; Beecham "assembled an amateur orchestra in a suburb called Hutton and went on from there." Among current American conductors, Alfred Wallenstein and Saul Caston also came up from the orchestra. A larger number have had some opportunity to study conducting. But Mr. Burk wonders whether these do "not regret having missed that conductor-making mill which has existed for the last three-quarters of a century, and still exists, in central Europe." Among its graduates are Bruno Walter, Furtwaengler, and Klemperer.

"A rich musical milieu is necessary," Mr. Burk informs us, "if 'great' ones (conductors) are to appear." Cecil Smith, as if in reply, speaks of "the American absorption with music—a fixation such as the world has never seen before." America has therefore the milieu; what is lacking is either the "mill" or the opportunity. Mill or no mill, the career of every conductor is unique and involves a unique hardihood.

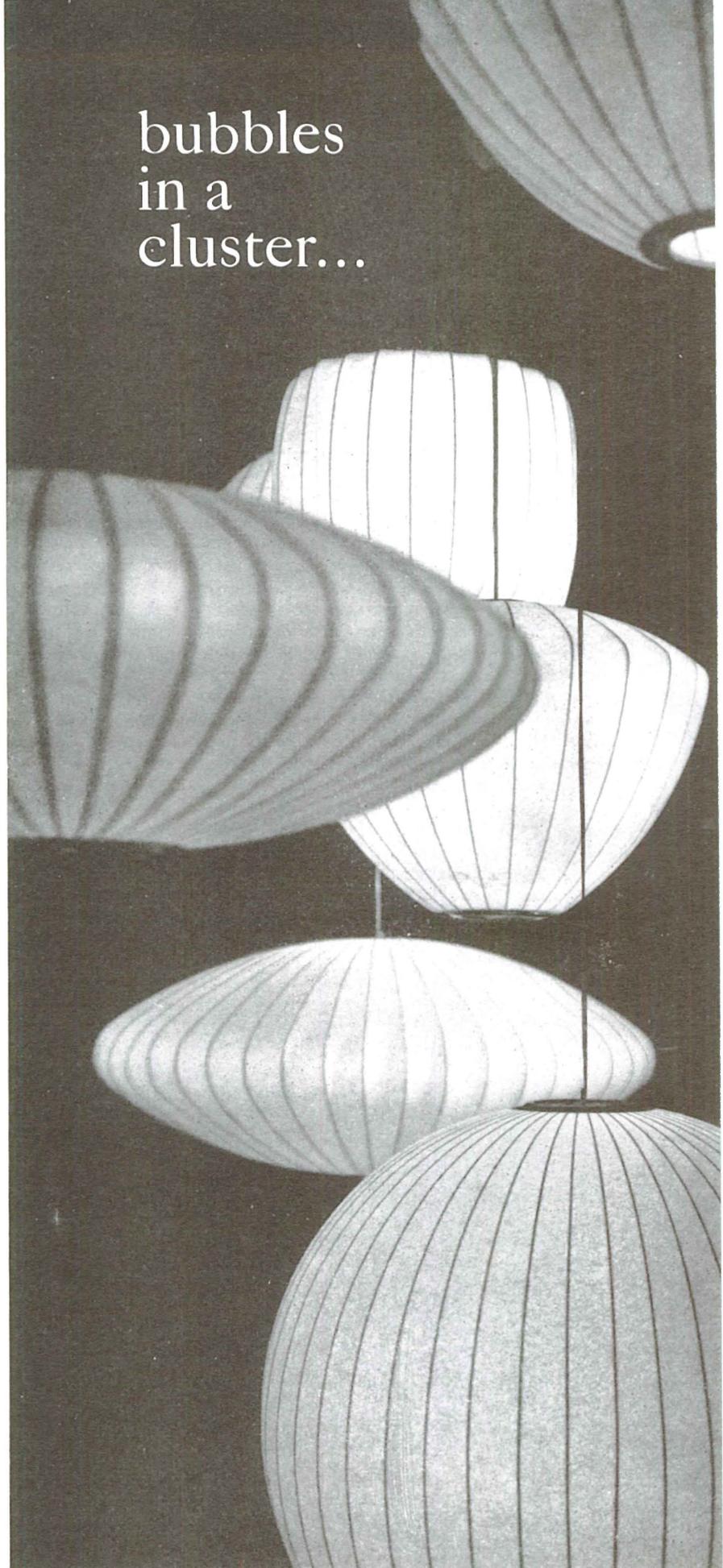
There are on this continent at this time between 500 and 1000 symphony orchestras. The count varies according to the individual judgment of what makes an established orchestra. In several cities of this country a first-class orchestra can be brought together by hire, as Franz Waxman does it every year for the Festival he directs and usually conducts in Los Angeles. Many cities and schools have excellent orchestras of amateurs supplemented by professionals, local or imported. The "rehearsal orchestra" of professional musicians who meet at regular intervals for their own pleasure to read music outside the general circulation has been a feature of the Los Angeles scene for many years. I have heard such orchestras conducted by Stravinsky and Stokowski. In New York orchestras are assembled for the performance of new music and for hire by ambitious soloists.

During recent years the chamber orchestra directed towards serious and unusual music has begun to replace the string ensemble, which made its aim sweet music. Harold Byrnes in Los Angeles and Thomas Scherman in New York have brought such smaller groups to a high standard. A large classical and a growing twentieth century literature of music not hackneyed by overuse give these chamber orchestras a valuable place wherever the audience is sophisticated enough to distinguish between size and substance in performance.

The chamber orchestra draws together in its programming the smaller classical symphony and the larger chamber music. Bartok's *Music for Strings, Percussion, and Celesta* belongs to it. But Bartok's *Sonata for Two Pianos and Percussion* or Falla's *Harpsichord Concerto*, with four or five players each, though numerically in the field of chamber music, require a conductor. Many works of contemporary chamber music are too complex to be prepared, without a great deal of needless effort, by an undirected group of musicians, no matter how skillful. Schoenberg's *Septet* or the new *Septet* by Stravinsky need to be conducted. Thus the two fields of chamber orchestra and chamber music, though still distinct in theory, converge in program-making. Conductors lead the Mozart *Serenades* and *Divertimentos*, not only in such an orchestral enlargement as that recorded by Toscanini but also in the original version, as recorded for instance by William Steinberg with the Los Angeles Winds. Both are examples of chamber music that has been distorted by the showmanship natural to conductors of big orchestras.

The German conductor's mill that Mr. Burk rather awkwardly praises was directed towards the performance of opera, the man-

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agement of an opera house and its company, and incidentally the playing of symphonic music. In America there is still room for this sort of skill, but its practitioners have been in the past almost necessarily imported. An American conductor, like Alfred Wallenstein or Leonard Bernstein, who can make his way in this field and establish himself in it, is fortunate but exceptional; and the conditions of our musical life guarantee that such talents shall remain exceptional.

The young American conductor must learn, if he is to learn at all, by working with smaller means. His best opportunity should be in the field of the chamber orchestra and chamber music. Whether such experience can lead towards later successful growth into later symphonic and orchestral conducting has yet to be demonstrated. If the conductor who works with the symphonic repertoire cannot gracefully come down to the more impersonal style of conducting required by the repertoire of music for smaller combinations, can a young conductor who has developed such impersonality expand to the more ample gestures of the larger repertoire? I believe that he can, if he is not denied the chance, and that the cleanness, incisiveness, and impersonality he may develop in the smaller medium may be more valuable in the large than the sort of dramatic personality which has been hitherto the chief stock-in-trade of orchestral conductors. For one thing, he will have a larger background of musical knowledge and he will not be routinized, as instrumental soloists have become routinized, to the standard manners of performing all the standard classics. Mannerism imposed upon a conventional style is the present-day criterion of musical individuality; in spite of this fact, those musicians who are universally recognized by serious lovers of music as the best, whatever that may mean otherwise, are almost consistently those who have never subordinated themselves to this criterion. Ernest Ansermet is a good example among conductors.

A young American conductor who may serve as exemplar of the new type of musician that will soon be appearing on this continent is Robert Craft, who in three seasons has radically altered the character of our Evenings on the Roof chamber music performances.

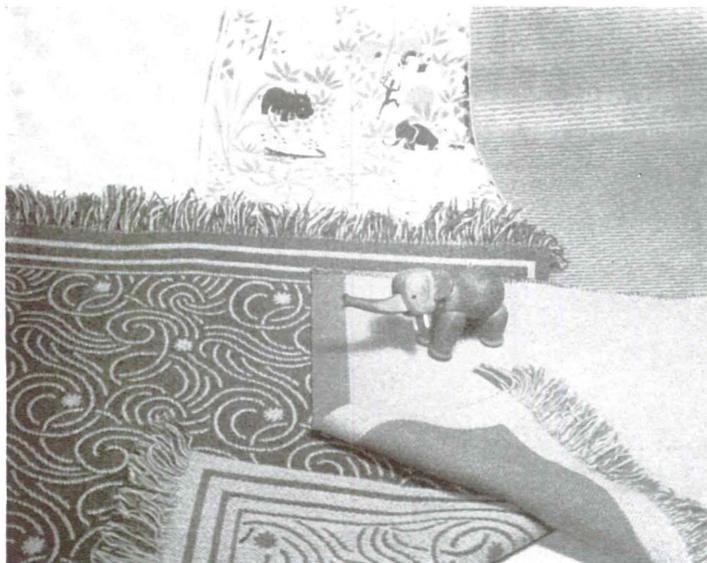
Robert Craft was born, 1924, in Kingston, New York. He studied violin and piano locally, and at the nearby Woodstock artist's colony was inducted into harmony, composition, and a broader musician-

ship among a group of serious professional musicians. His chief inspiration there came from the pianist-conductor-composer Percy Grainger, who opened up to him the literature of sixteenth and seventeenth century choral and instrumental music. He also received valuable training and experience as a member for six years of a boy choir in an Episcopalian church. A scholarship to the New York Military Academy brought useful, if limited, opportunities to conduct the school band and play the organ. He supplemented this routine workmanship by arranging a number of compositions for instruments with organ. At the same time he became an accomplished trumpet player. Thus he was equipped with a reasonable mastery of four instruments, as well as elementary skills of composer, arranger, and conductor.

At the Curtis Institute in Philadelphia, where he studied trumpet with Saul Caston (then a member of the Philadelphia Symphony, more recently conductor of the Denver Symphony) and later as a scholarship student at Juilliard in New York, Craft completed the requirements for a degree of Bachelor of Public School Music. And here again let me quote from the practical wisdom of Cecil Smith: "No matter what economy waves may surge over the educational system in the near future, music education is now so firmly incorporated into the curriculum that it is unlikely to suffer more severely than other field outside the three R's." In other words, the young American who wishes to spend a lifetime making music, can expect a more dependable career in the still expanding field of musical education in the public schools and colleges than in public concertizing, private teaching, or in the conservatories. It is possible now, as never previously, for a high school music teacher to direct the resources of his community towards the propagation of his art.

Having slipped this ace up his sleeve Craft forgot about it and accepted a graduate fellowship at Juilliard. During this same year (1946) he was fortunate enough to receive a contract to direct the Lyndon Wright Choral Society in Yonkers, where among routine rehearsals and society concerts he found time for some work on Elizabethan madrigals. A more promising, though less profitable opportunity to conduct the newly-formed New York Brass Ensemble brought him at last to the beginning of his unique career. He was

(Continued on Page 31)



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While so much attention is being given these days to the psychological and interpersonal aspects of race relations, it is well not to lose sight of the importance of what may be described, broadly speaking, as the sociological factors in the situation. For reasons which cannot be discussed here, there is a tendency on the part of professional students as well as on the part of laymen to regard psychological factors and interpersonal relations in race relations as more fundamental than sociological factors.

After all, it is contended, the relations which exist between members of different races are dependent upon how individuals of different races feel towards each other, and what ideas they have of each other. Moreover, it is argued, laws and practices involving discrimination against certain racial and national groups are the expression of the ideas and feelings of individuals. But such reasoning fails to take into account the source and nature of racial attitudes and the manner in which they are propagated.

The attitudes of members of one racial or ethnic group towards members of another are not individual but social attitudes in the sense that they represent the definitions and conceptions which their own group provides of the members of a different racial group.

It is needless to emphasize what is generally known, namely that children do not have racial prejudices or that racial attitudes are not instinctive. But it is necessary to point out another factor of great importance. Although children perceive differences in colour for example, these differences have no *racial* significance until the group of which the child is a member defines them as *racially* significant.

A study of art and literature, theatres, films and radio, cartoons and comic strips will reveal the current racial concepts which are part of the social heritage of a group as well as the means by which these concepts and attitudes are perpetuated. Studies of the attitudes of people have constantly revealed these channels of communications as the source of their racial prejudices. In fact, a number of studies have revealed that prejudice may be strongest against a racial group with whom one has never had direct contact.

The institutions of society also play a decisive role in perpetuating certain racial attitudes. Where institutions prevent easy communication and association between individuals with differ-

ent racial and cultural backgrounds as, for example separate schools and churches, or define the relations between races so as to give one a lower status as, for example, exclusion from certain occupations, no amount of individual racial goodwill can overcome the decisive influence of these institutions in the formation of social attitudes in respect to race.

Even if the individual has managed to emancipate himself from the current racial attitudes, the institutions of society place definite limitations upon the extent to which he can express his particular attitudes. The restrictions upon the expression of his personal feeling and attitudes are increased when he is charged with carrying out institutional policies in regard to race which are opposed to his own conceptions.

Something should be added concerning the legal institutions and culture of a society. There is much confusion concerning the role of law in changing race relations. In the past some social scientists have gone so far as to state that laws have no influence on race relations. Then many laymen echoing this opinion have said that laws cannot make people friends or love each other. All of this is not only beside the point, but introduces confusion into thinking on this question.

Participation in the collective life of a political community is seldom carried on on the basis of friendship or love. The very basis of civilized life is law. We know from experience that laws have been responsible for the extension of the rights and opportunities of racial groups.

We call attention to the obvious fact that the thinking and feelings of individuals in regard to members of a different racial group are shaped and coloured, so to speak, by the conceptions and attitudes of their own group.

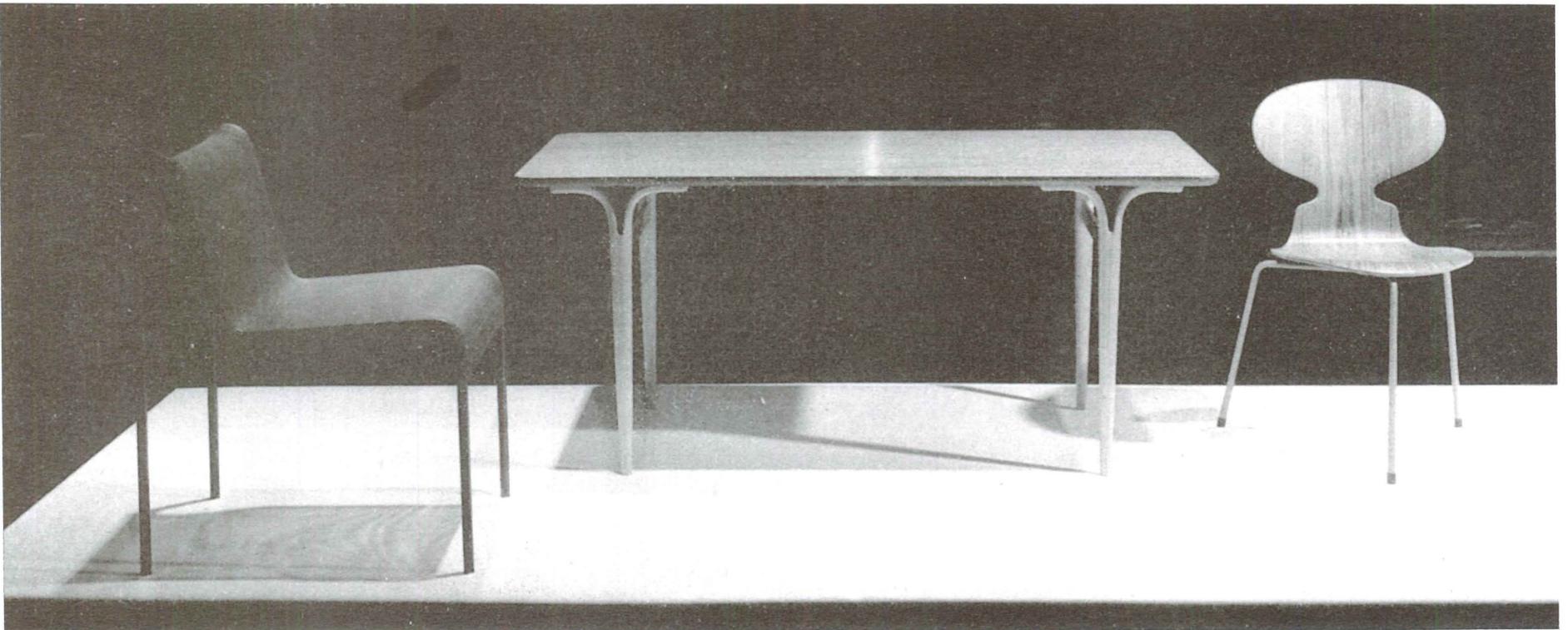
These conceptions and attitudes are communicated to individuals by the various channels of communication in a society. Despite the growing mobility of the peoples of the world, the vast majority of the people of the world will continue to depend upon these means of communication for their ideas and feelings towards other races.

On the other hand, their attitudes and reactions to members of a different racial group dwelling within their midst will depend largely upon the institutions and laws which regulate their relations and determine the extent to which they can co-operate on a basis of equality and develop mutual understanding and respect.

—DR. E. FRANKLIN FRAZIER

GOOD DESIGN - 1954

PHOTOGRAPHS FROM THE MERCHANDISE MART NEWS BUREAU



1

- 1 Steel frame dining chair with spun nylon cover designed by Harold Cohen & Davis Pratt, for Designers in Production; a work table designed by Bruno Mathsson and distributed by Bonniers, Inc.; an Arne Jacobsen dining chair, in walnut or beech with metal legs, from Richards Morgenthau.
- 2 All wood arm chair of molded teak plywood and solid beech designed by Einer Larsen and Bender Madsen and distributed by George Tanier, Inc.
- 3 A steel frame lounge chair with spun nylon cover, designed by Harold Cohen & Davis Pratt for Designers in Production.
- 4 Straight back dining chair with sponge rubber upholstered seat and cane back. Made of cherry with honey finish, this chair was designed by Winsor White for Baker Furniture Co.
- 5 Wooden arm chair with woven rope seat of teak and oak designed by Borge Mogensen and distributed by George Tanier, Inc.
- 6 Two-drawer, steel frame chest with glass top, and a three-drawer, steel frame chest, designed by George Nelson, for Herman Miller Furniture Co. and a tall cabinet with walnut panels in a steel frame, (chosen for the June 1953 "Good Design" exhibition) designed by Arthur Umanoff for the Elton Co.



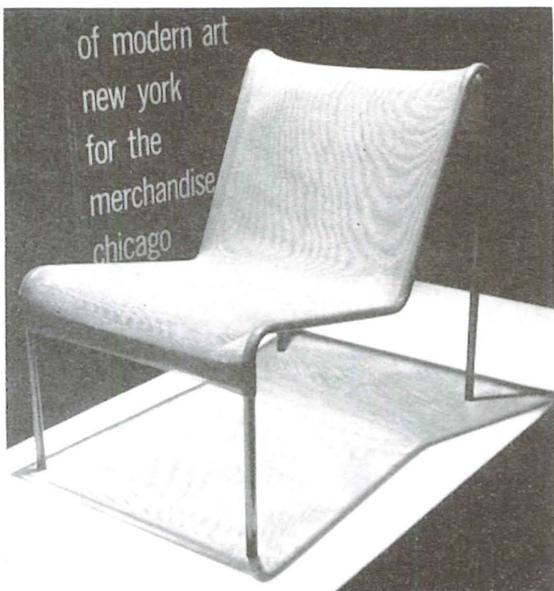
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The 9th exhibition of Good Design, sponsored jointly by the Museum of Modern Art and the Merchandise Mart, opened on January 3, 1954. It included the largest group of home furnishings ever picked in one season: more than 350 items chosen from approximately 2,500. The installation by Alexander Girard has been held over from the previous showing. It is planned to replace it in June by special settings for a new program to be held in celebration of the 5th anniversary of Good Design and the 25th anniversary of the founding of the Museum of Modern Art which will offer both a forecast and a resume of design. For the forecast, ten leading design schools across the country have been invited to present their ideas independently in concentrated displays. The resume, on the other hand, will show the Museum's selection of the 100 items considered best for their design and the Consumers' selections of the 100 best selling designs, both chosen from all the items shown in Good Design from 1950 to 1954. The Selection Committee for the new January show was composed of Lazette van Houten, Edward Wormley, and Edgar Kaufmann, Jr., permanent chairman of the Committee.

The members of the Committee noted that two trends, observable in the past, continued to flourish: The formal modern which stresses clear-cut shapes, precise details, smooth surfaces and definite colors and black and white; and the informal modern approach which is softer in line, flows from one shape into another, makes use of rough, homespun textures and muted and natural tones. Each continues to appeal to its own consumers, meeting their needs with its own designers. Yet to some degree these two trends in modern are sufficiently flexible to be used in combination just as modern furnishings are successfully combined with those of other periods.



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Furniture:

Most noteworthy and important of the developments revealed in the January selections is the very considerable rationalization and experimentation apparent for the first time in the design of storage units.

Mr. Kaufmann said: "For some years now it has been clear that the time had come for a concerted effort on the part of progressive designers to open new paths for more reasonable structure in storage cabinets. Since unit furniture was developed twenty years ago, no basic new ideas had been presented. Unit furniture itself had ultimately bogged down in the relatively uneconomic and cumbersome concept of boxes: boxes on boxes, boxes on shelves, boxes hung between uprights or on brackets. Storage walls, where not incorporated into the architecture, came close to being very large boxes, too.

"Meanwhile real strides were being made in the design of upright chairs and recliners as well as in the more elementary problems of table design.

"Then in 1951 Charles Eames launched his elegant and problematic cabinets constructed of freely combined angles and panels, bolted and braced, and brightly colored. If this was not yet a finished solution it was a prophetic start. This season for the first time several other designers and manufacturers have taken further steps in this direction, carrying the essential concept notably nearer the refinement and improvement which promise to make it an enduring feature of modern homes. Two of these were selected for the current additions to Good Design. It is notable and important that neither of these echo the visual character of Eames's first ventures; reminding us that the basic ideas which build the tradition of modern design are capable of rich variety and personal inflection at the hands of capable designers."

One of these storage units, by Norman Cherner, has flat front and back angle-iron frames, smaller and more completely "knock-down" than the other important line, by George Nelson, with three-dimensional welded frames. Mr. Cherner's pieces are shown in natural wood with white plastic panels and black frame. Attachment between frame and panels is achieved by small brass buttons, optionally visible on the outside. For Good Design the version with visible attachment has been chosen as expressive and suitable to the piece. The handles on the unit are continuous angles of black metal repeating the frame. Mr. Nelson's design is of a quite different nature, larger scaled in its elements, with black or white frames. Fronts and tops are in black and white only, in contrast to the filler panels on the sides and backs painted in deep, rich colors of blended tones.

Six distinguished furniture designs imported from Denmark reflect the trends already noted as influential in the American market: one the clean cut and progressive; the other informal and somewhat more conventional. These designs include two circular tables, one a tripod all of wood in the informal style, the other with plywood top on metal legs, overall lighter and neater. Two three-legged chairs are in the group: one molded from a single piece of flexible plywood with a plastic coating over the metal legs, the other with curved top rail of thick wood and a free form plywood seat.

A wood dining chair with arms by Borge Mogensen has a wide seat of natural sisal cords, whereas a more ingeniously constructed arm-

chair by Madsen and Larsen has a laminated seat and a similar element carried through the arms and back in one smoothly articulated curve.

Two inexpensive chairs, highly ingenious, and a sensible table come from Harold Cohen and Davis Pratt. The chairs are a development of pieces shown earlier in Good Design, now covered with colorful transparent nylon in a seamless sieve stretched across metal frames enameled in colors to match. The large square occasional table is topped with white plastic on square metal legs.

Shelves of "Novoply" on folding metal supports have been designed by Hendrick Van Keppel and Taylor Green. A daybed by the same designers has a frame of angular tube, oblong in section. The daybed is equipped with a long cushion divided twice, making it possible to lift the sections into various positions for comfort. An occasional table is made of spaced redwood slats on a similar angular tube frame. The frames knock down for shipping.

From Germany a wood folding chair with brass fittings is the first piece shown in Good Design by Prof. Eiermann, a leading German designer who was responsible for furniture in the new German parliament building at Bonn.

A terrace chair of metal with plastic tape seat and back clipped on for easy replacement, and a cafe table with plastic top are new contributions for outdoor uses.

Tableware:

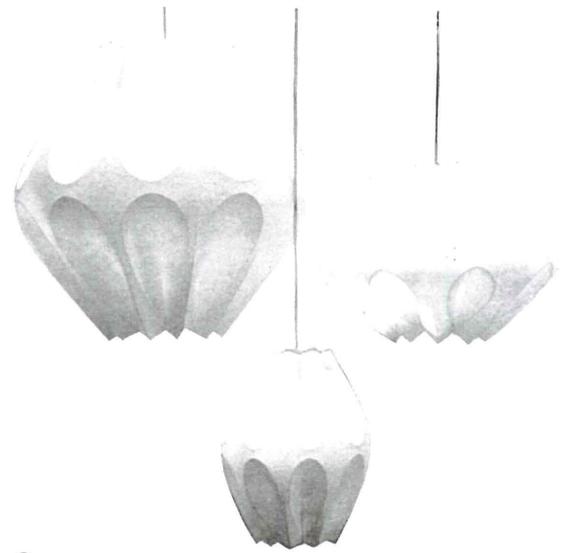
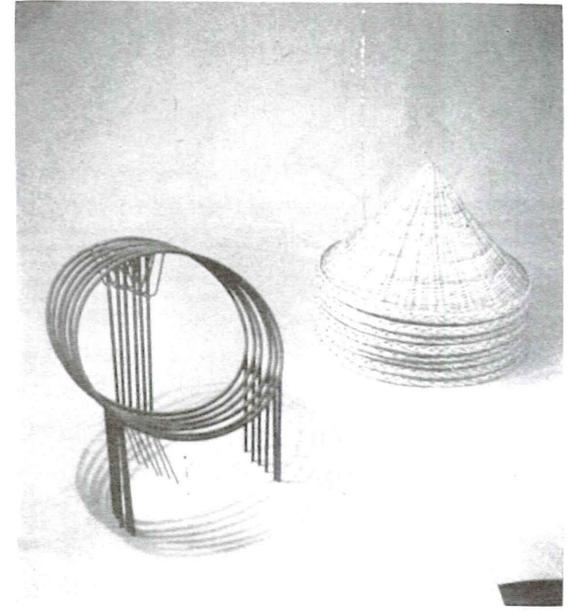
Two sets of plastic dinnerware, by George Nelson and by Russell Wright, are a major contribution in practicality and gaiety to the household table. Both lines are large and well detailed, Mr. Nelson's crisp in color and shape, Mr. Wright's shown only in deep gray of heavier plastic with softer tones and rich texture achieved by coarser grinding of the ingredients.

Finland's huge Arabia plant, the largest pottery in Europe, offers outstanding pieces by Kaj Franck, of the firm's art studio. Other designs of his have already been presented in Good Design. A long line of black and white casseroles, hollow and flat serving pieces and individual dishes, round and square, is included not only in Good Design but also in the large exhibition of Scandinavian design to tour this country in 1954.

A boldly novel and entertaining American line of tableware designed by Eva Zeisel is vigorously decorated. Certain pieces are shaped to suggest charmingly humorous birds. A full line includes teapot, pitchers, tureens and various sizes and shapes of serving dishes. Their thick off-white glaze touched with earthy colors is reminiscent though not imitative of peasant wares.

Decorative Pieces:

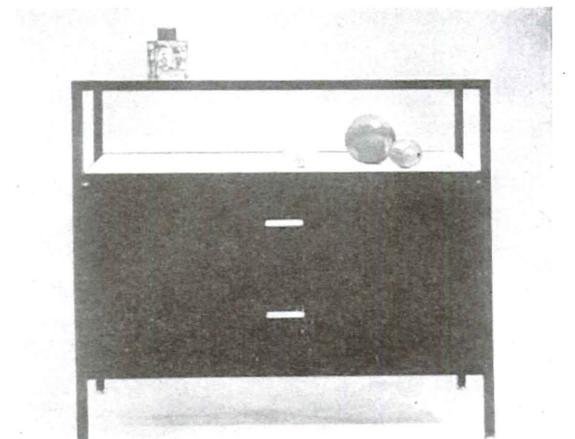
Some particularly interesting decorative pieces are included this season. One group, four pieces of handmade stoneware, comes from a Montana pottery which has been developing for the past few years and is now beginning to be known in the East. The pots shown here are by Peter H. Voulkos whose work was also included in the Museum of Modern Art's design show recently assembled for Europe and in the current national survey of handicraft traveling to American museums. A remarkable stoneware bowl decorated in bas-relief was made in New Hampshire by Edwin Sheier and closely resembles one of his pieces in the national handicraft show. A sturdy and handsomely glazed tobacco jar and ash tray in high fire stoneware of top quality were made by Nathalie Krebs of Denmark.



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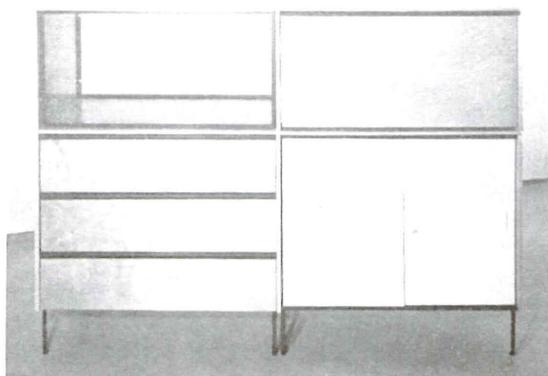
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GOOD DESIGN - 1954

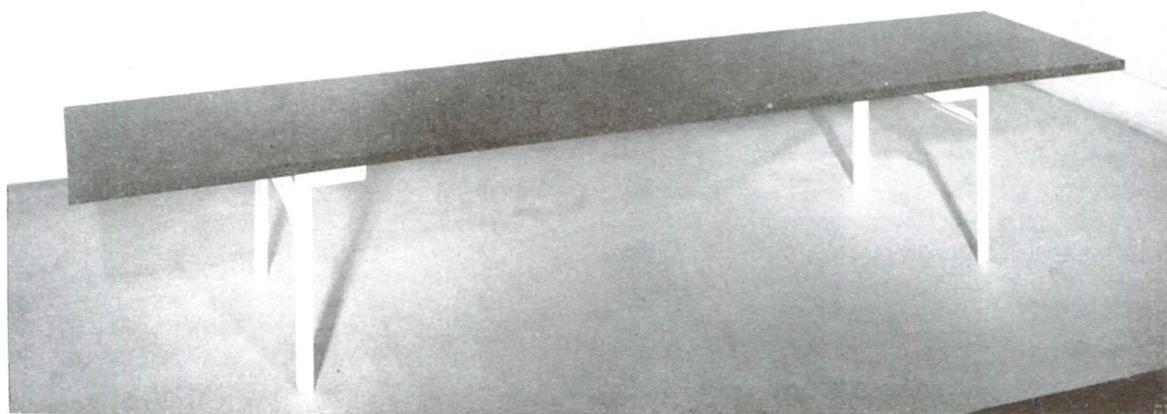
- 1 Sunflower chair in wicker and steel. Designed by Roberto Mango for Allan Gould Designs, Inc.
- 2 "Light Puffs," washable, durable fibre glass-in-plastic, can be used as lampshades or lanterns. Designed by Sesto Chiarello; distributed by Damron-Kaufmann, Inc.
- 3 White and brown porcelain serving dishes, bowls, casseroles, egg cup, pitchers, and plates designed by Kaj Franck and distributed by Waertsila Corporation.
- 4 Low cost steel frame case, designed by George Nelson and manufactured by Herman Miller Furniture Co. There is no actual case but only a frame for supporting and enclosing the drawers. Tops are of glass or hard plastic; hardware is cast aluminum, and drawers are of hard wood enameled in bright color combinations.
- 5 Three freely carved wooden bowls, by David Auld, distributed by George Jensen, are shown here with a floor lamp and two table lamps made of metal and paper. The lamps are designed in Japan by Isamu Noguchi and are distributed by Bonniers, Inc.
- 6 Storage unit of maple wood, steel angle and masonite hardboard and lacquer finish. Designed by Norman Cherner for Multiflex Corporation.
- 7 Satin finish, stainless steel bowls and ashtrays designed by Gross and Esther Wood.
- 8 Long coffee table of plastic laminate over wood with micarta finish designed by Matthew Cooper for Multiflex Corporation.



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A Haitian designer, David Auld, has contributed three exotically shaped wooden bowls, one in black, two in natural finish. From Scandinavia a lazy suzan in teakwood has an unusually well detailed base. Five vases are made in conic shapes joined at the tapering ends so that they are reversible and will stand on either end.

Metalware:

In metal, three flatware sets show differing yet successful solutions of this now popular design problem. A stainless steel set by Don Wallace is skillfully shaped for balance and grip. Only two sizes each for forks, spoons and knives are included, compared to only one fork, one knife and two spoons in another in steel by Gio Ponti. Both indicate a current tendency to simplify tablewares and household cares. In the four-piece Ponti set, the stamping of the blocked shapes and the polished metal itself are emphasized. A silver-plated set on a nickel silver base comes in place settings of seven and nine. The working part of each piece is bold in shape contrasting strongly with a lightly curved "stick" handle; the contrast gives special character to the pieces.

Three groups of pewter bring onto the market a material not much changed or improved hitherto. This is thus the largest representation of pewter ever included in Good Design. Trays and bowls from California and mugs from Holland all are in classic shapes scaled to fit dining- and living-room use.

Lamps:

The Selection Committee was gratified to find three floor lamps to include in Good Design. One by Isamu Noguchi, like his two table lamps also chosen, is a Japanese lantern set on delicate black metal legs. It is packaged flat, easy to set up, and inexpensive. The other two floor lamps are by Gerald Thurston, one with an opaque shade.

Indicative of a new trend in lampshades is the number of lamps or fixtures included which have a warm soft glow. In place of the bright white light typical of materials like fibre glass, a mellow light emanates from these shades of plywood, paper and wicker. One of three Danish wall bracket lamps of wood shows this—even the shade is wood. Imaginatively formed and folded shades are made from sheets of glass fibre in plastic and represent a new variation on the theme of bubble-lamps.

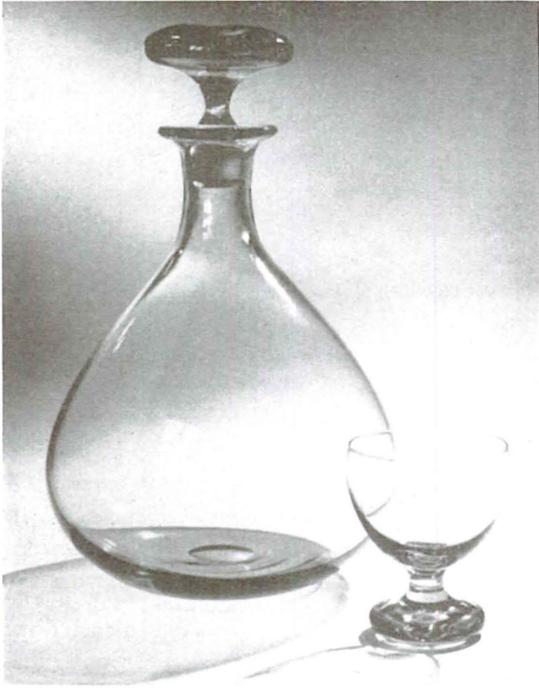
Rugs:

An unusual technique combining handwork with machinery was used to make two tufted wool carpets designed by Raymond Loewy Associates. An operator guides a mechanized needle, somewhat like an electric awl or screwdriver, feeding the tufts into a heavy canvas stretched on a vertical frame. This permits the great flexibility and variation of a handmade product to be kept, even though power is used.

Bright colored, wittily designed hand woven rugs were made in Mexico by Saul Borisov, an American painter who learned traditional Mexican weaving. In one rug are woven two prancing cats, in the other a vividly stylized dog.

Blanket:

A reversible wool blanket designed by Dorothy Liebes serves as both blanket and spread. Cream colored, silky in texture, it represents a happy combination of luxury and sense.



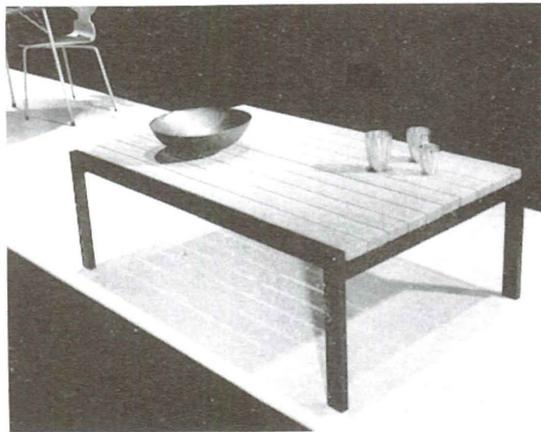
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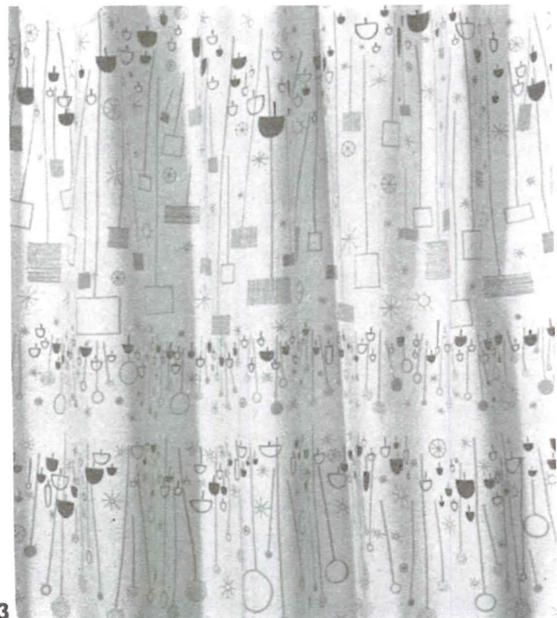
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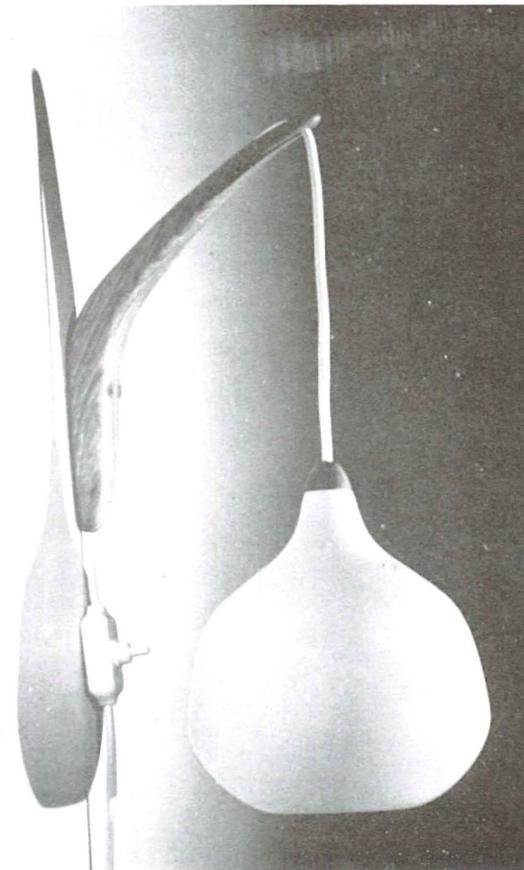
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GOOD DESIGN - 1954

- 1 *Ramona decanter and glass of smoked Danish crystal. Designed and imported by The Vaco Co.*
- 2 *Plastic and chrome brass shower head, designed by Arthur B. Barney for Magic Fountains, Inc.*
- 3 *"Seedy Weeds," imported batiste drapery fabric designed by Ruth Adler for Adler-Schnee Associates.*
- 4 *"Diamonds," linen fabric, designed by Albert Herbert and made by Knoll Associates, Inc.*
- 5 *Redwood slat top table with iron tube frame, designed by Hendrick Van Keppel and Taylor Green. Gunmetal-glazed pottery bowl designed by Gertrud and Otto Natzler. Three pewter tumblers by J. Van Andrichem, from A. J. Van Dugteren & Sons, Inc.*
- 6 *Group of bowls suitable for salads, ash trays, flower pots, etc. Manufactured by Design Technics.*
- 7 *Wall lamp with round milk glass shade and oak arm. Designed by Osten Kristiansson for George Tanier, Inc.*



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Fabrics:

Interest in the design possibilities of paper fibre—already seen in several porch rugs in Good Design shows—has extended to upholstery fabrics. In stripes and in solid black, it is carefully styled both in pattern and color to make the best use of the grainy texture. Another unusual texture with a casual homespun effect has resulted from combining two kinds of goats' hair with linen and cotton in natural tones and an occasional color thread forming a vertical striation. This is designed by Jack Larsen.

Inexpensive drapery fabrics appear in cotton in many, solid, bright colors from Moss Rose. Woven silk stripes and plaids in lyrical three-color combinations by Jack Berizzi come from a firm usually concerned with fashion fabrics which, however, occasionally ventures with decorative fabrics for the home. This preoccupation with stripes, frequently in bright colors, is apparent in fabrics of many types and is perhaps most noticeable in the prints. Effective and handsome color combinations in stripes that vary considerably in width and sharpness of accent are found in prints by Boris Kroll, Albert Herbert and Astrid Sampe. An unusually inexpensive printed cotton candy stripe was designed by Lois Long. At the other end of the price scale, a handwoven plaid by Dorothy Liebes is done in wide bands of different metallic threads, with controlled brilliance.

Ramie, said to be the oldest fibre woven by man, is found in a group of the sheer fabrics by Emily Belding. A most original one is composed of three stripes of narrow-loom cloth in black and white blocks joined together in synco-pated patterns; the selvages themselves created the vertical accent. Her two other wider fabrics are classics in the important theme of stripes.

Wallpapers; Shades:

Ten wallpapers in eight designs were selected this season. All are crisply geometric, completely abstract in design, avoiding any suggestion of representation. They emphasize the value of the wall plane itself, adding to its importance through color and sharp rhythmic patterns in direct contrast to the atmospheric effects, the scenes and flowers that are so usual in wallpapers.

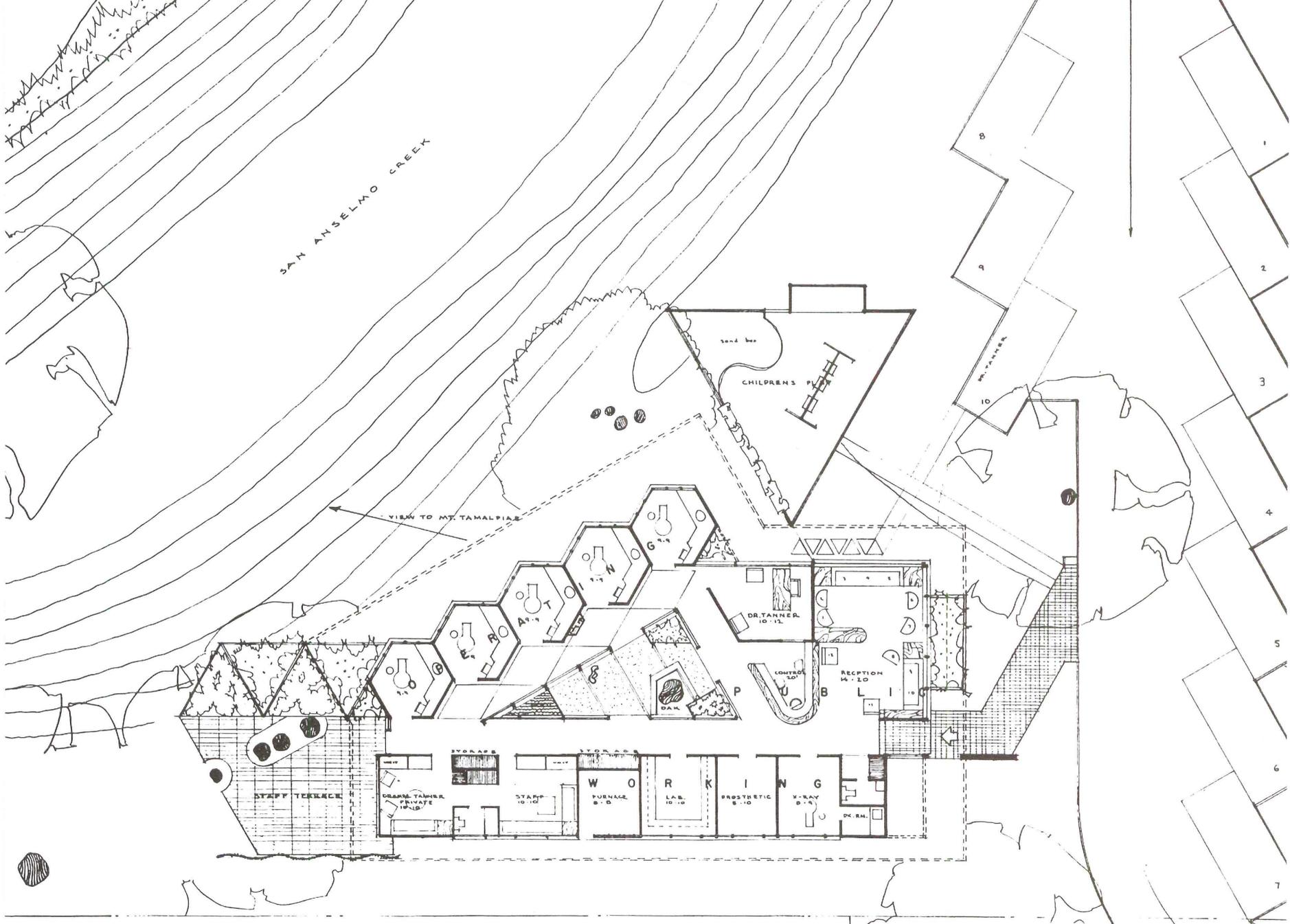
Three types of window shade material shown use some form of wood as base. One, a very finely split bamboo, gives an effect of silky elegance. Of the other two one alternates horizontal stripes of basswood and translucent plastic; the other, of pinewood and plastic, is woven into a field of sparkling, small-scaled texture.

Kitchen Equipment; Miscellaneous:

A carpet sweeper proved to be most excellently designed in the eyes of the Committee. Its use and combinations of materials and its clean cut simple hardware are noteworthy; and the lettering—even of the instructions on the underside—is handsomely controlled. Later, the Committee was delighted to see that this design was by Harley Earl, an outstanding figure in the auto industry.

Smaller electrical appliances, such as a combination waffle iron and hot plate and a deep-fry cooker, have better representation in this exhibition than heretofore. They were selected for their simple detailing at edges, joints, handles and control dials; and for their clear lettering and discreet trade marks.

A handsome radio-phonograph in two separate wood cabinet sections was selected. Though simpler and more direct than most, the Committee felt that the handles, certain labels and the finish of the wood were not carried out on the same high level as the general design itself.

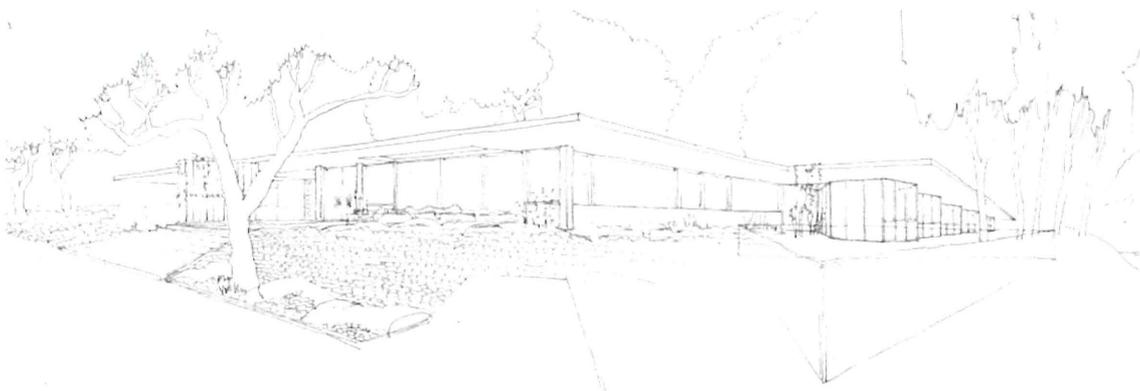


OFFICE PROJECT

BY HENRI HILL, ARCHITECT

The property, in the center of a small California town, is considerably larger than most commercial sites. It is spotted with huge oak trees and crossed at one corner by a small creek. Looking toward the approach road and to the left there is a clear view of the mountains.

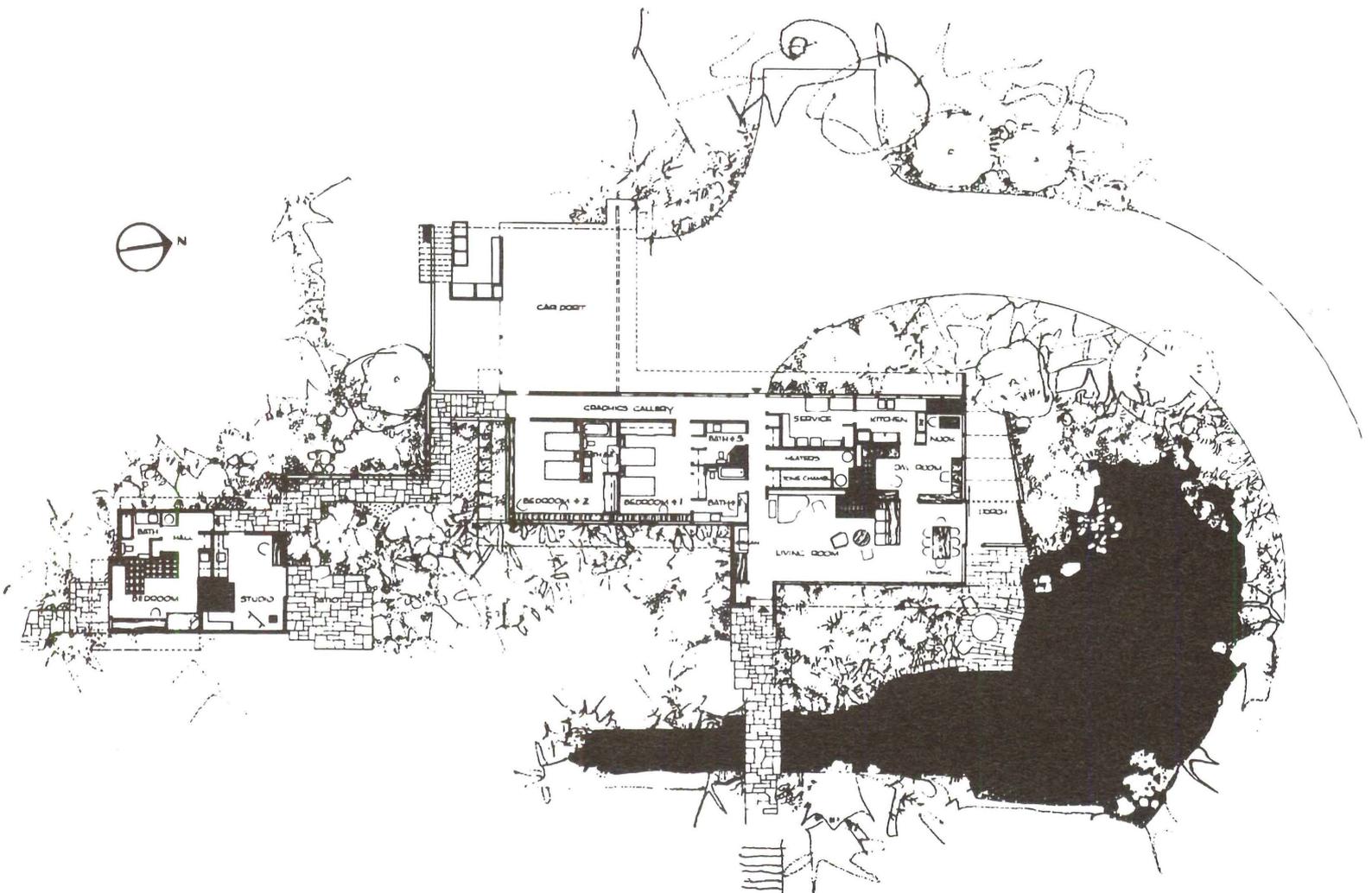
The building is for a dentist and his associates, requiring five operating rooms and working spaces as indicated.



PHOTOGRAPHS BY JULIUS SHULMAN

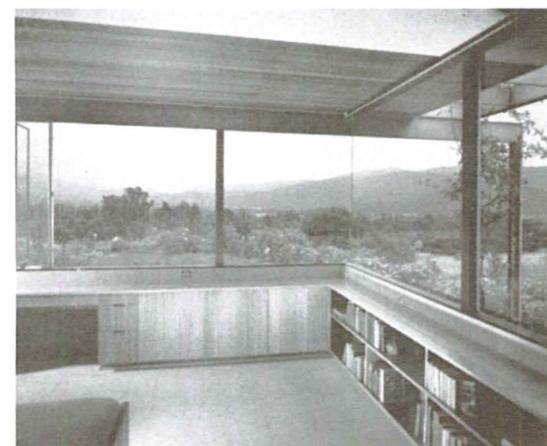


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- 1 *Glazed northeast corner opening to mountainscape. The glass door into screen porch at left is slid aside. From the screen porch one can step to a terrazzo-paved outside sitting area which projects into the pool surrounding the house.*
- 2 *Looking along living room glass front toward stationary glass; wood panels can be lifted to provide a bench for sitting with ventilation grills underneath. Built-in organ console in the background.*
- 3 *Window corner of bedroom. Built-in furniture in Formica-Walnut. Part of the ceiling in plaster, part in redwood T&G to continue on overhang beyond glass.*
- 4 *View from the southerly garden patio toward main building and mountains. Right: guest house and studio.*



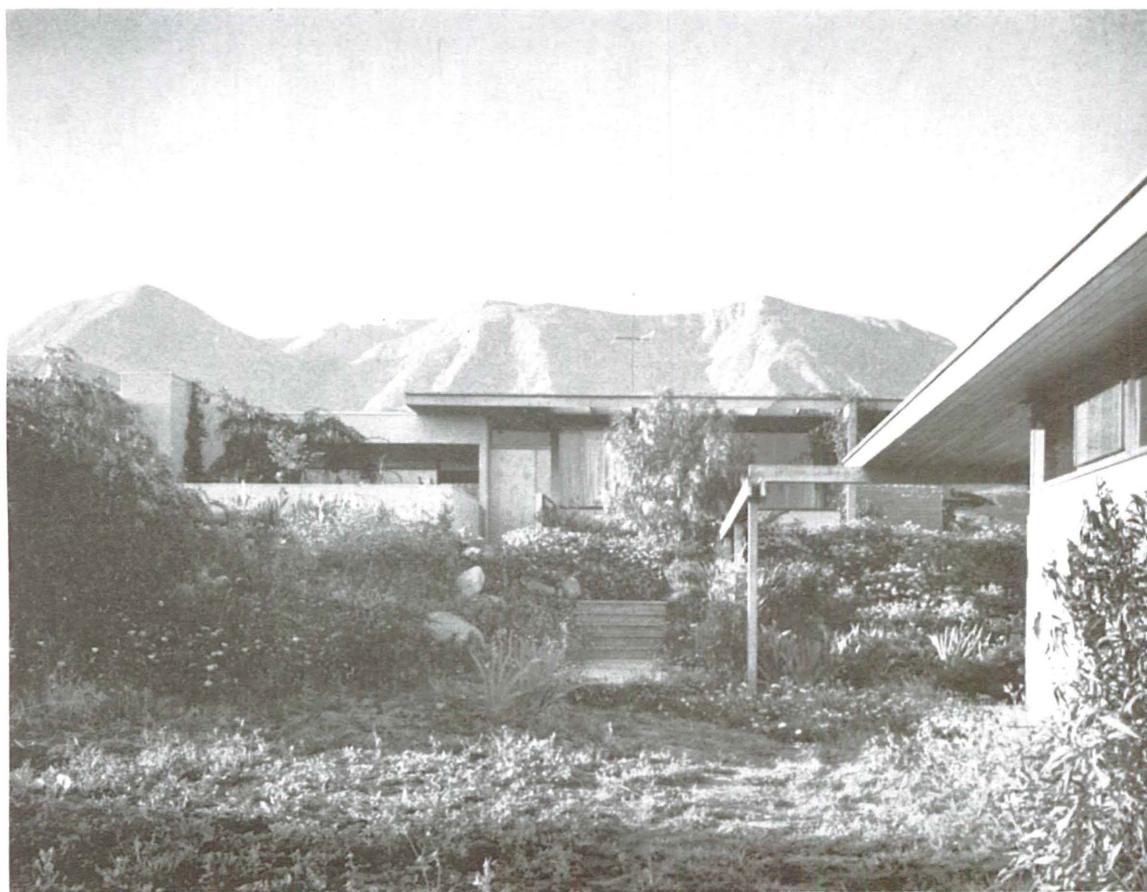
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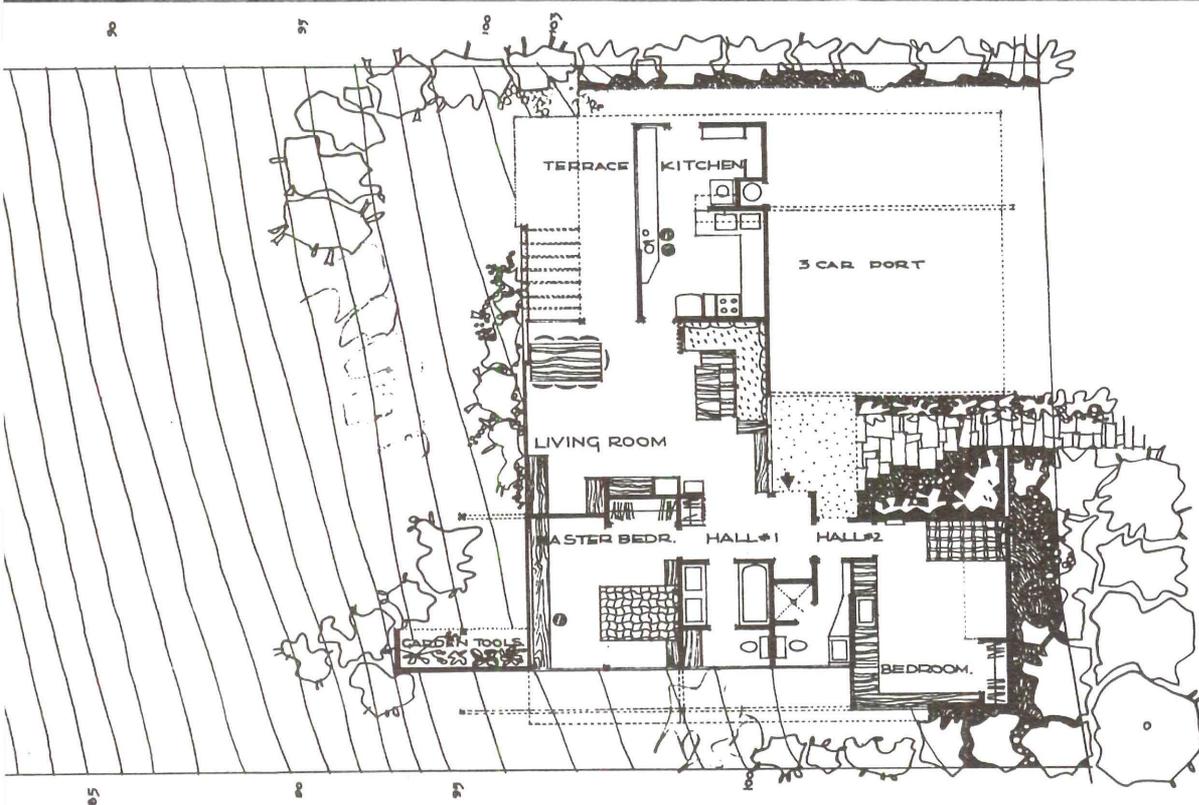
TWO HOUSES BY RICHARD NEUTRA

This project consists of a main house and, connected with it by stone stairs and a pergola, a studio and guest house somewhat lower to the south. The private quarters of the main house have three well-appointed bathrooms, a gallery corridor leading from the service center past the bedrooms and toward the southerly patio and studio garden; the social quarters consist of a living-music room with a stone fireplace and a dining area beyond the built-in fireplace seat. The partly rug-covered floor is of polished, light terrazzo; the high ceiling is a corrugated redwood surface which proved acoustically very successful; walls and built-ins are blond birch; the entire east front looking down the length of the valley and north to the imposing mountains is of large plate glass panes.

The north end of the social quarters opens to a partly glazed, partly screened porch. There is a day room with fireplace and a dining nook and kitchen areas. These comprise the common family quarters and relate to the stone pier which juts out into the waters of the pond to the east. All rooms are vented by westerly fenestration, low in the service utility room, kitchen and dining nook; high by clerestory openings in the living, private quarters, and baths, with the prevailing breeze entering over the lower roof of the corridor. The studio facing north has its fireplace back to back with the detached guest apartment which opens to a secluded terrace to the south.

4





Owners: A young couple with one child who wanted the most in gracious living which a very modest budget could provide.

Site: The lot is situated on top of an urban hill commanding a spectacular view of the city to the south, a valley to the west and looming mountains to the north. Access is from the street on top of the mountain, where the lot slopes gradually for a short distance, then falls away at a steep gradient to the street below.

Requirements: To obtain the greatest utility and feeling of spaciousness from a small square footage.

The resolution of the elements in such a way as to provide sufficient shelter from winds and sun while maintaining open planning and sweeping, unobstructed vistas. Low west windows to minimize insolation.

The use of the building site so that the added costs of construction on an incline are minimized or eliminated completely.

Construction: A wood frame chassis with a concrete slab floor on the ground, some wood joist flooring, and a flat composition roof.

Materials: Exterior plaster with contrasting vertical redwood tongue and groove siding. Fenestration consists of fixed glass with wood louvered ventilating strips below or above the glass, controlled by sliding wood panels. Some side hinged metal sash is also used.

Duali plywood wainscoting is accented by plaster walls on the interior and a liberal provision of built-in furniture in Duali and Douglas Fir, enhances the appearance and usefulness of rooms and spaces.

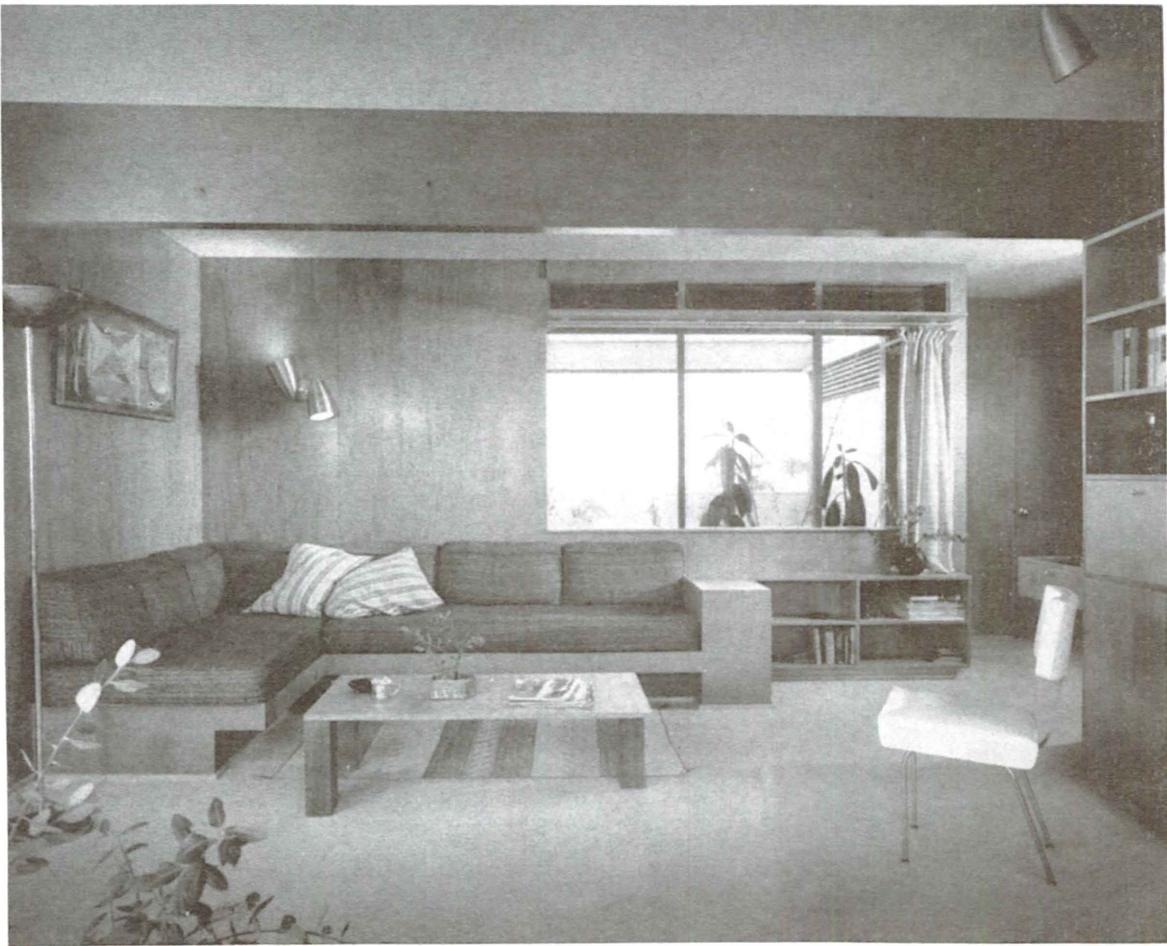
Features: Approach to the house is made via a walk flanked by a richly planted court and the open beam three-car carport.

The central living space divides into a cozy sitting area at the east side and a versatile dining or sitting area at the west side near the windows. A glass sliding door at the north side of the living room leads to the terrace. Three walls of the living room are opened to the spaces beyond, giving a considerable feeling of spaciousness to the limited area enclosed.

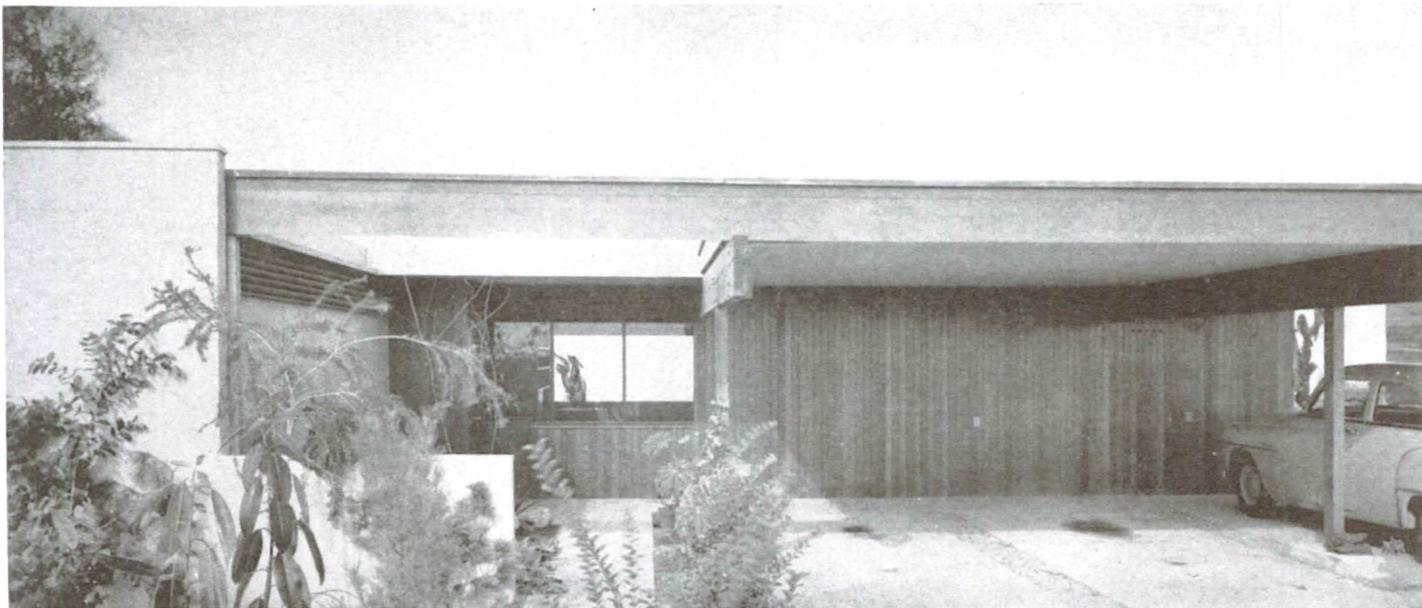
The compact kitchen serves both the dining area and the terrace conveniently, and features a handy dining counter facing the principal view.

TWO HOUSES BY RICHARD NEUTRA

- 1 Small low cost two bedroom residence in redwood and plaster as seen from below. Wide, but low stationary glass panels of living room and master bedroom overlook the westerly panorama of valley and mountains. Note continuous screened louvers below windows. A wire trellis tautly stretched over pergola frame is part of the design and will give support to shading vines.
- 2 Living room sitting corner with entrance door at right. Dining chair in white plastic with metal spring back designed by architect. Large window allows a pleasant outlook into entrance patio.
- 3 The carport with a neatly finished redwood back wall is part of the front elevation. A planting strip separates the main entrance. The large window from the living room has a view into the entrance patio.
- 4 Master bedroom. Stationary glass permits a view towards the mountains. Underneath built-in cabinets are louvers for ventilation. Another ventilating opening is above windows. There is a roll-down awning on the outside to give protection against the west sun.

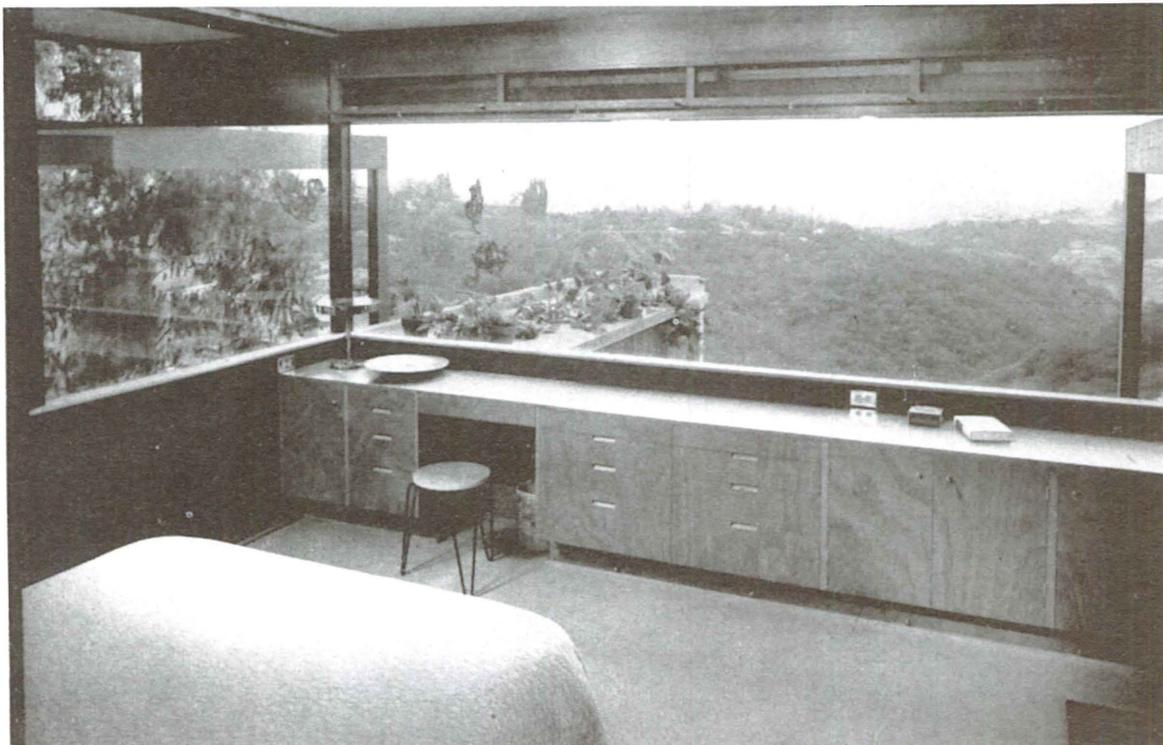


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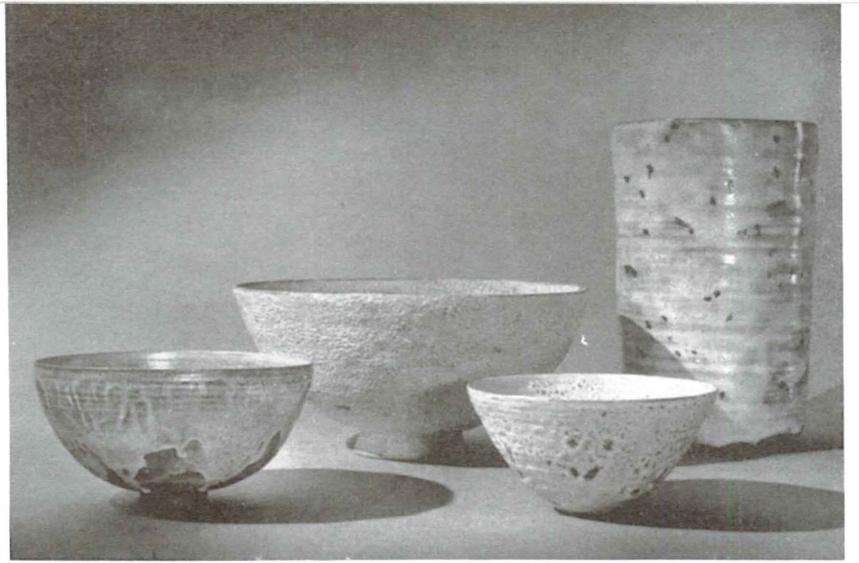


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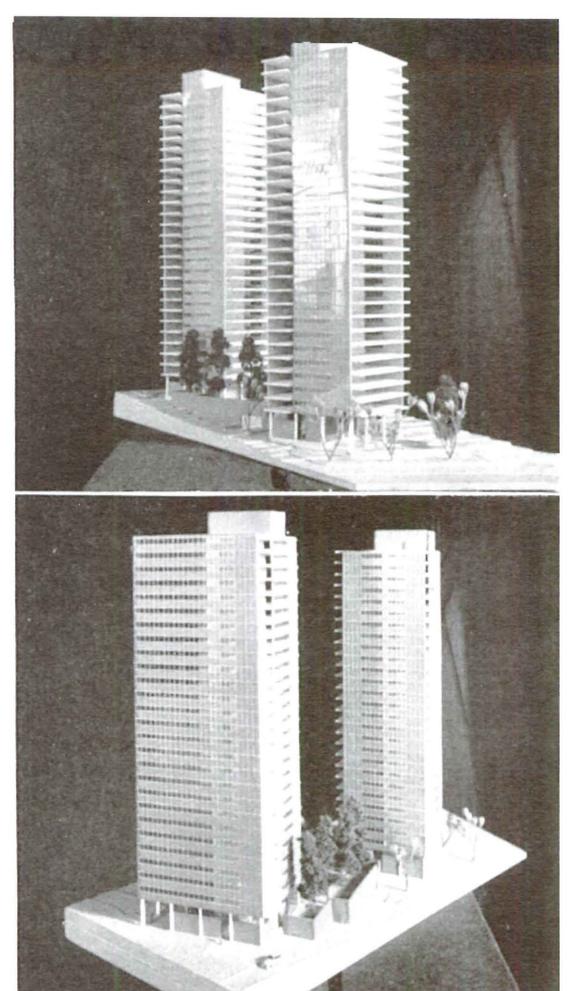
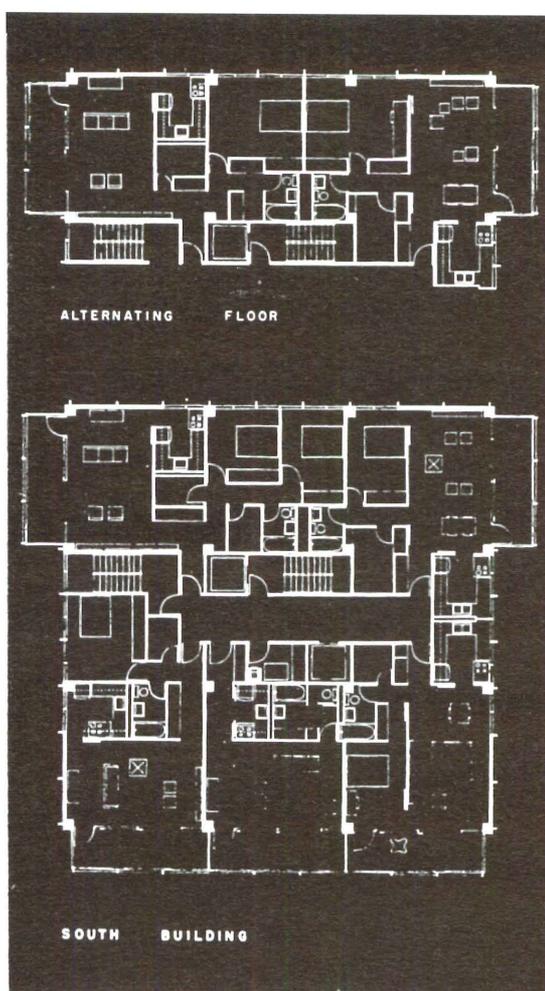
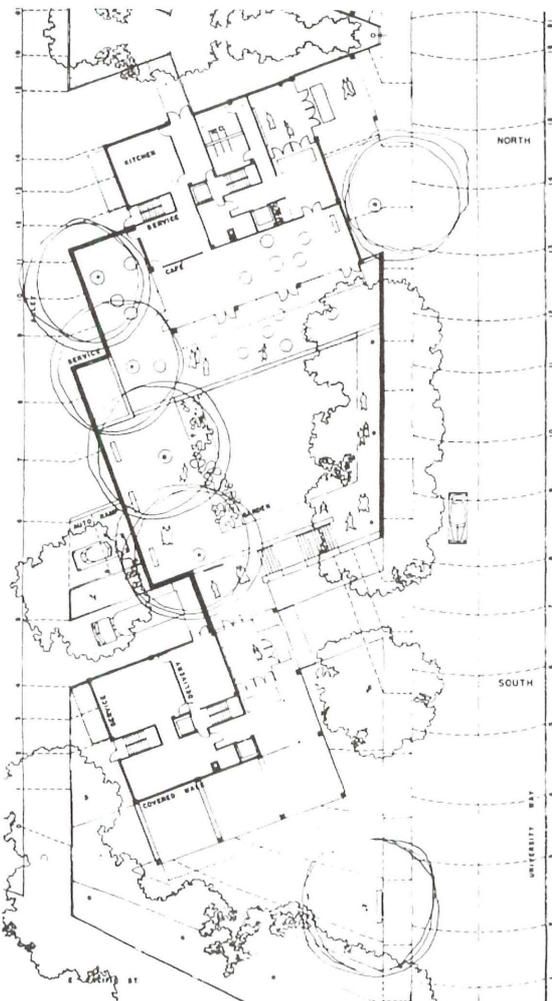


"Because art is fluid and intangible, one should not get caught in standardizations. The wisest thing an artist can do is express, as much as possible, that which is his own. Then be it bad or good, at least it is true.

Sensitive fingers, imaginative glazes bring individuality to the limitations of the potter's wheel. Design particularly attracts me. When I am quiet, ideas flash into my mind. These I try to execute. Rarely do I find the image that I saw. Sometimes the kiln meets me half way, most of the time hard work makes the road. The glory is in the search, not in the fulfillment."—Beatrice Wood.

CERAMICS BY BEATRICE WOOD





Program Requirements: 250 dwelling units.
20% -25% bachelor; 55% -60% one bedroom;
15% two bedroom; 5% Three bedroom.
Minimum corridor maintenance.

Site: 240' on University Way; 200' on alley;
100' deep on East Pacific Street.
Probable addition of property north to Strand & Sons building.
Possible addition of property west of alley.

Solution: For a large number of dwelling units required on a small site, for the advantages of sunlight and view, two towers.

Two towers placed on their site to face the major view, Mount Rainier and the sailing basin with its light reflections at night, side units to view the Cascade or Olympic Ranges with night views including Lake Union light reflections from Queen Anne Hill.

Ground free for terraces and gardens.

Site Plan: Between the towers, under the garden terrace is a garage entered from the alley and available from the tower elevators.

Sub-basement areas provide 100% parking unless prevented by footing conditions which may suggest a parking garage on the property west of the alley.

North Building provides rental space, for a café catering to apartment tenants, the university, and three theaters within walking distance.

Delivery service is off the alley.

North building service deliveries, such as milk, groceries, cleaning, and packages, arrive on the storage locker floor below the café.

South building service spaces are for deliveries and trash collection with additional locker storage on mezzanine above.

Building land coverage is 34.5%.

Two Towers: Living area provide a bright and spacious outlook.

Balconies provide outdoor living space, secondary means of egress, and ease tenants window washing. (Other windows pivot in.)

Quiet areas are located together, separated from noisy areas.

Each floor provides access to five dwelling units, fire stairs, service and passenger elevators, and an incinerator room.

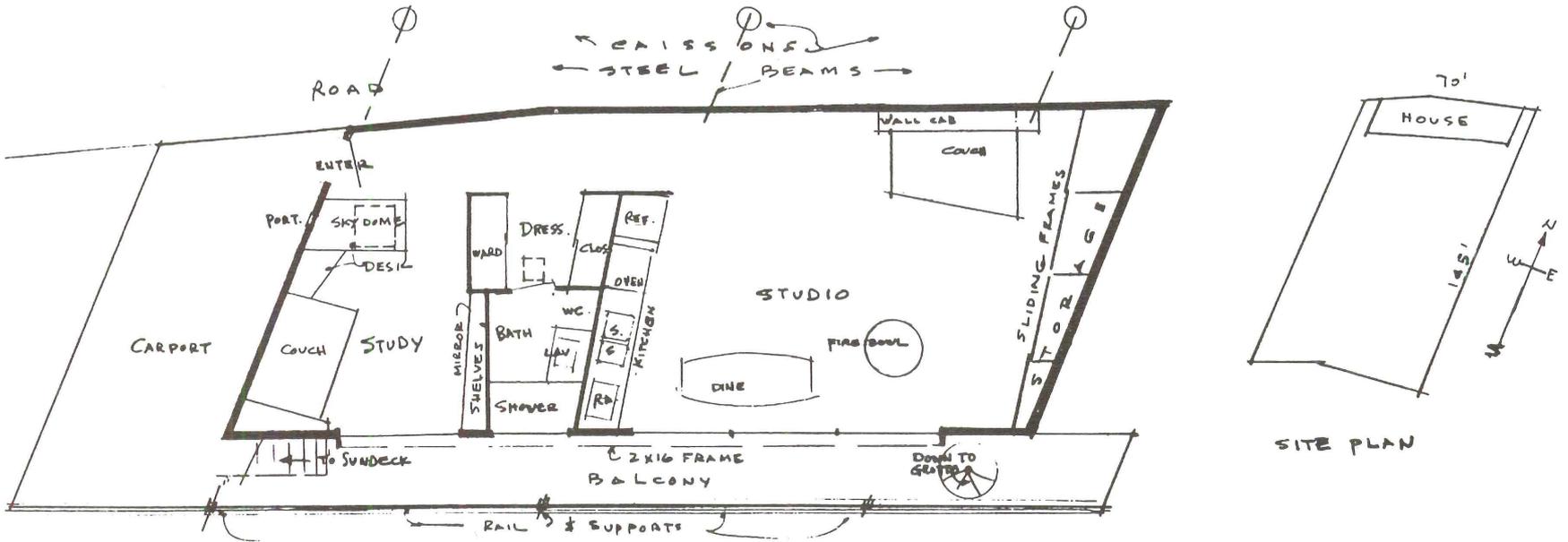
(Continued Page 32)

PROJECT: APARTMENT TOWERS IN SEATTLE BY KEITH R. KOLB

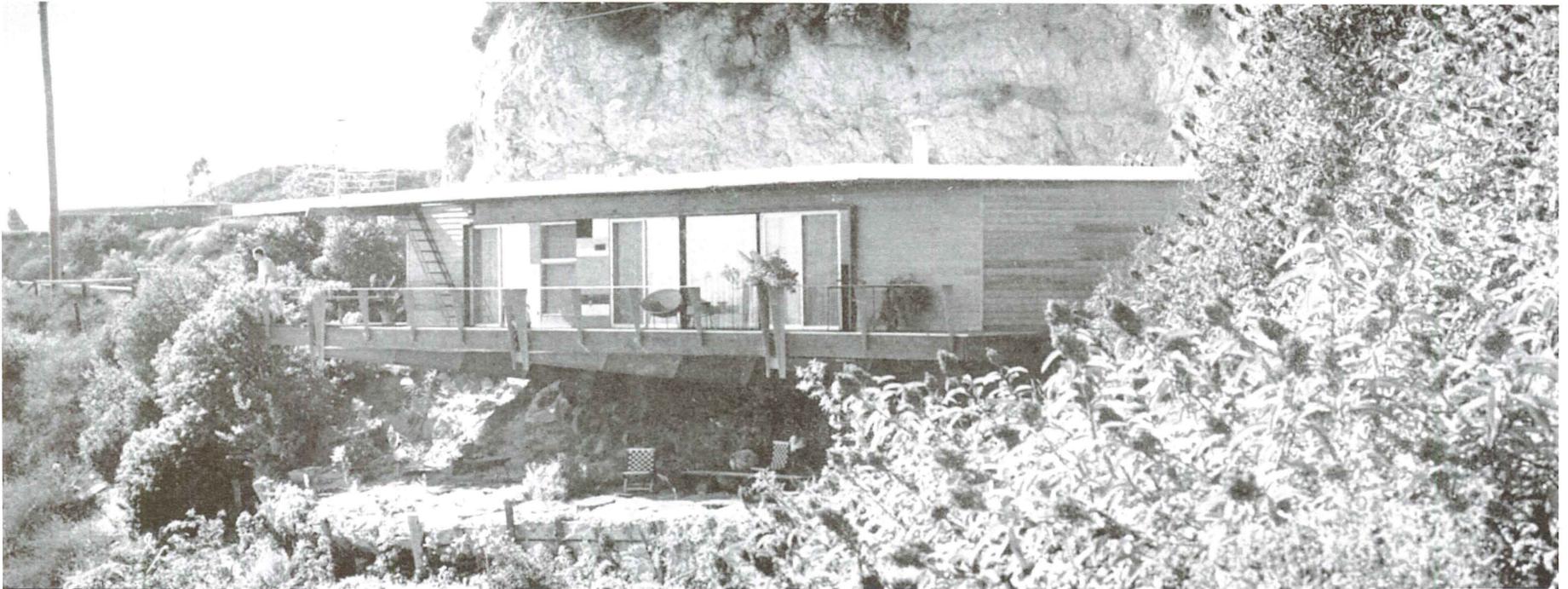
PHOTOGRAPHS BY DEARCORN-MASSAR

MODELS BY BOB MURPHY



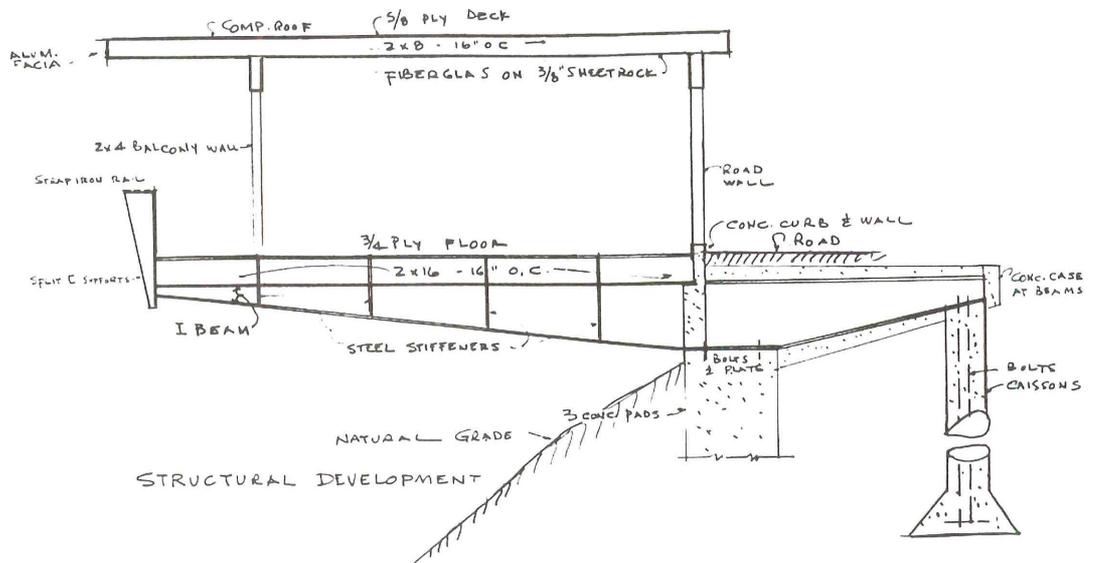


PHOTOGRAPHS BY JULIUS SHULMAN



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- 1 EXTERIOR from south—showing 22'-0" cantilever by 60'-0" long. Balcony rail supports integrated with tapered steel I-beams. Mahogany siding. Aluminum sliding doors. 2x16 rough frame enclosing all openings in wall. Birch demountable spiral stair to grotto below; redwood log cuts as terrace. Diamond cut steel treads for stair to sundeck.
- 2 STUDIO toward fireplace—copper bowl in iron tripod by Hawk House. Copper hood by Prizant sheet metal. Rayon airforce map drapes and real drapes. Cork floor; fibreglas ceiling. Duron sliding doors toward 16'-0" storage area in various depths. Duyan lounge chair.
- 3 STUDY mahogany plywood bookshelves, wardrobe faced with mahogany. Mirror enclosing Frederic Castellon painting. Mahogany light valance with honeycomb backing. Martine chair.
- 4 EXTERIOR from balcony to city and ocean view—showing 60'-0" strap iron rail and Dex-O-Tex deck. Aluminum sliding frames at right; and iron stair to sundeck.
- 5 KITCHEN—Formica faced drawers and double-thick Formica sliding upper and lower cabinets, from beige to tobacco. Stainless steel sink, thermador range and oven. Wiremold lighting over counter. Pryne nine-speed fan at left. Sprayed refrigerator to match Formica. Redwood Formica table top, mahogany frame. Chairs by Max Bill, walnut and birch. Cork floor.



House by WILLIAM ALEXANDER, Architect

Mackintosh and Mackintosh, Consulting Engineers

An inexpensive steep-sloping site on a dirt road four minutes above a main thoroughfare; power, water and sewer easements conveniently located; a magnificent view of the city and ocean, well-oriented. A rock-cut road, safe in rainy seasons, and a fill site with questionable foundation depths.

The problem was to provide a living-working studio in a quiet, convenient, low-cost area, utilizing as many new products as possible, and to take advantage of systems mentioned in the solution of this problem.

Minimum maintenance for everyday living and protection of materials was an important factor in the development.

The 1200 square feet of floor area springs abruptly out from the side of a steep slope with the aid of three tapered I-beams, each 33'-0" long, 3'-0" at the deepest and 6" at the outer edge. The tail ends of the beams are buried in the secure rock surface and anchored with bolts and concrete in 20'-0" caissons. Concrete pads support the springline of the 22'-0" wide building. The 60'-0" length of the buildings is tangent to the curbline and enables utilities to be installed after construction is far along. This method not only makes it possible to use sites heretofore difficult and abandoned, but provides earthquake-proof, erosion-proof and termite-proof structures in the hills where good views are available. The building authorities recommend this manner of hillside construction since it releases sites now served by utilities, hitherto deemed useless because of land slope.

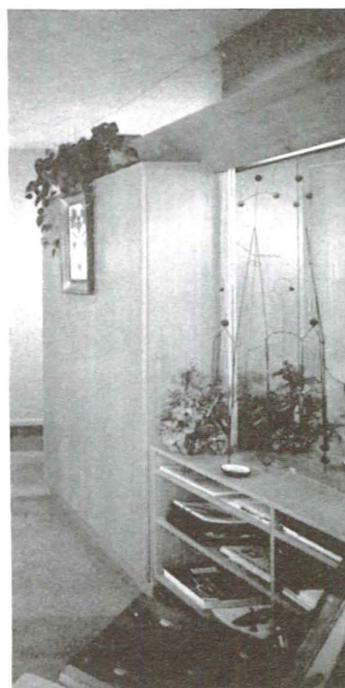
The balcony rail supports and the steel fins (to resist torsion) were integrated in the I-beam design. The plywood floor is supported by 2x16 rough timbers, 32'-0" long, permitting cantilevers of 8'-0" in each direction. Walls are 2x4 covered with redwood Novoply inside and mahogany siding outside, treated with logwood oil. The roof deck is plyscore with composition finish; fascia board covered with aluminum sheeting and aluminum gravel stop. The balcony deck is Dex-O-Tex; the carport is 2x16 timbers, open-joint. The underside of the floor is sealed with aluminum vapor barrier. The birch, demountable, spiral stair leading from balcony to hillside level was introduced to utilize the underside of the house as a grotto-like terrace for tropical planting. The stair to the roof, for sunbathing, is made of diamond-cut steel sheeting set in angle iron and supported by metal straps. The entrance door is faced with stainless steel and shows a mahogany face on the interior. A Wasco skydome inset over working area in study, creates useful and dramatic down-light.

A large storage wall, with perforated masonite sliding doors, provides storage from 8" depth to 4'-6" depth; radio, phonograph, TV, book, magazine, painting, sculpture, trunk and other storage depths are provided.

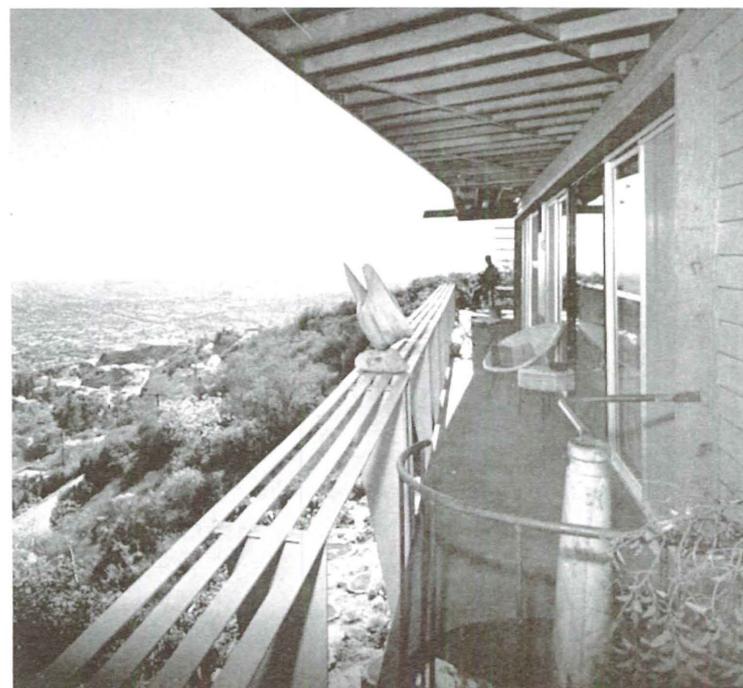
The plywood floor is covered with cork; the sliding glide units are of aluminum; the ceiling is fiberglass; cabinetry is mahogany and blond Novoply; bath and kitchen are completely faced with Formica; the shower, with its view, has a panel composed of jalousies above and a Spencer Smiley screen with sea-life embedded in it. Plastic honeycomb is used for ceiling finish in bath and for light treatment in study. Latex mattresses are used on Novoply panels for sleeping. Polarized outlets are provided for electric heating. Stainless steel sinks are inset in Formica counters. A nine-speed Pryne fan is located next to electric range in kitchen area.



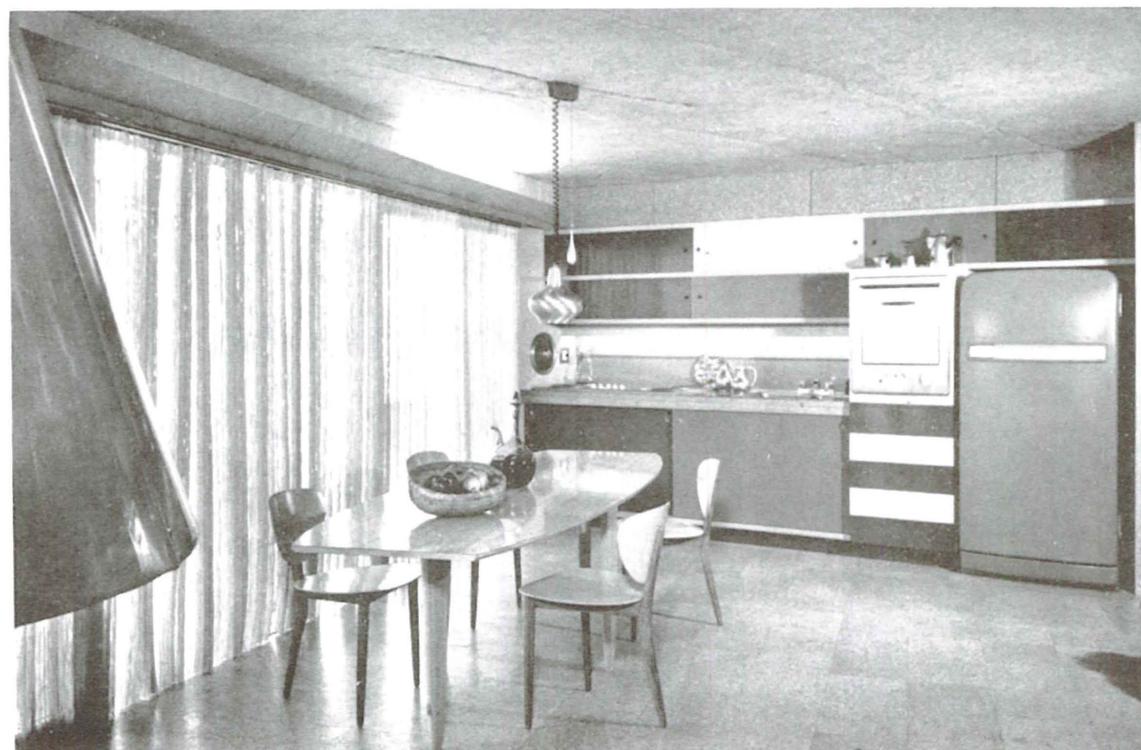
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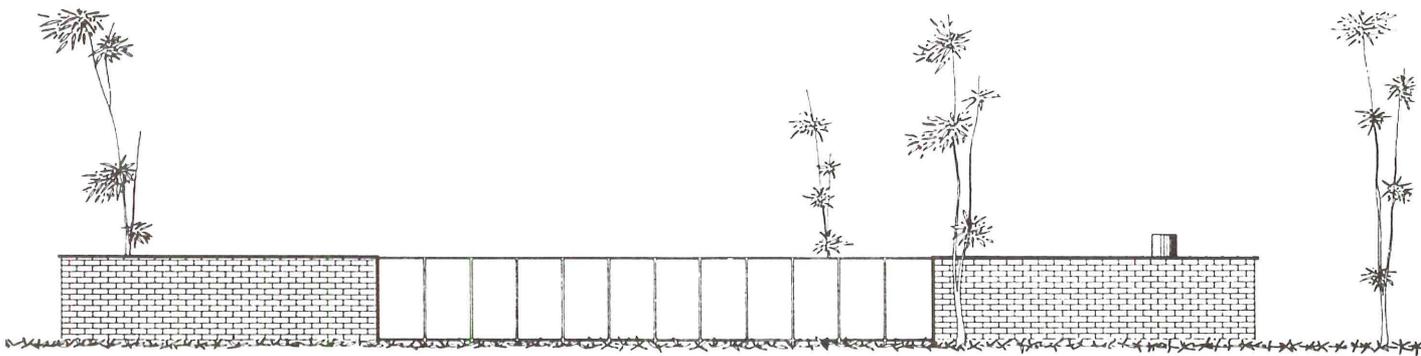
LOCATION: Flintridge, California.

SITE: Level corner; oak trees; northerly view of mountains; approximately 110' x 125'.

PROGRAM: To design a house for a six-member family; Master bedroom wing to be completely separate from children's bedroom wing; provide separate outdoor area for child play; north exposure preferred in living area.

SOLUTION: The client had an "L" or "H" plan in mind. Each of these required long hallways and the halls would have prohibited the opening of bedrooms to the garden. The "T" plan, however, requires a minimum of halls, and all rooms may open to the garden. In addition, the "T" splits the site into two main garden areas, one for child play, the other for outdoor living-dining. The children's play court is on the sunny western side, and was to be developed with sandbox, wading pool and game and play equipment. The courtyard wall enclosing this area is hollow clay block and 1/4" sheet plastic set in frames of 2" square steel tubing.

The living room is oriented northward to the mountain view and prevailing breezes. This room opens to the living-dining court with its recreation, swimming and dining areas. The master



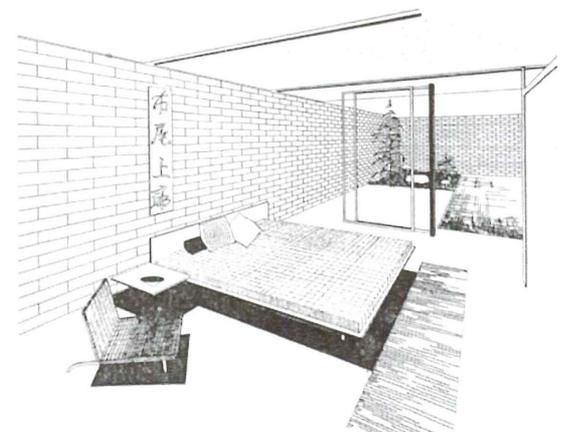
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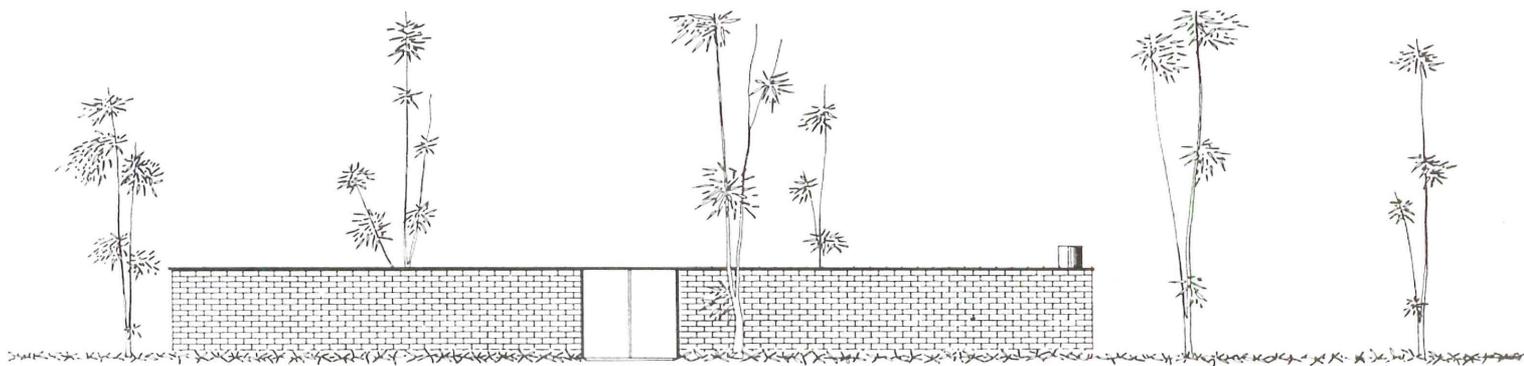
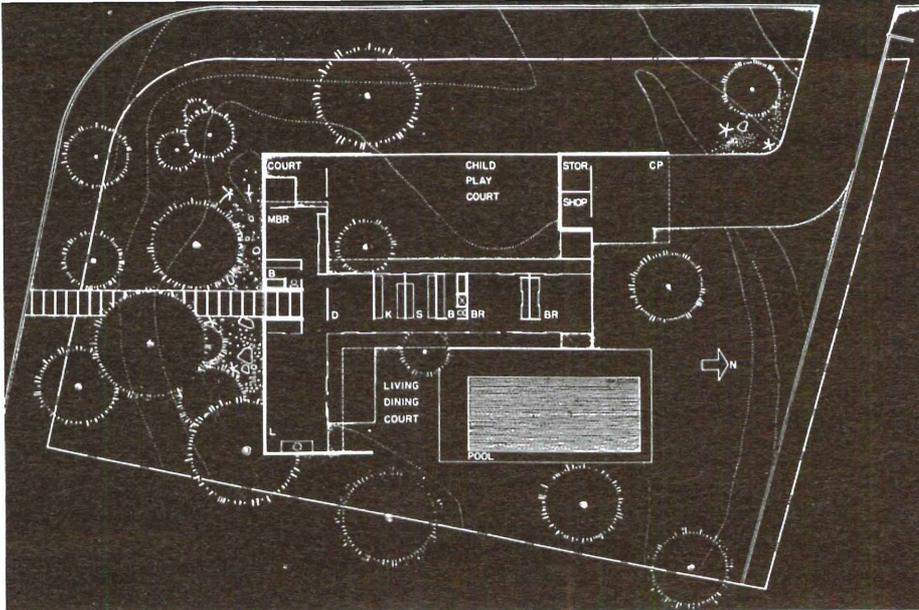
bedroom opens to its own private court. The children's bedrooms are at the base of the "T" leg. The four boys would seldom find it necessary to enter the "adult wing" of the house, since all child living and recreation areas are developed within and around the leg of the "T".

The plan and structural system are 8-foot modular: 6-WF-12 steel roof beams bear on 4-H-13 steel columns on 8-foot centers. Column connections are designed to withstand seismic forces, thus walls are non-shear and non-bearing. The structural framing is exposed to become an integral part of the design.

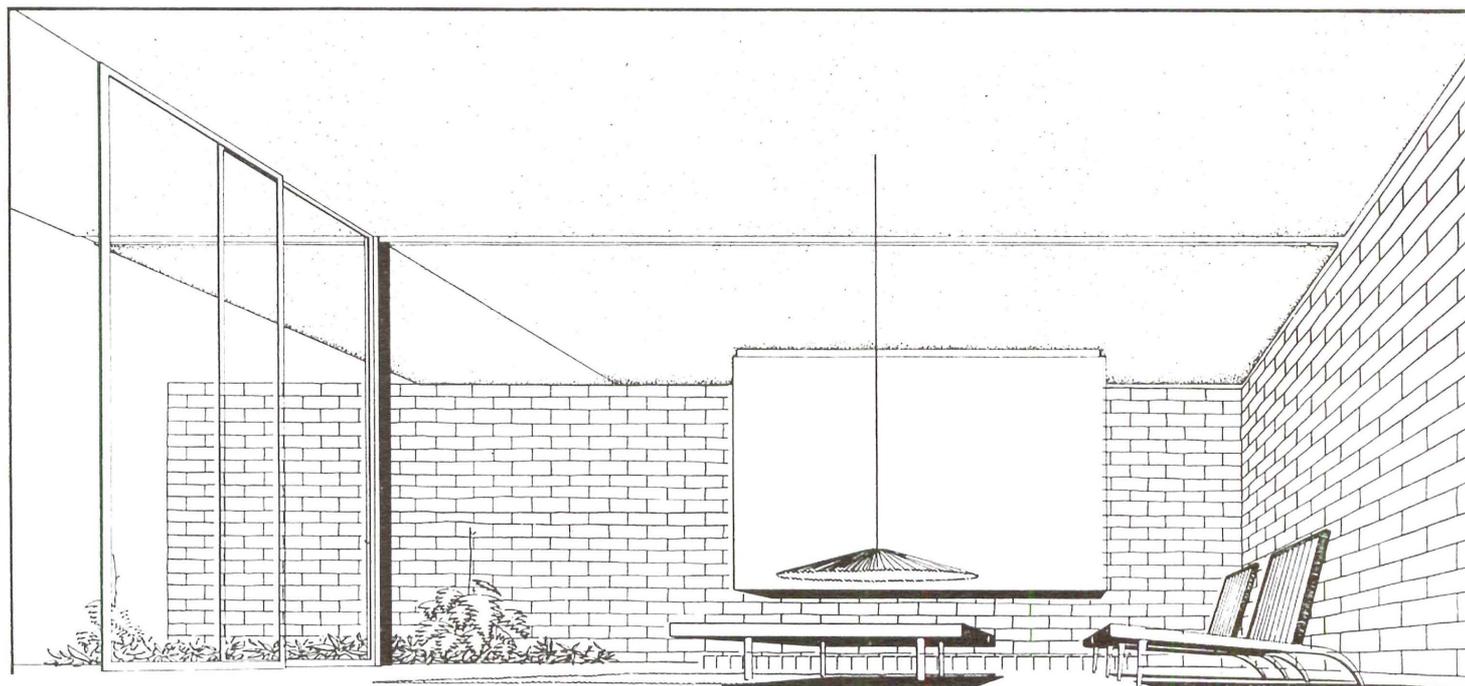
Unfortunately, this house will not be built. The tract architectural committee rejected the preliminary drawings because the architecture "does not conform."

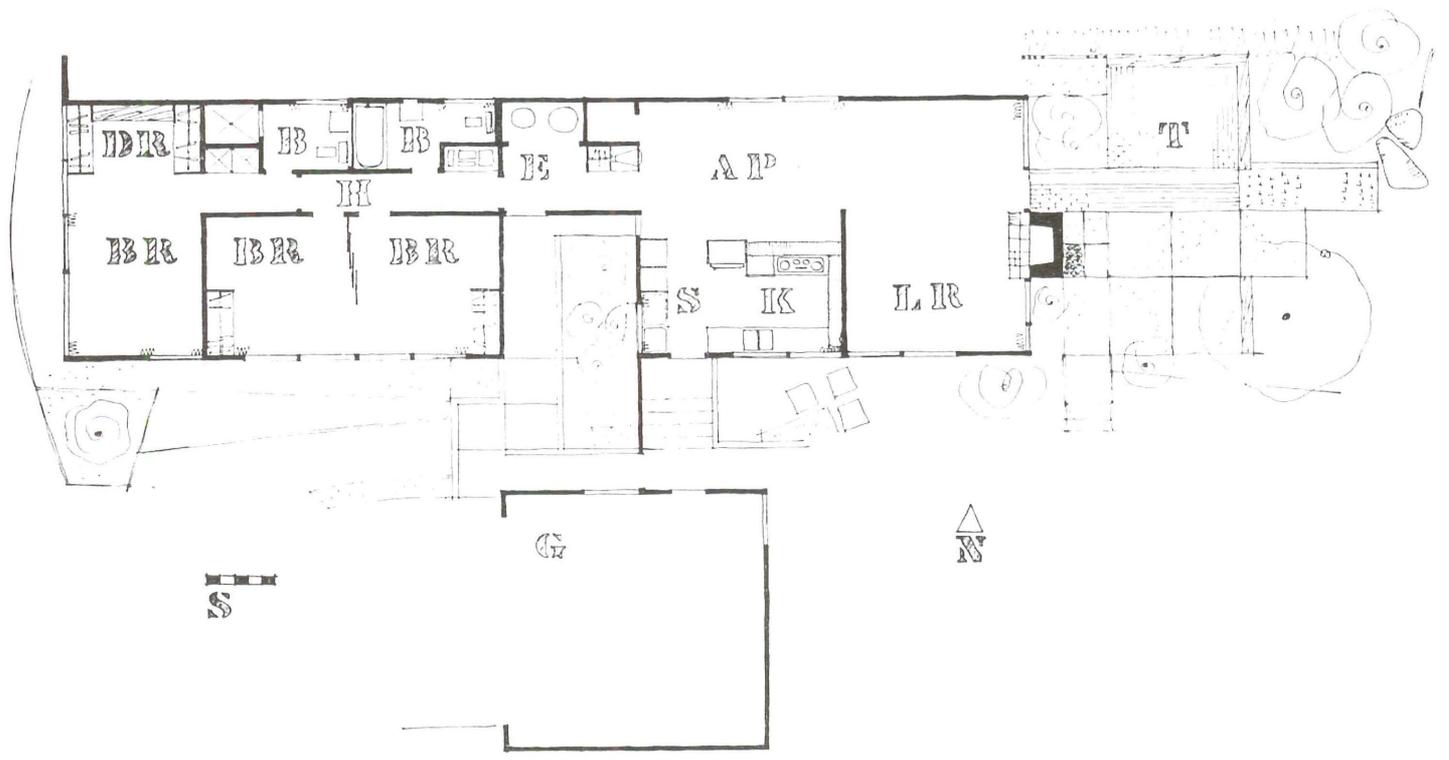
HOUSE BY CRAIG ELLWOOD, DESIGNER



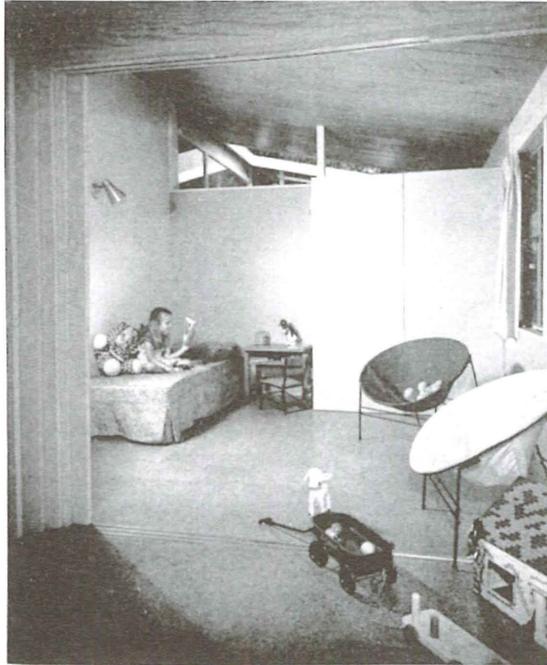


S O U T H

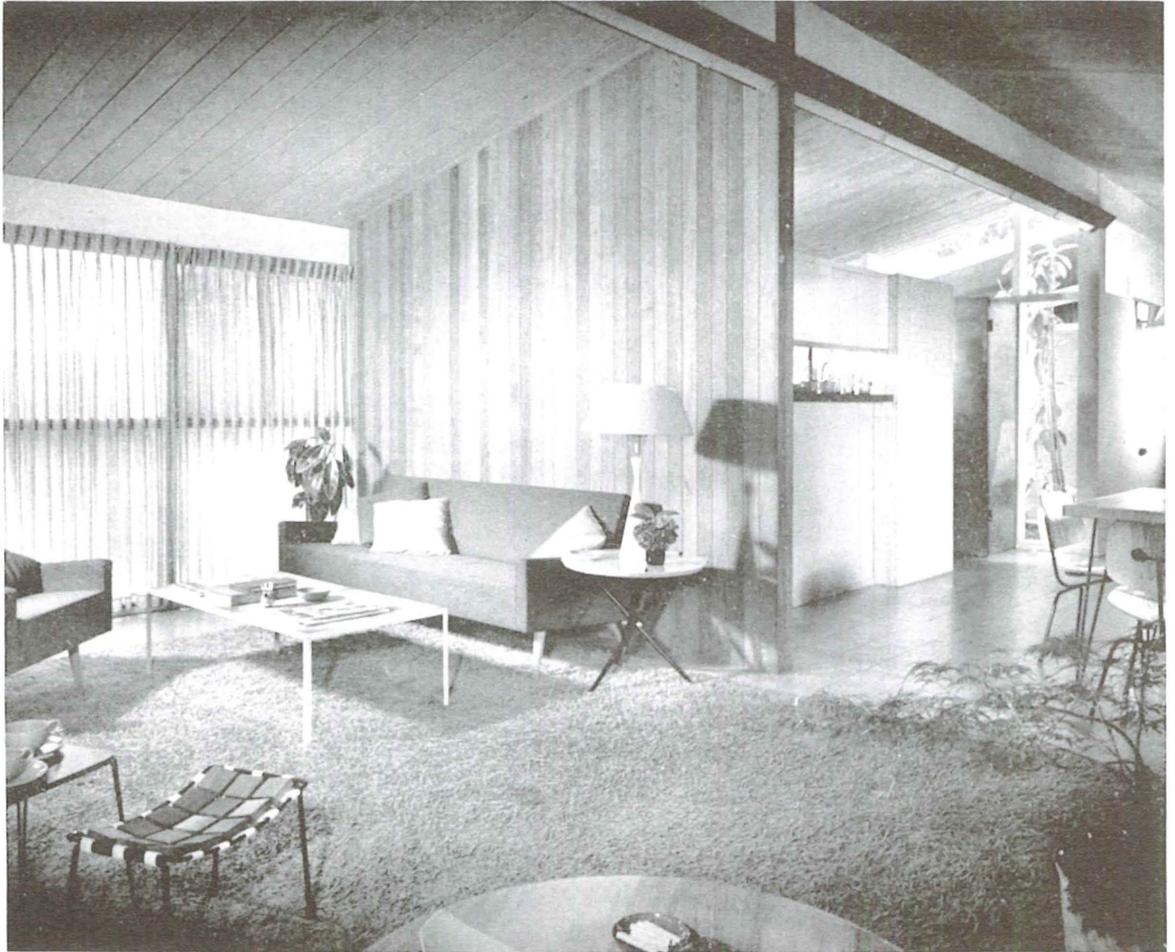
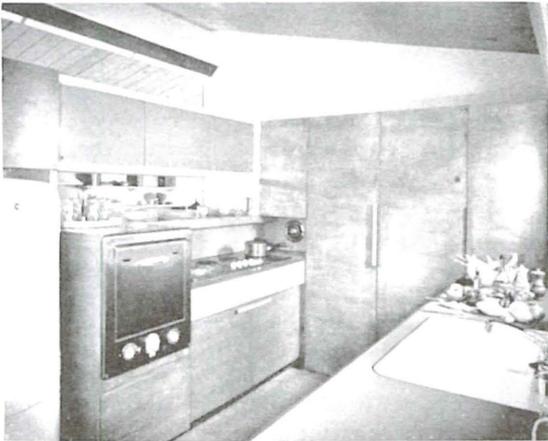




SMALL HOUSE BY HAROLD J. BISSNER, JR., DESIGNER

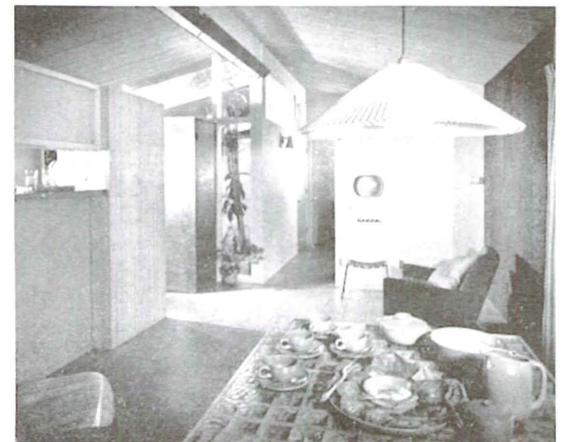
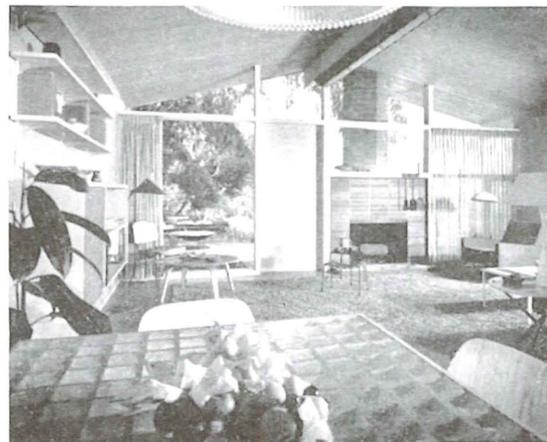


PHOTOGRAPHS BY JULIUS SHULMAN



The house was designed for a narrow, deep and sloping site with a view of a valley to the south and mountains to the north. In plan it divides itself in two zones: a center entry with sleeping at one side and general family living at the other. The structural system is post and beam with 2"x4" study panels, sheetrock interiors, piaster and redwood exteriors. The concrete slab is covered with cork and radiant heated.

The kitchen is stained birch with colored masonite sliding panels; all storage units are fabricated from stained birch hollow core doors. The color scheme is stained gray ceiling, natural redwood, cork and peach colored sheetrock. Lighting is from a high glass gable for daytime, light troughs on the bottom of the center beam in the living room, kitchen, and all purpose room.



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ART

(Continued from Page 7)

Guggenheim Museum. Burri shows large patchwork collages of discarded burlap, mostly, treated in a variety of ways. Small pieces (some of them painted) are stitched onto larger ones. Burlap is combined with other fabrics: leftovers, linings, printed, stenciled and embroidered fabrics—often crumpled, shredded and weatherstained. Rows of stitching and the edges of round, square and oblong patches take the place of line. Textures are further modified by heavily shellacking the surface in places. In many of Burri's compositions, spots of color show through holes in the goods, and in some of the most effective the brown of the burlap is enriched with red, black or white paint: areas of strong color cutting across the monochrome patchwork and dramatically modifying its design.

Burri is talented. He has a feeling for open spacious composition; he is inventive and in terms of the kind of art he is producing, *art brut*, he has taste. But art brut should be less obviously contrived. And when one compares his collages with those of Schwitters or Anne Ryan (with their firm constructive basis), or with the work of Miro (an artist who is profoundly playful and not merely fanciful), their inferiority is at once apparent.

In comparing the work of a clever decorator with that of genuinely creative artists, one must be careful to distinguish the different levels of excellence—essentially, of seriousness—that are involved in such comparison. Burri did not invent the technique he uses: he cannot be called original in this respect. He does not extend our vision by transcendence, i.e., by revealing hitherto unknown aspects of reality. Nor does he recompose some familiar aspect, thus shedding new light on it. He merely reproduces, or, more precisely, simulates optical reality (the look of old billboards, burlap-covered bales and packing cases), dresses it up a little, and brings it indoors. Very chic, tromper l'esprit, but not art in this reviewer's opinion.

* * *

It is a pleasure to see modern art exhibited for once in a setting that is both modern and efficient. The Peridot Gallery in its new location uptown on Madison Avenue fills the prescription. Cork-faced walls, a floor of plywood ends (5/8-inch wide strips laid smoothly edge to edge, varnished and waxed), directional ceiling lights and a narrow ledge along one wall on which drawings and small paintings may be set, are some of the features of the décor—the work of Arthur Drexler, a young architect-designer affiliated with the Museum of Modern Art.

Peridot's opening exhibition consisted of paintings, a drawing and two pieces of sculpture by artists affiliated with the gallery for some time (Weldon Kees, Alfred Russell, Reginald Pollack, Rollin Crampton, Louise Bourgeois, James Rosati, Seymour Franks and Leonard) and by four newcomers (Rosemarie Beck, Hyde Solomon, Kimber Smith and Pierre Tal-Coat).

Miss Beck is now having her first solo show, and it is one of the most gratifying first shows I have seen in some time. Her paintings are non-figurative but suggest landscape, "fairy lands forlorn"—especially if forlorn be given its rare secondary meaning: remote, inaccessible. Miss Beck paints the artist's "Orient," the imaginary other side of the world. As a matter of fact, there is something very Chinese-Tibetan about her work. Her paintings might be aerial photographs of that great deserted region of marshes and canals around Koko Nor. But they reminded me of Chinese painting more specifically because of their color, composition and physical condition. Overlapping, interpenetrating color areas and wavy horizontal bands progress by stages up the face of the canvas. Color is muted, subtle, distinctive: greys, taupes and umbers predominate, with passages of dark olive green, golden ochre and light lacquer red worked in here and there. As for their physical appearance, or condition, my first impression on entering the gallery was that they were old Tibetan monastic paintings in which the images had been defaced so that only colors and a few illegible contours remained.

To paint imaginary landscapes in which the solitary spirit may wander, perhaps that is to make an escapist art; but I don't really think so, not when the paintings engage the eye and mind as Miss Beck's do, and return the spectator to the world refreshed.

* * *

The Rose Fried Gallery recently held an interesting exhibition of paintings and other objects by Marcel Duchamp and Francis Picabia. Duchamp was represented by one of the famous *Boîtes-En-Valise* (the limited edition suitcase containing reproductions of his paintings, a vial of Paris air, a miniature urinal and other whimsies), a facsimi



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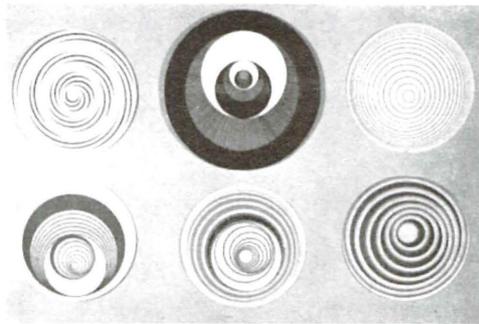
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notes for the large glass painting, *The Bride*, Rotoreliefs (concentric designs on disks which create curious optical illusions when placed on a turntable), and two recent sculptured forms: *Objèt Dard* (bronze, phallic, male) and its companion piece, *Feuille de Vigne Femelle* (plaster, triangular, très femelle).

The earliest Picabia in the show was a handsome proto-cubist work of 1908, a segmented landscape in grey, black, umber and rose-red. Picabia's middle years were represented by line paintings of imaginary hydraulic and electrical contraptions, and by a couple of cardonic portraits of Marie Laurencin and Apollinaire disguised as machines. The two latest works were painted in 1949. Each consisted of three small color-dots on a vehemently black ground—dark-night paintings, these, bearing the disquieting titles, *Cynisme et Indécence* and *Satiété du Dégout*.

Francis Picabia 1879-1953: Painter, Playboy and Wit. In 1917 with Marcel Duchamp and Man Ray he founded New York Dada. A versatile, highly intelligent man, a precociously gifted artist, it might be said of him that he devoted his life to finding and being Picabia, to self-realization rather than to art. How far he progressed in this we do not know, but along the way he produced some authentic works of art and perhaps he made an art of living. It would be worth knowing; someone should write a book about him. It would be worth knowing how far he got because these restless, multifaceted minds, so ambitiously unambitious, prepared to give up one goal after another, to change the course of their lives as often



Marcel Duchamp
"Rotoreliefs"
Photograph by
John D. Schiff



Pollock
"Blue Poles, 1952"
Photograph by Oliver Baker

as necessary to attain the one thing they prize, self-realization—these intransigent natures are valuable in times like ours when, beneath a show of iconoclasm and libertarianism, people daily become more alike in their thinking and feeling, each man seeking to live not his own life but that of an abstraction, a walking ideology: stereotype of the bohemian, "abstract artist," revolutionary, engagé, solid citizen or patriot.

MUSIC

(Continued from Page 10)

made rapidly aware of those problems of budgeting and deficit financing, of which the various solutions define the character of all forms of music-making in the United States.

In the summer of 1947 with members of the Brass Ensemble he founded the Chamber Art Society and raised enough money to present a first concert at the Hunter College Playhouse: Bach's Second Brandenburg Concerto, a Mozart Divertimento, Stravinsky's *Dumbarton Oaks Concerto*. A good audience showed up; the reviews were excellent; the event won wide attention; some money was left in the bank.

In August 1947 Craft wrote Igor Stravinsky asking permission to play the *Symphonies for Wind Instruments*, at that time almost unknown in this country. Stravinsky replied that he had just rescored

the *Symphonies* and would welcome the chance to conduct the work in New York when he came East that autumn. Craft met Stravinsky in Washington and began the close friendly relationship and musical cooperation that has continued to the present time. The all-Stravinsky program, when finally given in April, 1948, included the *Symphonies for Wind Instruments* and *Danses Concertantes* conducted by the composer, and the *Symphony in C* conducted by Craft. The deficit was as large as the prestige. It nearly swallowed up the new Chamber Art Society, and Craft worked off the unpaid music rentals by putting in a couple of months as part-time sub-editor for Boosey & Hawkes. On the positive side, he was invited to conduct the Stravinsky Piano Concerto as part of a Town Hall piano recital.

That summer Craft came to Los Angeles for a short visit at the invitation of Stravinsky to begin cataloguing the composer's manuscripts. He returned in 1949 to help with mechanical and textual details of the incomplete opera, *Rake's Progress*. Since that time he has served as the composer's occasional traveling companion and amanuensis.

Meantime, in autumn 1948, the Chamber Art Society found support to produce Monteverdi's opera *Orfeo*, and in February, 1949, the new Stravinsky Mass with the male choir of the Church of the Blessed Sacrament. Stravinsky conducted the Mass twice, and Craft filled out the program by directing Stravinsky's Octet and inviting the poet W. H. Auden to read a group of poems from the stage. The combination of novel music with celebrities and low costs rang the bell in the boxoffice, so that in April, 1949, another program was tried, including the Bartok *Sonata for Two Pianos and Percussion* and Stravinsky's *The Wedding*, using the Princeton male choir and a women's choir from Potsdam Normal School.

Craft and the Chamber Art Society returned to the attack in autumn 1949 at Town Hall in New York, the off-beat 5:30-7:30 p.m. period popularized by the New Friends of Music, with a gargantuan feast that offered the Mozart Clarinet Concerto with Reginald Kell, the Falla Harpsichord Concerto, the Alban Berg Chamber Concerto, Stravinsky's little play-opera *Reynard* (in concert form), and some contemporary American pieces. The curtain came down at 8 p.m. upon the last notes of the Berg Chamber Concerto with such suddenness that Virgil Thomson wrote incorrectly in his review that the performance had been broken off unfinished. Oddly enough, it was Craft's boyhood inspirer, Percy Grainger, who was waiting to begin the following 8:30 p.m. recital.

Money was now found to underwrite a Stravinsky program in Carnegie Hall, consisting of the melodrama *Persephone* (with the ornamental Vera Zorina speaking the Gide text), the early *King of the Stars* (1911), *Pulcinella* complete with voices, and the *Four Etudes* for orchestra. The assisting choirs came from Princeton and Bryn Mawr. The rehearsal scheduled for the morning of the concert in Carnegie Hall had to be moved elsewhere to make way for an extra rehearsal of the NBC Symphony called by Toscanini, so that the performance was given without having been adjusted to the acoustics of the larger hall.

After a winter devastated by pneumonia Craft resumed the siege of New York in early 1950 by presenting a chamber music concert: Schoenberg's *Serenade*, Webern's *Concerto for Nine Instruments*, and a Mozart Divertimento. He spent the summer with Stravinsky in Los Angeles and returned a last time to the charge, in autumn 1950, with Schoenberg's *Pierrot Lunaire* and Septet. The deficit mounted to \$700. This last was the first and only concert given of a season of incredible programs that, in a gesture of defiance, Craft drew up and printed before departing from the New York scene.

That winter he began his identification with Evenings on the Roof by conducting two works of Southern California composers, the Chamber Concerto for cello by Gerald Strang, and the Wind Octet by Gilbert Grau. During the succeeding seasons Craft has conducted for the Roof and the Los Angeles Chapter of ISCM many major contemporary works by Schoenberg, Stravinsky, and Webern, Walton's *Facade*, Mozart and Haydn Divertimenti for winds, Bach cantatas for solo voices, and *The Combat of Tancred and Clarinda* by Monteverdi. The "admirable performers, many of whom are otherwise buried in the Hollywood studios," that Cecil Smith speaks of, have learned to trust and follow Craft through the riskiest and most demanding twentieth century scores, such time-teasing writing as the *Polyphony X* for 18 solo instruments by Pierre Boulez.

Craft's competence and economy in opening up the pages of an unknown score, his unusual knowledge of the peripheral literature of music, the new, the old, and the extraordinary, set him apart from

the experience of routined conductors. He has yet to lead a classical orchestra in Brahms and Beethoven, yet Stravinsky has entrusted to him, for the current Roof season, five premiere performances: a complete, consecutive grouping of the Stravinsky jazz pieces, including a new version of *Ragtime* with piano instead of cembalom; the *Tango* for piano in a new orchestration for chamber group; and a never-before-played Prelude for jazz orchestra; as well as a separate program to include the Cantata for two solo voices, women's chorus, and winds; the first Western performance of the still unheard Septet; and a new composition written for and dedicated by Stravinsky to Evenings on the Roof, a setting for mezzo-soprano, flute, clarinet, and viola of a Shakespeare sonnet and two songs from the plays.

In the spring of 1954, Robert Craft, a conductor routined in the unusual, will sail to Europe for a series of orchestral concerts in Naples, Rome, Milan, and the three principal radio stations of Western Germany.* Here at last he will stand before the conventional orchestra to conduct, in part at least, a routine orchestral program. He has been through the mill backwards, and I doubt he is the worse for having mastered in performance a repertoire of Stravinsky, Schoenberg, Webern, Mozart, Bach, and Monteverdi, instead of Beethoven and Brahms. Whether or not he has set himself forever apart from the conventional audience and its patrons it is too soon to say. Musicians who have worked with him believe in him; audiences who have been converted under his guidance to the most difficult twentieth century music unreservedly admire him. The respect of Stravinsky is complemented by a note found among Schoenberg's papers, "Encourage Craft."

I say, too, "Encourage him." Such skill, such gifts are too easily lost in a big continent where program directors and such persons of influence as John Burk still look to the German orchestral mill in search of an American conductor. You won't find him there, friends; you'll find him busy in our cities, perhaps conducting odd music in obscure places. Robert Craft is his prototype: keep an eye on him.

Meanwhile Robert Craft will be flying back from Germany in June to conduct five chamber concerts at the Ojai Festival.**

PROJECT: APARTMENT TOWERS

(Continued from Page 23)

Utilities, corridor, elevators, stairs, ducts, and pipes are located in the least desirable space, pipe lengths are reduced, short corridors demand minimum maintenance.

Each tower is 280' high with 26 floors 10' floor to floor, and ground floor 20' floor to floor.

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Two-tower construction repeats trade processes alternately building to building.

*It will not be his first trip to Europe. He assisted Stravinsky with the rehearsals for the Venice premiere of *Rake's Progress* in 1951. In the spring of 1952 he was the only American—except Virgil Thomson, who directed his own *Four Saints*—to conduct at the American-sponsored Paris Festival of Twentieth Century Masterpieces. He was invited to direct a Dutch choral group in three Webern cantatas but found himself instead leading a performance of Walton's *Facade*.

**Recordings of groups directed by Robert Craft: *Mavra*, *Reynard*, *Berceuse du Chat*, and Suite No. 1 by Stravinsky (Dial, released 1950 and 1951); Suite for Seven Instruments, opus 29, by Schoenberg (Columbia, for release in early 1954).

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JOB OPPORTUNITY BULLETIN

FOR ARTISTS, ARCHITECTS, DESIGNERS AND MANUFACTURERS

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Educational institutions, 180; Selected artists, architects & designers, 610; Organizations, publications, 60; Manufacturers & other business concerns, 150.

J.O.B. is in two parts:

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

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

Please address all communications to: Editor, J.O.B., Institute of Contemporary Art, 138 Newbury Street, Boston 16, Mass., unless otherwise indicated.

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C. ARTIST-DESIGNERS: Professional group of designers experienced in two-dimensional design, wish additional contacts with manufacturers of printed fabrics, hard floor covering, carpets and wallpapers.

D. CHIEF INDUSTRIAL DESIGN ENGINEER: Will accept complete responsibilities for 2 and 3 dimensional appearance-mechanical design with manufacturing firm (producing for quality as well as quantity), or design office, on full-time basis. Proven excellence in industry. Will relocate anywhere in U.S.A.

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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.

APPLIANCES

• (977) Electric Barbecue Spit: Folder Rotir electric barbecue spit with seven 28" stainless steel Kabob skewers which revolve simultaneously over charcoal fire; has drawer action so unit slides in and out for easy handling; heavy angle-iron, gear head motor, gears run in oil; other models available; full information barbecue equipment including prints on how to build in kitchen or den. Merit specified CSHouse 1953.—The Rotir Company, 8470 Garfield Ave., Bell Gardens, Calif.

• (190a) Revolvodor Wardrobes: Unique answer to storage problem. 3 to 5 times more space than average closet; entire wardrobe may be examined on eight spacious trays. Door revolves open or shut at finger touch; may also be used as buffet bar between kitchen and entertainment area. Marketed by Revolvodor Corp., 1520 E. Slauson Blvd., Los Angeles 43, Calif.

• (187a) Allenco Fire Hose Station: Newest type first aid fire equipment designed for the home. Stations are metal cabinets of various sizes with rack for special 3/4" linen hose. Anyone can use permanently attached garden hose nozzle. Valve in cabinet connects hose to standard 3/4" domestic water supply. W. D. Allen Mfg. Company, Chicago; West Coast office at 2330 West 3rd Street, Los Angeles 5, Calif.

• (956) Indoor Incinerator: Information Incinerator unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CSHouse 1952.—Incineration Division, Bowser, Inc., Cairo, Ill.

• (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.

BATHROOM EQUIPMENT

• (90a) Shower Doors, Tub Enclosures: Well prepared two-color brochure American Maid shower doors, tub enclosures; mirror-polished aluminum frames, non-pressure set in neoprene; anti-drip channel, squeegee; continuous piano hinges; highest grade glass; good contemporary corrosive throughout; water-tight glass, design, workmanship; merit specified CSHouse 1953.—American Shower Door Co., 1028 N. La Brea Ave., Los Angeles 38, Calif.

• (68a) Bathroom Accessories: Fully illustrated folder Faries bathroom accessories; clean, simple lines; ingeniously designed to solve placement problems, including adjustment features on several items; particularly good recessed fixtures; this is merit specified for

CSHouse 1953.—Faries Manufacturing Co., 1050 East Grand Ave., Decatur, Ill.

• (971) Lighted Bathroom Cabinet: Folder Milwaukee Fluorescent Bathroom Cabinet; completely recessed lighting provides high level diffused illumination; flush mirror; four 20-watt tubes shielded with Corning Albalite translucent opal glass; simply designed, well engineered, soundly fabricated; merit specified for CSHouse 1953.—Northern Light Company, 1661 N. Water St., Milwaukee, Wis.

CABINETS

• (199A) Jensteel Line consists of over 60 bathroom cabinet models, plus wall hung cabinets and mirrors. Cabinets are engineered and designed to simplify construction and give utmost in function. Write Jensen Industries, 159 South Anderson, Los Angeles 33, California.

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(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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(105h) Mobiles by Harry Hess: 8 individually packaged and constructed designs. Known for simplicity of color and form, crisp design conception and free movement of each element. Illustrated brochure gives dimensions, materials and moderate prices. Also available are custom designs for architects and interior decorators, from Mobile Designs, Inc., By Harry Hess, 1503 East 55th Street, Chicago 15, Ill.

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(181a) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl, tables, cabinets, upholstered pieces, chairs; rep-

resents new concept in modern furniture; fine detail and soft, flowing lines combined with practical approach to service and comfort; shelf and cabinet wall units permit exceptional flexibility in arrangement and usage; various sections may be combined for specific needs; cabinet units have wood or glass doors; shelves and trays can be ordered in any combination; free standing units afford maximum storage; woods are English hawthorn, American walnut, white rock maple in contrasting colors—almost true white and deep brown; most pieces also available in all walnut; special finish preserves natural finish of wood and provides protection against wear and exposure to moisture; excellent craftsmanship; data belong in all contemporary files; illustrated catalog available.—Baker Furniture, Inc., Grand Rapids, Michigan.

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(138A) Contemporary Furniture: Information. Open showroom to the trade, featuring such lines as Herman Miller, Knoll, Dux, Felmore, House of Italian Handicrafts and John Stuart. Representatives for Howard Miller, Glenn of California, Kasparian, Pacific Furniture, String Design Shelves and Tables, Swedish Modern, Woolf, Lam Workshops and Vista. Also, complete line of excellent contemporary fabrics, including Stuart

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These lines will be of particular interest to Architects, Decorators and Designers. Inquiries welcomed. Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48, California.

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(147a) Wholesale Office Furniture: Information: Open showroom for the trade, featuring Desks, Upholstered Furniture, and related pieces. Exclusive Lines, from competitive, to the ultimate in design, craftsmanship, and finish available in the office furniture field. Watch for showing, late this month, of the new modular cantilevered line—an entirely new concept in office engineering. Spencer & Company, 8327 Melrose Ave., Los Angeles, California.

(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.

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• (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 CS House 1952.—Van-Packer



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McAndrews Road, Ojai, California
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Corporation, 209 South La Salle St., Dept. AA, Chicago 3, Illinois

(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.—The Lennox Furnace Company, Marshalltown, Iowa. Mr. Ray Champion.

• (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.

HARDWARE

CONTEMPORARY LOCKSETS:

(204A) New Kwikset "600" line to serve the finer homes and light commercial building field. The new Kwikset "600" is a cylindrical lock, stamped from heavy gage steel and brass, precision fabricated and hand finished to a jewel-like brilliance in polished and satin brass, chrome and bronze. A dual locking feature is a major innovation: "Push-button" and "turn-button" are combined in one lock to provide automatic two-way locking. When the button on the interior knob is pushed and turned, that knob turns independently while the outside knob remains locked. When the interior knob is pushed, the exterior knob remains locked but will unlock upon turning of interior knob. This results in added protection and convenience for home owners.

Excellent combination of simple beauty and new design with high security and performance features, the "600" series of Kwikset locks are well planned for both fine home and multiple dwelling developments.—Kwikset Lock, Incorporated, Anaheim, California.

LIGHTING EQUIPMENT

(909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlights, decorative units, reflector units, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data including prices; worth study, file space.—Century Lighting, Inc., 521 West Forty-third Street, New York 36, New York.

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

(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.

(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 Lighting, 431 W. Broadway, New York 12, N. Y.

(782) Fluorescent 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.

MISCELLANEOUS

(207) Ador Sales, Inc. manufacturers three types of stock sliding doors with

new and unlimited advantages of design versatility and installation adaptability. Correctly tensioned. Rattle-proof. Smooth Sliding. Non-binding. Top Hung aluminum frame. ADOR combines all the outstanding features of other sliding glass doors plus all aluminum extruded door, alumilite finish, stainless steel trim, non-marring, will not corrode and less costly. Write for complete information. ADOR SALES, INC., 1631 Beverly Boulevard, Los Angeles 26, Madison 6-5331.

(206a) Mogensen/Combs of Brentwood Village, 11708 Barrington Court, West Los Angeles, at Sunset Boulevard, is the place in Southern California for Scandinavian Modern. This handsome shop represents and has stock of Scandinavian furniture, decorative fabrics, floor coverings, lamps and shades, graphic art books, ceramics, greetings cards, wall papers, silver, jewelry, stainless steel, fine china, crystal and pewter. If impossible to visit this shop write for the complete brochure giving details and photographs of the stock. Mogensen/Combs of Brentwood Village, Arizona 7-7202.

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—A. F. DuFault, Pacific Telephone & Telegraph Company, 740 So. Olive St., Los Angeles.

(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.

(170a) Architectural Lighting: Full information new Lightolier Calculte fixtures; provide maximum light output evenly diffused; simple, clean functional form; square, round, or recessed with lens, louvers, pinhole, albalite or formed glass; exclusive "torsionite" spring fastener with no exposed screws, bolts, or hinges; built-in fibreglass gasket eliminates light leaks, snug self-leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating.—Lightolier, 11 East Thirty-sixth Street, New York, New York.

(34a) Accent and Display Lighting Brochure excellently designed contemporary Amplex "Adapt-a-Unit" Swivelite fixtures; clean shapes, smart appear-

ance, 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.

PAINTS, SURFACE TREATMENTS

(198A) SILINITE, a revolutionary new chemical for use on porous masonry construction. Clear waterproofing compound offers long-life protection for any unpainted above grade masonry structure. Full information from Armor Laboratories, Inc., 538 Commercial Street, Glendale, California.

(924) Sash and Trim Colors: Folder strong, durable sash and trim colors ground in treated oils; pure, light-fast pigments combined with specially formulated synthetics; won't check, crack, withstands discoloration, retains gloss, flows easily but won't run, sag; good hiding capacity; worth investigation.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

(162a) Zolatone Process: Information on new revolutionary painting system; true multi-color paint permits application to a surface of multi-color pattern in single spray coat; no special spray equipment required nor special techniques; multiple colors exist separately within Zolatone finish, do not merge nor blend; intermixing of varying ratios of colors and sizes of aggregates produces infinite number of possible multi-color blends; washable, exceptionally abrasion resistant; provides excellent finish for most materials used in building construction: wood, metal, plaster, cement, stone, glass, tile, wall boards, Masonite, paper; tends to conceal flaws and surface imperfections; used to paint exterior surface of new J. W. Robinson Building in Beverly Hills; information belongs in all files.—Manufactured by Paramount Paint and Lacquer Company, 3431 E. 15th St., Los Angeles 23.

(101h) Color Standards & Color Research: New booklet; only complete review available color standards. Of paramount interest to American industry. Lists reference material resulting from 20 years research establishing base colors for industries and reporting current trends of color wants in consumer products. Faber Birren & Company, 500 Fifth Avenue, New York 18, New York.

(929) Architectural Porcelain Veneer; Brochure well illustrated, detailed, on

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architectural porcelain veneer; glass-hard surface impervious to weather; permanent, color fast, easy to handle, install; lends well to all designs shapes; inexpensive; probably best source of information on new, sound product.—Architectural Division, Porcelain Enamel Publicity Bureau, P. O. Box 186, East Pasadena Station, Pasadena 8, California.

• (189a) Nevamar Laminate: High-pressure decorative laminate used as surfacing material for lasting beauty, resistance to hard usage. Complies with all NEMA specifications, available in wide range patterns, colors. National Plastic Products Company, 5025 Hampton Terrace, Los Angeles, Calif.

(112h) "Spray it and forget it": Hunt Process concrete curing compounds insure full strength of concrete to every surface. Uniform in effect, applied simply; requires no further attention after application. Seals in mixing water at most critical curing time with impervious film. Increased efficiency, decreased cost. Complete, illustrated brochure published by Hunt Process Co., Inc., 7012 Stanford Ave., Los Angeles 1, California.

(938) Paint Information Service—authoritative, complete—especially for Architects. Questions to all your finish problems answered promptly and frankly, with the latest information available. No obligations. Also color samples and specifications for L & S Portland Cement Paint, the unique oil-base finish for masonry, galvanized steel. Used on the West's most important jobs. General Paint Corp., Architectural Information Department, 2627 Army St., San Francisco 19, Calif.

(925) Portland Cement Paint: Folder L & S Portland Cement paint merit specified for use CSHouse 1950; for concrete, stucco, masonry, new galvanized iron, other surfaces; long wearing, won't absorb moisture, fire retardant; easy to apply with brush, spray; used for 30 years.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

(102H) Acusti-Luminous Ceilings: Completely new treatment illuminates room with diffused light over entire ceiling area, eliminating shadows, glare, while the acoustical baffles give high degree acoustical correction. Loses rigidity at 140°, enabling installation below sprinkler heads for attractive decorative effects. Write for complete in-

formation on advantages of price and ease of handling. Luminous Ceilings, Inc., 2500 West North Avenue, Chicago, Illinois.

(818) Louvered Ceilings: Folders Alumigril louvered ceilings for contemporary interiors; non-glare illumination, contemporary styling; aluminum, easy to install, maintain; can be used over entire ceiling; full installation, lighting data; well worth investigation.—The Kawneer Company, 730 North Front Street, Niles, Michigan.

(195a) Corrulux: One of oldest of translucent plastics, now greatly improved. Reinforced with inorganic, non-combustible flame barrier core. Variety of colors, light weight, shatterproof. Ideal for patios, carports, skylights, monitors and sawtooth, fenestration for factories. Can be sawed, drilled, nailed. Corrulux Division of Libbey, Owens, Ford Glass Company, Room 1101, 3440 Wilshire Blvd., Los Angeles 5, Calif.

(902) Building Board: Brochures, folders Carro Wallboard, which is fire resistant, water resistant, termite proof, low in cost, highly insulating, non-warping, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4'x8' sheets 1/4" in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

(205) Gladding, McBean & Company have just released a new brochure in color with handsome photographs and technical information, this booklet is a must. FACEBRICK is available in four basic ranges of kiln-run shades: variegated red, variegated rose, coral blend and gloden tan. These beautiful bricks can be inter-mixed to extend the color range and create harmonious blends. Versatile, adaptable, economical, distinctive, dramatic and colorful. Write for this brochure. Gladding, McBean & Co., 2901 Los Feliz Boulevard, Los Angeles, Calif.

(175a) Etchwood and Etchwall; textured wood paneling for homes, furniture, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber T & G preassembled for fast, easy installation; difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, California.

(104h) Wood and Forest Products and Services: New catalogue lists variety and uses of Teco timber connectors with installation tools prescribed for each.

Other important products described, such as Teco's engineering services and various fields of research of Timber Engineering Company, 1319 Eighteenth Street, N.W., Washington 6, D.C.

(19a) Decorative Glass: "Modernize Your Home With Decorative Glass" is the title of new Mississippi Glass Company booklet featuring actual photographs that show how figured glass adds charm to the home; enlivens and brightens every room in the house; makes each radiant with interest; free copy on request.—Mississippi Glass Company, 88 Angelica Street, St. Louis 7, Missouri.

• (95) Roof Specifications: Information packed 120-page manual built-up roof specifications featuring P-E built-up roofs; answers any reasonable roofing problem with graphs, sketches, technical data.—Pioneer-Flintkote Company, 5500 South Alameda Street, Los Angeles, Calif.

• (378) Plastic Screen Cloth: Brochures, samples Lumite plastic cloth; impervious to corrosion, stains, wear, bulging; does not need painting, comes in colors; cleans with damp cloth.—James W. Veeder, Chicopee Manufacturing Corporation, 47 Worth Street, New York 13, N. Y.

(166a) Imported Danish Cork Tiles: Information and samples, tongue and groove, 5/16" thick, 50% more Cork, 50% denser, no fillers, longer wearing, fine precision cutting, flat laying, light and dark random colors, ultimate style and beauty, reasonable, direct from importer.—Hill Corporation, 725 Second Street, San Francisco 7, California.

(202A) Profusely illustrated with contemporary installation photos, the new 12 page catalog-brochure issued by Steelbilt, Inc., pioneer producer of steel frames for sliding glass doorwalls and windows, is now available. The Brochure includes isometric renderings of construction details on both Top Roller-Hung and Bottom Roller types; 3" scale installation details; details of various exclusive Steelbilt engineering features; basic models: stock models and sizes for both sliding glass doorwalls and horizontal sliding windows. This brochure, handsomely designed, is available by writing to Steelbilt, Inc., Gardena, Cal.

(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 hard-board 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.

SASHES & DOORS

(712) Sliding Glass Doors, steel framed: Weather-sealed box section head of bonderized steel; handsome solid bronze hardware and tamper-proof, up-action cam night latch. Brass sheaves, adjustable to assure weathertight fit, roll on stainless steel track. Complete catalogue illustrating standard types and sizes with details of installation.—Arcadia Metal Products, 324 North Second Ave., Arcadia, California.

(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.

(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.

(117a) Stock Sash: Information new Kawneer stock sash; designed for modern building needs; new glazing assembly; attractive appearance; resilient-grip principle insures maximum safety, reliability; strong steel clip minimizes breakage due to sudden shocks, high winds, building settling; data belongs in all files.—The Kawneer Company, 1105 North Front Street, Niles, Mich.

(113h) Plywoods and Doors: Handsome catalog of great variety woods used in manufacture of Malarkey Plywood and Doors. Richly colored photographs il-

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lustrate various finishes, uses of plywood. Specifications and finishing suggestions for doors and plywoods included. Complete listing, explanations different grades. Catalog presented by Malarkey Plywoods, M. & M. Wood Working Co., 2301 N. Columbia Blvd., Portland, Oregon.

(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.)

• (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.

(109h) Twindow, the Window with the Built-In Insulation: New brochure containing dimensions, specifications, installation information for double-glazed insulating units. Year-round feature reducing heat loss and heat gain during appropriate seasons. Includes surface temperature chart, relative humidity and condensation protection chart. Offered by Glass Advertising Dept., Pittsburgh Plate Glass Company, Pittsburgh 22, Pennsylvania.

(192a) The New Outlook: New, revised, 20 page edition of idea booklet by Ponderosa Pine Woodwork. Suggests unusual, practical ways to achieve convenience, comfort, sales appeal in home planning. Contains detailed drawings showing fresh, modern solutions to common window problems, to be carried out with stock designs of retail lumber dealers. Presented by Ponderosa Pine Woodwork, 38 S. Dearborn St., Chicago 3, Ill.

SPECIALTIES

• (127a) Registers, Grilles: Comprehensive 44-page illustrated catalog giving complete information, technical data, sizing charts Hart & Cooley registers, grilles; include full range gravity and air conditioning, furnace accessories; good source of information, particularly in terms of installation, requirement features; well worth file space; these products merit specified CSHouse 1952.—Hart & Cooley Manufacturing Company, Holland, Mich.

• (123a) Gas Ranges, Colored Tops Illustrated color folder describing new 1951 Western-Holly gas ranges with pastel colored tops; tops available in pastel green, blue, yellow, lifetime porcelain enamel to harmonize with kitchen colors; body of range in white enamel to avoid over-emphasis on color; other features include top-burned Tempe-Plates, disappearing shelf, vanishing grille, oversize expandable baking oven; well-designed, engineered fabricated; merit specified CSHouse 1952.—Western Holly Appliance Company, Inc., Culver City, California.

• (183a) New Recessed Chime, the K-15, completely protected against dirt and grease by simply designed grille. Ideal

for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unusual double resonator system results in a great improvement in tone. The seven-inch square grille is adaptable to installations in ceiling, wall and baseboards of any room.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

• (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

STRUCTURAL BUILDING MATERIALS

(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.

(179a) Plexolite-fiberglas reinforced-translucent sheet: Folder illustrating uses of corrugated or flat Plexolite in industry, interior and outdoor home design and interior office design. Technical data on Plexolite together with illustrated breakdown of standard types and stock sizes; chart of strength data and static load. Additional information on Plexolite accessories for easy installation.—Plexolite Corporation, 4223 W. Jefferson Boulevard, Los Angeles, Calif.

(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.

(114h) Styrofoam: New bulletin on use of Styrofoam for low-temperature insulation. Covers methods of installation on various surfaces, application of adhesives, finishes and data on various low-temperature applications including insulated vehicles, ship holds, refrigerated equipment, many industrial uses. Engineering data and standard sizes. packages also included. Available from the Plastics Dept., The Dow Chemical Co., Midland, Mich.

(117h) Vinyl-Cork Tile: Completely revised catalog now offered giving detailed features of Dodge Vinyl-Cork Tile. Includes color chart of the 16 patterns available plus comparison table of results numerous tests, also data on design, specification, care and maintenance. Dodge Cork Co., Inc., Lancaster, Pennsylvania.

(194a) Celotone Tile: New, incombustible, highly efficient acoustical tile molded from mineral fibres and special binders. Irregular fissures provide travertine marble effect plus high degree sound absorption. Made in several sizes with washable white finish. Manufactured by The Celotex Corporation, 120 So. LaSalle St., Chicago 3, Illinois.

(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.

• (191a) Roofing Granules: Crushed natural colored rock for built up roofs. Bronze, Salmon Pink, Sea-foam Green rock screened in two sizes, $\frac{1}{8}$ " x $\frac{1}{2}$ " and $\frac{1}{2}$ " x $1\frac{1}{2}$ ". Blending of colors provides unique individuality. Porosity, opacity make the built up roof one of best available, to last 20 to 30 years. Desert Rock Milling Company, 2270 Jesse St., Los Angeles 23, Calif.

(107h) Tropi-tile: Unusual acoustical tile, unique in texture, beauty and design. Fiberglas backing for noise absorption dramatically camouflaged by the strength and beauty of handsome woven wood surfacing. Can be made to harmonize with any type decor specified and all conventional methods of application apply. A development of Tropi-craft of San Francisco, 14 Sherwood Pl., San Francisco 3, Calif.

(205A) Modular Brick and Block: The Modular and Rug Face Modular Brick, the Modular Angle Brick for bond beams and lintels, the Nominal 6" Modular Block and the Nominal 8" Modular Block, have all been produced by the Davidson Brick Company as a result of requests from the building trade and realization that all building materials can be worked together with simplicity and economy only with Modular Design. This simplicity starts with the layout and design at the drawing board and follows the project through to the fabrication, and to the erection in the field.

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The above-listed materials are now in stock and available from the Davidson Brick Company in California only, 4701 Floral Drive, Los Angeles 22, California.

• (146a) Fiberglas (T.M.Reg. U.S. Pat. Off.) Building insulations—Application data, specifications for insulating walls, top floor ceilings, floors over unheated space. Compression-packed, long continuous rolls, self-contained vapor barrier. Goes up quickly, less cutting and fitting. High thermal efficiency. Non-settling, durable, made of ageless glass fibers. Owens-Corning Fiberglas Corp., Toledo 1, Ohio.

(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., 419 West Fifty-fifth Street, New York 19, New York.

• (124a) All-Steel Kitchens: Complete information, specification details, planning data Shirley all-steel kitchens; quality units, good contemporary design, excellent engineering; produced in standard series of individual matched units; sinks formed from deep-drawing 14-gauge porcelain-on-enamel to which acid-resistant glass-porcelain is permanently bonded; cabinets cold-rolled furniture steel, solidly spot-welded; finish inside and out baked-on synthetic enamel; flush door, drawer fronts, semi-concealed hinges; rubber bumpers on doors, drawers; exceptionally quiet operation; includes crumb-cup strainer or Consume-away food disposer unit; this equipment definitely worth close study, consideration; merit specified CSHouse 1952.—Shirley Corporation, Indianapolis 2, Indiana.

(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.

(937) Magnetic Tape Recorder: Brochure high fidelity magnetic tape recorder for custom installation in studios, schools, houses, industrial plants; instantaneous monitoring from tape while recording, separate heads for high frequency erase, record, playback; well engineered, reasonably priced.—Berlant Associates, 9215 Venice Boulevard, Los Angeles 34, Calif.

(173a) Information: Folding steel bleacher on wheels, easy to move, and requiring no wall or floor anchorage added to line of Beatty Scaffold, Inc. A section 16' long, 9 rows high, seating nearly 99 persons, can be rolled by one man and made ready to occupy in seconds. Another new development is double-fold Rollway bleacher for buildings with lower-than-average ceilings. This is 3'-4" less in height than single-fold bleacher of same capacity. Also new is addition of "jump seat" row to standard Rollway bleacher. This can be pulled out for seating without extending entire structure . . . convenient when small seating section with extra floor space desired.—Beatty Saffway Scaffold, Inc., Tunnel Ave., and Beatty Rd., San Francisco, Calif.

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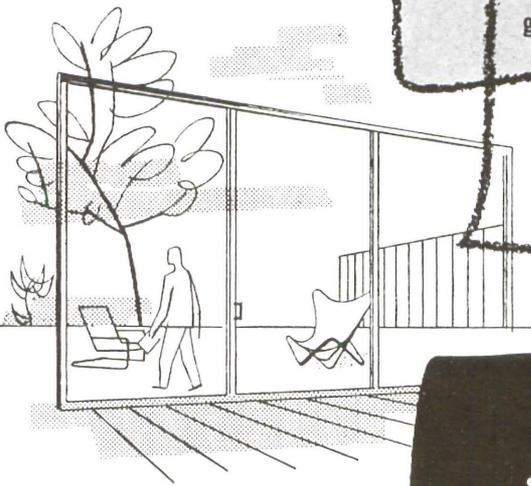
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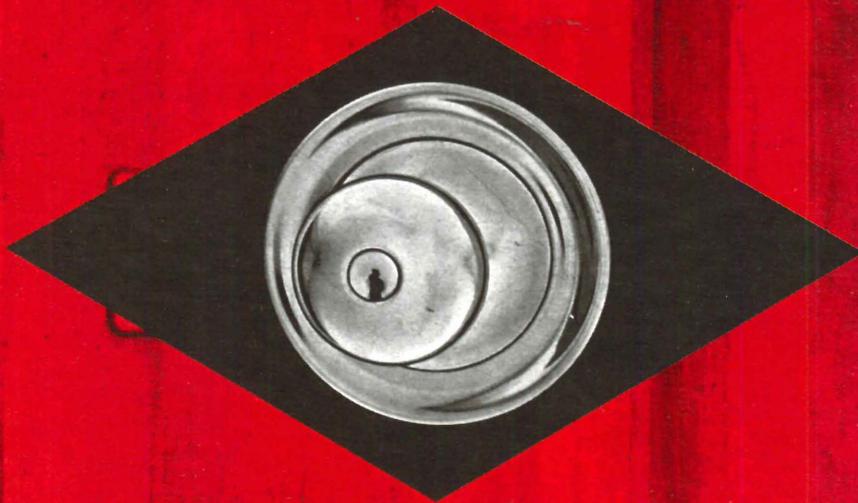
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