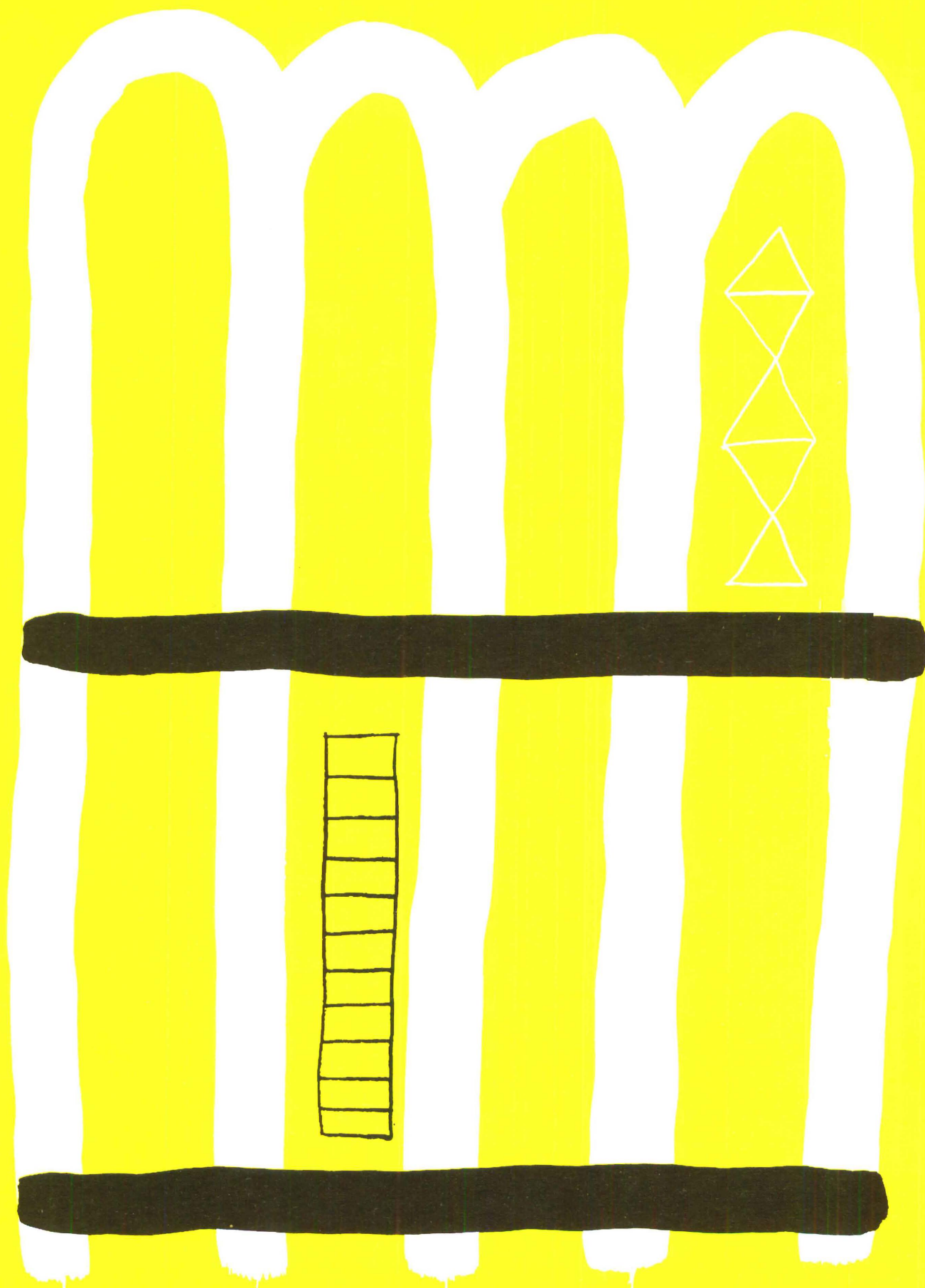
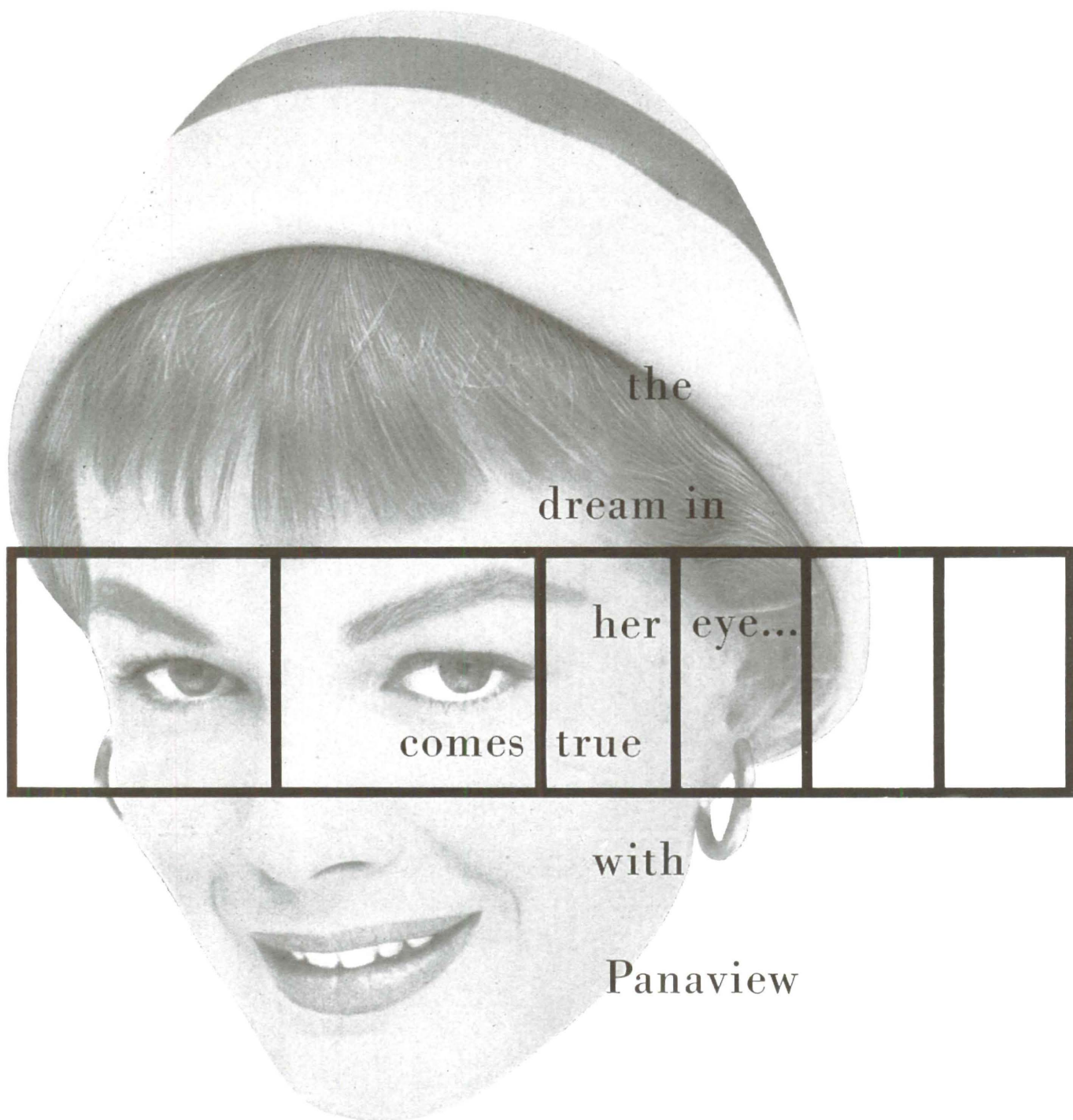


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ART

JAMES FITZSIMMONS

Robert Breer is an American, born in Detroit, Michigan in 1926, who has lived in Paris since 1949. He is a good brushman, able to use a wide variety of colors, keep them clean and combine them tastefully and vigorously. He is concerned with the surface of the canvas—wants to keep his image there, on top. He succeeds. His canvases are divided into broad tracts of smooth color, like open farmland seen from the air. If I may ride my metaphor into the ground, this kind of painting is like scientific planting, intended to bring in a high yield of spatial tension. Strips, bands, irregularly geometric areas of color converge at the center of the canvas or spread out toward the margins.

Now the *literats* who like to analyze (really, to catalogue) the methods employed by painters of this persuasion keep saying that the interrelations of form and color and their joint relations with the surface of the canvas are the painter's proper problems. Obviously this is poppycock. The painter's problem (insofar as he is an artist and not a decorator) is expression. Form, color and line are the ornery agents of his expression, as words, their sounds and meanings, and here rhythm are the agents of poetic expression. And when an artist shows us that he has mastered these agents and is ready to say something, we look to see if he has something to say. In my opinion Breer has not yet reached that stage. He has learned to handle the brush and the colors but not to organize the canvas for spatial tension. I assume that is what he is after, and I find his compositions static.

Albert Bitran was born in Istanbul in 1929, began painting in 1946 and came to Paris in 1949. His work reminded me of Lee Mullican's but is less complex, technically and conceptually. Using the tip of his brush he distributes dots and dollops of color in broken lines across a white canvas. Sometimes the lines are straight,

sometimes they curve, dip or spiral out into space. The patterns they describe suggest diagrams of iron filings responding to magnetic attraction, or of air and ocean currents, or of electrons mixing it up in a cathode tube. Perhaps Bitran had none of these things in mind but that is what they suggest. For me, scientific diagrams are more harmonious (or more highly polarized) in structure, more evocative and more precise as communication: in effect, more interesting artistically.

The paintings of Olle Baertling (born in Halmstad, Sweden, in 1911) are another matter. The best of them *command* our attention by their quiddity, ineluctably logical construction, sonority of color, and when all this has been said, by their communication of feeling. They are, and they express.

Baertling's paintings are large and very "simple." That is to say, each is divided (often by sweeping diagonals) into two or three large areas of color: black and white; black, blue-white and red; black, blue-white and yellow. A large black rectangle slams down across the canvas. Far off to one side there is a small quadrilateral area of red, as sharp and persistent as a cicada, and elsewhere on the canvas, one of yellow, chirping more brightly.

Baertling's art seems to stem from Van Doesburg's. It has the same precarious, almost asymmetric symmetry—one of the conditions of its vitality, the other being color. Baertling's color is concrete; his sense of it, very physical. As I have indicated, he is able to convey a sense of movement at high velocity. One feels that this is controlled by an imperious formative will. At the same time one feels that this is an art which must out. Therefore the fact that it is an art of great precision does not, in this instance, imply calculation but rather, a very sure instinct—the same sort of instinct that makes it unnecessary for a true poet to count syllables or feet.

I said that Baertling's paintings communicate feeling, by which I mean feelings and not merely a sense of aesthetic rightness. Now it is obvious that in painting communication resembles communication in music more than it does the communication of poetry or prose. Usually it is a communication of mood. In Baertling's work

(Continued on Page 6)

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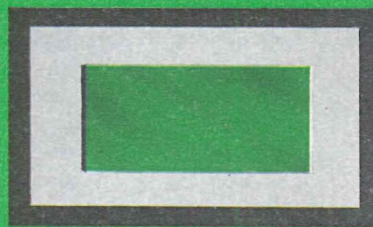
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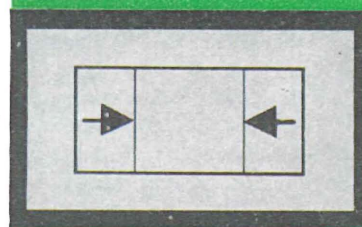
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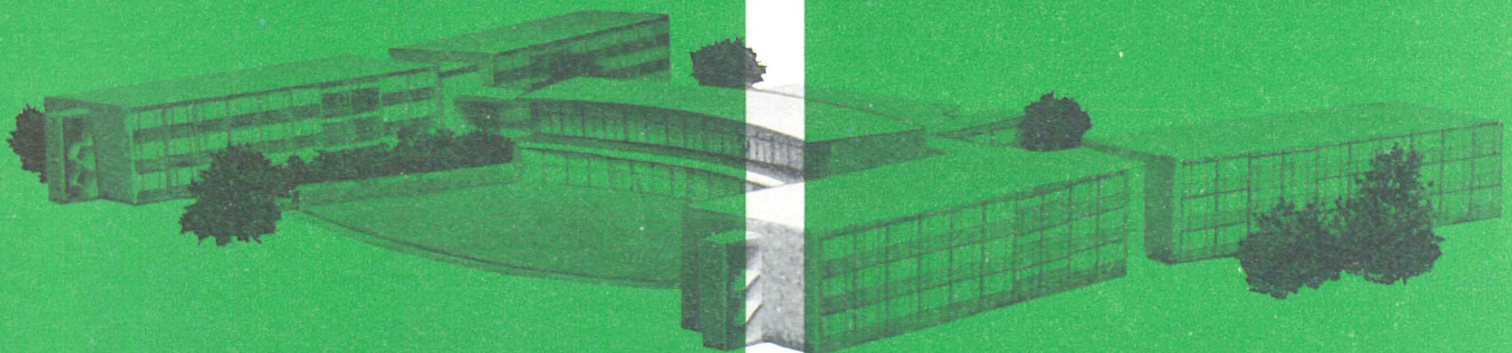
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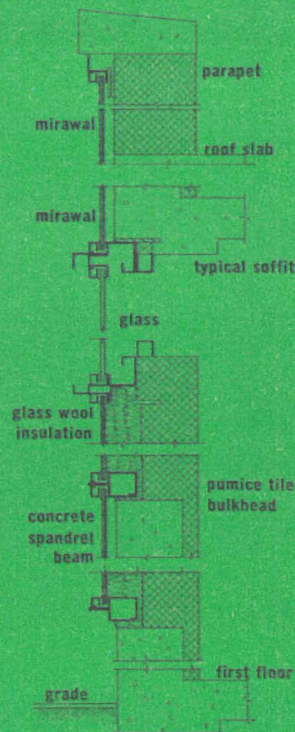
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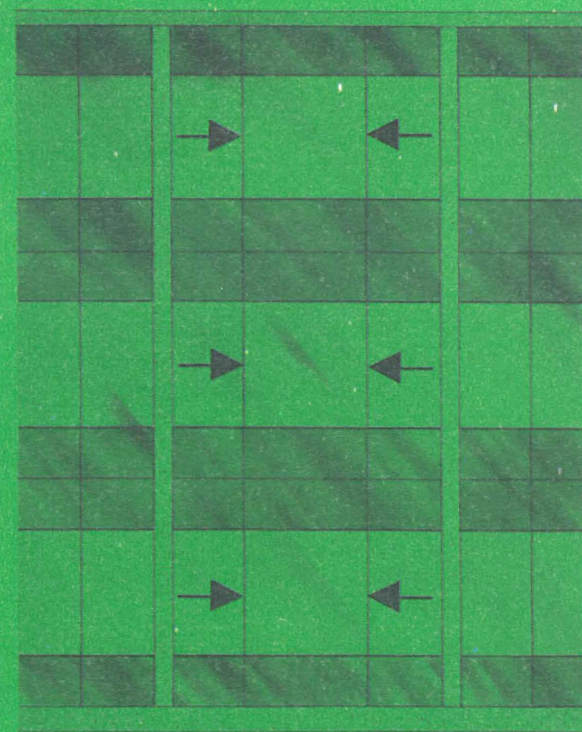
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JAMES FITZSIMMONS

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the mood is often somber so that exultation or joy, when they come, are all the more moving—as lights are brighter at night. Analogies that may help to specify this somberness briefly dispelled by tranquillity, by impatience, or by joy are easily found in music, in the late quartets of Bartok and Beethoven, for example.

* * *

Drawings of the Tumuc Humac Indians collected by members of an expedition to that little known region where French Guiana merges with Brazil were shown last month at the Galerie Maeght. Thanks mainly to the excellent enlarged photographs of these handsome people going about their daily work which were also shown, it was an interesting exhibition.

Tumuc Humac drawings depict snakes, turtles, birds, fish and

*Photograph of wall by John Craven**Painting by Serpan*

lizards, sometimes quite literally, sometimes stylized and geometrized beyond recognition. In some of the photographs the Indians are shown having similar devices tattooed on their arms and faces so we may assume that the primary purpose of this art is fetishistic. The bodies of the animals are speckled, banded or ornamented with zigzag stripes. There is a great deal of the inversion and repetition characteristic of primitive art generally—of tapa cloth designs, for example. There are also hand prints, swastikas and labyrinths like those in certain paintings by Paul Klee. Colors, aside from black, are dark brown, ocher and terra-cotta red. In many of the drawings small, individually sketched figures are scattered about in twisting, tumbling disorder. Rarely is there any indication of an impulse to coordinate and compose.

And that is the major difference between primitive art, the art of backward peoples, and ancient art. No doubt all pictorial expression started like this, but why is primitive art so rudimentary, so lacking in what might be called inductive pictorial logic compared to Cycladic, 1st Dynasty Egyptian or Indus Valley art? Whatever the answer, these drawings are not art at all in our sense. For the artist they may have a certain limited value as source material. For the rest of us, unless we are psychologists and anthropologists with a professional interest in such matters, or sentimentalists who just love primitive things, they quickly become boring.

And when there are hundreds of artists looking for a place to show their work, it is perhaps to be regretted that a famous gallery can find no better use for its walls.

* * *

No special exhibition is being held at the time of writing at the Galerie Pierre but I would like to comment briefly on the work of two young artists who recently joined the gallery group: Paul Kallos, a twenty-five-year-old Hungarian, and Bernard Dufour, a thirty-year-old Frenchman.

I would call Kallos an abstract impressionist. He works with cool, dim colors: blues, grays and whites which he applies in squarish patches on darker grays and greens. His paintings have a feeling of urban landscape about them, the landscape of Paris at this time of year with its crumbling gray walls, wet streets and blue-gray light, tranquil, atmospheric and more than a little sad. Kallos paints well and sensitively, but the style he has evolved is a limiting one.

Bernard Dufour is a painter of semi-abstract landscapes too, but his work is full of heat and color and his structure is at once more assertive and more complex. The organization of his paintings and the splintered black lines he uses to separate colors and to adumbrate forms suggest, respectively, the influence of late Cézanne and Villon. His color, on the other hand (broad expanses of flaring red and orange, coupled with somber grays, blues, dark greens and browns) may come from the fauves. Dufour is a very promising painter but his ideas are a little trite. He needs to probe more deeply: he is too good not to be better.

* * *

Question: are Bernard Buffet's nudes men with women's bodies or women with men's faces? No matter how they are stacked, they come out with men's faces. But perhaps we had better take it from the beginning.

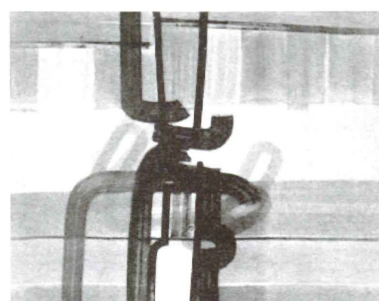
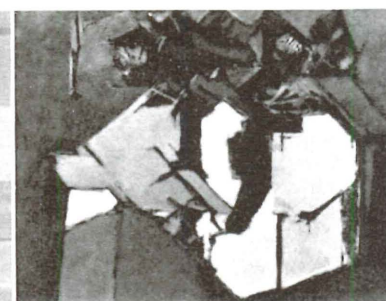
As everyone knows, Bernard Buffet is the most successful of the younger young French painters. Until quite recently he was known primarily for his still-life and landscape paintings, and for a few very naked, full-length self-portraits. Evidently he decided it was time for a change. He made a series of unexceptionable drawings of animals—he would make a good illustrator for La Fontaine or Aesop—which were exhibited early this year at the Visconti Gallery, and a series of nudes which were shown at the same time at Drouant-David. It is with the latter that we are concerned.

They are, to begin with, extremely large paintings, life-size studies of men and women sprawling about on Venetian red chairs and divans. Ungainly, unselfconscious, and unhappy, these people sit in their elegant sparsely furnished parlors daydreaming and waiting for something to happen. Nothing happens and so these 20th-century Romans who have lost the taste for living stretch their long arms and legs, look at themselves in the mirror, and go on waiting.

The people and the furniture are dominant: which is why I talk about them before talking about the paintings, how they are painted. Everything is very sharp; everything is seen at once. The drawing, the wire-hard outline, could be derived from Pisanello; the composition, with a long detour via Manet and Ingres, from Duccio. But I do not wish to imply that Buffet's nudes are classic in manner or spirit. They are not; they are mannerist, academic and of a startling vulgarity.

In classic art everything is related within a hierarchical scheme, formal and spiritual. Here everything is isolated: the antique pitcher, the vase of flowers on the floor or on a tabouret off to one side, and most of all, the people. There is no radiance, no inner light in these paintings.

One change for the good may be noted: Buffet has enriched his palette, adding a smoldering red and a fresh green to the

*Paul Kallos**"The Three Houses"—Bernard Dufour*

grays, sharp mustard yellows and dim lavenders familiar from his earlier work.

Nor must I forget to mention that the exhibition was a great success: I believe every painting was sold.

* * *

When one walks into the Galerie Arnaud one finds oneself in a small bookstore. The gallery proper is downstairs, a large, well-lighted, white-washed cellar where the work of younger vanguard artists is exhibited. In addition to running the gallery and bookstore,

Monsieur Arnaud and his partner, John Koenig, a young American painter who has been living here since 1948, publish the magazine, *Cimaise*. In *Cimaise* one finds illustrations in black and white; original prints in color; statements by artists, articles by Alvard, Gindertael, Seuphor, Wescher and other well-known critics.

Cimaise: the word means, *line*. A picture *posé sur la cimaise* is a picture hung 'on the line.' The Galerie Arnaud likes to refer to its young artists as *cimaises*, the implication being, I suppose, that they are on the right line—on the ball, as we would say. But the word also means ogee, or ogive. So these *cimaises* are on a line that leads somewhere, upward.

Two such artists whose works were exhibited at the gallery recently were Gianni Bertini, thirty-one year old Italian now living in Paris, and Claude Viseux, who is twenty-six and French. Both seemed promising to me. Bertini is an excellent calligrapher. That is to say, line is the active, "male" element in his art. Sometimes very fine, sometimes bolder, heavier, more like Hartung's, it goes swooping across pale misty space, turns around on itself, divides and darts away at an eccentric angle. The color in the midst of which this line moves is either cool and muted or suffused with light. That is when it is best: it needs a certain vibrancy to keep company with so active a partner.

Viseux' art is not so out in the open. It hints, as Redon's hints. For me it hints at mysteries of the night, of interstellar space, and (if I may be permitted to use a four-letter word) of the soul. Rather vague, perhaps. But because Viseux is a good artist, his vaguenesses are precisely rendered. A single disk of red light glows in the darkness; a mass of blackness swells up in an endless gray place, a no-place if you will, where something is coming into being. In some of Viseux' paintings and prints the mood is astrophysical. Minute particles, like atoms or embryonic planets, whirl along their trajectories toward the heart of space. We find two kinds of movement (always vertiginous) in this work, centripetal and centrifugal (when clots and clusters of bright line whirl outward in the greenish night.)

I hope I have succeeded in suggesting that Viseux' art is evocative. It is so, I think, primarily because he has a precise tonal sensibility. Sometimes he is a little hasty though. He needs to remember that to catch a mystery one must be patient and have a fine net, and that for the most part mysteries in art are not caught but constructed.

* * *

John Craven is a first-rate photographer who owns a gallery where many younger artists show their work. Recently he put on an interesting exhibition of photographs and nonfigurative paintings which he grouped to draw attention to certain configurations of form and texture that were common to both. It was especially interesting to me because I myself have commented more than once on the similarity of the images of certain abstract painters and photographers. That they occur as often as they do raises several questions. An artist who is not concerned with interpreting or abstracting the visible world but only with the creation of pictorial metaphors for feelings and sensations may hold that such correspondences are coincidental and irrelevant. But psychology has taught us to view the word "coincidence" with suspicion. And the fact that striking similarities do occur will prompt the thoughtful layman, who may have felt that nonfigurative art was valueless and meaningless because it seemed to have no bearing on "life," to reconsider, and perhaps to cultivate more precise and inclusive habits of vision. He will begin to observe the minute particulars of life, and that would be a step in the right direction. For though it is obvious that an abstract painting is not a hand-made photograph of twigs, girders, puddles, stains and cracks in old walls, clouds, crystals or stars, many artists have begun to incorporate such material into their visual experience and thus, indirectly, into their work. In this respect they are becoming like poets: good poets have always seen such things sharp and single.

Another point, less obvious and perhaps more significant, is that as time passes the eye changes and develops new ways of seeing. As a result, creative men, whatever their medium, and all men who have begun to respond to the slow, infinitely subtle changes taking place in the nerves and tissues of the body begin to see in new ways. I have no idea what an oculist would say to that, but the fact remains that the images being created today by artists, photographers and scientists working independently of each other, with



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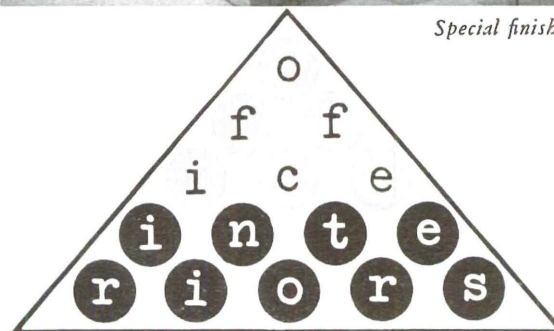
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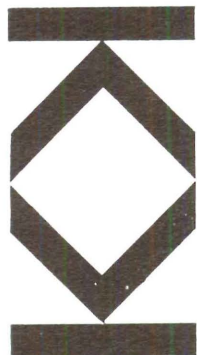
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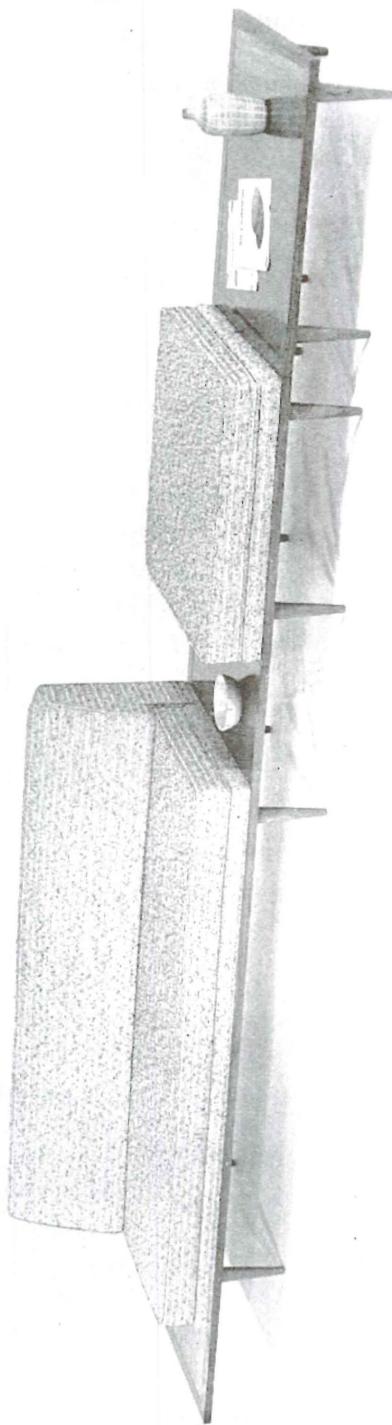
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different tools and different aims, manifest striking similarities. Together they add up to a new image of the world.

In the present exhibition the photographs Craven showed were some he had made in the course of his work as an industrial and editorial photographer. The point is important: they were not made to copy or duplicate the effects of painting. Among them were close-up shots of leaves, stones, pipes and electrical cables; panoramic shots of reflections in water; multiple exposures of neon lights, and a dramatic series of an oil refinery at night.

The painters included a number of the younger Europeans who were exhibited at the Guggenheim Museum this winter, the American Sam Francis, and a few of the "old masters" of the School of Paris. Riopelle, Ascani, Serpan and Vieira da Silva all contributed excellent canvases, but for me the outstanding painting in this selection was Francois Arnauld's: a symphonically ordered labyrinth of pale rising forms reminiscent of lichen and stalactites seen in the dim light of a cavern.

MUSIC

PETER YATES

At an evening gathering of composers, critics, a few performing musicians, with assorted wives and husbands, at the home of an invaluable patron, the conversation got on the subject of, as it sometimes does in such company, booing—the audible, vocal utterance of distaste, the opposite of applause.

Leonard Stein held the affirmative and when I came by was asserting his intense disappointment that during the program of Webern pieces, for several of which he played the piano, nobody in the audience had let out a boo. "They can't all have liked it that much," he insisted. "Some of them must have hated it; and how much better it would have been for them to boo."

I pointed out, as I have before, when this subject comes up, that if some small portion of the audience had created an uproar, in what my traveled friends describe as the European fashion, the people who came to hear the music would not have been able to hear it; and nobody would be served except those who temperamentally are less happy listening than booing. But Leonard still insisted that some vocal resistance among the audience would be preferable to silence. I didn't mention the twenty-five or so persons who, unable to endure the music, gave their opinions of it in the lobby as they went out. We have one ear in the boxoffice listening, and that ear is often burned and sometimes comes bodily to report, with vehemence, that another evening of such music as this will finish off the Roof. As readers of this column must know, we listen to the boxoffice complaints but never let them change our plans.

I am still unable to accept the claim that noise and obstruction by a handful of the audience signifies a higher musical culture. Noise and obstruction characterize a mob, and when I read of the famous outbursts among European audiences at the first presentation of a new composition afterwards discovered to be worth hearing—when the audience has been permitted to hear it—I am interested to observe that the uproar begins with the mentally or emotionally underprivileged, and the better musicians or more qualified listeners present generally try to check it. Read over again the story of one or another of these occasions, and you will see what I mean. No reasonable person who has spent money to hear a program containing unusual music, whatever he may think of the new composition when he does hear it, wants to be prevented by less considerate neighbors from satisfying the curiosity that brought him. I do not believe any member of the invited audience of musicians and critics which obstructed the first performance of Webern's String Quartet can feel very proud of his behavior or admire his lack of courtesy to the musicians when he remembers that occasion. I am told that the players were so disturbed by the lack of courtesy that when they returned for the following number, the Schubert Quartet in A minor, performing it from memory as was their custom, Rudolf Kolisch, the first violinist of the quartet, forgot his notes after the first measures and was unable to continue.

It isn't that I never want to boo. Far from it. There have been several occasions when the behavior of a musician either in making music or in acknowledging the applause roused me to complaints

(Continued on Page 26)

One of the most significant discoveries of recent times is that all people are creative, that there exist within each of us the potentialities for artistic expression. Many illustrations are eloquent testimony of the presence of that trait among young people, for the examples are not by specially gifted youngsters training to be artists, but by children in the normal process of growing up. These activities with art media provide them with essential means for developing into emotionally-mature men and women who are needed to cope with the problems of our twentieth-century world.

Although the potentialities for creativity have undoubtedly always existed in peoples, this had never before been a pressing concern of education, nor was there any particular necessity for it. Our contemporary world, however, by its nature and present condition, has made the development of creative individuals essential and urgent. For, increasingly, we live in a world in which it is difficult to maintain our individuality and stability.

Of the many factors that might be cited which are complicating our existence, two appear most important. First is the acceleration of mechanization and technology. In industrialized centres the labours of man to support himself have been robbed of much or most of their dignity. Pride in producing a product hardly exists since the part of any one person is so insignificant. As a consumer as well, he purchases and uses mass-produced commodities which may be exactly the same in Calcutta or Chicago, in Anchorage or Capetown. A person thus tends to lose his individuality and become a cog in a machine and an anonymous consumer. The parallel emphases on materialism which are by-products of technology tend also to devalue the emotional and the per-

sonal. The machine, impersonal and insensitive, dominates our thinking and our actions.

The second major factor is the present state of world tension. Everywhere there are feverish preparations against a war we hope will not be fought and a large part of our money and energies are diverted into channels for enormous destruction. Never before have the demoralizing effects of uncertainty and the disintegrative effects of tension been so widely prevalent.

These conditions and forces are a part of our times and no one escapes them. Children, with their particular sensitivity, are deeply affected, even though they may not understand or even know of the issues that form them.

It is being discovered all over the world that children are responding to creative opportunities in the arts with an almost fierce intensity. This is true, not only of children but of adults as well. In a world which devalues the individual they are engaging in activities which develop the individual: in a world which abounds in forces of disintegration, they are demanding those activities which make them whole.

Individuality and integration are two of the basic characteristics of creative activity. Through it an individual clarifies his world and his relation to it. His experiences are deepened, intensified, unified, and most important, their meanings are made uniquely his own. Through dealing with things of the senses, he himself becomes sensitive and emotionally mature with an appreciation of human values and feelings. The arts in life, then, are no longer merely pleasant and superficial pastimes but activities which are essential in our present world if we are to maintain our dignity and integrity, our wholeness and stability.

—Dr. Edwin Ziegfeld



TWO HOUSES BY CROMBIE TAYLOR and Associates

Crombie Taylor, at present Acting Director of the Institute of Design of Illinois Institute of Technology, Chicago, has built a variety of houses of which two are shown here. The simplicity of planning and design, the unpretentious use of materials and the fact that these houses are inexpensive makes these modest structures rather important.

The house shown on pages 10, 11 and 12 was built in the Indiana Dunes, fifty miles from Chicago. This area is noted for its natural beauty of sand dunes and forests containing a greater variety of flora than exists elsewhere in North America. While the house is placed in a field of lupines and other wild flowers (which make 'Landscaping' unnecessary) the quality of the terrain is such that it is equally beautiful in the winter, with the result that the owners use it for week ends the year around.

CONSTRUCTION: Concrete slab on grade; lightweight concrete block walls; 2x10 wood joist roof; fixed plate glass and Steelbilt sliding door units; central utility core; forced warm air perimeter heating. Construction cost—\$8,000.

1. View from west. The house is closed on this side to avoid hot summer sun and the sight of another house built some 400 feet away, the only direction in which any sign of human habitation can be seen from the site.

2. The house in its natural setting. To the south and east is a small valley surrounded by woodlands, while to the north (seen mainly from the sleeping area) is a sand dune rising 150 feet.

3. Southeast corner of house. Major glass area is located on south to absorb winter sun. Approach to house from road is from west to insure privacy of the primary vistas.

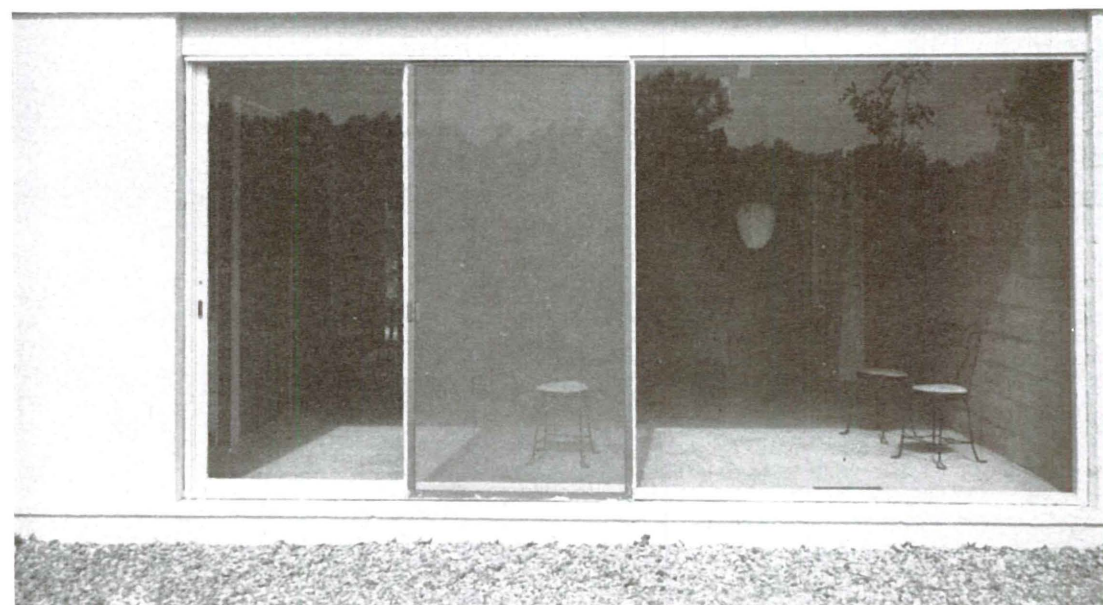
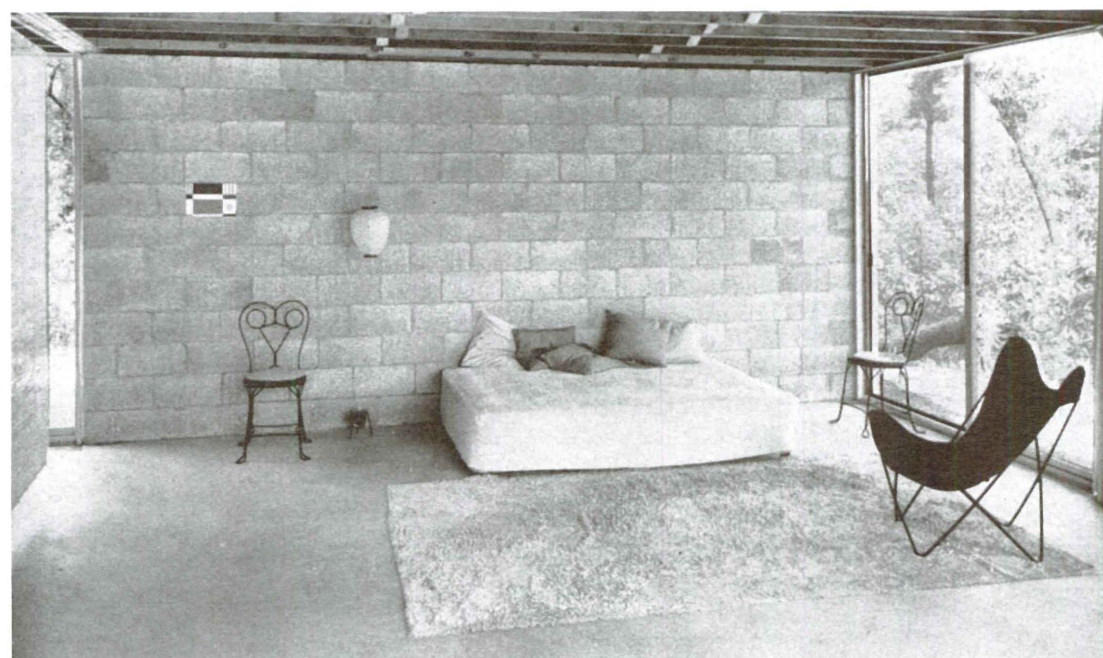
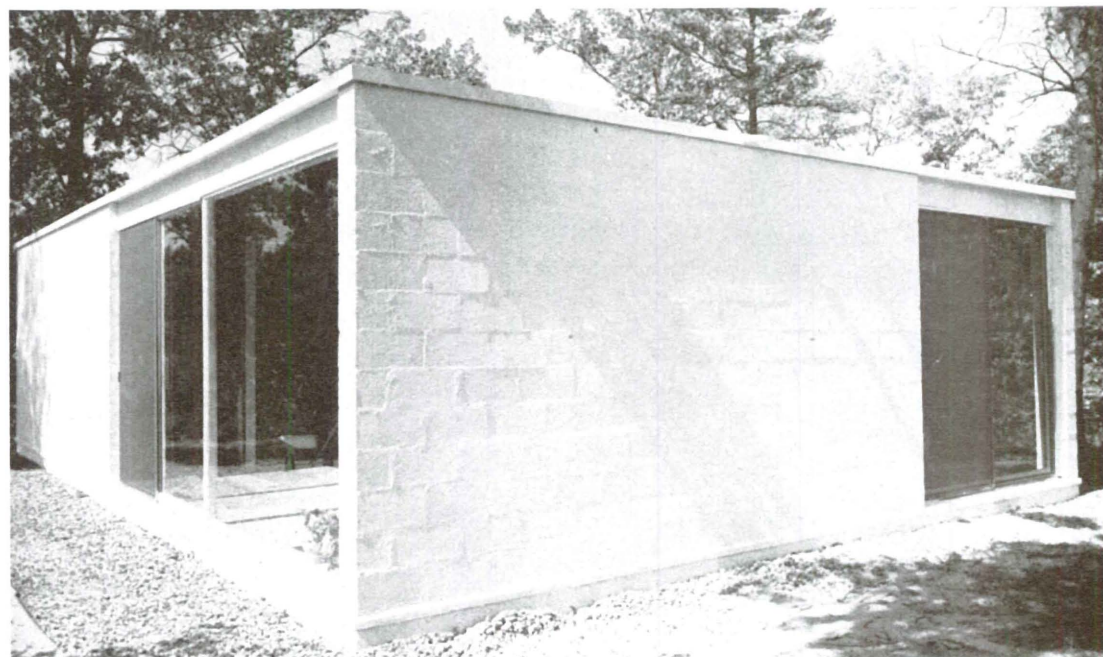
4. Interior view of living area facing north. The concrete floor and concrete block walls are complete, but a plaster ceiling is to be added when the owner's budget permits. A bamboo shade divides the sleeping and living areas.

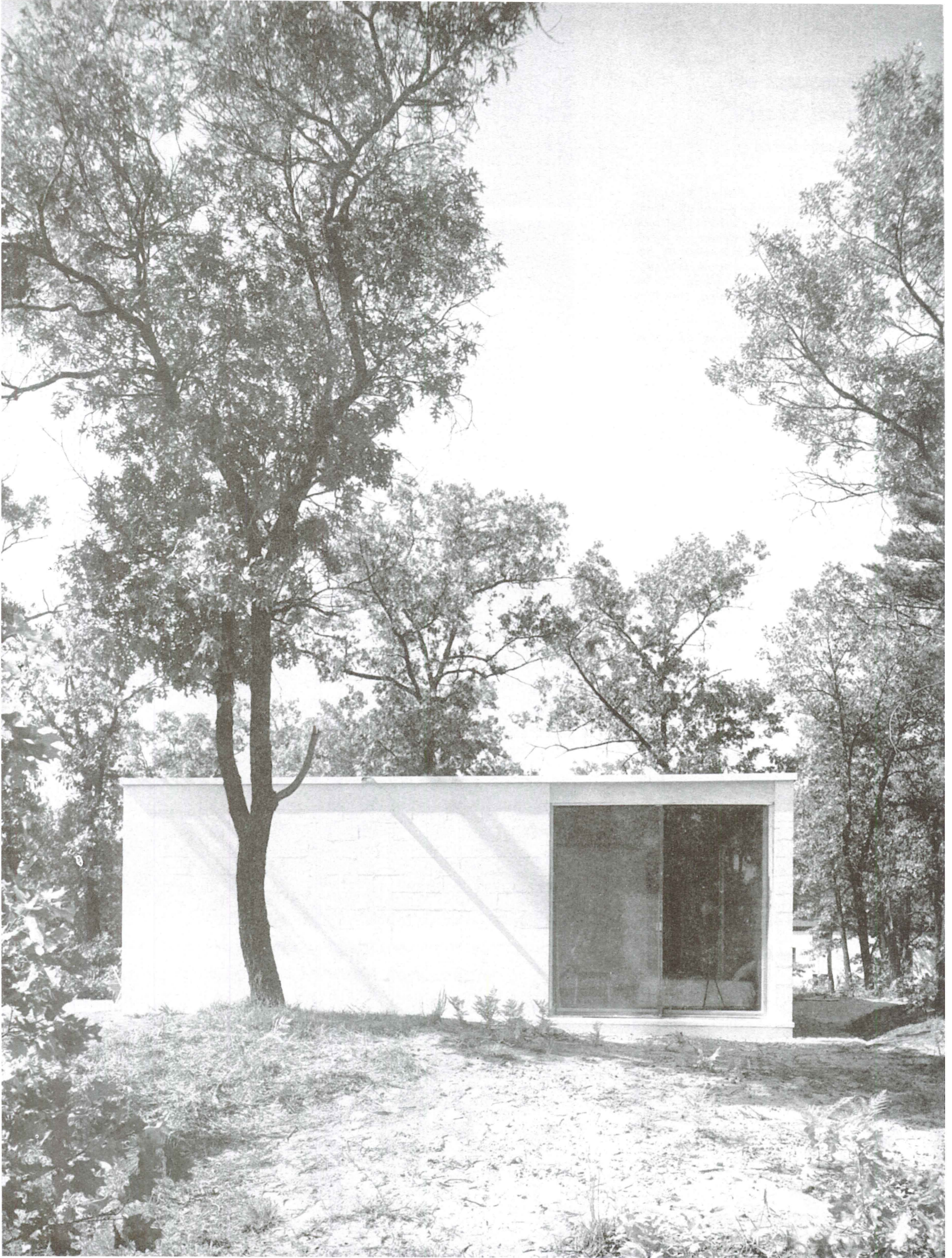
5. Window detail on south side of house consisting of fixed glass, sliding glass door and screen.



Mr. and Mrs. Mace Wenniger, Owners

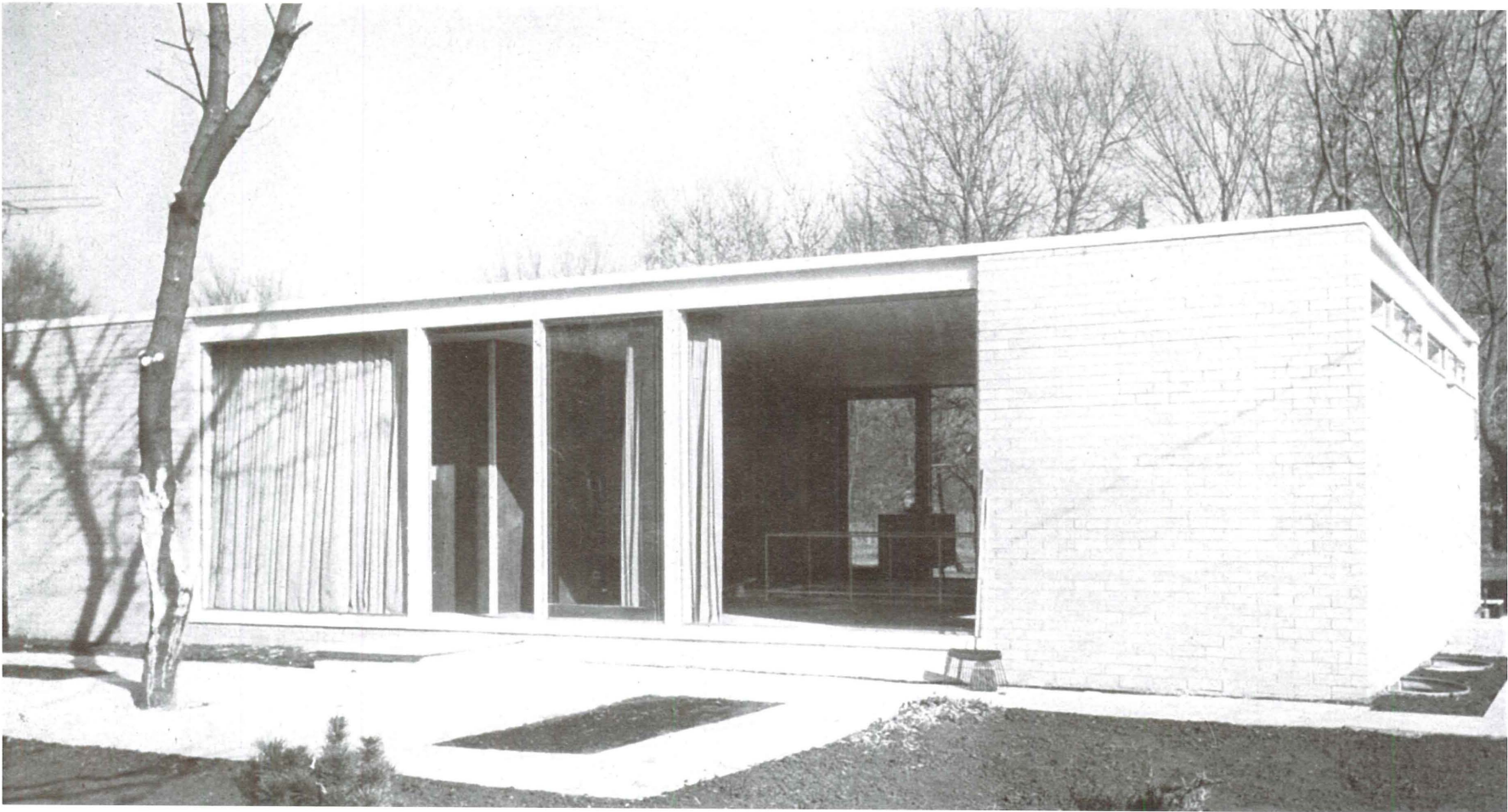
CROMBIE TAYLOR and R. B. TAGUE
Architects



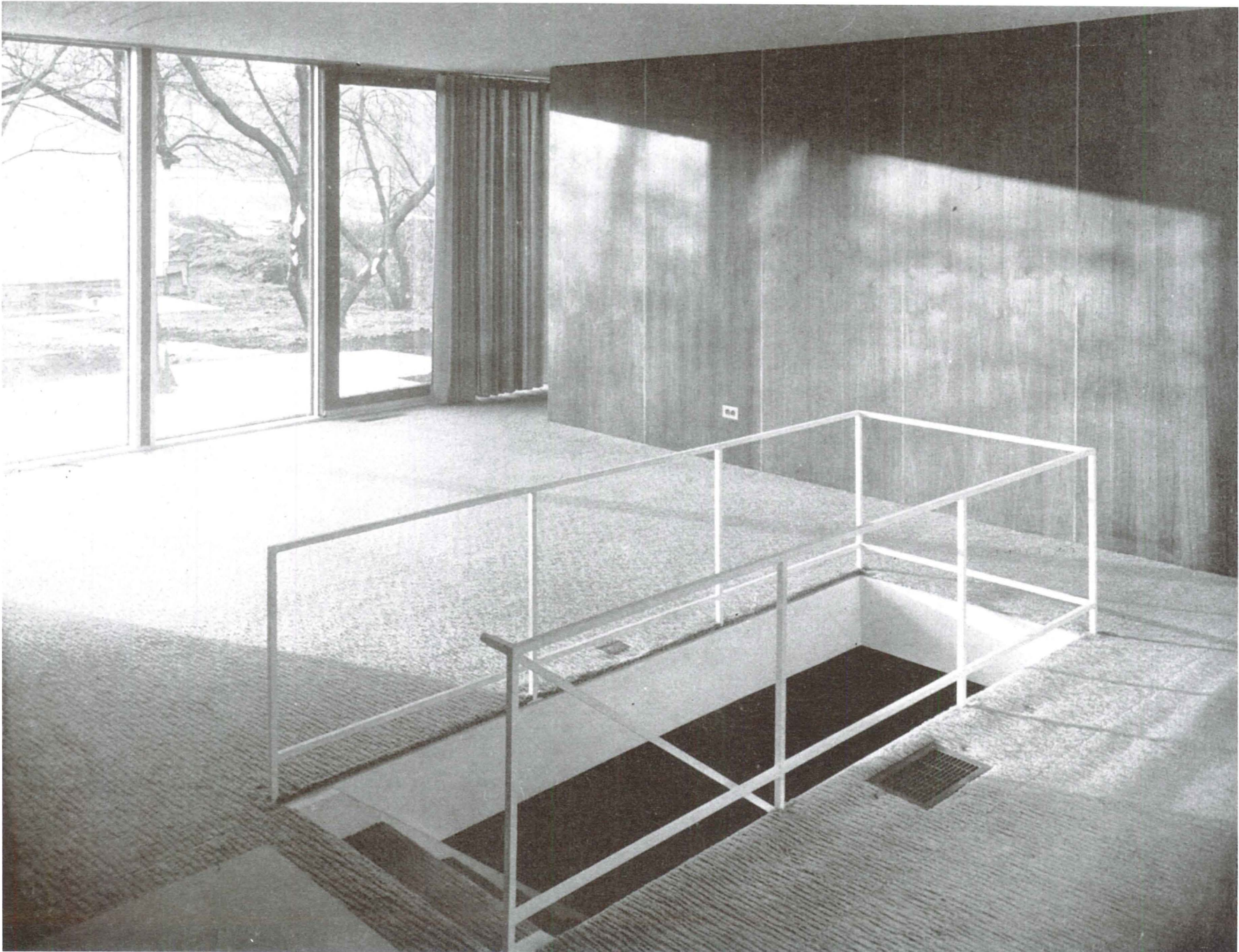




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Mr. and Mrs. Ross Dustin, Owners,

CROMBIE TAYLOR and GYO OBATA
Architects

The house on these pages was built in La Grange, Illinois, a suburb of Chicago. The lot is 50 feet wide by 150 feet deep, facing east-west. Access is from the east, in which direction there is a view of a rather charming woodland. The house was placed well back on the site to escape from the shadow of a house built on the lot to the south. High strip windows are placed on the south side to insure privacy from the neighbor's back yard and still admit the southern sun in the winter. Future plans encompass a freestanding carport and screening wall to form a partly open, partly sheltered patio on the east and certain garden walls on the west. This house was planned for an adult couple (no children). Since the owners enjoy cooking and are neat in their habits, the kitchen is open to the living area, being divided only by a counter and at one end a screen. In addition to the master bedroom and bath a second bedroom and bath is provided for guests.

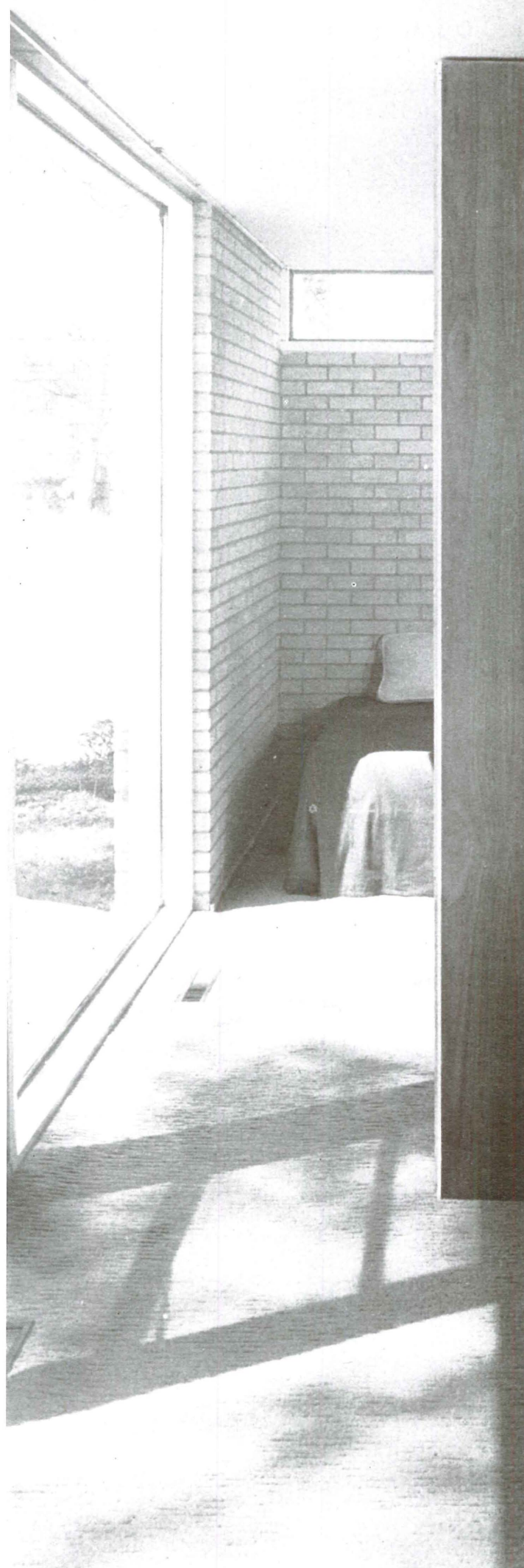
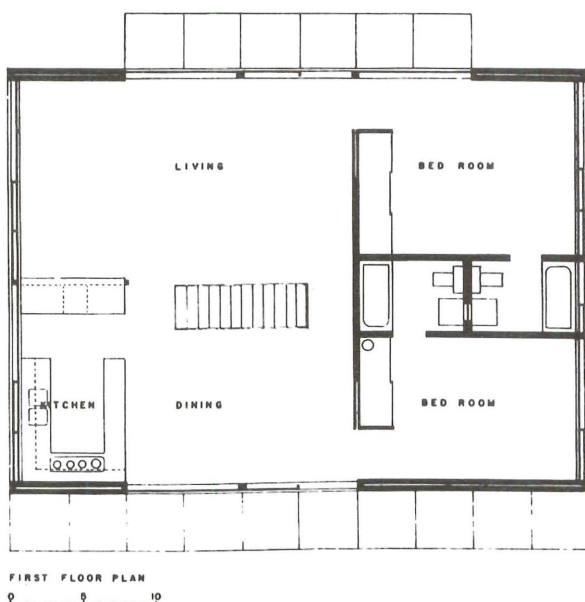
CONSTRUCTION: Poured concrete foundation; 10" insulated cavity brick walls; 2"x10" wood joist ceiling with interior roof drain. Wood stud partitions, plastered, except in living room which is paneled in walnut plywood. Fixed and sliding glass exterior windows. Construction cost, \$16,500.

1. The house in its setting of grass and trees. While there is a standard set-back of 70 feet required in this section of La Grange the park-like atmosphere was heightened by increasing the set-back to 110 feet, maintaining a number of trees which would otherwise have been lost.

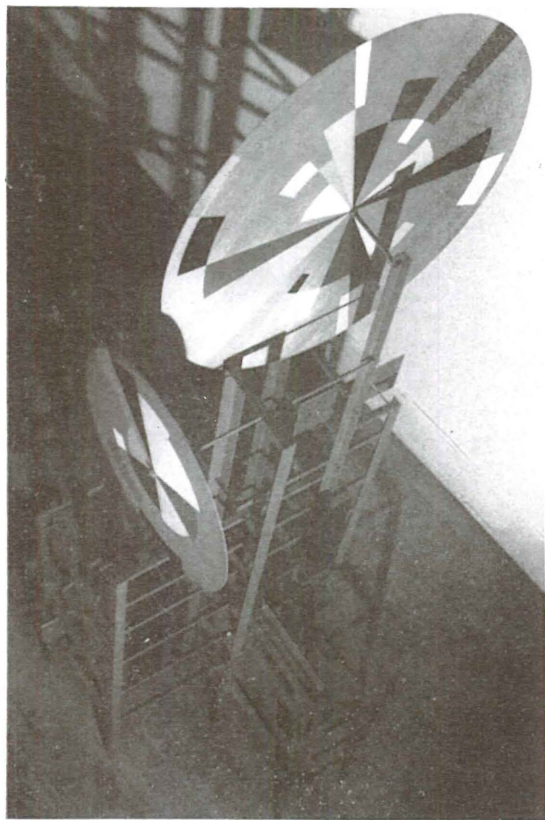
2. West or garden side of house. Both the major living space and the master's bedroom open onto this private area.

3. Interior of living area looking towards wall screening bedrooms and the private outdoor area on the west. The stairway leads to an open, all-white basement. This basement is particularly important to the owner as he is a ping-pong player of some local note. This space-consuming and noisy activity had to be housed economically but conveniently to the quieter relaxation area above. With the exception of the kitchen and baths, the entire first floor is carpeted.

4. View looking from living area into master bedroom. While the bedrooms can be closed by means of a floor-to-ceiling sliding door the owners rarely do so because the placing of the screening wall assures them of as much privacy as they usually require. A view to the garden is enjoyed from the master bedroom and high strip windows admit east light from above and behind the beds.



NICOLAS SCHÖFFER



1

There is a sculptor living in Paris named Nicolas Schöffer. I owe my introduction to him and thus, indirectly, to his work to Michel Seuphor, that remarkable man of many talents, artist, poet, novelist and critic. Though Schöffer's work is not on exhibit at the moment (it was exhibited two years ago at the Galerie de Mai), I would like to discuss it because I feel that it is not as widely known as it should be, and also because the ideas which lie behind it have a direct bearing on the role of sculpture, yesterday and tomorrow.

Schöffer believes that sculpture should be monumental, that it should be part of the daily experience of large numbers of people as it was in Egypt, Greece, India and Japan. He would like to see great gleaming constructions fifty, a hundred and fifty, five hundred feet high set among the skyscrapers and across the avenues of a modern city. The character of this vision is not grandiose but heroic. It is not grandiose to want works of art that will make people lift their eyes. And it is not visionary: it shows a realistic awareness of human limitations. Nor is it some sort of "literary deviationism" to believe that art may bear directly on life and contain within itself, synthesized and harmonized, the various elements of our culture: scientific, technological and psychological. Of course, Schöffer has not been able to get what he wants, not yet. Like Gabo and Vantongerloo he has had to content himself with smaller pieces and with superbly executed scale models.

But perhaps I should introduce the man before discussing the ideas. He is a naturalized Frenchman of Hungarian origin, forty-one years old. He is like his work: direct, calm, complex. He has a first-class intelligence, curiosity, humor, commonsense. He is able to discuss complicated matters pertaining to his medium lucidly

By JAMES FITZSIMMONS

1 *Spatiodynamic sculpture, 1953 (steel and duraluminum)*

2 *Spatiodynamic sculpture, 1954 (steel)*

3 *Corner of Nicolas Schöffer's studio*

4 *Spatiodynamic relief, 1952 (duraluminum)*

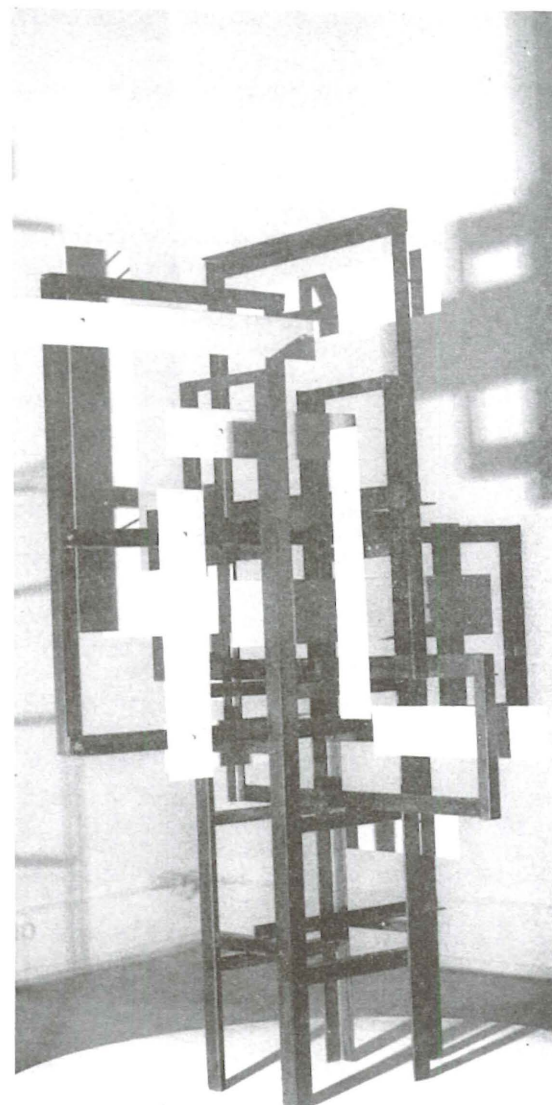
5 *Spatiodynamic sculpture, 1949 (duraluminum and plexiglass)*

PHOTOGRAPHS: YVES HERVOCHON

and forcefully. For this reason I hope that someday he may decide to write something about art; it should help to clear the air of some of that gnomic yatter and issue-dodging that pass for thought in many artistic circles today.

His studio is located in a compound of buildings where artists have been living for two hundred years and more. The buildings are gray: the studio is white, modern, full of light. (I mention these things because the man, the way of life and the work are of a piece.) It is the studio of a consciously—one might say, a programmatically—modern man. The past is outside. The past is the ancient buildings of Paris and the mediaevalism, as Schöffer calls it, of the average Frenchman's thinking about art. To disengage individual consciousness from the collective consciousness (and unconsciousness) of the time, to live in one's work in opposition to social and cultural forms that are maintained by inertia, to reject the art that is for the art that is to be, this is the perennial obligation of creative men everywhere. But I think it will become apparent as I go along that Schöffer has his own understanding of the problem.

Let's take a look at the work. It is rectilinear-constructivist. Schöffer calls it spatiodynamic. (He finds the dynamism of aerodynamic forms problematic, suspect.) Most of his constructions are steel, duralumin and plexiglass towers, three-dimensional grids of verticals and horizontals. Some of them are nine feet high. You walk around them; they are different on every side. If they were executed full-size you would be able to walk into them, in between the great pylons on which they would rise, and looking up find on every side, at every level, a different system of ideal order extending into space. For that is what they are and express, the best of them: a multiple, in fact inexhaustible interplay, conflict and resolution of transparent and



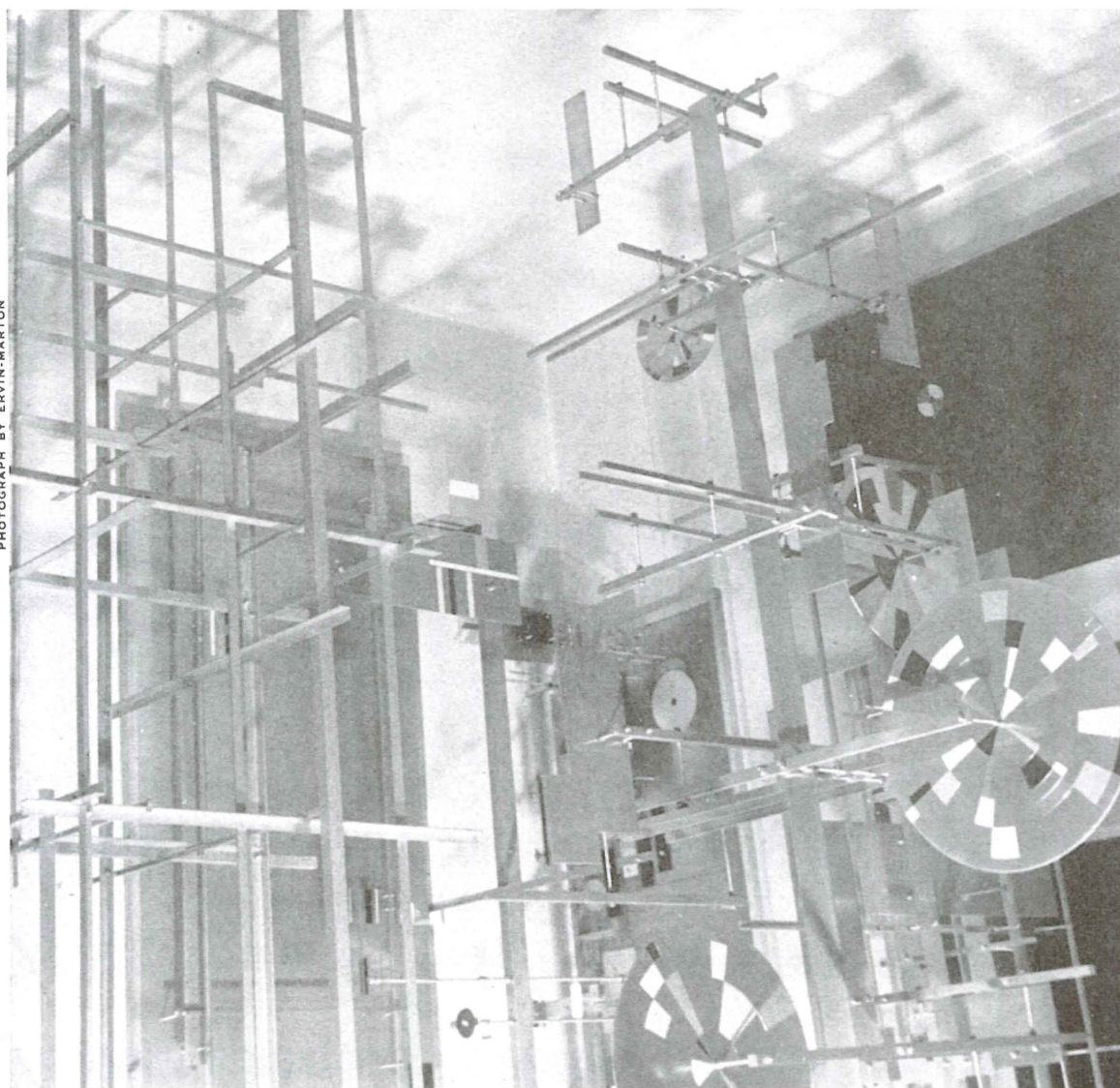
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opaque planes, open and closed, advancing and receding spaces. And because so much is going on on different levels and at different distances from the eye, the resolution is never achieved all at once but takes place in time by a kind of fugal progression.

And that is one of the major achievements of modern sculpture: it has become an art of duration and not only of extension. There is another, more recent achievement based on the first. As astrophysicists have shown us the identity of time and space, and biochemists that of organic and inorganic processes, so a few sculptors are showing us the identity of form and process. This explains how it comes about that Schöffer's airy, rectilinear labyrinths—forms as inorganic as one could find—bring to mind a famous line from Eliot's *Four Quartets*, "In my end is my beginning," and the whole cyclic process of life.

When you take a second look at Schöffer's work you discover that its elements, the verticals and horizontals of steel (phosphated and painted black) and duralumin, are not welded but are held together and apart at varying distances by long thread-screws. Often they seem to float independently of each other in space. Schöffer used to weld but decided that screws were preferable for several reasons. With them materials might be combined freely. Airier effects were possible. And because the distance between the elements could be varied, many exact adjustments and conflicts might be obtained which welding would not permit.

Those readers who happen to be sculptors themselves may be interested to know that the phosphating of the steel—together with a coat of paint this effectively prevents oxidation—is achieved with a phosphating solution which appeared on the market about two years ago, is brushed on, and acts within twenty-four hours. Schöffer finds it significant and quite as it should



3

be that in some respects, at least, the development of his art has gone hand in hand with scientific and technological development. He does not think of art as an activity divorced from or hostile to science and technology. On the contrary, he believes in the interrelatedness of all those activities and trends that together comprise a culture. Pushing the implications of his position toward a conclusion, one might say that he is like those contemplatives and mystics who hold that we have to deal not with two realities but with the overlapping interacting aspects of the one.

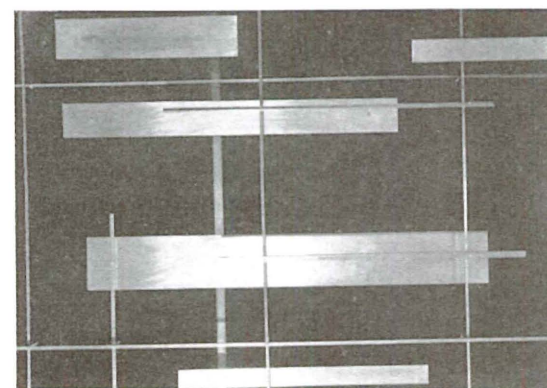
What Schöffer would like to see and is working toward is a sculpture of space, form, color and sound harmonized by the single, central principle of order that animates and rules his work. What that principle is will become clear when I describe what he has accomplished in this direction so far. Schöffer's sculpture is musically constructed: I mean this quite literally. The harmonies it presents to the eye are verified, as it were, by the harmonic relation of the sounds its elements emit when one taps them, starting near the base and progressing to the top. Each construction has a "melody" corresponding to its form. I do not recall having seen the truth of the "secret of numbers" demonstrated as vividly before.

As for color, Schöffer has mounted metal and plastic color wheels of his own design on some of the "towers." He has also made a number of relief constructions consisting of large and small color wheels arranged on gleaming black, plastic panels. While it would be costly, it would be perfectly feasible to rig these works with electrical controls, relays by means of which the colored discs could be set in motion at different speeds. The play of color established in this way could be coordinated with some kind

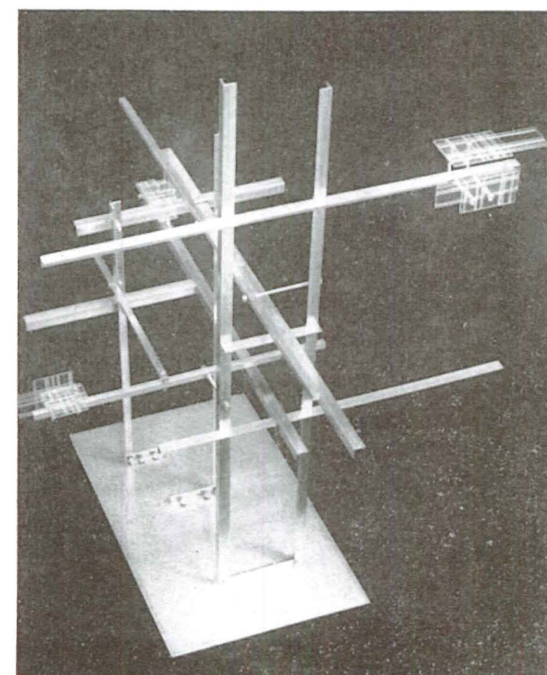
of organized sound, electrophonic or electronic, based on the structure of each piece.

Perhaps all of this sounds rather alarming, and some of the more elaborate constructions do have a machine-shop or mechano-set look about them. But Schöffer readily acknowledges that this part of his work is in an early, experimental stage. At such a stage to object to the finish or lack of finish of some of the pieces is to be irrelevant. What we are concerned with here is the evolution of a new art-form which will do justice to the resources of the age. And the pieces Schöffer has been able to complete have all the characteristics of a superior art. Each has a coherent structural rhythm proper to it; each is precise in its parts and impeccable in technique; each may be understood either symbolically or at the level of the eye.

I said just now that we were concerned with the evolution of a new art form, a new kind of sculpture. But Schöffer's conception of sculpture is really a very old one. There are certain arts that demand a large audience—anyone who has sat in a projection booth knows that watching a movie by oneself is a very different experience from watching it in the company of hundreds of others. Obviously the same is true of the drama and, perhaps to a lesser extent, of music. Schöffer believes that the resonance that is set up, the silent, largely subliminal communication that takes place between the members of an audience is also felt by the author, who may learn a great deal from this intimate, unformulated response. And he believes that sculpture too, unlike painting, is one of the public arts. He points out that a painting, even a fresco, can be seen and experienced by only a few people at a time, whereas the sculptor of a monumental work which is set in some public place where great numbers of people



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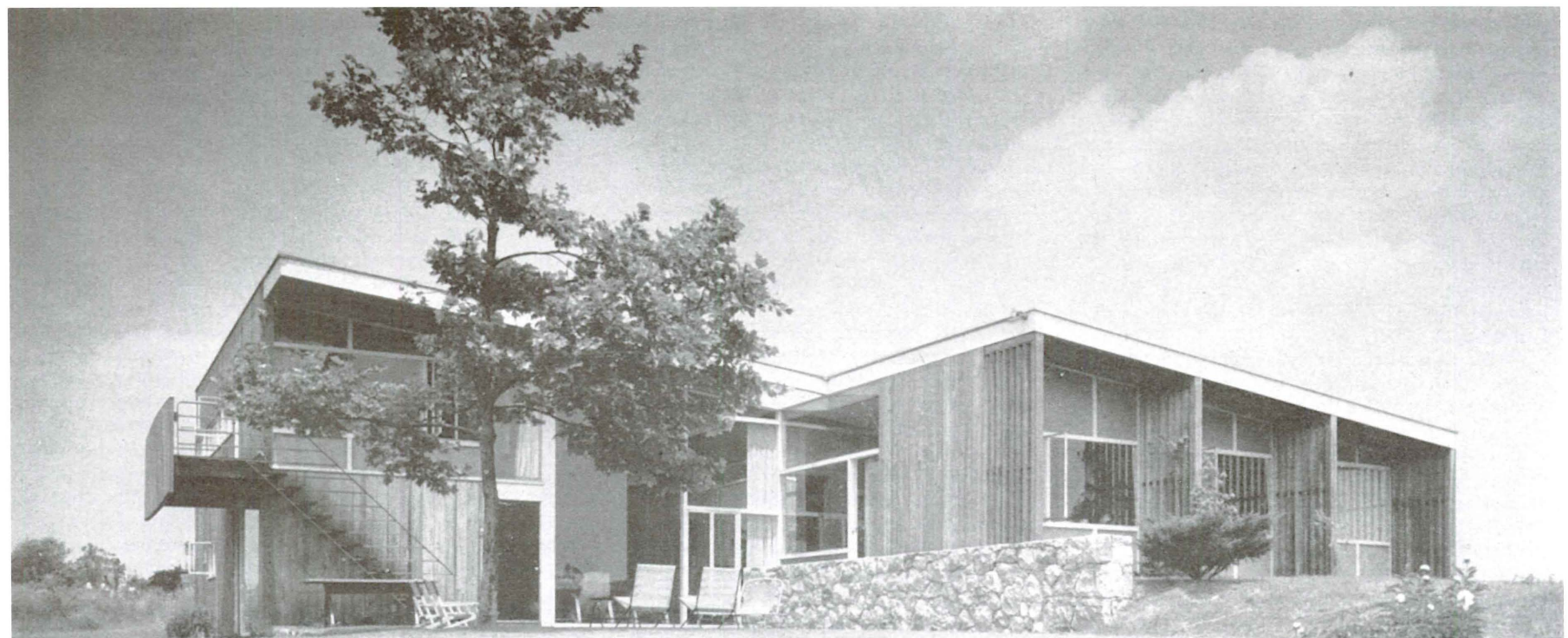
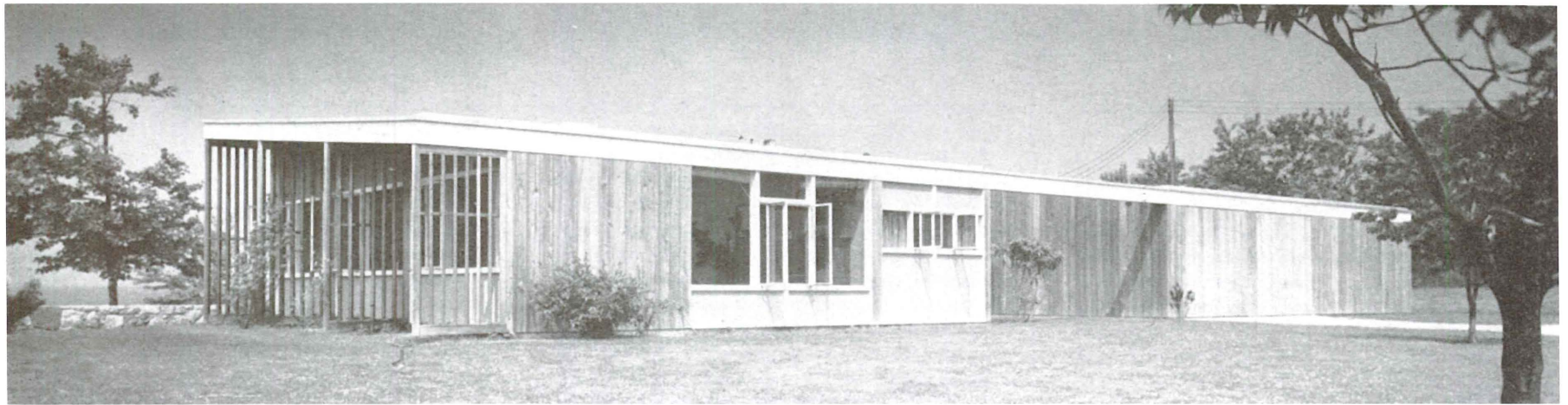
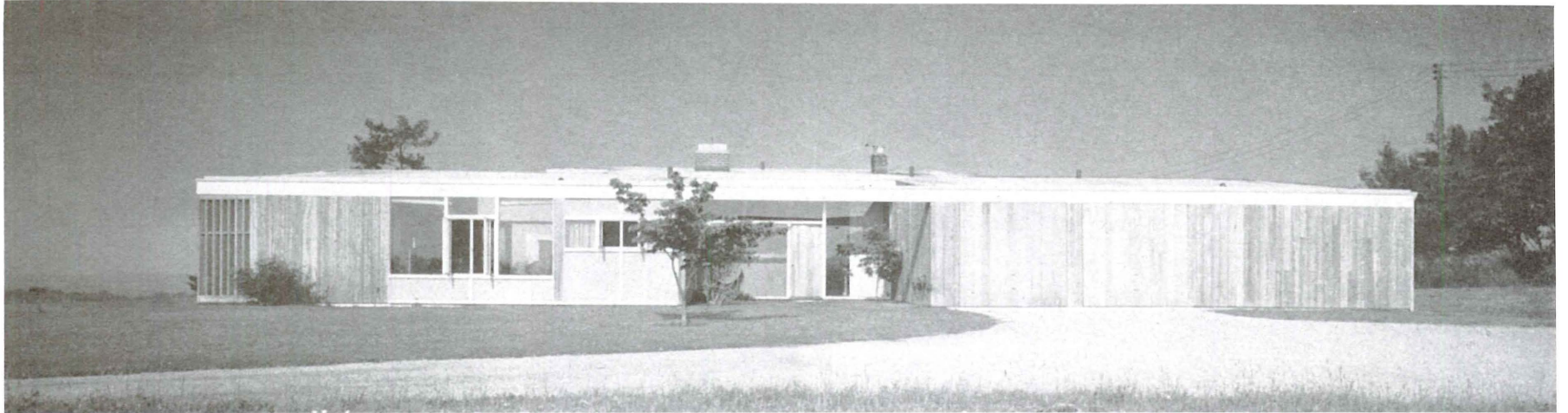
gather or pass by speaks directly to the masses. Speaks and awaits their verdict. For it is the verdict of the public and not that of the cliques and critics that prevails in the long run. The best critic can only lead and perhaps shed a little light on his subject: essentially he is like a bird-dog.

It should be clear by now (if it is not already so from what I have said about the work) that we are dealing with a most unusual artist, unusual for our time certainly. For here is an artist who has grasped, and is prepared to act upon, a truth too obvious or too bitter for most, namely, that to produce a good work the artist must reject the ways of the world and scorn its standards, hoping even as he does so to produce something *fine* enough to meet those standards. Etienne Gilson was right to compare the artist to the saint. (I do not mean to embarrass Mr. Schöffer whose feet are on the ground and who has a twinkle in his eye. I am discussing a general situation, or fate.)

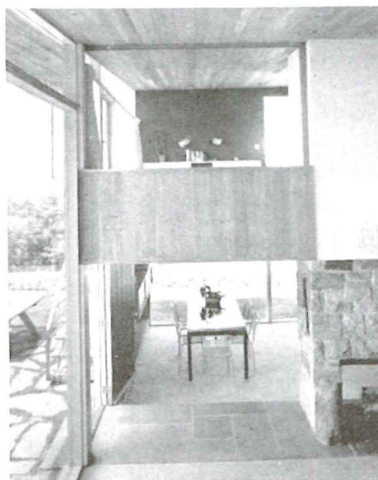
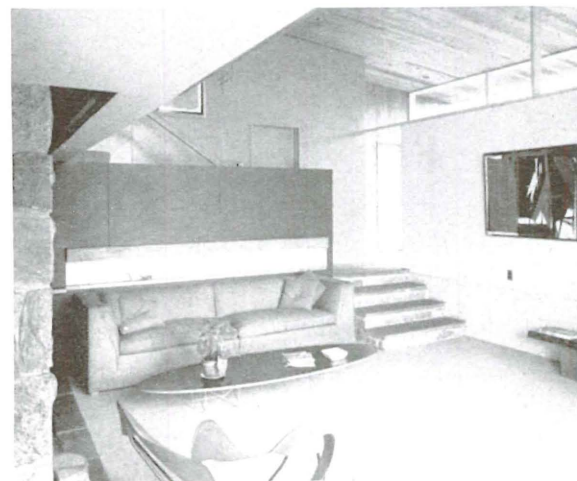
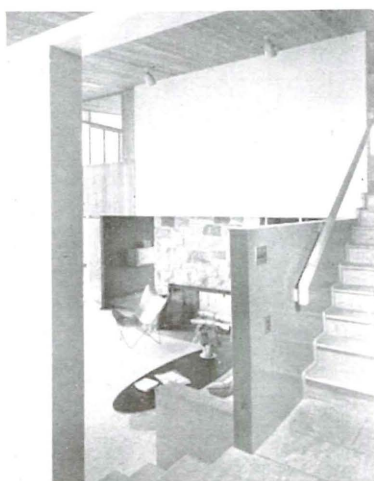
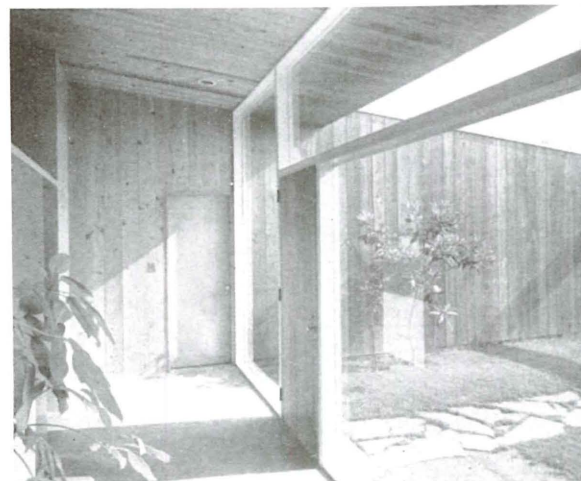
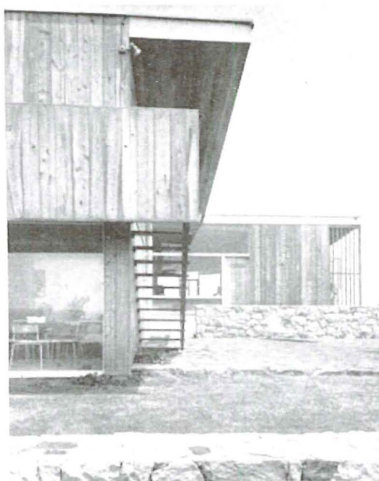
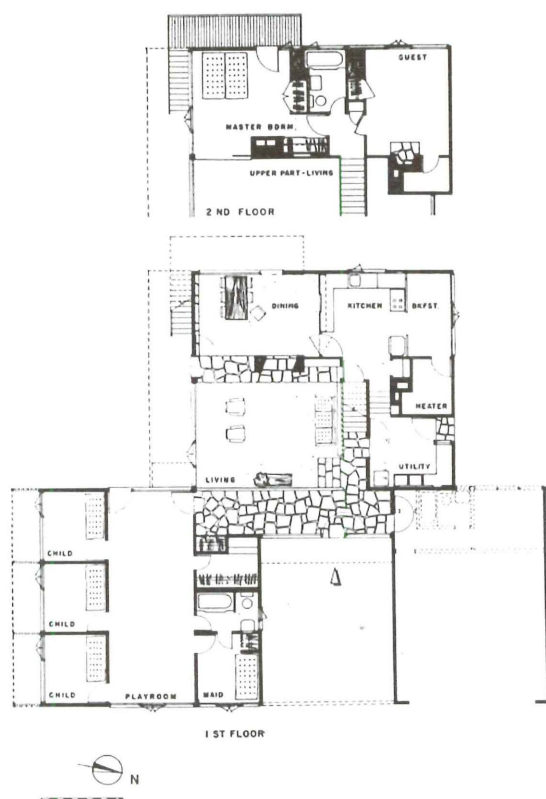
One thing remains to be mentioned. Schöffer's sculpture is the end result of years of work. After the usual Ecole des Beaux-Arts training came periods of cubism, surrealism, figurative work of all kinds. Schöffer stresses this, believing that an artist should pass through all the stages, reaching pure abstraction only after expressing, and thus ridding himself of, memories and impulses, souvenirs of earlier ways of seeing and feeling which might otherwise creep into his work and vitiate it. Here he is right on artistic and psychological grounds. We know that each individual recapitulates the life of the race in his own. It seems equally certain that good abstract art can be produced only by those who are ready for it. (I ignore, deliberately, the possibility that some people may be born ready.) It is not to be attained by wishing.

Two Houses: Marcel Breuer

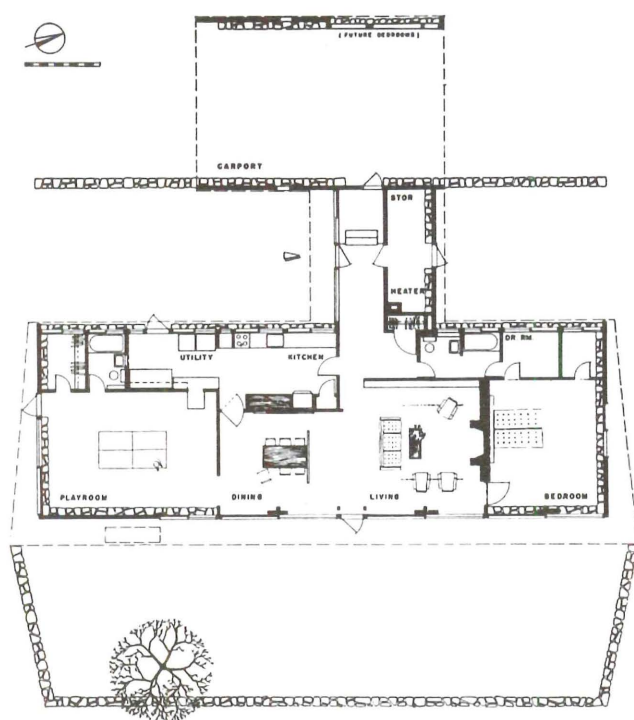
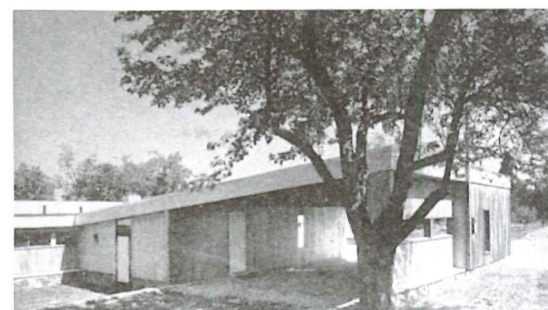
House No. 1 By Marcel Breuer and Eliot Noyes, Architects



In using a sloping site the architect has been able to develop a zoned plan organized within the several changes of level. The areas are beautifully oriented to all the required functions of living, and a general openness in the interior suggests air and space. Interior interest has been maintained with a wide selection of finishes: painted or natural gum plywood, plate glass, solid carpeting, cypress, and bluestone floors. The upper floor contains adults' bedrooms; the lower floor has been definitely zoned for the play, sleeping, and supervision of children.



House No. 2 By Marcel Breuer, Architect



In this house the architect designed a dwelling that would be easily and not too expensively expandable. While it is anticipated that there might be a need to extend the living area of the house, we show it as it is presently. The construction is simple wood frame on a radiant-heated concrete slab; exterior walls have vertical cypress siding. The wood-framed butterfly roof seems to parallel the general land contours and fits the dwelling comfortably into its site.

In anticipating future expansion the architect provided a carport which can become three bedrooms and two baths for two children and a maid. It has been designed with openings ready for glazing, with heating and water connections ready for the extension. In the same way the playroom was planned so that it can be subdivided into two more bedrooms. The interior of the house has flagstone floor, wood ceiling and painted storage walls carrying into the interior the same materials that are used on the exterior.

The interpretation of environment

by Maxwell Fry

The appearance of a book by Richard Neutra has an interest beyond the architectural matters with which it must be concerned because among the half dozen masters of modern architecture Neutra is distinguished by the directness of his approach to human problems.

This may sound a modest claim to make of a man, but it isn't so. Every architect in solving a problem of building proposes a form of order and becomes by that extent an arbiter of life whose directions are unconsciously obeyed by generations of users.

The leaders of architectural thought are few and their influence is great. How important it is therefore that what they propose by way of a solution should fit the circumstances in which humanity now finds itself, and is likely to find itself for some time into the future.

I write this on the terrace of a hotel in Egypt while the engineers tinker with a defective engine of the plane that will take me tomorrow on to India. Egypt is a country that came successfully to terms with a cruel set of circumstances some two or three thousand years ago and proposed a civilization upon which the Mediterranean intelligence was based and by which we are even today, even in New York, even in the most one-eyed village of the most backward state, directly benefited.

At any time in history the human race finds itself surrounded by a set of facts that require interpretation if existence is to be possible, tolerable or satisfactory.

These facts are primarily physical. For the ancient Egyptians they consisted of the narrow strip of fertile land bounded by the deathly desert, and the mysterious comings and goings of the Nile waters the source of which lay in the unknown heart of Africa.

The facts may be physical but they come to us complicated by a thousand cross references, and all in motion. Furthermore, we see them with minds already coloured by whatever solutions we have willy-nilly inherited. Nothing is obvious. Yet the answer of the architect must be in concrete terms, and not a partial but a unified statement; what we call a work of art.

Now there is an element of very great importance to us, namely time. The Egyptian solution, as history shows us, came slowly. Those seemingly obvious facts took hundreds of years to become assimilated and digested, and the solution in terms economic, social and above all religious, were subtly and inextricably welded into the life of the valley peoples.

It seems to us today that change is the dominant element in life. We look back on a century of startling discovery and forward to further adventures into knowledge with emotions of acceptance mixed with fear; and it is obvious from the state of our cities, littered with the half-achieved experiments of a century; from the despairing note of our poetry; and from the menacing discord of much of our painting; that a solution of our difficulties evades us, the triumphs of scientific discovery having raised the quality of life little if at all.

To this state of affairs resulting from our incapacity to interpret our environment correctly I will add another that bears upon my estimate of Richard Neutra. What the philosopher John Collingwood calls, if I remember rightly, the corrupted intelligence, is one that is unable to deal with unpalatable sensations, when presented to it, and he consigns it to a hell of its own. When I say that Neutra's approach to human problems is direct I would stress the purity and therefore the trustworthiness of his

architectural intelligence.

Modern architecture has offered a series of solutions to human problems, drawn from the circumstances of modern life and modified by imagination, that appear to us to be worth continuing with. The quality and character of these contributions varies from the rather authoritarian nature of Le Corbusier's great urban conceptions, to the crystalline, god-haunted geometry of Mies Van der Rohe, and since their first appearance there has been a certain hardening, as though the doors that they seemed to be opening into a delectable future had got stuck.

Now the value of Neutra's approach to architecture is that it offers an understandable instrument for a *continued* advance towards a solution, a modest and intelligible system based on the one hand on the study of man, with trust in the responses of his own heart; and on the other with a direct but imaginative appreciation of the possibilities of whatever materials and structures come to hand.

Applied to different problems it will throw up different solutions because the guiding idea is the satisfaction of human needs rather than the propagation or refinement of an architectural idea, and the need for such an approach is to be understood as the magnitude of the common housing problem in all parts of the world comes to be measured.

Though it may throw up different solutions each will remain true to the only reliable constant which is human nature itself, and pursued over the whole field of building effort it could bring us to a corpus of effective solutions really worthy of the title of an international style, because throughout the national and regional variants would run the thread of basic human need.

The failure of industrialization in 19th century England was not technical but human. And the failure of American city is a repetition on a wider field with the added danger of the conscious diversion of human needs to commercial ends and the blunting of sensibilities that should be open to the real promptings of environment.

I once thought it possible to rebuild the hard-crusted cores of English industrialism but I see now that they have themselves conditioned the wills necessary to this act to a state of passive acceptance, and little can be done.

Nor will you rebuild American cities. What is done is done for ever and ever, and the vast termiteries of commercial housing will deaden the people of proud Philadelphia; the inhuman cliff-dwellings of insurance finance will dwarf the active intelligence of New Yorkers; the deadpan technique of commercial skyscrapers will for ever continue to offer a perfected negation of life in every great city of the union; and the artist, alone capable of bringing human needs and technical needs towards the harmony necessary to the elevation of human destiny, will be rejected and relegated to play the buffoon or build ivory towers where he should be directing the greatest of human problems, the interpretation of environment and mankind's response to it.

Our hope lies in nothing more spectacular than repeated efforts towards the same objective, each recorded success enriching the response and perfecting the instrument, so that an increasing number of people come to hit somewhere near the mark, as technique properly understood becomes more deeply impregnated with humanity.

This is why the existence of architects like Richard Neutra is so important to our survival: men who build ceaselessly, and whether it be in California or in the Caribbean, for rich men or poor, with each job performed, renew the struggle to understand human nature and bring man into harmony with his surroundings. It is of such that a true civilization is composed.



Small House by John Black Lee, Designer

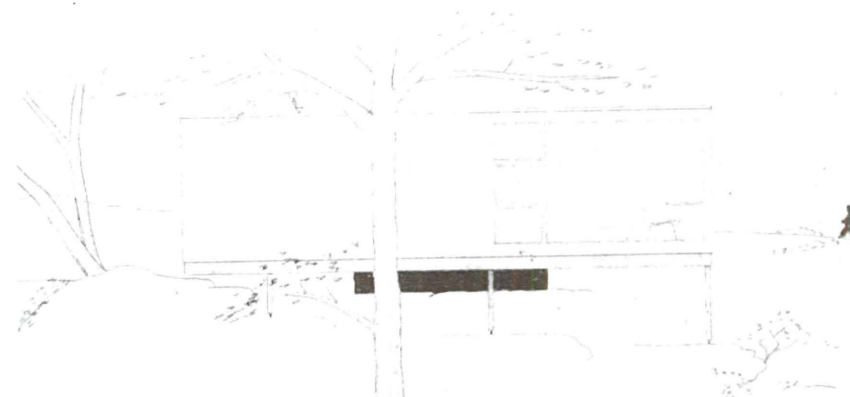
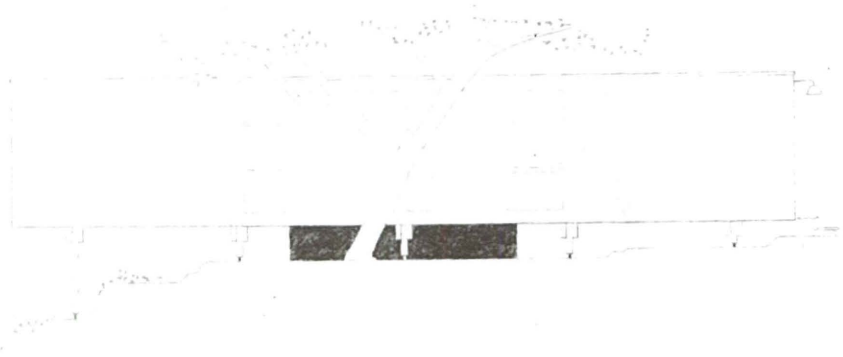
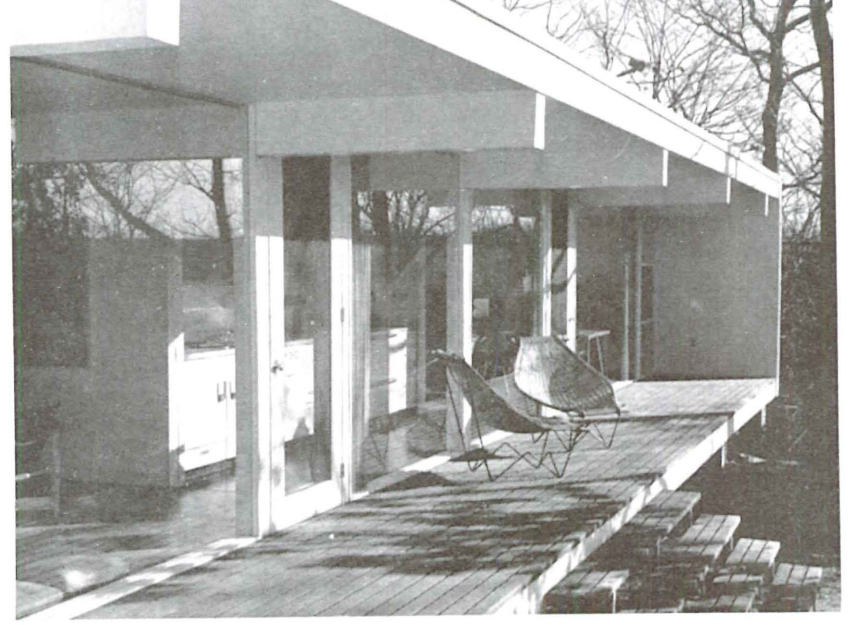


This house is a small, compact framework for living, which hovers in the woods just above a giant rock formation whose surfaces are variously used as terraces, support, and entrance ramp for the house. The site is generally wooded with quantities of oak, laurel, fern, and moss. To preserve the natural qualities of the site, the house is held up on stilts anchored directly into the rock, so that the viewer may see the land unaltered. Normal foundations, excavations, and grading were thus made unnecessary. The landscaping and upkeep of the site are quite wonderfully accomplished by nature. The designer located and oriented the house carefully in order to take full advantage of the site and climate. The house gains from the shape of the rock and the abundance of trees a privacy which many modern houses lack.

The plan is a core plan which permits a separate dining room that, for reasons of economy, many designers eliminate. The mechanical services generate from a stone walled crawl space in the center and below the main floor of the house. The floor of the crawl space is the surface of the rock, and in it are a small, horizontal 145,000 BTU warm air heater, the well, the pump, a 220-gallon water storage tank, and two 40-gallon hot water heaters piped in parallel. Above this utility space are the storage room, the bath, the laundry-linen closet and the kitchen. This 1½ story mechanical core saves plan space and reduces the amount of circulation space required to get around it. The laundry-linen closet is backed up to the bath, so that linen is readily obtained and exchanged through sliding mirrors above the lavatories without leaving the bathroom.

The living room, the dining room and the kitchen face south toward the rock terrace. There is a wide veranda the entire length of the south facade. The kitchen is located between the living room and the dining room to serve as a control center from which to supervise adult and child activities in the house and out. From it service is directly to the dining room, the living room, or the porch. It is a small, compact, orderly kitchen. The counter and cabinet doors above it are gray linen Formica. There is direct lighting on the work surfaces, and indirect lighting on the ceiling. In the upper cabinets are an exhaust fan over the range, tray slots, and general storage. Below the counter are porcelain enameled drawer units, a dishwasher, and two 4 cu. ft. refrigerators. There is a sliding door to close the kitchen from the living room.

The living room features an unusual fireplace arrangement. A specially insulated Manchester-Pierce fireplace is placed inside an oversized wood box. A supply of firewood and kindling is kept in it,



and it serves as a separation between entrance hall and living room.

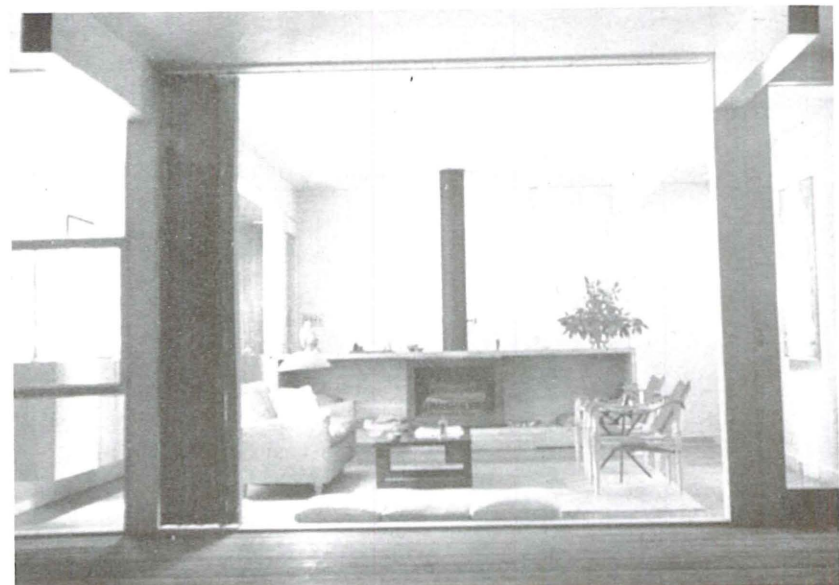
The advantages of a plan with a separate dining room are manifold. In this house it helps to differentiate child and adult activities. While the living room is used primarily as an adult social area, the dining room is often used as a playroom for the children, and it is possible to give them an early supper without interfering with adult entertainment in the living room. It is nice to be able to leave the dining table when there are guests and not be faced with the alternative of clearing the table immediately or staring at dirty dishes from the living room couch. The dining room is a large, pleasant room used for play, laundry, and ironing as well as for dining.

The land drops off swiftly on the east, so that the master bedroom cantilevers out over the ridge offering a dramatic tree-top view of the valley and the meadow beyond. The children's rooms enjoy a view north along the ridge. The study-guest room has an overhang and trees to protect it from the hot west sun. The entire house is private from the road by virtue of distance, foliage, and elevation. The house is 20 feet or more above the road.

The full height relationship of exterior walls and glass is important. Every room around the perimeter of the house has one complete wall of floor-to-ceiling glass. Alternating with the planes of glass are large panels of vertical wood siding. The interior doors are full height, which complements the exterior design and increases the feeling of space flow from room to room when the doors are open.

The rock is used as the foundation and the house is placed on 6"x6" wooden stilts attached on the bottom to steel pipe pintles. The pintles had been mortared into holes drilled in the rock with a pneumatic hammer. The 11' o.c. stilt columns interlock with the skeletal structure of the house with simple and rigid connections. They are bolted between the 4"x12" floor girders with Teco connectors and continue up to support the 6"x12" roof girders above. All girders are 35 1/2' long giving continuity over three supports and reducing the amount of cross section necessary to carry the loads. Bracing is accomplished in the connections and with diagonal sheathing in the walls. The floor and roof joists are 2"x8"s 16" o.c. Integrated with the structural network are the heating ducts that run north and south between the double girders, and east and west between the floor joists permitting warm air to spray on the glass walls from continuous grilles in the floor. Millwork is almost completely eliminated.

As a whole, in plan, structure and design this was an easy house to build and it is comfortable and pleasing to live in.



DESKS: New working units

This steel desk designed by John Keal for the Stor-All Corporation is part of a larger line which includes bedroom pieces. The line is a combination of steel, wood and plastic.



A desk designed to meet the requirements of artists and draftsmen for a complete working unit. The top has a 12" island at right end and a 48" tilting board. The J. B. Thomas Company.

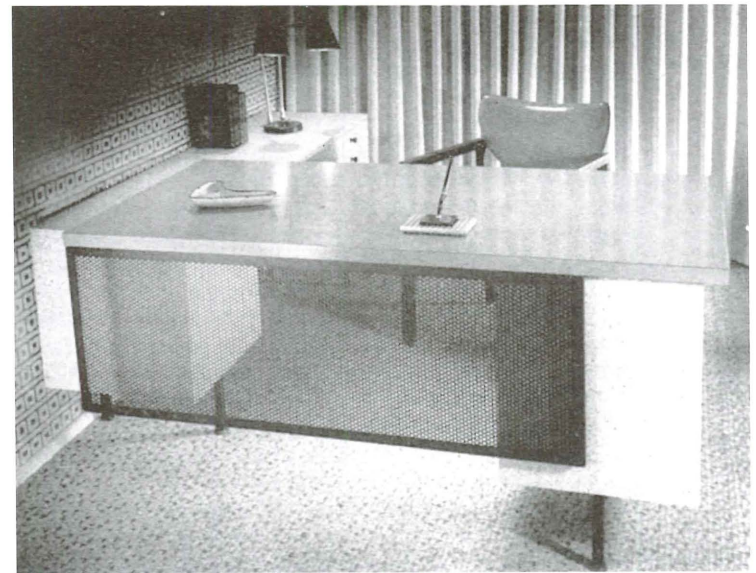


PHOTOGRAPH BY MARVIN RAND



A modular L-shape desk with an auxiliary top from Office Interiors. Each pedestal contains four box drawers. The piece is in walnut.

A desk in Granitone finish with adjustable glides at all floor points, a black grille front, and proper modifications for correct typing height and leg space. The finish, developed primarily as an architectural material, is washable and resistant to all types of stains. Designed by Feldman-Selje for Spencer & Company.



PHOTOGRAPH BY MARVIN RAND

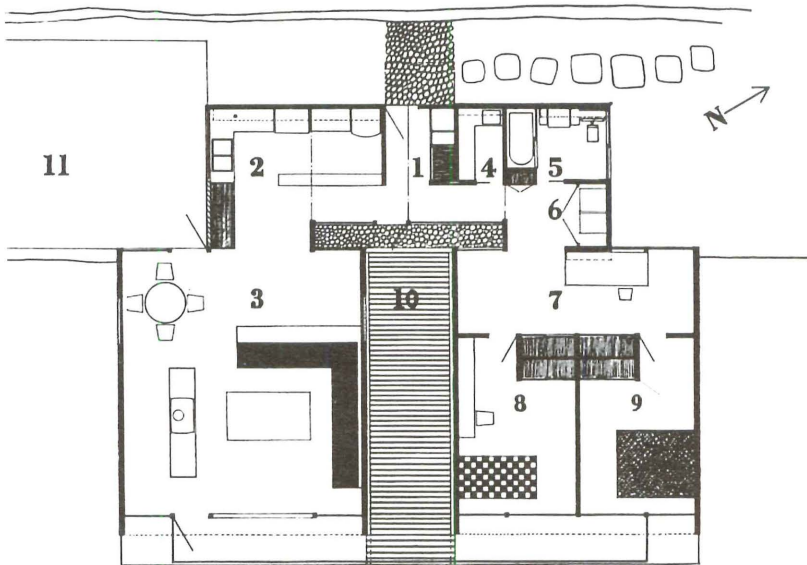
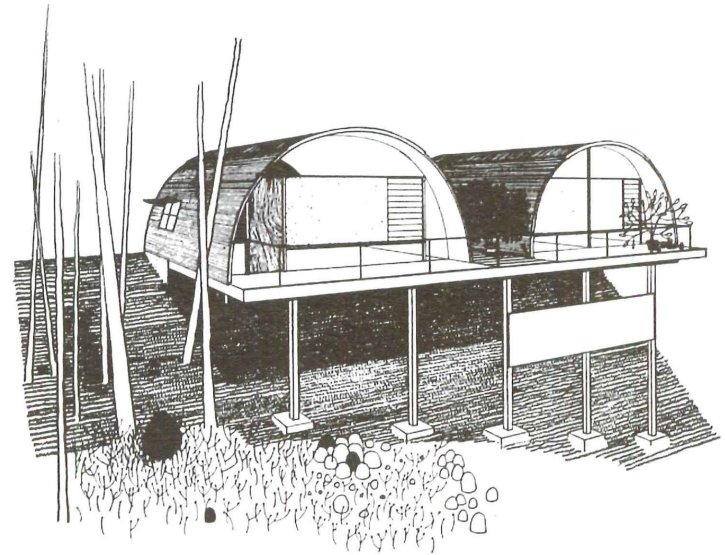
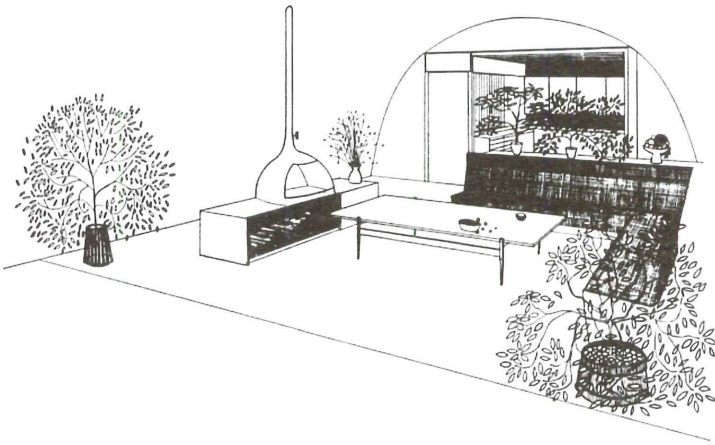
A light and elegant desk in mahogany; brass is used for the stretcher attached to the legs by collars; desk features a deep file drawer; both chair and desk designed by Paul McCobb, made by Sacks & Sons, and distributed by B. G. Mesberg National Sales.



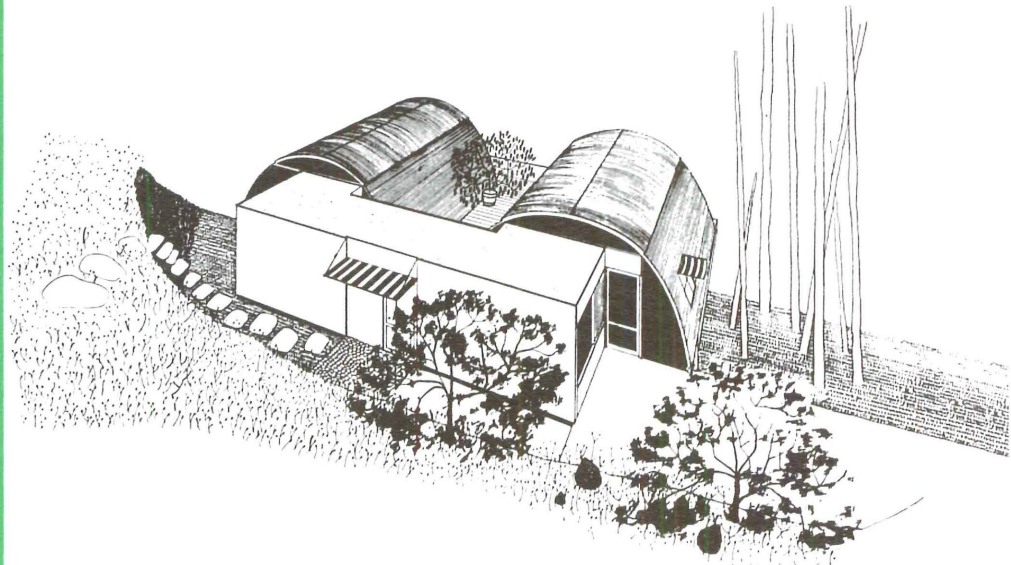
LOW-COST HOUSE

By David Wahler, Designer

The design incorporates two twenty-four foot Quonset sections selected not only for economic reasons but also for the adaptability of the structural forms to the specific living requirements of the owners. The two Quonsets are to be erected on a wooden platform and separated by an eight-foot deck. In all cases additional structures and interior built-ins are intended to emphasize the arched forms rather than to detract from them. The connecting rectangular volume



- 1—Entry
- 2—Kitchen
- 3—Living-Dining
- 4—Dark room
- 5—Bath
- 6—Laundry
- 7—Studio
- 8—Bed room
- 9—Bed room
- 10—Deck
- 11—Patio



has been designed in a "U" form which has been kept as far as possible from the Quonsets as the site would allow, with the physical contact made only with a minimum hall.

The Quonsets which provide 960 square feet of this 1320 square-foot house are completely prefabricated, and the anticipated time for erection is four days with two men working.

Interiors will be 1/4 inch white mahogany plywood with ends glazed. The Quonsets will be completely insulated, and the corrugated metal exterior painted white. All interior walls, light natural wood or painted white, cabinets of black walnut and bright painted panels. A clear runway the length of the house will be used for installing heating and electrical systems.

MUSIC

Continued from Page 8

audible beyond the next row of seats. There have been compositions so insufferable that fury seemed to me the only alternative to escape; but I have swallowed my anger and said nothing, or not very much, or not very audibly, and twisted in my seat until the agony was over. Stamping out, as I have seen and heard it done, or even going out quietly, unless one is able to get out unnoticed, are most often a catering to one's own vanity, and the best cure is silence—self-restraint. I have very rarely observed an American audience that was openly discourteous. Courtesy in the audience, consideration for the players, self-discipline in the individual demonstrate in my opinion a more thorough cultural refinement than any display of the contraries.

But since on this occasion booing is my subject, perhaps it may be as well to carry through and talk about some of the music that I do not like—and why. Well, first of all, I don't care very much for music that tries to play both sides of the street, keep up with the Joneses but offend nobody, decorate itself with the latest and most fashionable imitations but retain a conservative decorum, be both gaudy and neat. Khatchaturian and Kabalevsky, for example, I can throw away. I don't need them, and I have little regard for the sort of musician who prefers them. Shostakovich and Benjamin Britten, by contrast, have a style of their own. You may track down its origins in one or another of the many particulars so vivid at first experience that they impress one as being the composer's own invention, like Britten's seagull cries, which could have been directly quoted from at least two respectable antecedents. The new use justifies the translation of the old effect out of its original context. Or mere banality can be artfully packaged to delight the mind with an immediate freshness, as in the little operas by Menotti, especially *Amahl and the Night Visitors*. The opening calls of the boy, the mother's responses have a rightness that is less a matter of composition than of pitch. And the little scene of the three drawers being opened one at a time, straight out of pantomime, culminating in the delicious play of silence and cross-syllabic accent on the word "licorice" . . . Well, here I am back at that old habit of praising, and my cussing no more forward. Leave my taste alone, and it cleans itself up like a kitten.

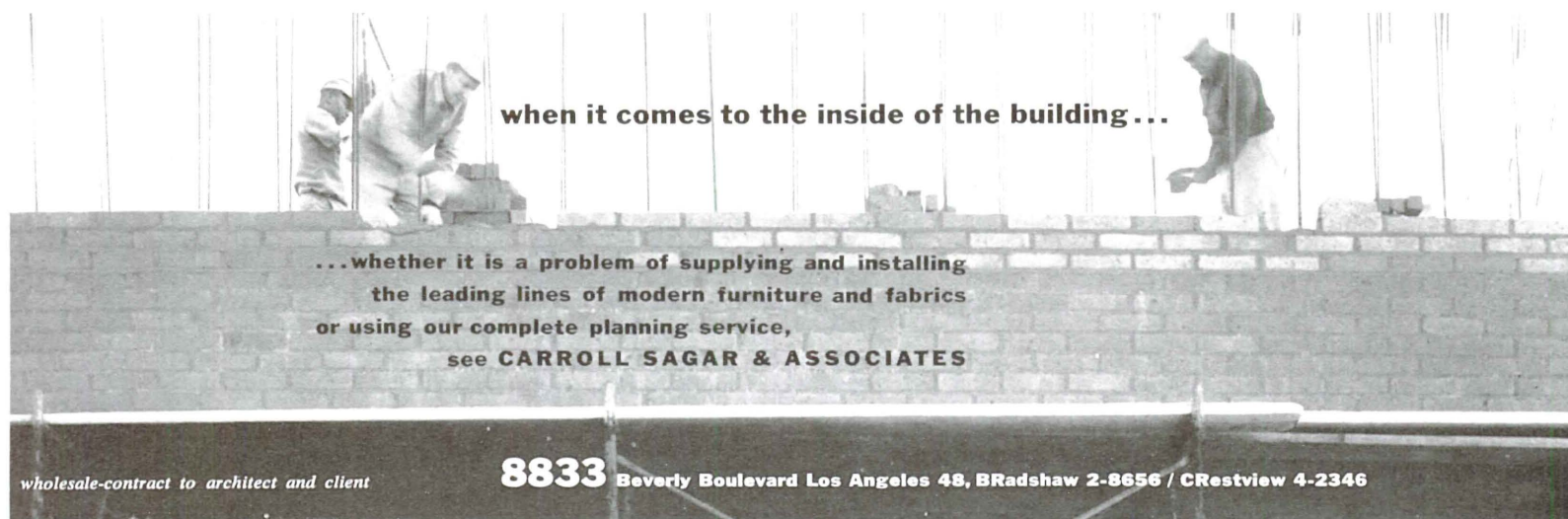
You have the same appeal to elementary sound, no larger in itself but contributing to a larger whole effect, in the movement George Washington's *Birthday* from the symphony called *Holidays* by Charles Ives, which the Columbia Broadcasting Orchestra played under Stokowski, part of the series of programs offered by Columbia University in honor of its 200th anniversary. Neither the University nor the broadcasting company has especially honored itself by the selection of music for these concerts. Such mixed and meaningless programming results from planning by committees of inextricably juxtaposed tastes. It would have been better if the music had been all American, without a wadding of minor eighteenth century pieces; and still better if the American music had been chosen with an eye to the future, instead of the very temporary present. The whole of *Holidays* would have signified more than the one movement, seeing that it is the most representatively American symphony that has been written and a good deal more interesting music than the Bohemian

cycle of patriotic pieces which includes *The Moldau*. But the Bohemian cycle has been accepted as national music and is so regarded throughout the world, whereas the United States has always preferred to find its "national music" at second hand, in a symphony and quartet by the Bohemian Dvorak, who thought rightly that he was doing us a favor, and in the Negro and imitation folk music that we admire instead of what is continentally our own. Why don't our churches, for example, sing more Billings?

So we were given the one movement for Washington's Birthday but not the movement for Fourth of July with its cross-rhythms of passing and receding bands. *Washington's Birthday* is a grand piece, take it descriptively or as a big Largo followed by a dance; but the melodies are our own, and that embarrasses us, and the harmony scares us because it moves around freely and won't lie down and wait to be analyzed. The music grows like a trunk in the orchestral body, surrounded by branches of obbligato melody, two or three different ones going on at the same time; then a big barn dance starts, and right where no correct composer would hear the need for it, there being nothing about such sort of music in the books, somebody starts strumming a Jews harp, just the sort of sound to offset the barn dance and give it perspective. In Ives you always have this working through polyphony to an extra-musical event in the foreground that gives the whole perspective, something seldom looked for in the melodies of Bohemia, maybe because that country isn't big enough. I guess the Ives music must be still too big for many of us. We prefer one thing at a time with water and a little ice in the popular manner of Aaron Copland. (Copland himself, I believe, and some of us who are praying with him hope that he will outgrow his popular music and get back on the straight and narrow that began with the *Piano Variations*). So as I say, in *Amahl* you have licorice for licorice's sake, which is good for TV; and in *Washington's Birthday* you have the Jews harp for the sake of giving a larger perspective to the music.

I don't know why it's the stunts, and public nuisances, and slanders that make the headlines, while what is worth knowing, like good works or masterpieces, has to keep on growing like the sequoias a long time. Of course there's another side to that question also: the BBC Third Program or the program guide I received from Radio Station WFMT Chicago, which starts every morning in the week at 7 a.m. with a masterpiece of music and goes on until 12 p.m. every evening with a masterpiece every half-hour or hour or an hour and a half for a Mahler symphony or a Mass. Once in a while they throw in a recorded play; someone reads a chapter from a novel; or S. I. Hayakawa, the semanticist talks about hot jazz; the Fine Arts Quartet sits in for a live reading of chamber music; or a pretty girl, whom I'd like to spend an evening with at the harpsichord sometime, talks about old music, with recordings. That program book and the one someone sent me from the Third Program terrify me like every time I see the music page of the New York Times. Culture breaks out all over me like a rash, and I feel guilty before the altar of opportunity, as if I had nothing to do but plan out my morning, afternoon, or week or month to keep up with 26 successive daily recordings by Badura-Skoda or what I'd like to hear as much as anything, *Leadbelly's Last Sessions*, or when is that T. S. Eliot play?

That isn't culture but the abnegation of culture, the surrender of



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reason and creative living, worse than memorizing all the baseball scores back to 1880 or keeping up with the horse-figures. It hits me like a headache. It's the second-hand life, third-hand really since it comes mostly from recordings; fan-psychology gone high-hat mad. Sorry, I know that isn't WFMT's intention in sending me their monthly program book. They wanted to be recognized, and a pat on the back. I suppose it's a good idea to have masterpieces floating around in the air all the time, waiting to be called in by anybody who needs one. Does it increase our need or our respect? More and more I prefer to read my own Bach or Scarlatti.

Sure, I listen to good music on the radio, quite a bit of it, and I like to know what's coming on ahead. But not from 7 a.m. to 12 p.m. every hour of every day in the week. Ives made great music under conditions indifferent at best and generally hostile to good music. The classical masters made their own music because they found a need for it and nothing better on the shelves than they were able to make. Now the person of reasonably good musical experience has heard everything, or has it at his whim to do so. I wonder what would have happened to Mozart, if he had been able to indulge his adolescent hours with masterpieces out of WFMT instead of composing all those wind pieces, trios, divertimenti, serenades, for the young Salzburg musicians who befriended him. Those inimitable suites, some of them more than a half-hour long, were composed for a diversion, not for fame or money, an audience, prizes or guarantees of performance; to fill the need in Mozart's adolescent living which would now be taken care of, at a twitch of the dial, by WFMT.

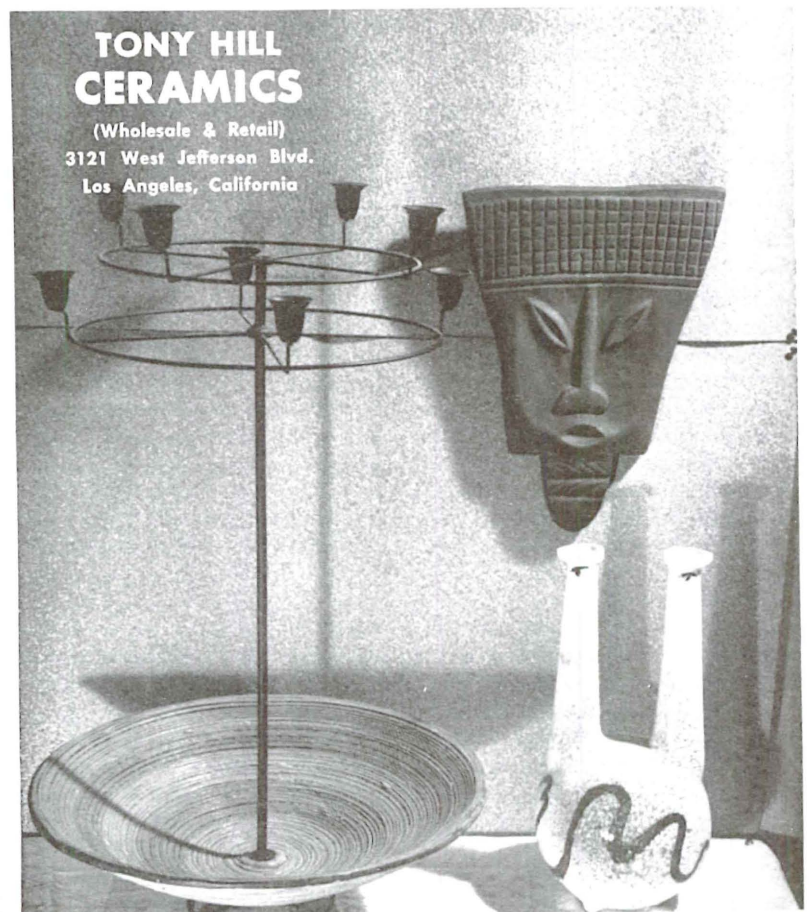
Must we then blame our silent, unsung Schuberts on one of the most high-minded radio programs now being offered by the month in the United States? Or the present condition of British musical imagination on the BBC? I think not. Blame it rather on the entire cultural complex of which this radio station is only the double cherry ice cream sundae. Mozart would as likely as not have been listening to hot jazz and then have gone off to pound it out himself with a couple of other young riffs. And afterwards what would have become of him on the night-club circuit? It would be the damndest good jazz.

We have only one living old master, Igor Stravinsky, and every time he writes a new work he's insulted for it, because he doesn't thrive on his past. At present the musical fundamentalists, who would turn up their noses at jazz-playing Mozart, are exercising their inalienable privilege of chortling over *Rake's Progress*. They are sure great music never will be written while they are alive. Olin Downs says that after six performances the Metropolitan Opera public won't buy Stravinsky's opera—somewhere else the ineffable Winthrop Sargeant explained why—forgetting how often and how long *Così fan tutte*, *Falstaff*, *Pelleas et Melisande*, and the majority of Richard Strauss's operas, to say nothing of *Fidelio* and *The Girl of the Golden West* have been in and out of public favor. The *Rake* hasn't been doing badly in the world's opera house.

Or you have this sort of guff, which occurred in an otherwise well-pointed and informative review of the Dumbarton Oaks premiere of Stravinsky's new Septet: "What, then, does the music do to the listener?" says the average chamber music listener. At this point it does very little. One can marvel at a mechanical skill so great, as one is amazed at the construction of a George Washington Suspension Bridge. Incidentally, the bridge has an advantage for it can be studied at leisure, while no layman and few professional musicians could study the Stravinsky score and come out with any real awareness of its properties.

"The world of chamber music," he goes on to editorialize, "is enough apart from the general concertgoer as it is. The difficulties of performing and listening to the new Septet . . ."

I heard a group of Los Angeles musicians read most of the Septet at sight for the composer, with minor errors, which he leapt up from his seat to catch, but a thorough comprehension of their parts. The score, which I followed, is clear, relatively uncluttered with notation and bare of the sort of harmonic filler which Mr. Hume, the critic, probably finds necessary. His criticism might rather be interpreted for a compliment, since the music will be around as long as the George Washington Bridge and, in performance and recording, will be heard by as many folk as ever stop to think twice about the bridge. Stravinsky has a knack of producing scores the critics believe the public will not want, which turn up, like *Rite of Spring*, current season after season. As somebody pointed out to me lately, Puccini was among the first to appreciate Schoenberg. If you want a popular success at a chamber music concert put on Bartok's



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Contrasts, which the New York critics dismissed as impossible when the composer played it with Goodman and Szigeti a dozen years ago.

But what I had in mind was to tell about the ISCM program I went to at Royce Hall on the UCLA campus two evenings after Leonard Stein complained because nobody would boo. The menu was made up of a Sonata for two pianos by Alexei Haieff; an old thriller from the music of the '20's that nobody hears but everyone has read about, George Antheil's semi—or pseudo—precocious *Ballet Mecanique*—there I go exposing myself—; and *A Parable of Death* by Lukas Foss. The program, on paper and as a public event, deserved the audience it drew, a big one. *Rite of Spring* and *Ballet Mecanique* each stirred up a fuss at the first hearing in Paris, but *Rite of Spring* has been played so often since that time that Stokowski used it for the Disney picture *Fantasia*, where it went over well enough with the crowd, and the recording has been a "classical" best-seller since 1930. *Ballet Mecanique*, like an old murder recalled from one's youth, has remained, for most of us, unrepeatable and mysterious. *A Parable of Death* has had several successful performances under the composer's direction since it was completed last year. It combines the attractions of popular piety and the Hofbrau. Nobody knew anything at all about the Haieff, but the composer won a New York award for his Piano Concerto a year ago.

What are the proper comments to make about *A Parable of Death*? The composer, Lukas Foss, is a real personality, likable at a distance and lovable close up, a natural at the piano, an ambitious composer who has enjoyed persistent, if not continuous success. The text of this ethical melodrama, selected by the composer from stanzas by the German poet Rainer Rilke, glistens with the harmonious mysticism that leaves an Anglo-American reader emotionally baffled even when it comes from Goethe. One always believes that the meaning means more in the German. For a preface is offered: "If there is still a task, pure and independent, that I may choose for myself, be it this one alone: to affirm trust towards death out of the deepest joys and wonders of life; that he, death, who never was a stranger, emerge again, the silent knowing partner of the living."

To begin, the narrator intones: "A parable of death." The chorus takes over: "O God, give unto ev'ry man his death . . ." Then the narrator goes ahead, solemnly, to tell about "two people, a man and a woman," who love and provoke philosophizing. In time "the two people turned out of time into solitude, away from the measuring clock, and the drone of the city. And in the heart of a garden, they built a house." Then the chorus wonders about the house. The narrator proceeds to tell about the house, which had two doors, one for the man and one for the woman. At the woman's door "one morning there waited the tall and immaculate figure of death." Chorus: "Death . . ."

So it goes on. While the man and woman wait shivering inside, death scratches and digs at the door, until the man and woman let him in. Chorus: "Death . . ." But death did not want the man or woman; he was delivering a parcel of seed. "Let him who understands not, let even him, be yet prepared."

Next spring the couple found in their garden a little shrub. "Its darkness gave forth an inexplicable radiance." Each separately tended the shrub, until one morning out of the leaves had risen—a pale blue flower. Chorus: "The sprout of death." And they knelt together to sniff the blossom. "And as of that morning there is much difference in the world." The piece ends with a quatrain for the chorus.

This concluded the program, and the audience went out "giving forth an inexplicable radiance" such as I haven't seen since the Roof put on Messiaen's *Quartet for the End of Time*. Myself, I was denied this privilege but drifted up the aisle grumbling that so much talent should succumb to a text of this sort and exploit the kind of theatrical trickery that holds back the piano for a chordal shock at a point of climax and builds up the finale with unnecessary beating of drums and even a gong. The music is well written, but it does not cry out against human limitations: Help my unbelief!

I am told that the original orchestration contains a number of tonal effects that were lost in this arrangement by the composer for an electronic organ. But I admire a composer who does not fear to risk the substance of his music in a practical transcription. It is the substance this time, not the sound that is at fault.

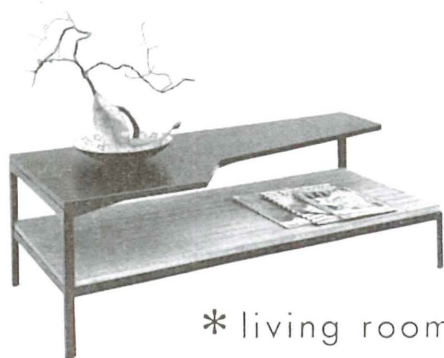
In the Haieff Sonata the two pianos were so thoroughly pounded by Leonard Stein and Mr. Foss as to preclude the detection of any internal alteration in the percussive chords. Such internal harmonic alteration being imperceptible, the Sonata gave the impression of being always on the tonic of its tone centre, without benefit of any significant variation in the rhythm. When the attack was loud, it was as loud as possible; and when the noise let down, nothing happened but less noise.

The curtain going up on Antheil's *Ballet Mecanique* exposed four pianos (the original score had eight), two xylophones (originally four), and other standard percussion. Waiting unseen were a telephone bell and a pair of airplane propellers (recorded). The piece got off to a rhythmic, percussive start but after about four measures lost its rhythm, and the composer erased his failure by ringing the telephone bell. The remaining twenty minutes more or less were the same, and no one hearing would miss the airplane propellers, which suffered mechanical failure, if these had not been talked about in advance. Pianos, xylophones, drums, and telephone bell whanged along, getting in one another's way, opening up a little to let somebody start a rhythm like a melody, then losing it. The four pianos could as well have been two or eight—they gave out less volume than the two pianos in the Haieff—and the mixture of noisemakers could have been altered in almost any particular without changing the confusion.

Let us grant that this is after the manifesto by Marinetti, one of the founders of the school of noise. Let us admit that, in the manner of Dada, anything or nothing could be meant. "Interpretively speaking," the composer explains in his notes, "the *Ballet Mecanique* was never intended to demonstrate (as has been erroneously said) 'the beauty and precision of machines.' Rather it was to experiment with and, thus, to demonstrate, a new principle in music construction, that of 'Time-Space,' or in which the time principle, rather than the tonal principle, is held to be of main importance."

The rhythm of machines is more interesting and more varied than any principle of "Time-Space" that the composer here demonstrates. And in composing for machines or for percussion instruments, if rhythm is to be demonstrated, it must be heard in some relationship with itself or other rhythm. The composer fails to establish any such relationship. It is also advisable, in composing for noise-making

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or percussion instruments, to work out some sort of registration among the combinations to produce different blendings of volume, texture, rhythm and sonority, so that the sound impinging on the ears may have variety and contrast. None of this was accomplished; and I am sure that the conductor, Robert Craft, who has worked wonders with the most difficult contemporary idioms, was not at fault. In one place the four pianos hammering away all at the same time lose percussive impact because the composer has added to them the dull thud of a drum.

To sum up, it is not the noise that is shocking, or the rhythmic melodies occasionally but inconsecutively presented, but the failure to let anything result from them, to make the experience exciting as sheer sound, instead of the cacophonous, interminable racket that it was. Listening to a telephone bell can be very tiresome, and the normal response to any sound combination that imitates the interminability of a telephone is to shout at it, Shut up! My neighbor to the left in front yawned. My neighbor on the right slumped and twiddled his fingers. Nobody interfered with the progress of the affair. But when it was over, during the interval while the audience waited to discover whether there might be more of it, in the patient, musical silence that resulted, I remembered my argument, with Leonard Stein, the promoter of this concert, and in a clear, mellow, penetrating voice I said, "Oh, boo-o!" As one says it to a child who wants to be a nuisance.

The ISCM has presented several concerts of memorable music. This one also was memorable but for a different reason. None of the compositions can be likened to the George Washington Bridge.

J.O.B.

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B. ARTISTS: Fashion Illustration, Home Furnishings Illustration, Layout. Some of the country's largest department stores are interested in knowing about your qualifications if: 1) You are well trained in illustration and/or layout. 2) Like to work at a fast pace. 3) Have originality and fashion flair. Retail store experience is helpful, but not essential. When preparing your resume, please include academic background, positions held, area preference and salary requirements.

C. CERAMIC DESIGNERS: Free-lance artists wishing to be considered for retainer relationship with Commercial Decal, Inc., major creators and manufacturers of dinnerware decals, are invited to communicate with Mr. John Davis, Art Director, House of Ceramic Design, 71 Irving Place, New York. Describe training and experience.

D. DESIGNER: Firm specializing in designing and manufacturing fixtures for department stores, shops and banks seeks a young designer with experience in such work. Should also be capable of store planning and perspective work in color. Salary open, subject to negotiation and dependent on applicant's ability.

E. DESIGN TEACHER: Canadian art college is interested in appointing to its staff a teacher in design who has a modern point of view and a knowledge about the application of design in various fields. Should understand ideas of space-volume design and have a sound theoretical and experimental approach to teaching modern design concepts.

F. DESIGNER—TECHNICIAN—ADMINISTRATOR: For medium-sized floor-covering manufacturer located in Mid-West in attractive farmland area. Full-time employment, directing creative design dept. Desirable: training and experience in color, handweaving, design research, loom techniques. Requisite: willingness to live in Mid-West, to travel occasionally, to grow in job. Salary commensurate with background and achievement. Age preference 25-35.

G. DESIGNERS—WATCHES, JEWELRY, PACKAGING: An opportunity for a male or female designer with at least two years' experience in industrial design for full-time employment in the company's large design studio near Chicago. Should be a design school graduate; preferably with interests in metalworking, modelmaking, jewelry and working on small

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objects such as watch cases, dials, attachments, packaging, jewelry. Administrative ability desirable.

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

I. GLASS DESIGNER: Excellent full-time, staff position as assistant design director of large Ohio producer of machine-made glass with established design studio. Requires administrative ability and experience in glass or ceramic design including shape, color, decoration, mould-work, model making, research and development. Travel allowance.

J. HOBBY SHOP DIRECTORS: Occasional openings with the Manual Arts Branch of Special Services in Japan. Must be graduate of recognized college with majority of arts and crafts credits and must have either one year's experience or current teaching credentials. Directors to manage Hobby Shop on an air base. Civil Service two year contract (all Civil Service benefits). Salary \$4,205 plus free transportation to and from Japan. Inquire Editor J.O.B.

K. INDUSTRIAL DESIGNER: Experienced in custom and metal furniture. Must have thorough knowledge of wood and metal construction and construction drawing. Some background in product designing. Position open to utilize creative ability.

L. INTERIOR DESIGN—SALES: Well-known furniture manufacturer wants young designer-salesman for full-time employment in showrooms following introductory training in company's factory. To design showroom installations and sell to decorators, etc.

M. MODEL MAKER—SPECIAL DESIGN: For mid-west manufacturing firm. Directly responsible to Special Design Engineer. Would work on advanced design projects only, mostly home appliances. Must be versatile and capable. Salary open, based upon capabilities of individual.

N. PACKAGE DESIGNERS—PART-TIME: Boston area carton and container manufacturer needs part-time package designer for ten or more hours of design work per week at home. Requirements: experience and talent in packaging, lettering, design and merchandising.

II. ARTISTS AND DESIGNERS SEEKING EMPLOYMENT

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

A. ARCHITECT—DESIGNER: Yale graduate, registered in California, wishes to make representation or do photographs and articles for U. S. firm or publication while traveling in Europe and the Orient. Leaving May.

B. COLOR STYLIST—DESIGNER: 8 years experience in two dimensional work for leading manufacturer including sales promotion and publicity. Interior decoration graduate plus teaching and lecture work. Location open, prefer fabric or wallpaper. Age 33, male, single.

C. DESIGNER: Did free-lance work for 8 years in interiors, upholstered furniture case goods, tables and lamps. Excellent with special problems. Would like opportunity to use creative ability with firm of manufacturers, interior designers or architects, preferably handling commercial accounts. Female.

D. DESIGNER: Staff or free-lance, in Boston area, for product development and redesign. Engineering degree (R.P.I.), 8 years varied industrial experience, mechanically skilled, home shop, drafting, free-hand drawing, woodworking, metalworking, modelmaking. Married. Age 31. Highly recommended by the Institute.

E. DESIGNER: 12 years with major and small appliance manufacturer in appearance design and methods, production and inspection departments. Experienced in package design and design research, product design and administration. Will relocate anywhere with slight preference for N.Y.-Conn. area. Married. Age 40.

F. DESIGNER—TEACHER: Qualified for a position as teacher of fine art or as a designer of contemporary jewelry. Designs and sells own jewelry. University graduate of the School of Art Education, U. of Minn. M.A. in design. Desires work in museum, junior college, or American school in Europe.

G. EXHIBITIONS SPECIALIST: Served as sole visual aid coordinator at US information center in Munich, Germany, planning, selecting, arranging, and operating large and small scale fine arts, industrial, architectural, interior design, and photography exhibits. Publicity layout. Design and execution of sculpture and murals. Age 26.

H. FURNITURE DESIGNER-CRAFTSMAN: 5 years experience as a producing designer supervising own wood and metal working shops. Experience in design and execution of custom furniture, commercial and residential interiors, trade shows, traveling exhibitions. Desires position with emphasis on furniture design for custom contract or mass production. New England or New York area preferred. Age 30, two dependents.

I. GRAPHIC DESIGNER: Background of agency, studio, and lithographic printing, desires position with a compact, medium-sized, creative organization as art director. College graduate. Age 32.

J. INDUSTRIAL DESIGNER: Graduate of Pratt Institute. Extensive experience in designing custom aircraft interiors on project level with emphasis upon furniture, textiles, and products. Desires position in research and development; commercial interiors, new products. Prefers New England location.

K. INDUSTRIAL DESIGNER: Interested in position as teacher or designer. U. of Calif. graduate in industrial arts, M.A. in Art, Journeyman Tool and Diemaker, certified teacher on jr. college level, instructor of contemporary furniture. Can be responsible from the drawing board to the tooling and supervision of production. Married. Age 32.

L. INDUSTRIAL DESIGNER: Desires design staff position, with company or consultant. 7 years diversified product design experience in pianos, power tools, kitchen accessories, displays, dinette sets, TV and radio. Graduate of Institute of Design. Prefers Chicago area but will move. Married, veteran, age 32. Well recommended.

M. INDUSTRIAL DESIGNER: Desires position in Chicago area. 5 years diversified experience in custom, production designs in gas ranges, lighting fixtures, furniture, interiors, radio-TV cabinets. Background in production, manufacturing engineering, engineering economics, market research, advertising, sales techniques and administrative procedures. Well recommended.

N. MURAL ARTIST AND DESIGNER: Fine arts background, experienced in home and church decorating and wood finishing. Creative, ambitious and adaptable. Male, age 28, and married. Seeks position with decorating or display firm.

O. PRODUCT DESIGNER: Graduate of Institute of Design, Chicago. Desires position with progressive firm in Chicago or New York area. Experience: 1½ years with printing firm, 2 years with Herbert Bayer—graphic design and modelmaking, free-lance package designing. Knowledge of metals, wood, plastics. Prefers furniture, houseware designing.

P. PRODUCT AND TWO-DIMENSIONAL DESIGNER: Experienced in product design and decoration. Three years with leading glass company, two years with advertising agency. Desires employment in product design and opportunity for executive responsibility. Prefers New York City area. College graduate, age 34, married.

Q. SCULPTOR-CERAMIST: 3 years experience teaching pottery, sculpture and design. Knowledge of wood and metal construction including fur-

niture design. Pottery exhibited nationally with awards. B.S. Ed., Mass. School of Art; M.A., Columbia; Alfred U. Willing and able to assume responsible teaching assignment in university, college or art school. New England or eastern states preferred. Married, one child.

R. TEACHER-SCULPTURE, THREE-DIMENSIONAL DESIGN: College graduate, M.A. in sculpture. Taught sculpture at an art school one year; spent two years developing wood products project in a foreign country. Furniture is in national distribution; wood products are sold nationally. Highly recommended by the Institute.

S. TYPOGRAPHIC DESIGNER-CALLIGRAPHER-ART DIRECTOR: Has planned literature and educational campaigns for publishers, advertising agencies and government groups. Successful record of teaching typography, layout, design and lettering. Interested in working with publishers, universities and printers who require tastefully designed graphic arts material.

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

• (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 ¾" linen hose. Anyone can use permanently attached garden hose nozzle. Valve in cabinet connects hose to standard ¾" domestic water supply. W. D. Allen Mfg. Company, Chicago; West Coast office at 2330 West 3rd Street, Los Angeles 5, Calif.

• (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.

• (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 improve-

ment 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.

• (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.

• (587) Refrigerators, Gas: Brochures, folders Servel Gas Refrigerators, including information "twin six" dual 12-cubic foot model; no moving parts, no noise.—Philip A. Brown, Servel, Inc., 119 No. Morton Ave., Evansville 20, Ind.

• (123a) Gas Ranges, Colored Tops: Illustrated color folder describing new 1951 Western-Holly gas ranges with

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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-burner Tempa-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.

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.

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.

• (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.

DECORATIVE ACCESSORIES

(137a) Contemporary Architectural Pottery: Information, illustrative matter excellent line of contemporary architectural pottery designed by John

Follis and Rex Goode; large man-height pots, broad and flat garden pots; mounted on variety of black iron tripod stands; clean, strong designs; data belongs in all files.—Architectural Pottery, Box 4664 Village Station, Los Angeles 24, California.

(122a) Contemporary Ceramics: Information, prices, catalog contemporary ceramics by Tony Hill; includes full range table pieces, vases, ash trays, lamps, specialties; colorful, well fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belong in all contemporary files.—Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

(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.

(176a) Wire Sculpture: Information on complete line of wire sculpture wall pieces in three dimensions. Ten distinctively different designs for walls, fireplaces, bars, etc.—Jer-O-Mar Creations, 12028 Guerin Street, Studio City, California.

• (426) Contemporary Clocks and Accessories: Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; lastest 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

(207a) Contemporary Accessories: Complete lines featuring imported dinnerware, stainless steel flatware, and glassware. Large selection of domestic accessories, including Heath stoneware, table lamps and many others. A really fine source for the best in accessories. THE SHOP, Carroll Sagar & Associates, 9024 Beverly Boulevard, Los Angeles, California.

FABRICS

(161a) Highly original fabrics for custom lamp shades. Contemporary in design, utilizing unusual and striking decorative details. Individually designed to carry out all specified decorative

motifs. Most unusual. Fabulous Fabrics.—8273 Clinton Street, Los Angeles 48, Calif.

(148a) Fabrics: Sample book available to qualified buyers, architects, designers, interior decorators, etc. Good collection, both Belgium and English imported linens. Large line of woven textures, specializing contemporary fabrics. Also broadly diversified line casements. Wide color ranges. Harmill Fabrics. 106 S. Robertson Blvd., Los Angeles 48, Calif.

(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.

FLOOR COVERINGS

(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.

(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rug-crofters, Inc., 143 Madison Avenue, New York 16, N.Y.

FURNITURE

(168a) Furniture, Accessories, Retail: A remarkably comprehensive selection of contemporary furniture, fabrics and accessories. Emphasis on good design. Equipped for execution of interiors, commercial and residential.—Dan Aberle, 14633 Ventura Blvd., Sherman Oaks, Calif.

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

(178a) Contemporary furniture of excellent design: Dining and coffee tables,

solid woods with black iron legs; also available with Laminart plastic tops. Comfortable club chairs and sectionals, wide chairs and stools in rubber and iron—clean lines. Also a separate line for patio and outdoors in redwood and iron. Complete illustrated catalogue available.—Circle Furniture Mfrs., 256 S. Michigan Avenue, Glendora, Calif.

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

(180a) Dux: A complete line of imported upholstered furniture and related tables, warehoused in San Francisco and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog.—The Dux Company, 25 Taylor Street, San Francisco 2, California.

(108a) Contemporary American Furniture: Full information new line of contemporary American furniture, including more than 100 original chairs, easy chairs, club chairs, sofas, seating units, occasional tables, functional and sectional furniture, designed by Erno F. Fabry; fine woods expertly crafted; available in high gloss, satin sheen, luster finish; reasonably priced; this line deserves attention.—Fabry Associates, Inc., 6 East Fifty-third Street, New York, N. Y.

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

(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.

(201A) Office Interiors, Wholesale: The West's most complete selection of Office Furniture. Top lines represented: Columbia Steel Files and Desks, Tye Lamp, Wilshire House Royal Metal Chairs, Doten-Duten, etc. Spacious showroom (9000 square feet). Modular groupings, arranged in the best contemporary tastes. Many different styles of accessories and erecting fabrics for office decor. Free catalog on request. Admittance by special professional card; available to designers, architects, decorators, members of the office furniture trade. Office Interiors, 8751 Beverly Blvd., Los Angeles, Calif.

(167a) Contemporary Danish and Swedish: Finest examples of imported contemporary Danish and Swedish Fur-

niture. Outstanding design and quality of craftsmanship. Information available to leading contemporary dealers and interior decorators.—Pacific Overseas, Inc., 200 Davis Street, San Francisco 11, California.

(138A) Contemporary Furniture: Information. Open showroom to the trade, featuring such lines as Herman Miller, Knoll, Dux, Feltmore, 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 Angelo Testa, Schiffer Prints, Elenhank Designers, California Woven Fabrics, Robert Sailors Fabrics, Theodore Merowitz, Florida Workshops and other lines of decorative and upholstery fabrics.

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

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.

HEATING & AIR CONDITIONING

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

(994) Heating Facts: remarkably well

prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—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.

• (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.

LIGHTING EQUIPMENT

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Mfg. Corp., 2229 4th Street, Berkeley 10, California.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lenses, 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.

PLUMBING FIXTURES, ACCESSORIES

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

SASH, DOORS AND WINDOWS

(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, aluminite 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.

(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.

• (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.

(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.

(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.)

SPECIALTIES

(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 Safway Scaffold, Inc., Tunnel Ave., and Beatty Rd., San Francisco, Calif.

(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.

• (956) Indoor Incinerator: Information Incinor 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.

• (63a) Plants, Landscaping, Nursery Products: Full color brochure most complete line of plants, including rare, trees, nursery products in Southern California; fully qualified landscaping service, consultation both in field and in nursery; firm chosen to landscape six CSHouses; best source of information.—Evans & Reeves Nurseries, 255 South Barrington Avenue, Los Angeles, Calif.

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(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.

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(152a) "Effective Use of Space": New 80-page illustrated brochure featuring

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207A—Unusual Masonry Products; available now a complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete veneer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Other products: Slumpstone Structure—hollow concrete block, irregular texture on both sides,—for adobe or stone appearance at about half-cost; Terrace Stone—paving stone, irregular, indented lines and small holes on the surface—can be waxed; Standard Block—architectural, four-inch high, loadbearing hollow concrete block. These products available in many interesting new colors, with special colors available on order. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

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(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.

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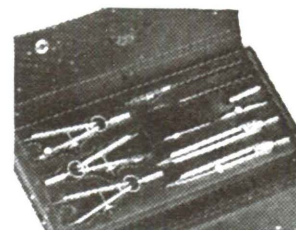
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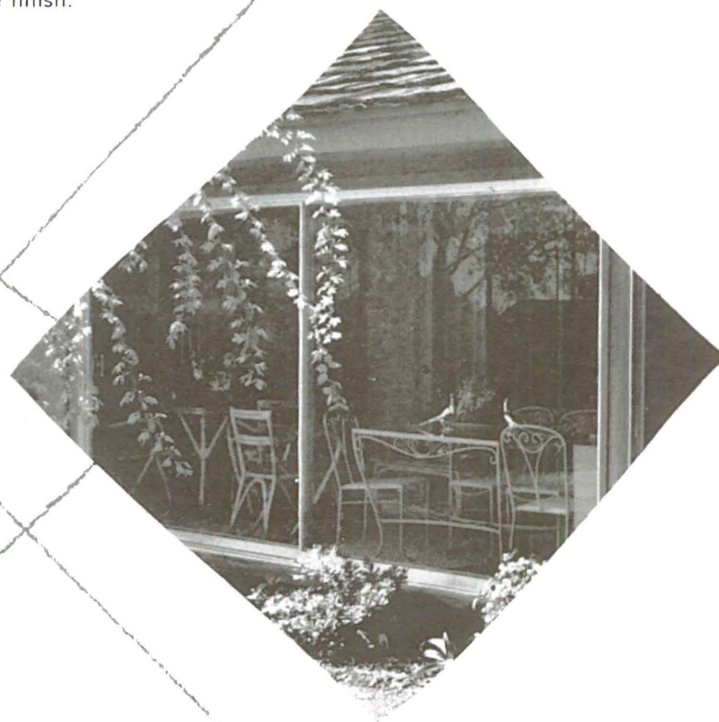
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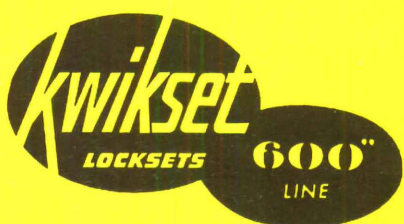
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