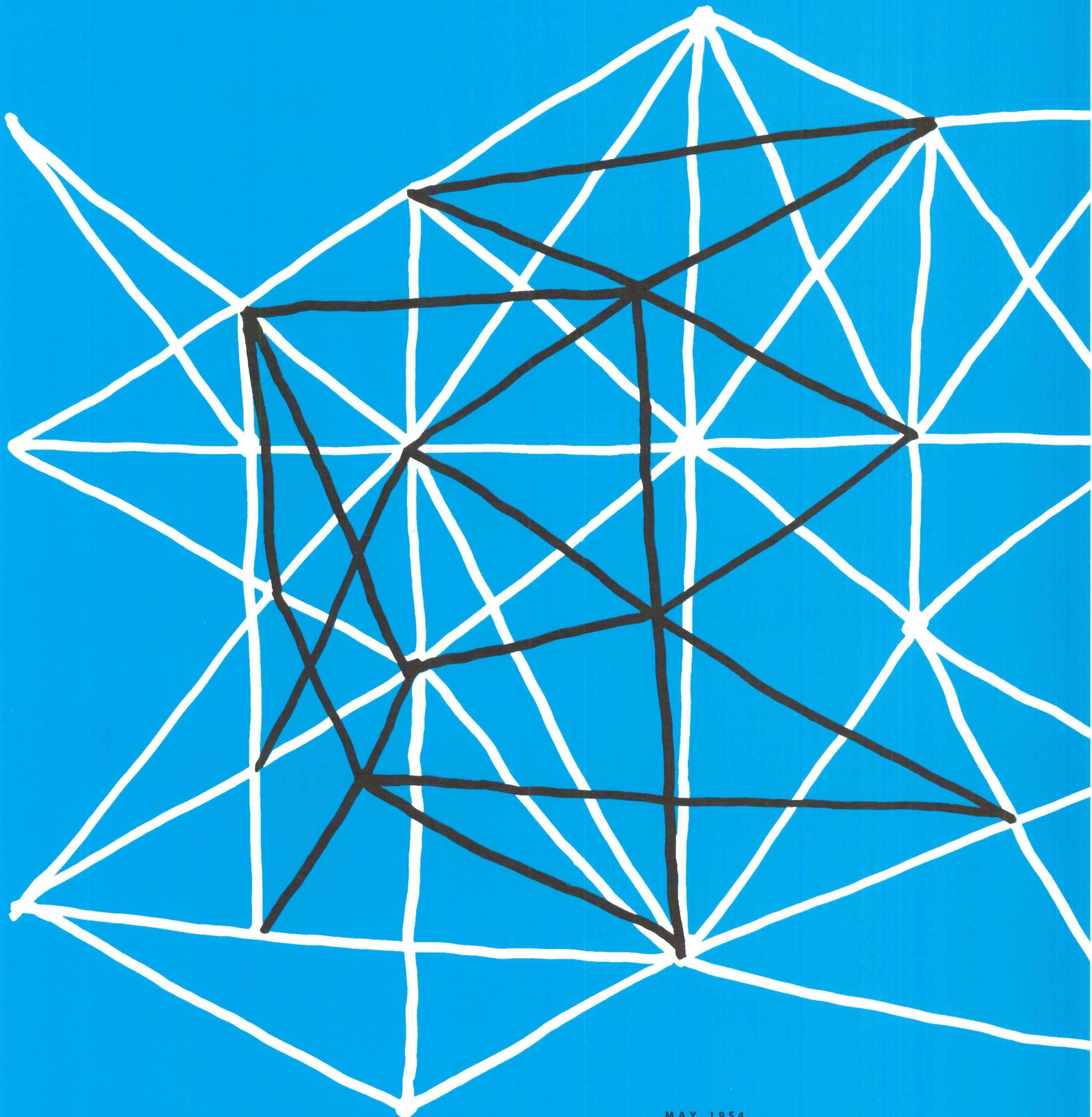


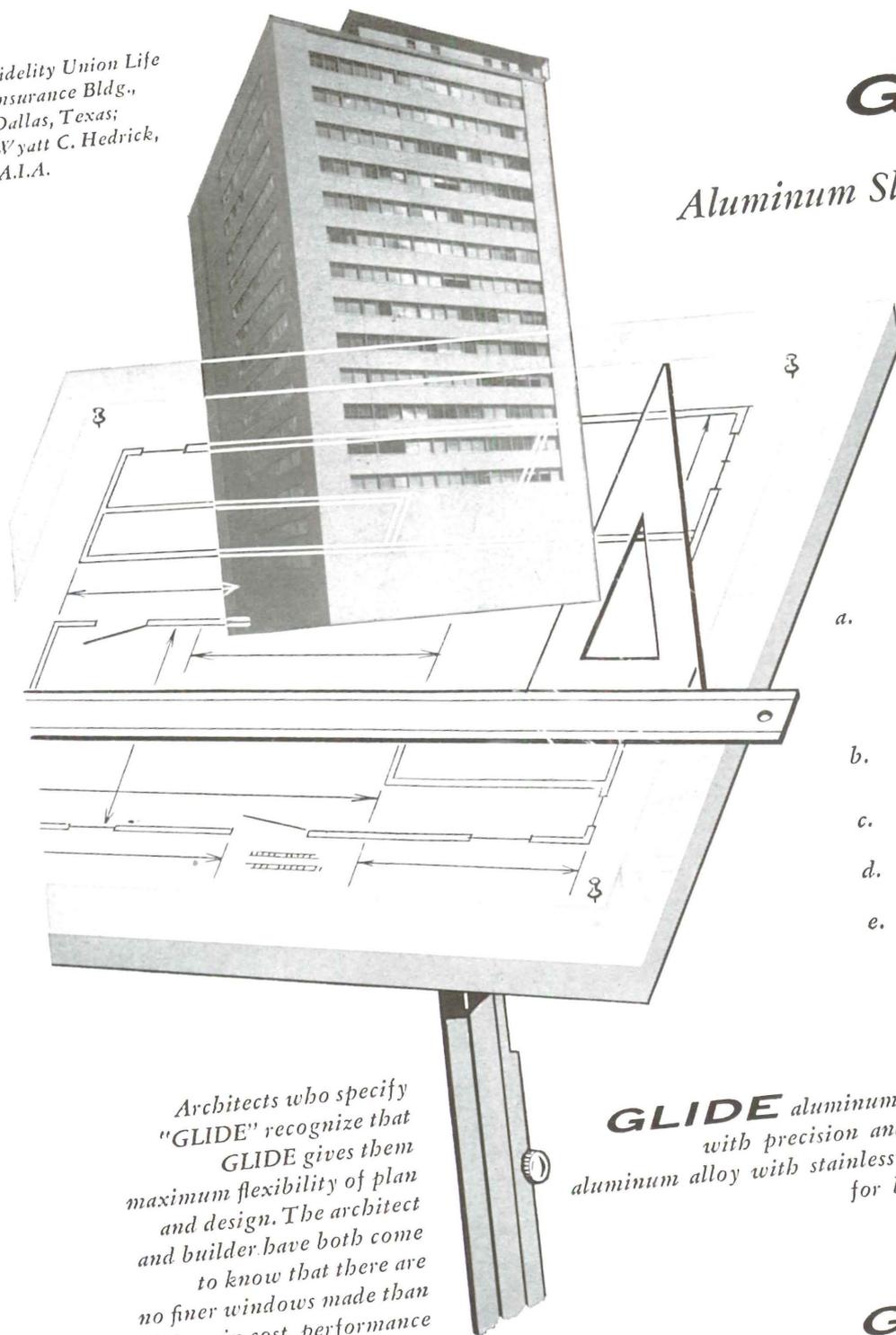
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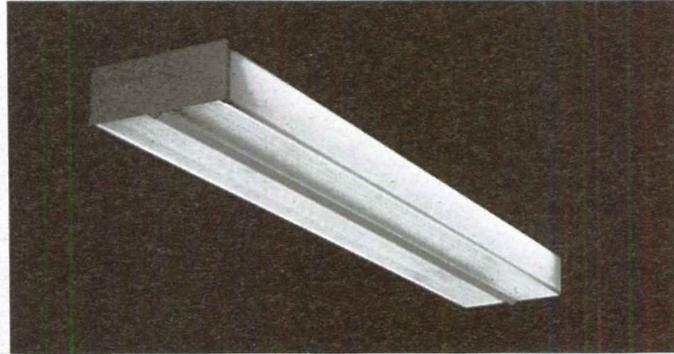
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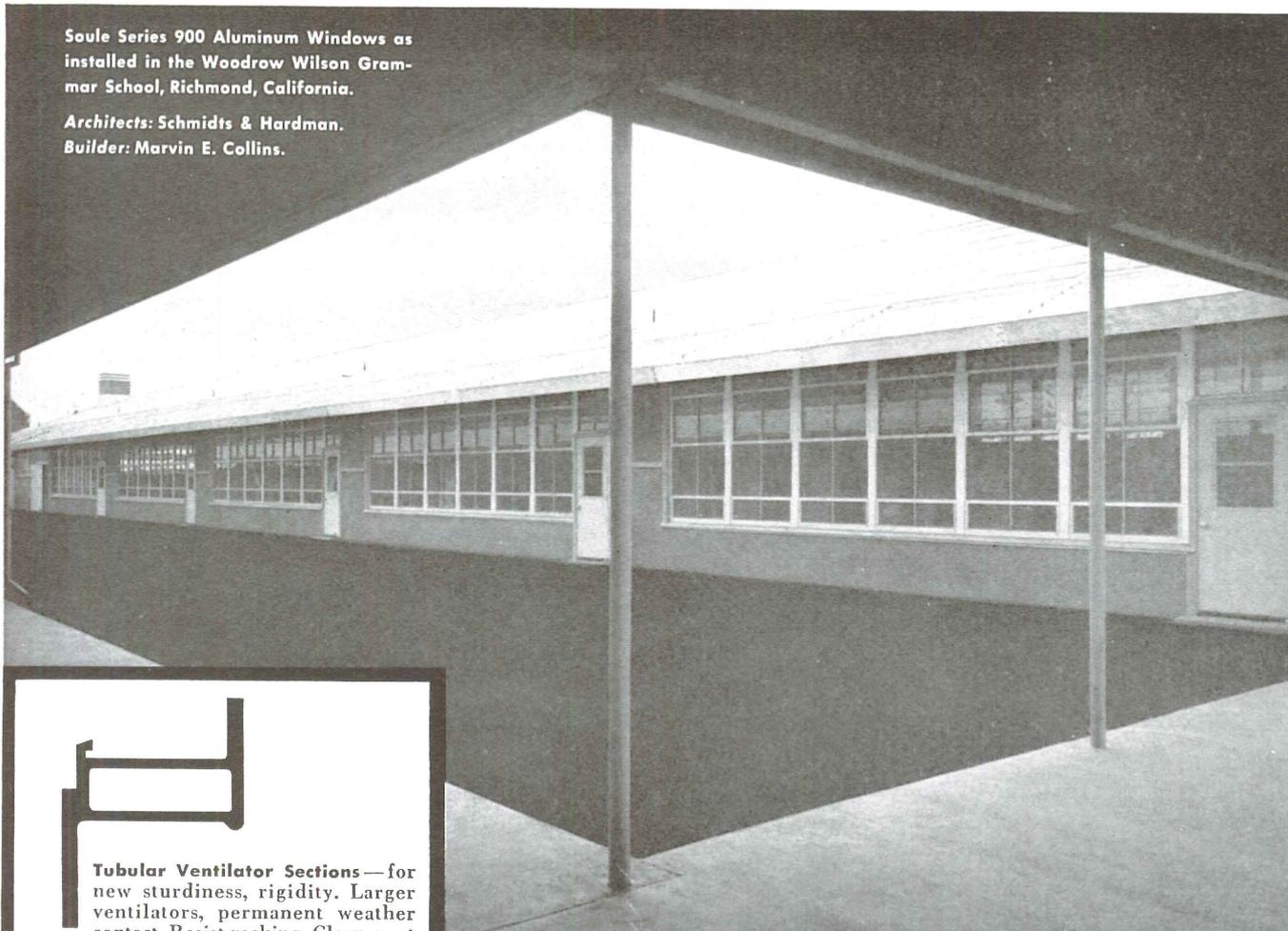
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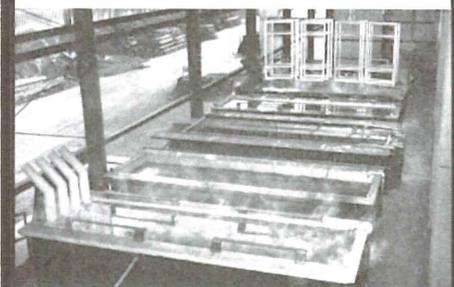
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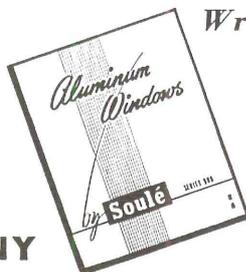


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ART

JAMES FITZSIMMONS

During the early months of the year a major exhibition of the works of the late James Ensor was held at the Musée National d'Art Moderne in Paris under the auspices of the French and Belgian governments. Eighty-four paintings including the famous (and in this writer's opinion, vastly overrated) one of *Christ Entering Brussels*, sixty-four watercolors and drawings, and one hundred forty-six graphic works were assembled for the occasion from public and private collections.

In looking at an Ensor exhibition it is useful to remind oneself that though the artist died just a few years ago (at the age of 90), he really lived a long time ago for he did his best work when he was young, a contemporary of Van Gogh. Viewing his work in this perspective, it is easier to estimate its importance and limitations. Ensor was a forerunner. Paul Klee, for example, a far greater artist, got quite a bit from him. So did Kokoschka, as we can easily see when we look at the treatment of the sky in Ensor's *Roofs of Ostend*, a splendid work of 1885. And anyone familiar with the work of the younger New York expressionists is bound to be struck by its similarity in color and brushwork to Ensor's. De Stael, too, seems to have learned from him, from his seascapes in particular.

There are certain paintings of Ensor's for which I have the highest admiration. The seascapes are among them: mysterious paintings, almost abstract, almost late-Turner. And there are the scenes of Ostend and of the desolate coast of Belguim—gleaming gray and mother of pearl; beautifully brushed; full of air and melancholy light. I also admire Ensor's early interiors-with-figures, which in their restraint, delicacy and sobriety are reminiscent of Vuillard. And there is a study of a woman eating oysters, painted in 1882, full of good cheer and appreciation of bourgeois comforts—the linen, the crystal, the good red wine, the bread and fruit—which again anticipates a later work: Matisse's 1907 *Dinner Table*.

Ensor was not a limited painter. Looking at this large exhibition

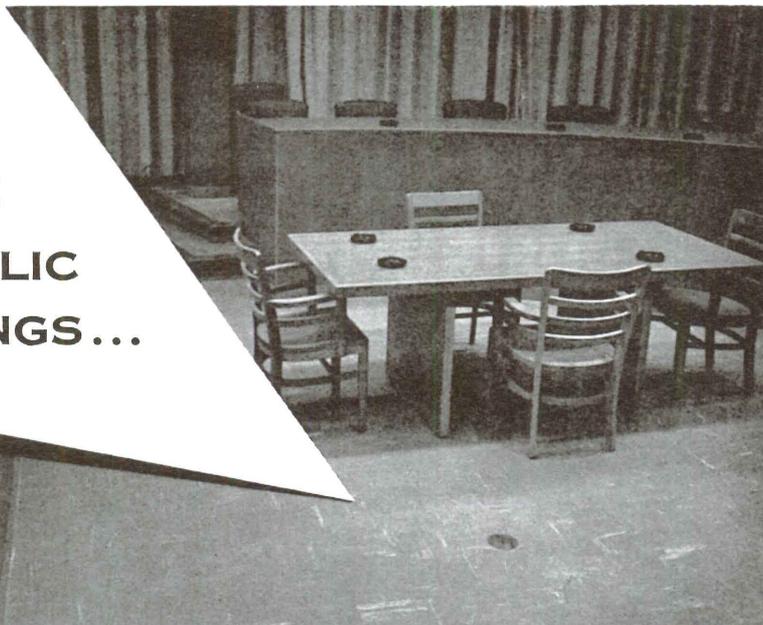
I was struck by the range of his moods, the variety of his colors and textures, and the richness of his *matière* (in such paintings as *The Bourgeois Salon, 1881*.) As for his subjects, they are famous: the flower girls and skeletons, masks and chinoiserie, seashells and garlands of roses, the sea, the old windmills, the streets, the shadows and mist. But all of his best paintings belong to the early years when he was a romantic realist and intimist and not yet himself: sardonic, sentimental, a baroque expressionist with a taste for the macabre.

He had a remarkable gift for caricature and occasionally his social satire is as sharp as George Grosz' (I am thinking of Grosz' early work.) But usually he is more sardonic than satirical, more morbid than moral. I find myself wondering if he didn't sometimes share the pathological glee of those masked characters in his paintings who go about decapitating and eviscerating people and serving them up for dinner. It is the same with some of his later etchings, which in their macabre lasciviousness remind one of the work of Felicien Rops. In both cases one feels the artist identified himself too closely with the intrinsic character of what he was portraying, and failing to establish a distance between himself and his material, failed to order it and make it into art.

Writers about Ensor make much of his affinities with Goya, Bosch, Breughel and Rembrandt, and of the peculiar flavor of his art, which is felt to be characteristically Flemish. How to define that flavor! There is a strange capricious emotionalism about Ensor. He is tender, sarcastic, nostalgic and irreverent at once. He dreams of the fabulous, of golden girls in a golden land, but his dreams are the dreams of a mocker. The impertinent (and often really rather oafish) vitality that we find in Breughel is said to be present in Ensor too. I don't find it. Ensor seems to me to be more cynical. And it is for just this reason, incidentally, that so few of his allegorical and apocalyptic paintings carry conviction. The spirit of Breughel's art is affirmative; whatever horrors he encountered he was confident; a true believer. While presiding over all of Ensor's visions, lurking in the corners of the rooms, laughing in the market place, dancing with the flower girls, trailing a long shadow over the northern sea, is Death. Death stands in the corridor outside the banquet hall and the eyes of death glimmer

(Continued on Page 8)

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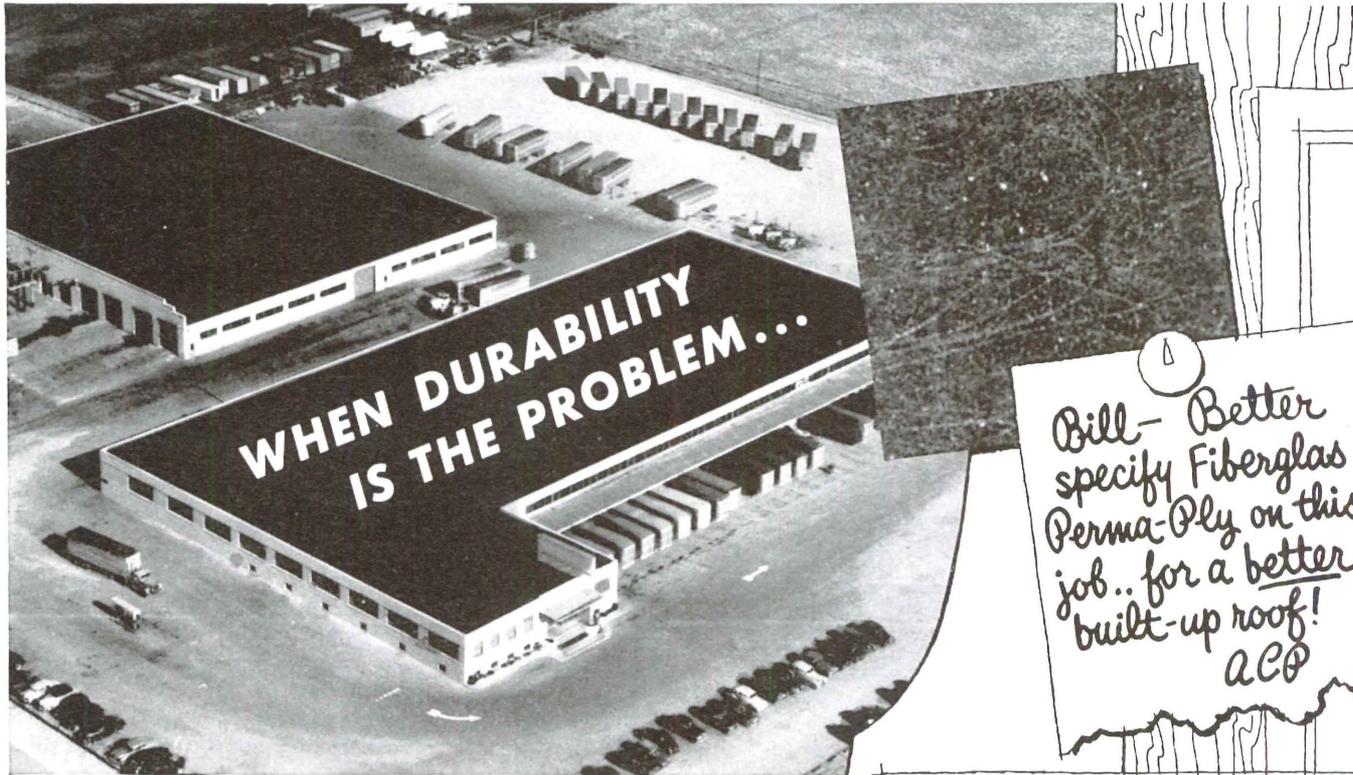
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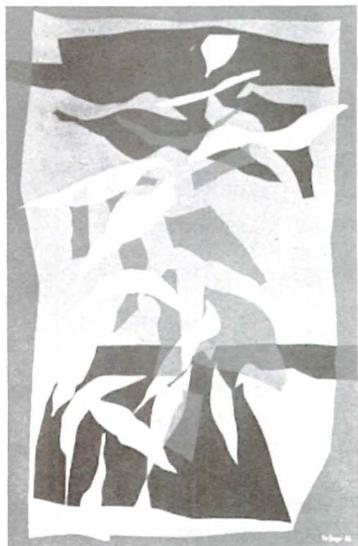
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ART

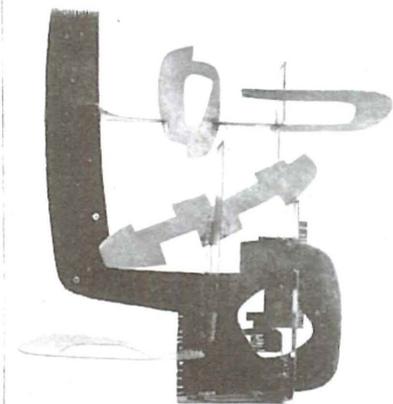
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behind the slits in the masks. The trouble with Ensor was that he let this hobgoblin knowledge get him down. All in all, he is much closer to Poe, to Baudelaire and Hoffman (and to Swinburne) than he is to the artists mentioned above.

As for that famous painting of *Christ Entering Brussels* which is said to be "beautifully painted" and which is already badly cracked, it has all the qualities of Ensor's worst work: the lack of selectivity, of anything that might be called hierarchical organization; the ency-



Leo Leuppi
"Encounter"
at Galerie Denise René



Lardera
"Encounter in the Night I"
at Berggruen

clopedism characteristic of the art of children and primitives; the garish, penny-arcade color (necessary, perhaps, to the "message" but not for that reason any less indefensible aesthetically); the abysmal sentimentality that made it impossible for Ensor to see beneath the commercialism and grossness of modern life that so outraged him and that he attacked in this picture.

For me, Ensor's finest work, aside from the early interiors and the seascapes, is to be found among his etchings (*Femme Flamande*, 1888; *Le Chasseur*; landscapes; the harbor of Ostend) and his drawings (*Jeune Femme Assise*, *Le Jeune Marin*, and others.) He was a superlative draughtsman.

* * *

Not having had a large exhibition in Paris since 1947, Jean Dubuffet and his dealer, M. René Drouin, took over the auditorium of the Cercle Volney last month and put up a selection of 193 oils, water-colors, drawings, lithographs and collages executed between 1942 and 1954. It was a splendid exhibition and should have done much to convince Dubuffet's fellow Parisians of what the rest of us have suspected all along, that he is one of the most original and powerful artists of our time.

I am not one of those who feel Dubuffet reached his peak early in 1950 and has accomplished little since. On the contrary, when I saw his exhibition at the Matisse Gallery last year in New York I felt that the recent paintings (the metaphysical landscapes and "philosopher's stones") were far more meaningful and evocative, and at the same time more purely plastic, than any he had shown before—certainly more than the famous "squashed ladies" which seemed to me to depend more upon the obtrusiveness, the shock-value, of their subject-matter than upon pictorial qualities. The present exhibition with its chronological and thematic grouping of material convinced me that I was right.

I realize, of course, that "plastic values" mean nothing to M. Dubuffet whose ideas about art are really rather old-fashioned. Dubuffet is the last of the red hot dadas. Scorning the Apollonian ideals of Western culture, and the notion that art can be a *métier* or discipline, he says that art, real art, is produced in a state of delirium or *ivresse*, that it is akin to crime and madness, and that it must be made as one makes love. As a theory this is all very fine, very Dionysian, and undoubtedly contains a large element of truth. But how often can one be in a state of *ivresse*? And doesn't it take longer to make a picture than it does (except in the *Kamasutra*)

to make love? The Artaud-Rimbaud-Nietzsche-Lautréamont-Dionysus boys meant well but were really frightfully romantic about the whole business, and their theory of art reveals their ignorance of the economy of art, of artistic production. Surely there is something inconsistent about making a programme of *ivresse*, exaltation? Is this not rather something that every artist hopes will be granted him from time to time? I think that those artists who discipline themselves most draconically—Bach, Sesshu, Cézanne, Mondrian, Valéry, Eliot—do so in order to be most immediately responsive to inspiration when it comes.

And Dubuffet disciplines himself too. No artist who went off on a panic foot ever day could be as prolific as he has been or show such steady growth.

It is easy to identify the roots of Dubuffet's art in his earlier paintings—those painted between 1942 and 1949, and grouped under the titles, *La Fête*; *Mirobolus*, *Macadam et Cie.*; *La Illaha Illa Allah*, and *Paysages Grotesques*. There is a great deal of Klee in them, a good deal of Picasso, an occasional trace of Matisse. Many resemble graffiti—the *Paysages Grotesques*, for example, where the surface of the paint is scored and crisscrossed with the outlines of faces, figures, houses, trees and tombstones. Many contain ornamental details and a schematic drawing reminiscent of North Africa or near Eastern art and there is a kind of Byzantinism gone wild about *Le Turc*.

The *Corps de Dames* were painted in 1950. They are well-known, have been widely reproduced; a note about them will suffice. In each a vast gelatinous mass of misshapen femininity is spread across the center of the canvas. As I once remarked in reviewing a Dubuffet exhibition, these paintings suggest a one-sided encounter between a steamroller and the fat lady of the circus. There is nothing human about these women: they are like monstrous pink flowers crushed between the pages of a book, or strange sex-machines shown in the process of becoming assimilated to the earth, the world of vegetables and minerals. And this is significant, as we see when we come to the landscape paintings.

For it is the earth, in the aspect of terrible devouring mother, that Dubuffet is celebrating in the paintings he calls *Sols et Terrains*, *Pierres d'exercices philosophiques*, and *Tables Paysagées* ("table lands" indeed, as barren and eroded as the Persian desert.) All of them have the look of the earth about them. Some are like aerial



W. Paul Jenkins
"Yellow Phoenix"
at Galerie Facchetti



Wiemken
"Olive Grove: Collioure"
at Zurich Kunsthaus

photographs of waste lands; others, like close-up studies of the texture of dried river beds and volcanic slopes. Here is the earth's face, caked, baked, scarred, devastated, littered with stones and with the bones of a thousand caravans, the earth in convulsion, torn by earthquakes, buried in lava, ruined and indestructible. I said they were like photographs but they are much more than that for they are X-rays, poetic truths and metaphysical landscapes as well. In

these paintings Dubuffet is like a man who has had a stupefying and calamitous vision of the secrets of the earth and its relations with man. Fascinated, he gets down on his hands and knees and stares. Then he returns to his studio and paints what he has seen. He paints the texture and structure of the earth, geological, mineral and vegetable, but he also paints its substance, its ancient history. He shows us that the earth is a corpse swarming with souvenirs of life and death, a vast charnel house, laboratory and womb. He shows us its night-life, its sabbath and its dawn when the bones and ghosts stir and pale larval creatures, future lives, human, plant and animal, break through the crust and dance their mushroom dance. And in *Ciels Habités* he shows us that the earth is no longer able to contain its creatures so that rising they stream across the sky until earth and sky are one continuous substance.

What is the mood of these paintings? Dubuffet is celebrating the triumph of the protozoic, the destructive element, blind and rapacious, of all that is "natural" and inhuman. He is a man who has come face to face with horror and the air in his paintings buzzes with the sounds of cruelty and death. In the recent ones (the magnificent *L'esplanade rose*, *L'age a écrit sur leurs visages*, *Paysages tavelés aux jaillissements*, and the collage-with-Chinese-ink drawings, for example) man is dwarfed by the catastrophic earth—and perhaps by himself, his own inhumanity, as well. Groping figures and contorted faces fill these canvases. The landscape begins to take on the appearance it has in those paintings scientists have made of the earth as it will be after all life has disappeared.

What is one to make of all this, what is Dubuffet's attitude toward his material? Is this merely a kind of horrible atavism: a sophisticate's nostalgia for violence that our society permits only in the concentration camp? I don't know, but I don't think so. And as one who is concerned with works of art as such, I don't think it matters. What matters is that Dubuffet is the first painter in our time to create images of horror of the kind and intensity we find in Eliot's early poetry and some of Conrad's and Charles Williams' novels. I don't think there can be any doubt but that the effect of such images is profoundly moral, whatever their intent.

And it matters that Dubuffet is an *artist*—whatever he may think of the traditional canons of art in the West or of art today, museum-fostered, commercialized and made into a profession instead of a vocation. He is not one of those persons who fancies that chaos is to be rendered by chaos, or that strong feeling need not be channelled. Many of his philosophical landscapes are objects of great physical beauty. Their color is rich, subtle and very distinctive. (Usually one color predominates, rust-orange, mulberry, mahogany or cordovan brown, under a narrow strip of slate-blue sky.) The range of textures is extraordinary. I have stressed their correspondence with natural textures but Dubuffet is no illusionist, no trompe l'oeil painter: the correspondence is poetic, metaphorical. Finally, with the passage of time Dubuffet's images have become more compact and osseous: the fat has been stripped away.

The Dubuffet exhibition was a major event. It should travel to America.

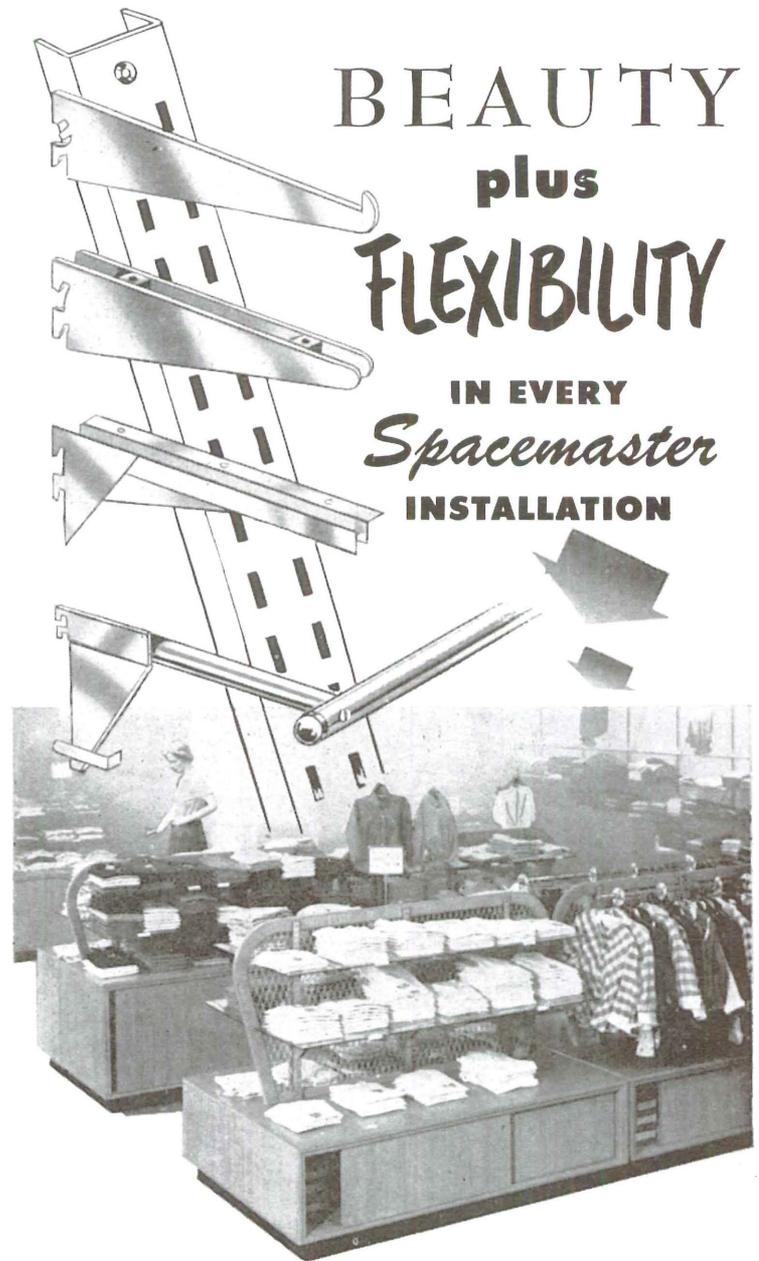
* * *

The jump from Dubuffet to Jacques Villon is about as long a jump as one could make. But that is the kind of gymnastic constantly required of anyone who wishes to apprehend the art of our time in all its aspects. I am talking about the empiricist in art, the person who believes as I do that every kind of art that is needed to express a perennial human attitude, or way of seeing, is valid and who therefore makes quality his sole criterion. Such a person goes his own way, refusing to recognize the legitimist claims of the various movements. Naturally his intransigence causes him to be called an eclectic, mugwump, maverick, Sunday soldier and chowderhead. Small price to pay for the privilege of enjoying, say, Glarner and Jackson Pollock, Dubuffet and Jacques Villon.

About Villon. Fifty-nine of his graphic works were exhibited last month at the Galerie Louis Carré; nudes, portraits, still-lives and landscapes, early and late, choice examples of every period. In most cases M. Carré chose to exhibit the artist's proof. Connoisseurs of prints know what that means: it means a richer print, a more delicate one, or, sometimes, a print that in some way is unique.

Readers of this magazine know what I think of Villon. I wrote a long, enthusiastic critique of his work—one of my colleagues called it a mystique—when I reviewed his exhibition last September at the Museum of Modern Art. No need to go through that again. Suffice

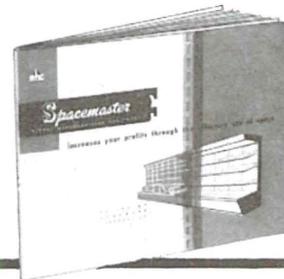
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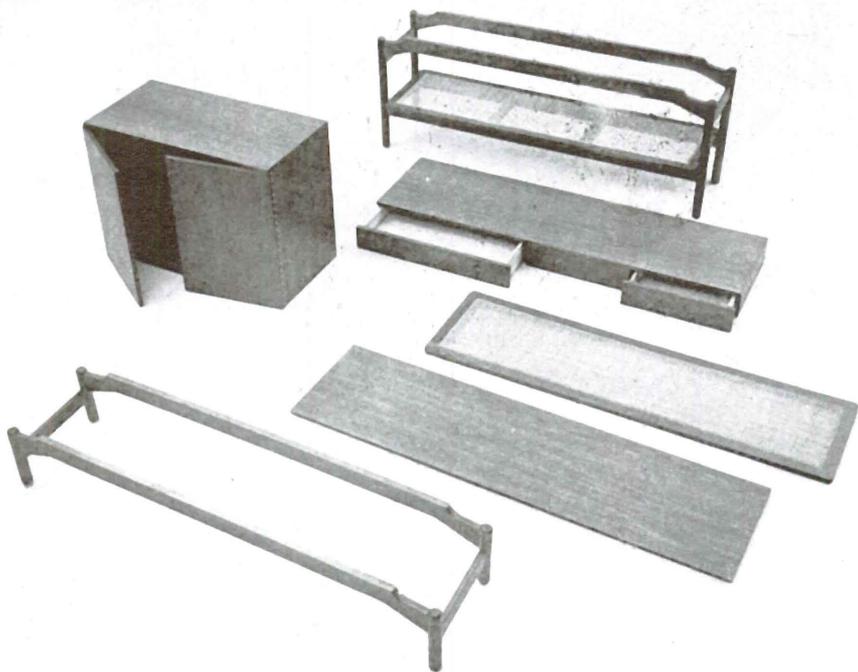
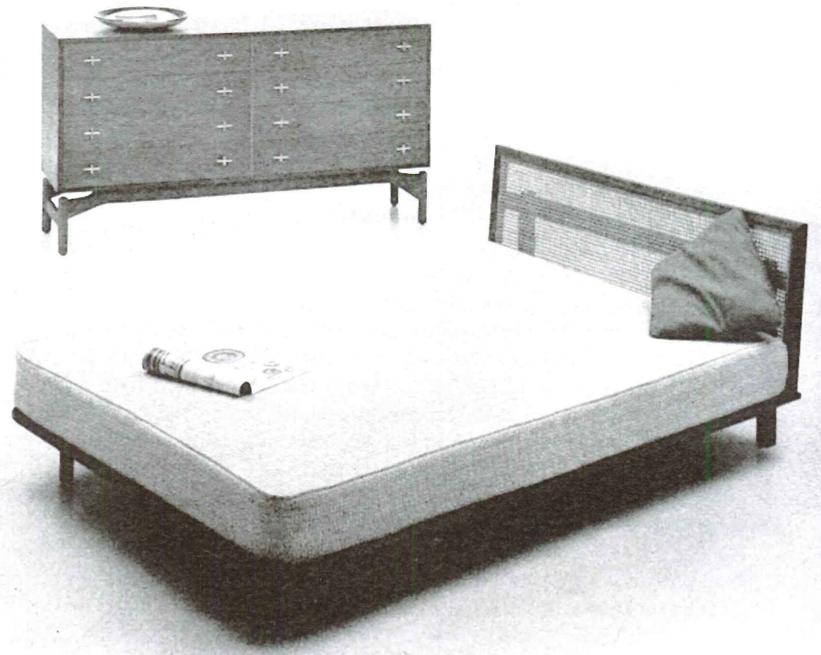
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FRANK BROS

One of the bad things about growing up is that we develop prejudices and get attached to them. Very young children of different colour can be put to play together in a sandpit and they have no sense of colour-bar. If you tell young children that little girls in China dress differently from little girls in America, or that little boys in India may have the luck to ride on an elephant whereas a lucky boy in France goes out in his father's car, that interests them but they don't feel called upon to pronounce on the superiority of their own way of life. Their eyes are open with wonder, and without prejudice, to what the constitution of Unesco calls "the fruitful diversity of cultures" in the world.

We begin to acquire these suspicions of the stranger quite early, and biologically this has been a useful protective device. But more than one species has disappeared because it developed a characteristic that was at first useful and then could not be adapted to changed circumstances. The same may happen to us, for our world has suddenly shrunk. Two wars have made us realize how small it is. Now we know that we may blow ourselves out of it.

We have had just enough intelligence to see how we could protect ourselves. We have founded the United Nations, because we see that only through such a device can we keep the peace. Since wars have commonly resulted from men's refusal to allow to others the rights they claim for themselves we have adopted the Universal Declaration of Human Rights. But these things won't work unless we are trained to live in this kind of a world. It is no use seeing what is necessary unless we make a real adaptation in our behaviour. And it is because this is essentially a matter of education that Unesco was founded.

If Unesco were only an office in Paris, its task would be impossible. It is more than that: it is an association of some sixty-five countries which have pledged themselves to do all they can, not only internationally but within their own boundaries, to advance the common aim of educating for peace. The international side comes in because we shall obviously do this faster and

better, with more mutual trust, if we do it together.

This doesn't mean that education in your school is to be turned over to some insidious foreign influence that wants to attack your way of life. The governments that make up Unesco would never have founded it if its purpose had been to make French boys less French, Americans less American, Japanese less Japanese. Being a good neighbour does not mean ceasing to call your home your own and having to rearrange the furniture the way someone down the street might like it. Education for international understanding doesn't even mean saying that other people's opinions or ways of life are as good as your own. They may not be. It means only admitting that they have as much right to their opinions and their ways of life as you have to yours. It means mutual respect and mutual help, being good neighbours.

Education is involved in two ways. If we are to get on with each other instead of blowing each other up we need to develop friendly attitudes of mind for co-operating with people who may not have the same outlook as our own. And we need knowledge of what these differences are so that we can understand each other and co-operate better. In forming these attitudes and in giving this knowledge what happens in school is important.

Dictators who have wanted to organize their people for war have always done two things in their schools: they have used authoritarian methods so that children grow up not as free and responsible persons but as unquestioning servants of the dictator's will; and they have twisted what was taught about other countries so that hate was engendered instead of understanding. Education among democratic and peace-loving peoples will do the opposite of these things.

It will encourage schools themselves to be communities, in which children, though they have to follow certain rules for the common good, will follow them happily, and indeed help to carry them out, because they are treated as real persons capable of showing initiative and of thinking for themselves.

—LIONEL ELVIN

R. M. SCHINDLER



1890

1953

Gregory Ain:

I first met Schindler when I was a college sophomore, majoring in physics. He was the first architect I had ever known, and his house was the first stimulus toward my interest in architecture. That house revisited recently arouses the same wonder and delight that it did almost thirty years ago. Powerful, yet delicate, vibrant yet serene, it is distinguished in detail by innumerable innovations which have since become the common language of modern domestic architecture, but which have rarely since, I believe, been used with such sensitive meaning or to so rich a cumulative effect. The house and the garden are literally one, and the garden is as private as the house. How different from the current cliché of "indoor-outdoor integration" in which the house is as public as the garden! Schindler's garden was planted with near weeds—castor bean, tobacco plant, and bamboo; but it had the rare charm and depth and excitement that marked all of his work, and which revealed a genius of composition which is still too little recognized because the artist was so unconcerned with publicity.

Schindler was an architect who had not merely mastered engineering. He felt and thought in terms of structure, which was an inherent element in his design. He invented, successfully employed, and then discarded dozens of structural systems and mechanical devices which, if patented and commercially exploited, could have earned him a fortune. Three decades ago he poured concrete wall slabs on the ground and tilted them up vertically; he developed an inexpensive vertically sliding form for high concrete walls poured in place; he shot pneumatic concrete against one-sided forms to obtain thin ribbed bearing shells; he employed stucco not merely as a skin but as a load bearing structure by plastering it over light cages of metal lath; he made flush ceiling lights, pin-point spotlights and concealed garden lights long before these appeared on the market; he built flush front cabinets, remote window operators, pullman type lavatories (out of kitchen sinks), sliding sheet metal framed doors and windows, and a multitude of gadgets for two-way fireplaces, folding chairs, and drainboard stoves. And these ingenious inventions were regarded by him merely as incidental elements in the execution of small and inexpensive buildings. Many of these ideas developed on the building site, where much of his actual designing took place. He rarely built from finished working drawings. His plans were usually the roughest sketches of a building, just as his buildings were sometimes just rough sketches of a subtle and wonderful idea.

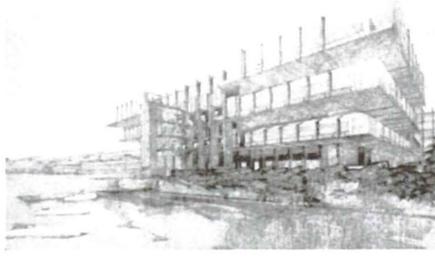
(Continued on Page 35)



1916: Buena Shore Club, Chicago, work of Schindler in his middle twenties, designed two years after his arrival in the United States. Building pays tribute to his beloved teacher Otto Wagner as well as Louis Sullivan. In 1918 Schindler was invited to Taliesin, where the Imperial Hotel was on the board. He spent four years in Wright's drafting room.



1922: Kings Road house, Hollywood. After supervising construction on Wright's Barnsdall house, Schindler remained in Los Angeles to open his own office. The S-shaped house is built on concrete slab with walls of tapered concrete panels cast on ground and tilted into place, panels joined by ribbons of glass through which light and space filter. Sliding canvas doors open rooms to gardens.



1926: Design for one of the group of League of Nations buildings is work of Schindler and Richard J. Neutra, who shared an office for two years in the Kings Road house. League of Nations design was one of the award winners. (Buildings never executed.)



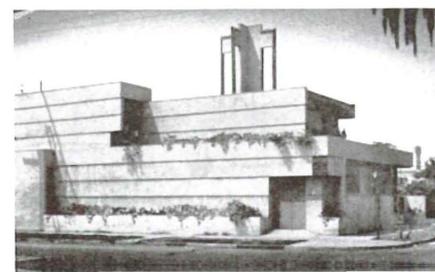
1927: Sachs Apartments, Silverlake district, Los Angeles, was first of a number of apartment houses in which Schindler eliminated the long central hall, using instead covered outdoor passages, and opened all apartments to private garden spaces or terraces. This plan did much to overcome bad lot subdivision.



1928: Entrance detail of Wolfe house, Catalina Island, shows the strongly articulated forms which were becoming characteristic of Schindler's work. Three-story house appears to hover over steep slope of its sea-edge setting, rather than adding to the hill mass.



1937: House for Henwar Rodakiewicz, Beverly Hills, set in a citrus grove, follows the slope. Outdoor living area extends out from main or second floor level. By 1937 Schindler had abandoned the balloon frame and was developing his own system, which allowed for a free use of clerestories and varying ceiling heights. By placing his plate line at door height the horizontal continuity of the design became a structural reality.



1944: Bethlehem Baptist Church, Los Angeles, breaks with clichés to utilize a limited area sensibly. Street side where traffic is heavy presents solid wall. Church has two wings to seat worshippers, these resulting in an interior patio which, together with roof terraces, affords space for outdoor gatherings.

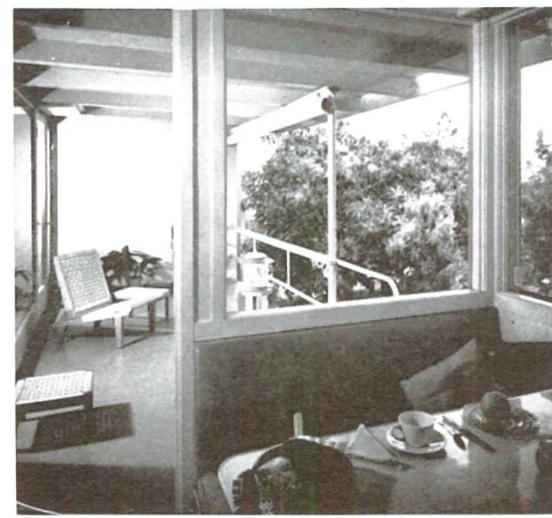
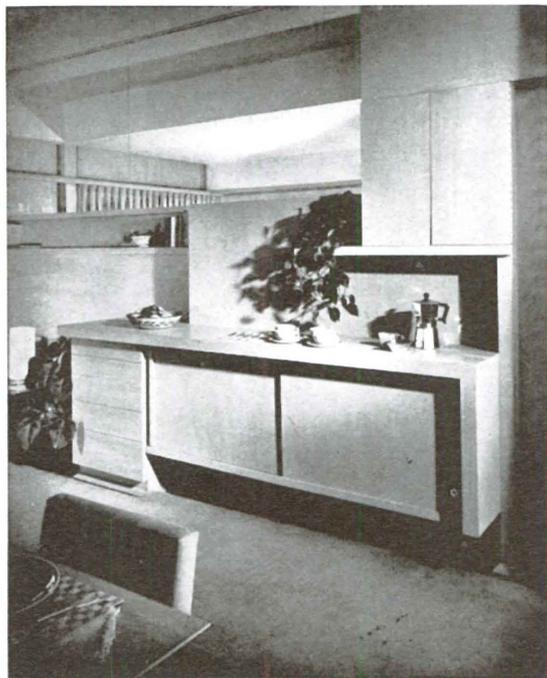


R. M. Schindler brought to the small house a personal kind of urbanity. He has taken the cottage out of the small house and given it a private, self-sufficient character, his plan equaling in its wisdom the indigenous adobe of California, whose chief virtue was that it allowed for access of all rooms to outdoors, as well as providing privacy.

His small houses were in many respects substitutes for the city apartment, with the advantage of having one's own garden.

In keeping the floor area small, Schindler has by use of high glass achieved a continuous flow of space through the rooms. Early in his career he arrived at a separation of floor plan from ceiling plan, each having its own integrity in his building. His use of large glass areas in partitions delivers the small house from the tyranny of walls.

Schindler's plans must always be read on two, sometimes three levels, because of his frequent change of ceiling height and wide use of clerestory windows. —*Esther McCoy*

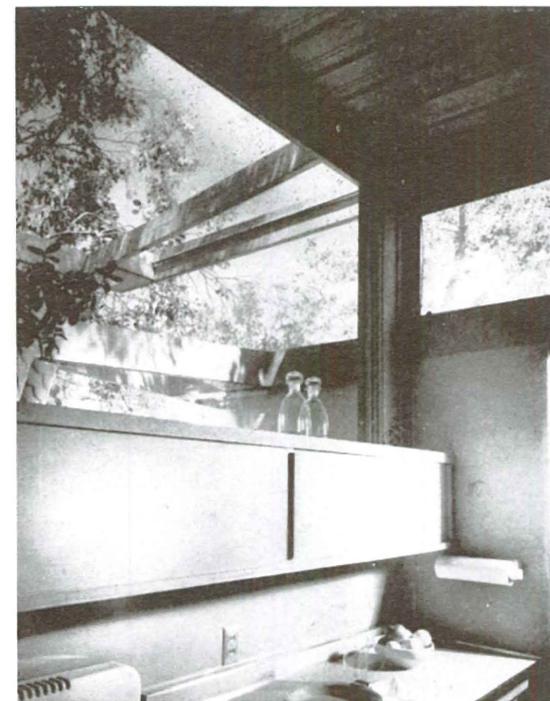


House for Mr. and Mrs. Robert Erlik, Los Angeles, 1952. Street elevation: House is raised above slope to provide for carport below deep balcony. Entrance on level ground at right.

Breakfast table and living room have access to deck. Built-in buffet at dining end of living room backs up against bedroom storage wall, with 4x12 glass area above eye level opening one room into another.



House for Mr. and Mrs. Maurice Ries, 1950, is in Hollywood hills above the county strip. Four rooms of house all face view of city. With only minimum level land on street front, main body of house is lifted above 45° slope and rests on wooden posts.



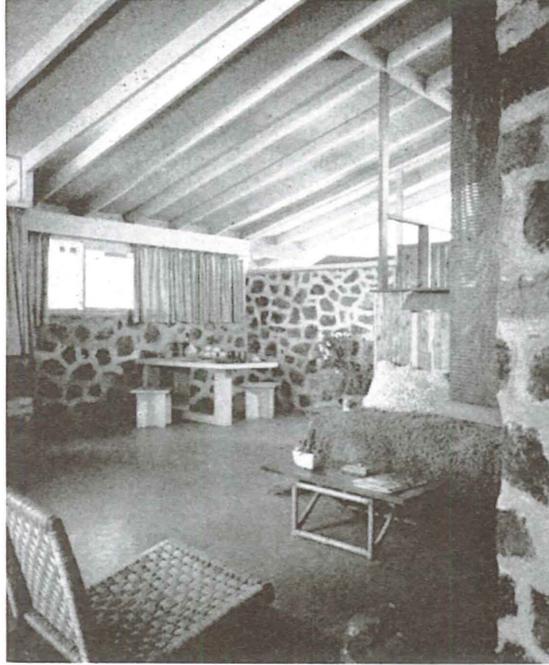
Extended beam develops into lighting fixture to illuminate entry.

Memorial exhibit of photographs, plans and models of the work of R. M. Schindler will be shown at Landau Gallery, 702 North La Cienega Boulevard, Los Angeles, through June 5.

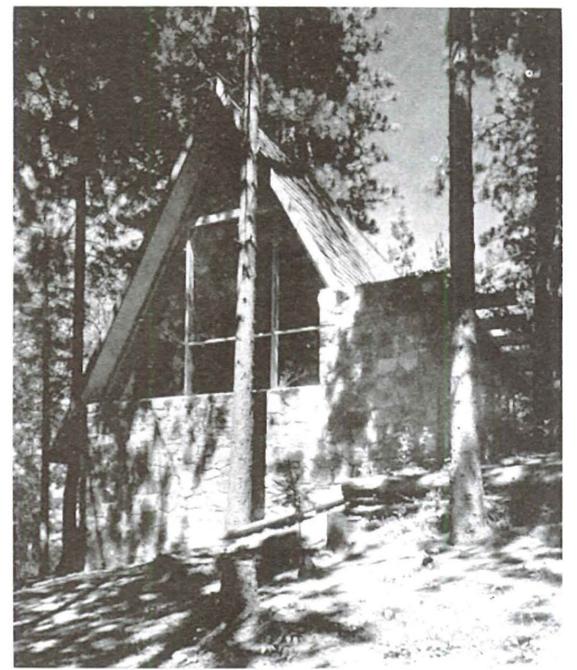
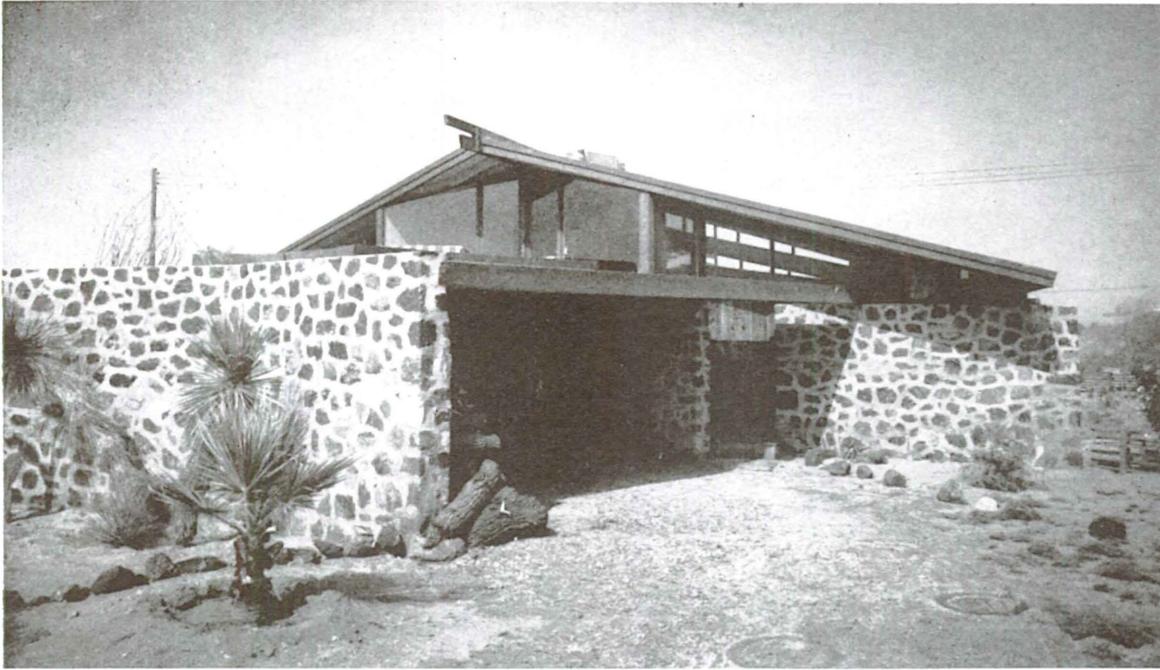
Material correlated by Esther McCoy

PHOTOGRAPHS BY SHIRLEY C. BURDEN
ROBERT C. CLEVELAND
LOTTE NOSSAMAN
PETER JAMES SAMERJAN
JULIUS SHULMAN
W. P. WOODCOCK

Stone and glass desert house for Maryon Toole, Palm Village, 1946. Walls are reddish granite boulders set in cement mortar in such a way as to suggest, the architect said, "the somewhat savage character of the desert." Glass is used above the stone, "the whole shaded by an ample but lightly poised roof reminiscent of a giant oak leaf."

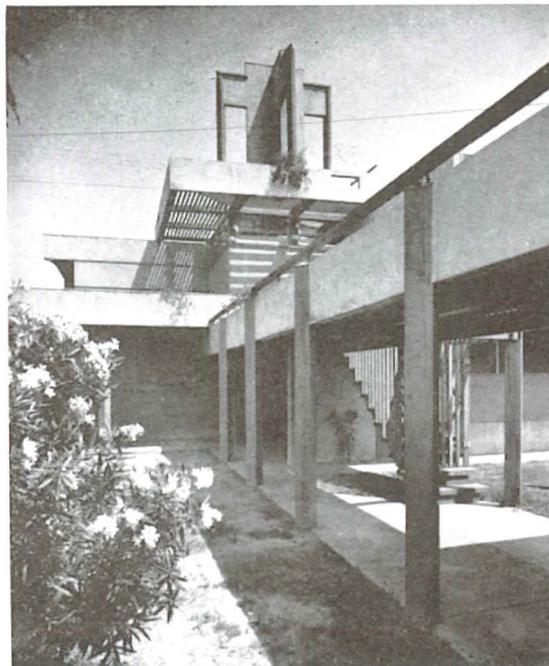
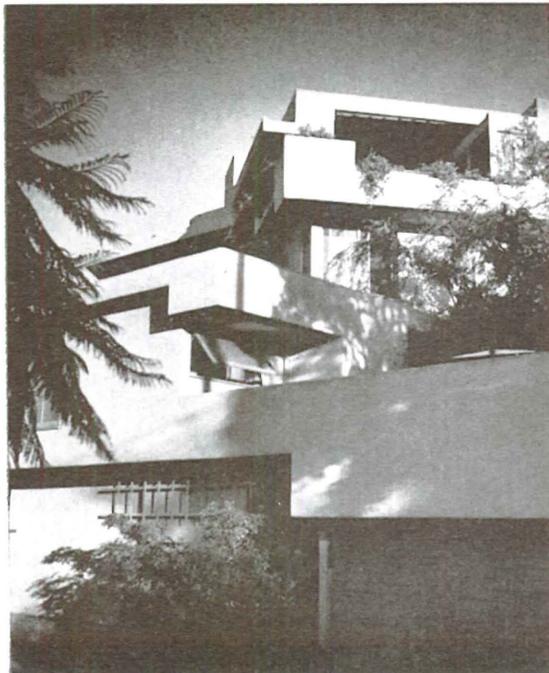


The mountain cabin for Gisela Bennati, on a wooded slope above Lake Arrowhead, was built in 1934. "Lot restrictions stipulated 'Normandy Style,'" said Schindler, "so I carried the roof down to the ground and filled both gables with glass. All rooms are composed within the resulting triangular cross section formed by the rafters and the lowest floor joists. The stone is from the site."

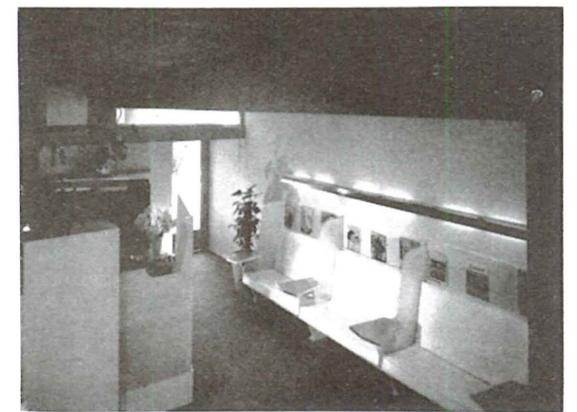


Falk Apartments, 1943, Silverlake district, Los Angeles. "The lot does not face the lake squarely, but the living room of all apartments was turned toward it, and the resulting angular relation between the two wings became the basis for the development of the building. The first and second floors were interlocked to comply with minimum ceiling heights without producing long flights of steps. The units arranged in tiers one above the other were related in height in order to screen the large roof areas of the lower apartments from view."

Patio of Bethlehem Baptist Church, Los Angeles 1944. Garden space for social functions, with steps to open-air theatre on roof terrace. Covered passages for off-the-street, after-service chats among members. Church has wood frame with stucco exterior. Base of cross is surrounded by skylight so worshipper can see cross from their pews. "Instead of retaining the traditional two-dimensional symbol of agony, the cross is here four dimensional and with outstretched arms invites the congregation to gather under its shadow."



Waiting room of Medical Arts Building, Ventura Boulevard, Studio City, 1945. The architect designed furniture for most of his houses. All interiors for this building were executed from his design.



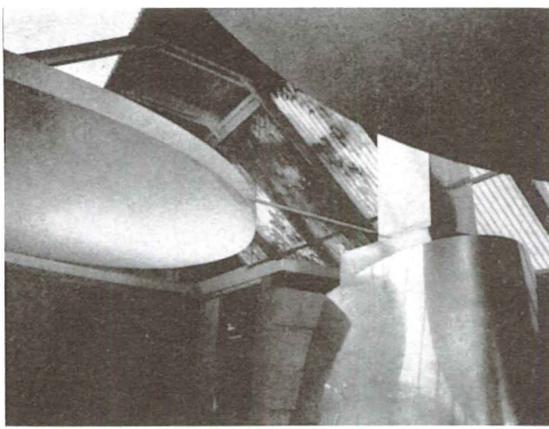
In 1934 Schindler wrote in the magazine *ARCHITECT AND ENGINEER*, that an architect's "power will be complete when the present primitive glass wall develops into the translucent light screen. The character and light issuing from it will permeate space, give it body and make it as palpably plastic as is the clay of the sculptor. Only after the space architect has mastered the translucent house will his work achieve its ripe form."



Witty low-cost house for Ellen Janson was designed "to explore the possibilities of translucent material for walls." Plastic sheets are used on north and east walls in continuous areas without division bars.

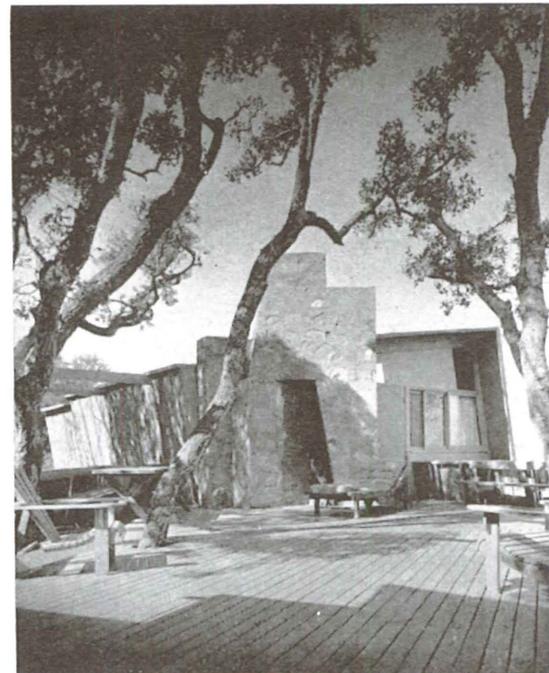
Laurelwood Apartments, Studio City, 1948. The design uses the knoll and the view toward the valley to give each apartment an unobstructed outlook. A two-story unit containing an apartment on both floors was repeated ten times and grouped in a fashion so that principal rooms face the view. Each ground floor apartment has a private garden, and second floor apartments have a private roof terrace with view.

Metal sandwich course between ceiling and upper floor is used as sound insulation.



In the house for Adolph Tischler in West Los Angeles Schindler uses corrugated plastic as a roofing material, with temporary floating saucers to produce shade areas until trees and vines are established. He uses blue Alsynite in order, as he said, "to introduce color into the atmosphere rather than on the wall surfaces." Fireplace has stack and hood of aluminum.

Kallis house, North Hollywood, 1947. House for an artist and his family is divided into two units connected by an artificial terrace which cuts across the branches of the oaks. Studio and living room open out onto the terrace. Living room is composed around a valley view and a stone fireplace "laid in a pattern suggesting the oak leaf." Insloping walls trap the north light for the artist's studio.



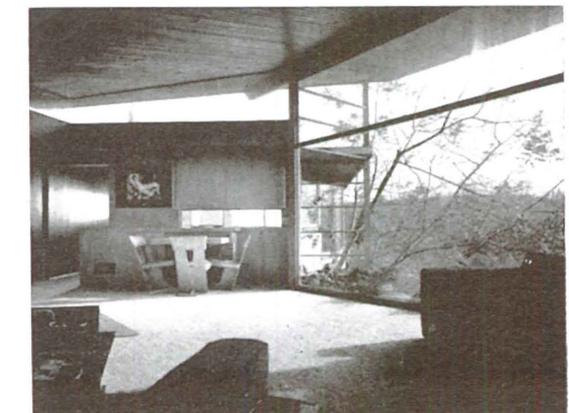
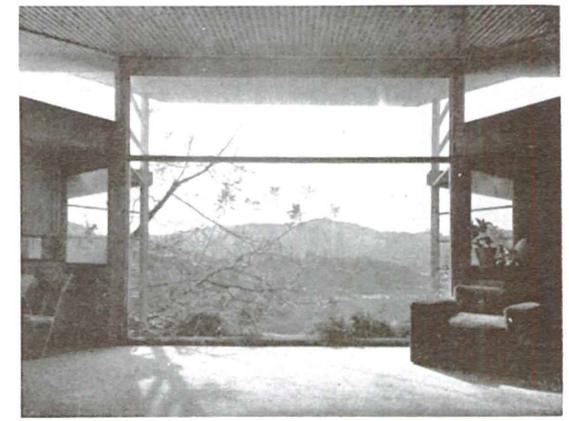
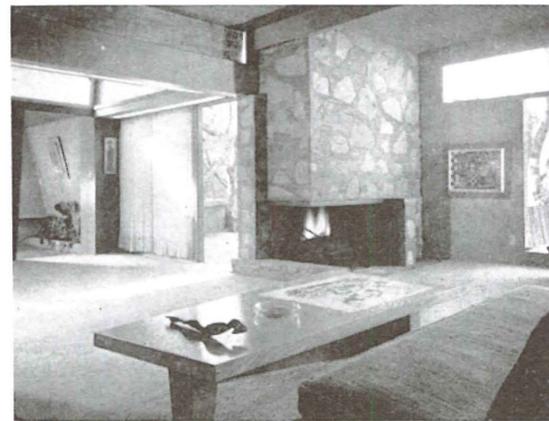
House for Richard Lechner, Studio City, 1946. Schindler wrote in the *ARCHITECTURAL RECORD* of May 1947 that his struggle with the tradition-bound carpenter had finally caused him to develop his own system of framing.

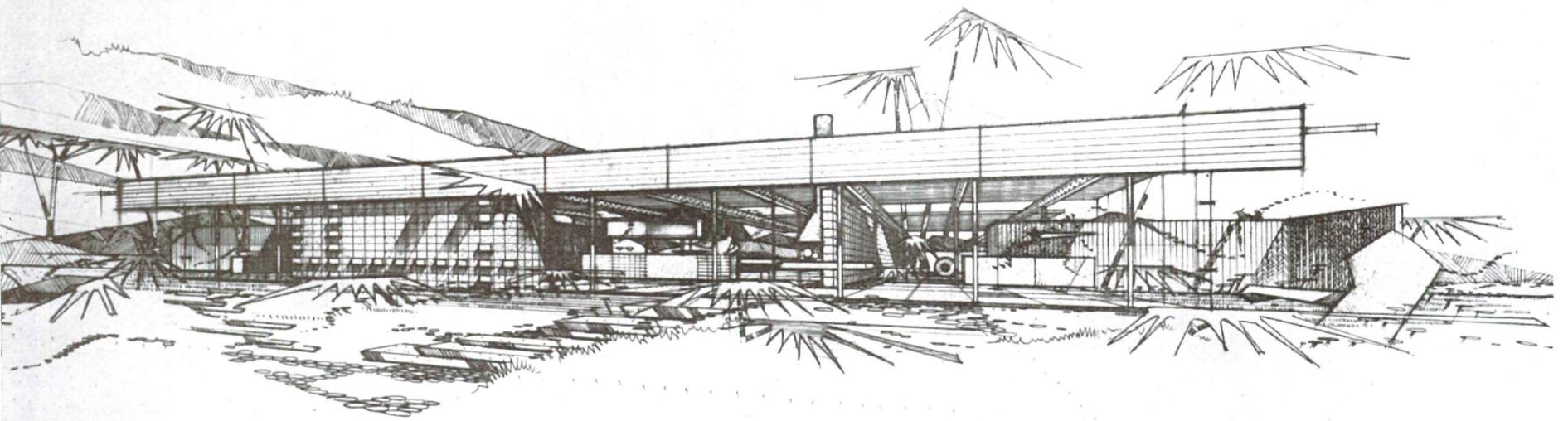
"The standard system of wood frame construction is not suitable for the execution of the contemporary dwelling. The balloon frame presupposes a box-shaped building and cubicle rooms, with large wall areas and small openings, solid partitions, a superimposed sloping roof with small projection of decorative character only."

Schindler thought of houses in terms of "large openings which reduced walls to a minimum, ceiling heights that varied without disturbing the rambling, low-to-the-ground and open-to-the sky character of the building. Careful orientation of rooms makes clerestory windows and large shady overhangs mandatory."

"The traditional stud is cut to wall height and provides for a double plate at ceiling. Varying ceiling heights make it difficult for the carpenter to ascertain and locate the various stud lengths required. It also interrupts the top plates wherever ceiling heights change, thereby weakening the important horizontal tie these plates should provide for the building."

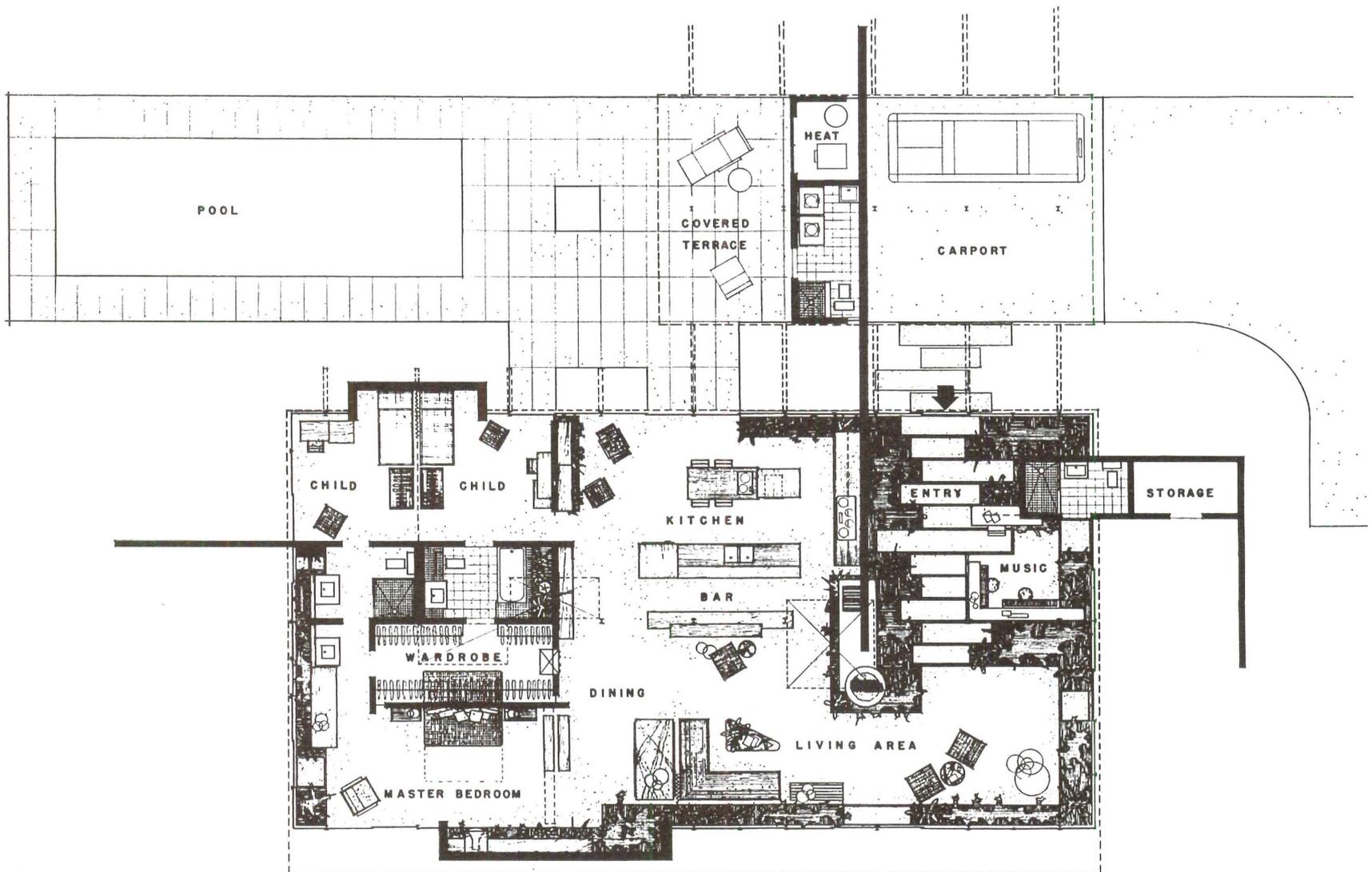
Schindler's framing eliminated all these difficulties by cutting all studs at door height and thus providing a continuous belt of plates at that level. Doors and window frames were set in above and below these wall plates.

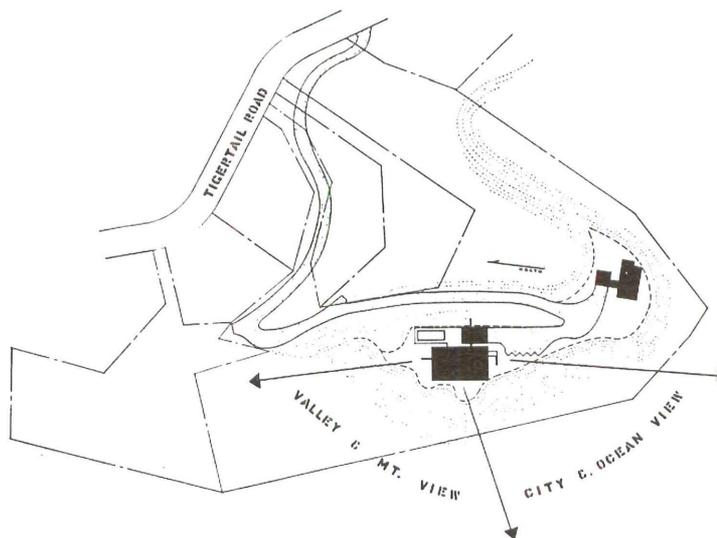
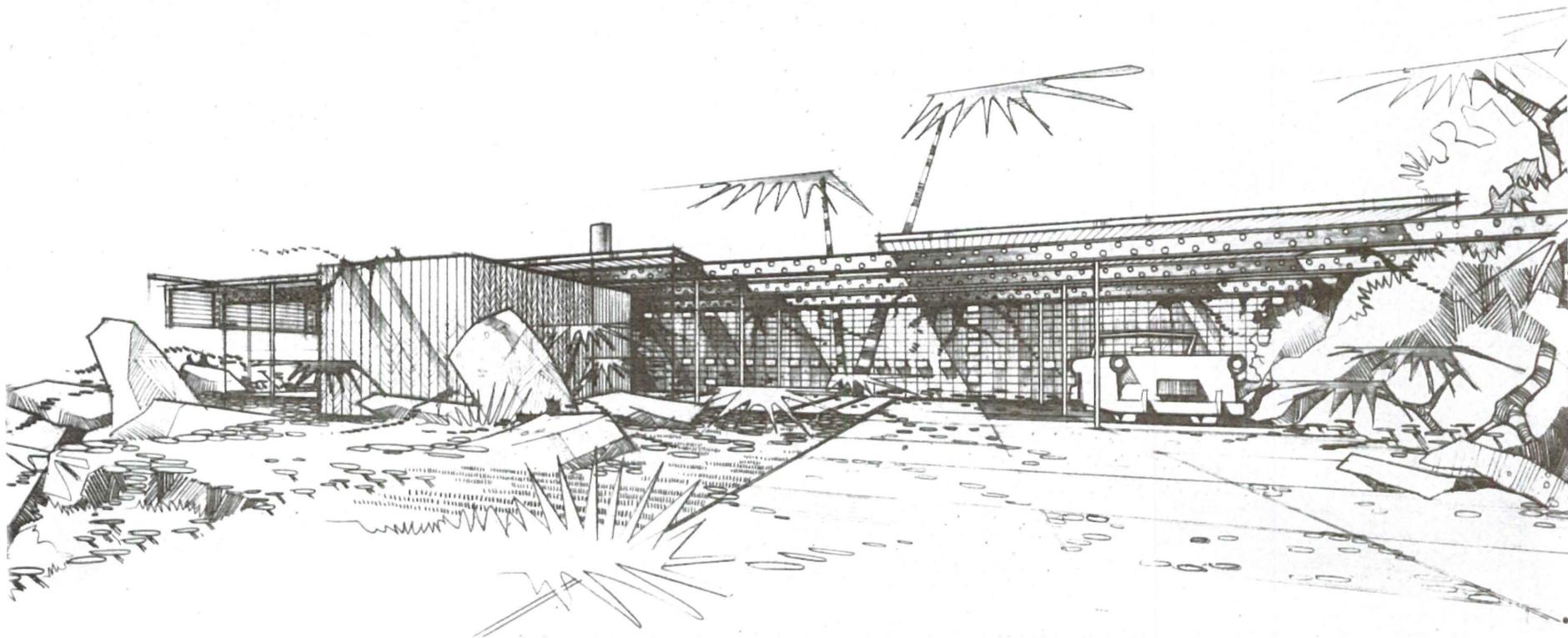




ARCHITECT'S HOUSE

A. QUINCY JONES—FREDERICK E. EMMONS, ARCHITECTS;
EMIEL BECKY, ASSOCIATE

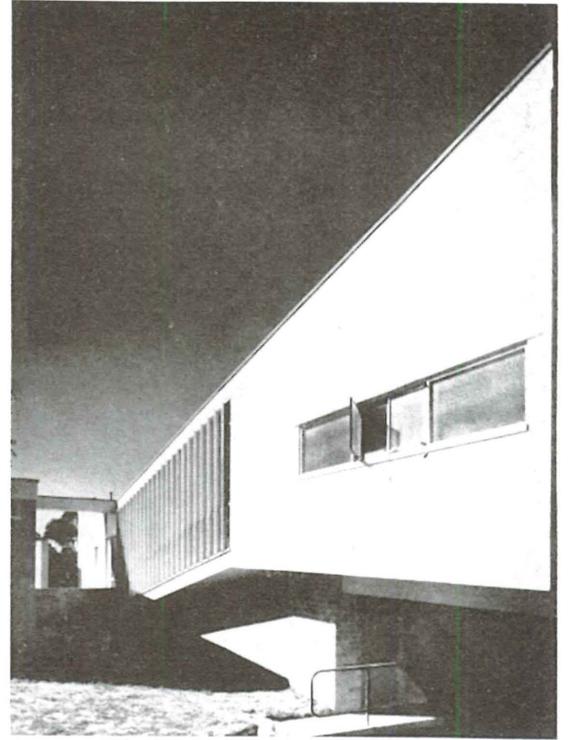




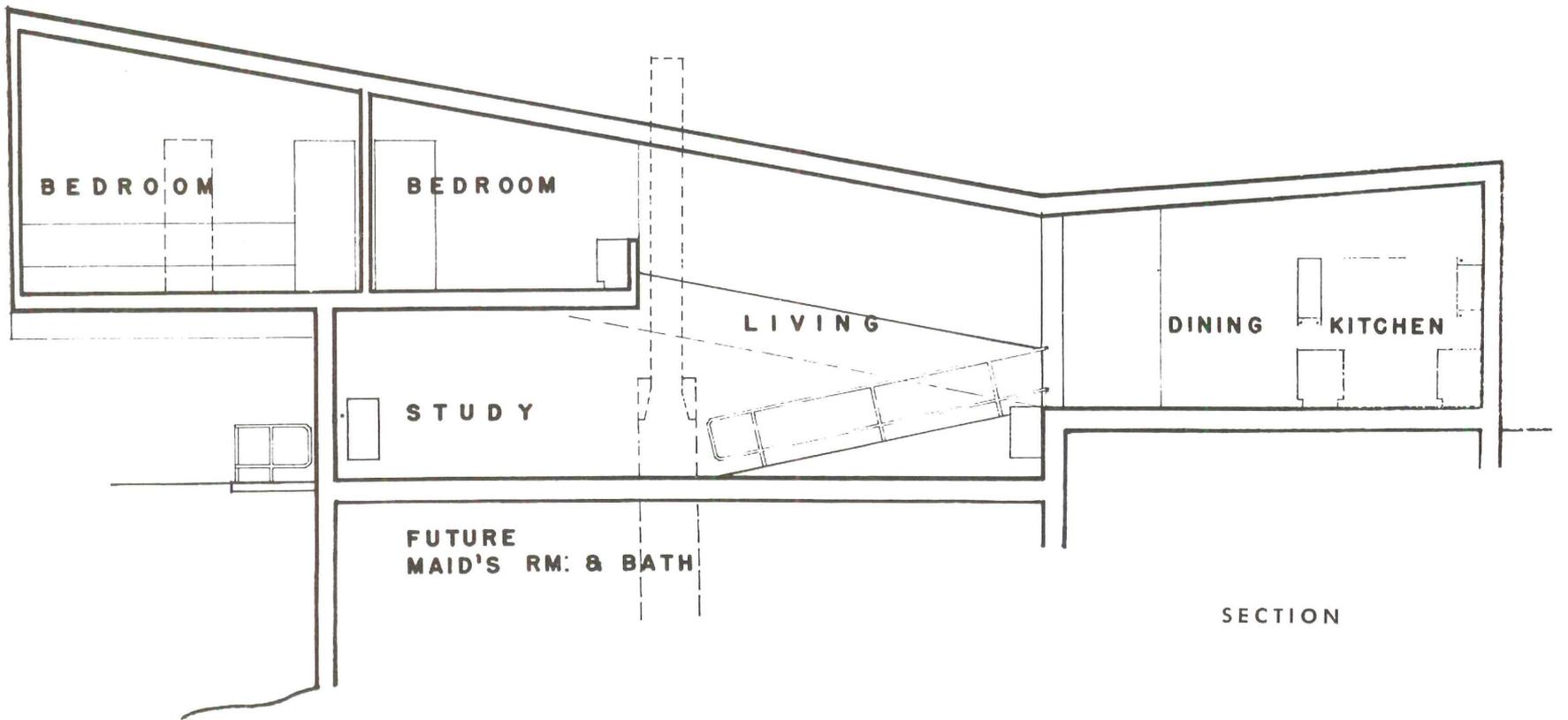
This house is part of a study by the architects in developing a shell-type construction which will apply to flexible custom-design houses as well as to merchant-built houses. On a hillside shelf type of lot it offers complete privacy in addition to magnificent valley, mountain, city, and ocean views. The simple rectangle opens itself up with large expanse of glass walls. Since space and flexibility were of first importance, the only permanent walls are plumbing walls and the concrete block 6' 8" high partition which screens the pool area from the carport and penetrates the living area separating the entrance from the kitchen. Other walls are free of the ceiling with glass closures where necessary.

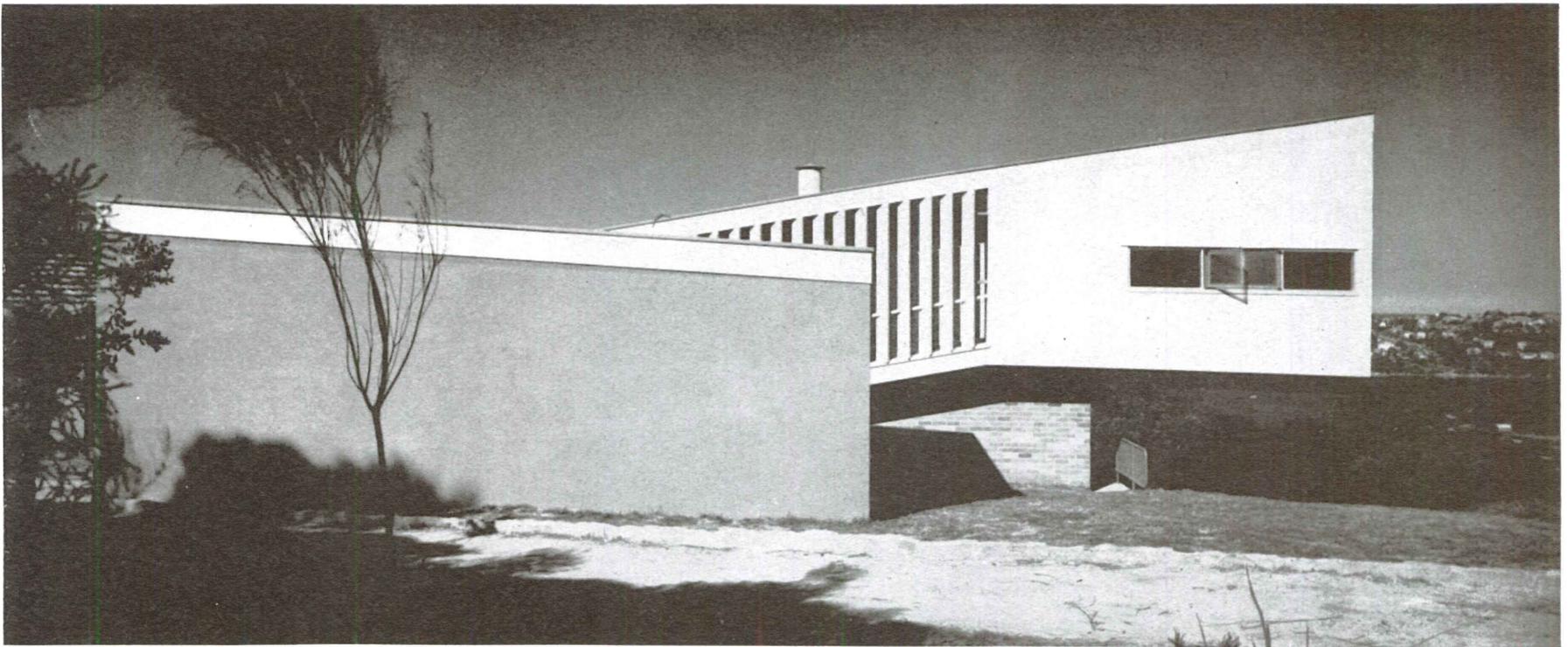
With the exception of the west side which utilizes an overhang with the flap turned down against the late west sun, all overhangs were eliminated. A structural system of 4" steel columns with 10" steel beams, perforated for pattern, and steel roof decking has been used to develop the simple method of framing the wide expanse of living space.

Movable cases form the visual barrier between the master bed area and the main living area. An oversize bed slides half way into a walk-in closet, forming a couch which further integrates the bed area with the overall living space. The children's sleeping rooms have been placed within easy access of the pool play area but as far as possible from the living and evening activity. The kitchen has been designed as an extension of the family area rather than merely being treated as a work section. In further integrating the interior and exterior 15% of the interior space has been left for interior planting.



HOUSE IN AUSTRALIA By Harry Seidler, A.R.A.I.A.





This house, built on an extremely difficult rocky site, is an experiment in vertical space and interlocking levels.

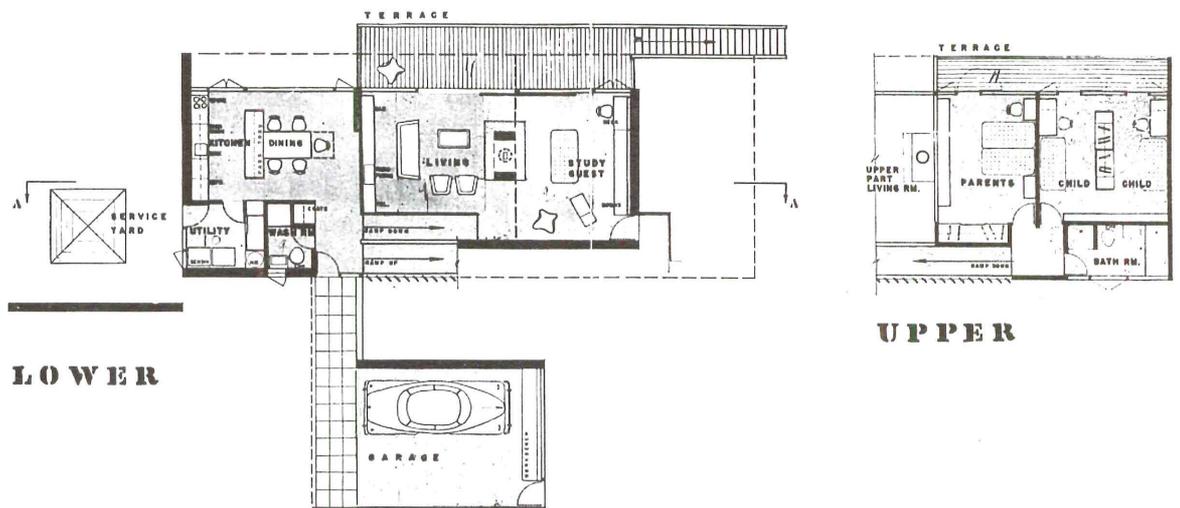
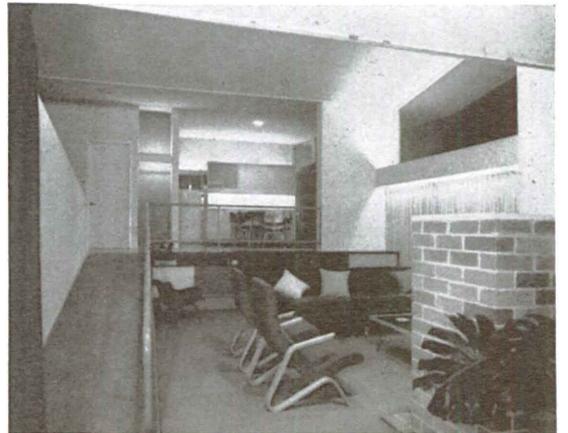
The scheme attempts to go further than its open plan—it has open volumes. The irregular site gave rise to three different floor levels, all connected by ramps. Horizontal spaciousness which embraces the entire house, is amplified by a vertical openness which penetrates all levels. The kitchen, dining, living and study areas are all one, but can be flexibly subdivided, with the balcony-like main bedroom increasing the spatial interest.

The plan opens an entire glass facade and projecting outdoor living terraces toward a far view of a harbour inlet. The approach side is kept more closed for privacy—with vertical louvres protecting the ramp against horizontal western sun rays.

The construction of weight-bearing brick walls, steel, columns and beams culminates in a 13-foot cantilevered portion of the upper floor, which hangs out over a huge rock boulder formation, (remaining untouched).

The space below the main living level will be utilized as a future maid's room and bath.

Materials used are face brick, brick painted light gray and dark blue-gray on the cement rendered garage. There are bright color accents on doors and obscure glass panels both inside and outside the house.

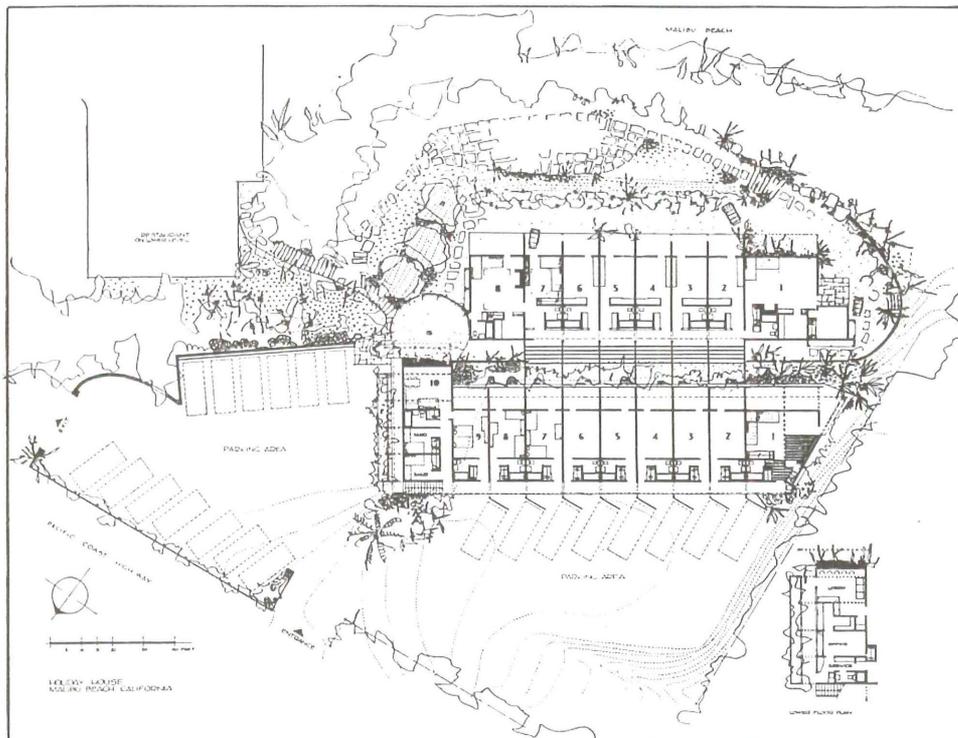




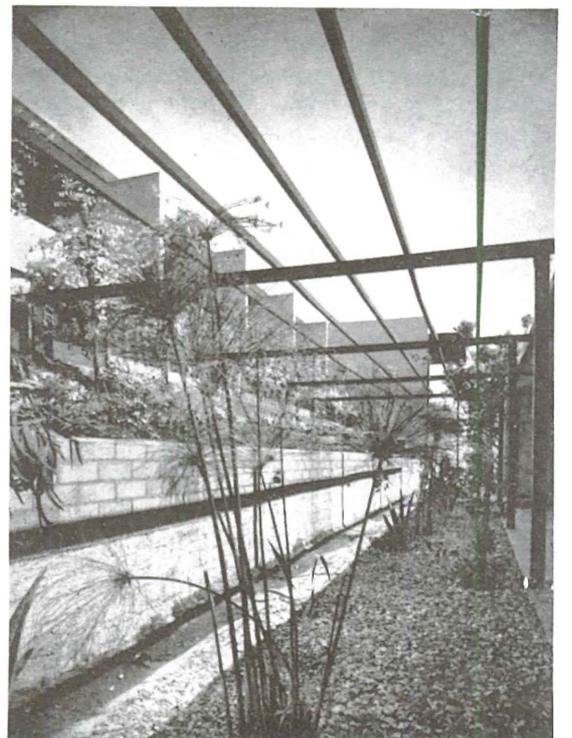
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DWELLINGS AT THE SEA

By Richard J. Neutra



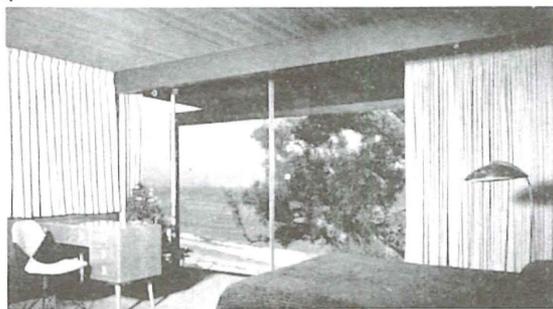
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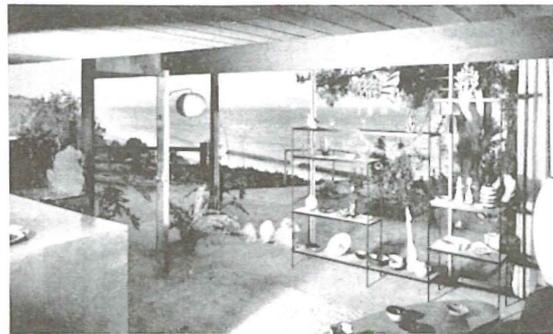
Holiday House is a small hotel overlooking the sea, north of Los Angeles. Each living room with outside extension is clearly oriented south to embrace the view with privacy and protection from its neighbors. Typical apartments with bedroom and housekeeping area have an entry from the landscaped covered walk from the north. Through the all-glass front wall, the inner space expands outward between the spur walls on each side. The end apartments are enlarged units, with fireplace, a small kitchen, a bar, and separate sleeping quarters.

The standardized timber chassis, with its framing parallel to the long fronts and over cantilevering cross girders is finished in waterproof eucalyptus plywood, redwood T & G siding, asphalt tile, brick masonry. The roof, for heat reflection, is covered with white gravel.

4

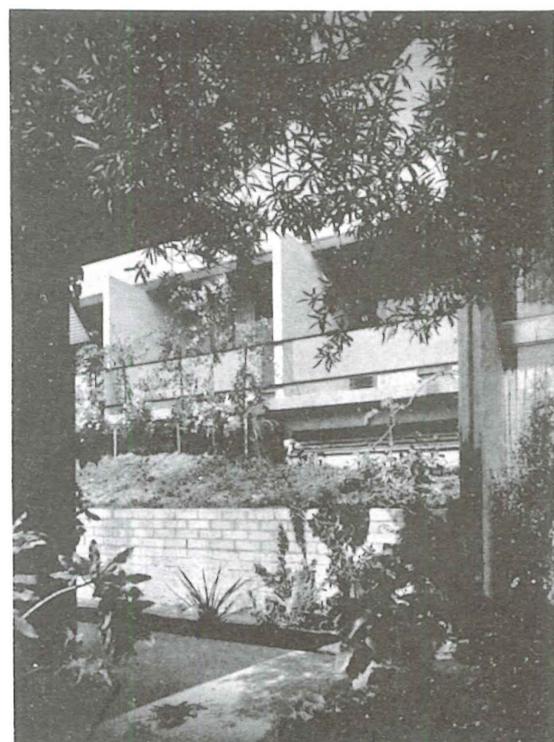
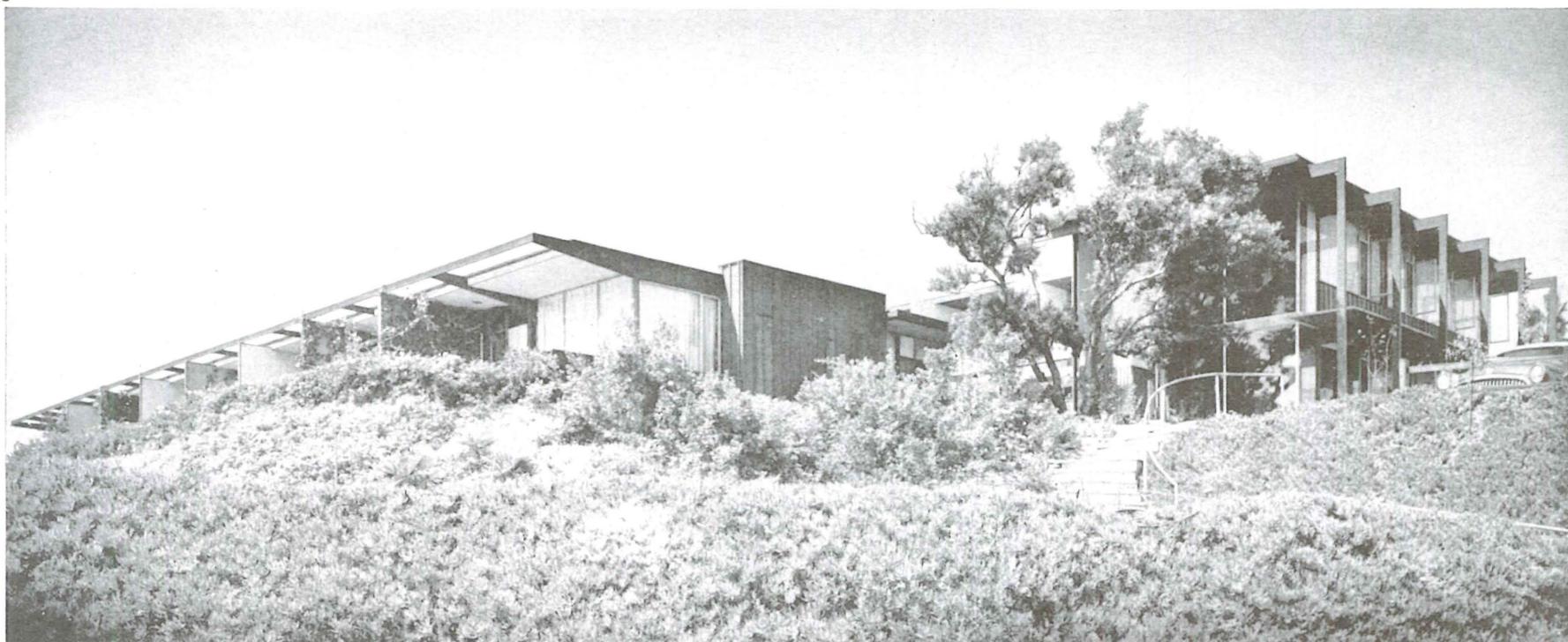


5



1. Stairway leading from restaurant to upper building with reception room on lower floor.
2. Pergola court between the two building groups, two-story portion at the far end and "privacy spur walls" forming a pleasing rhythm.
3. Each hotel room has a view over the ocean. Total view from south-east.
4. The southwest apartment above reception room not only overlooks the endless play of the waves and breakers, but opens right up into the branches of the olive tree swaying in the breeze.
5. Glass front of reception room with counter at left. The transparent shelving offers choice pottery for sale.
6. The black and white photograph does not convey the beautiful color contrast of light yellow plaster wall, separating each apartment, and the lively rust color of protective balcony rail in contrast to the gray-green of the shading olive tree.
7. Upper west end apartment with its large ocean-view terrace. Pergola between two building groups, mountain and sea panorama seen in the rear.

3

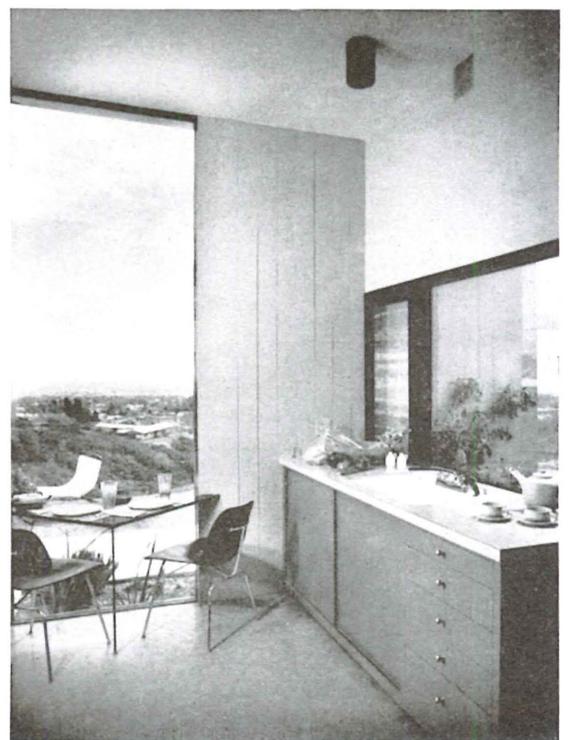
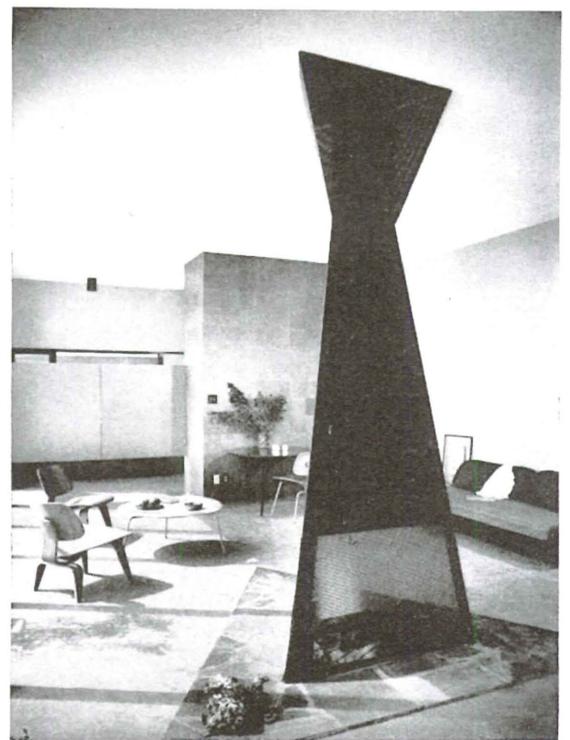
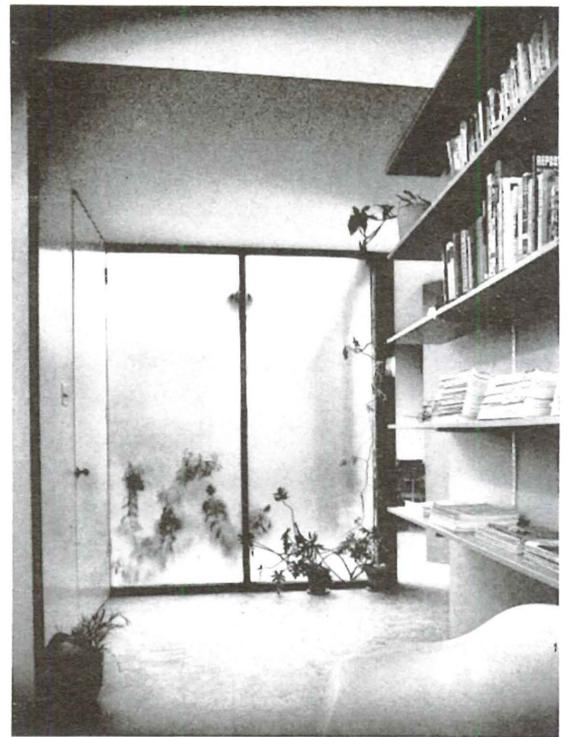
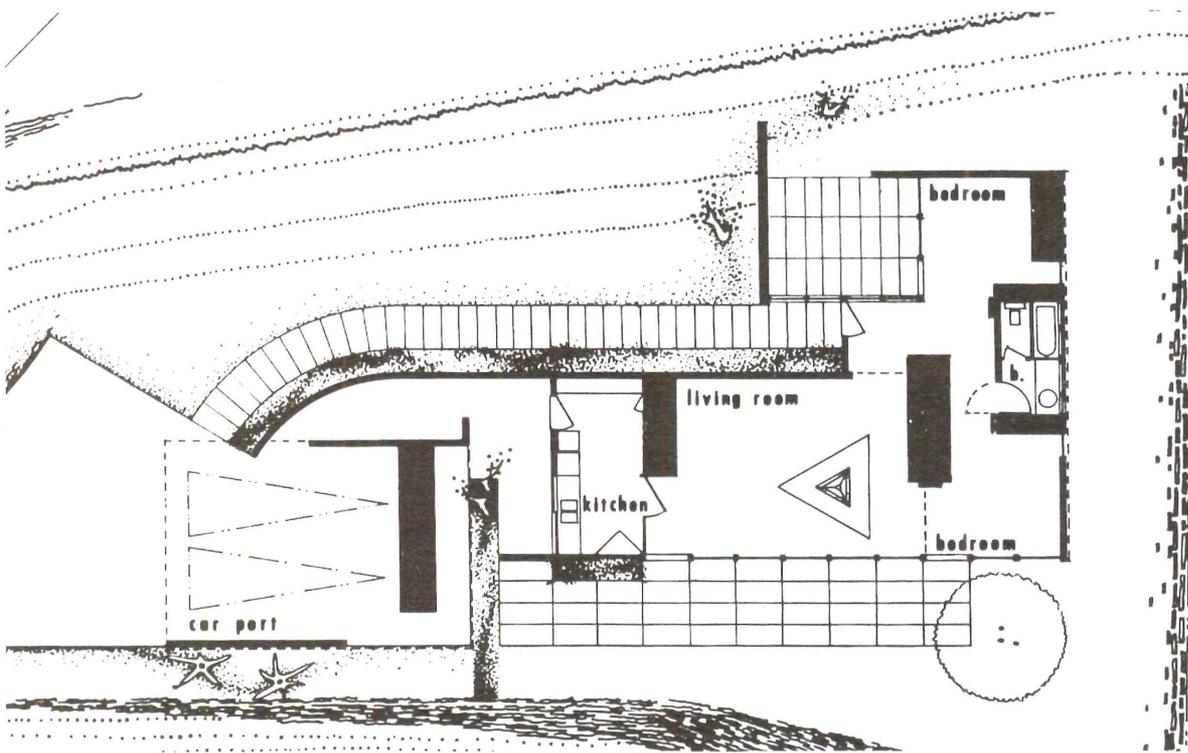


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PHOTOGRAPHS BY JULIUS SHULMAN



SMALL HOUSE

By WILLIAM S. BECKETT, Architect

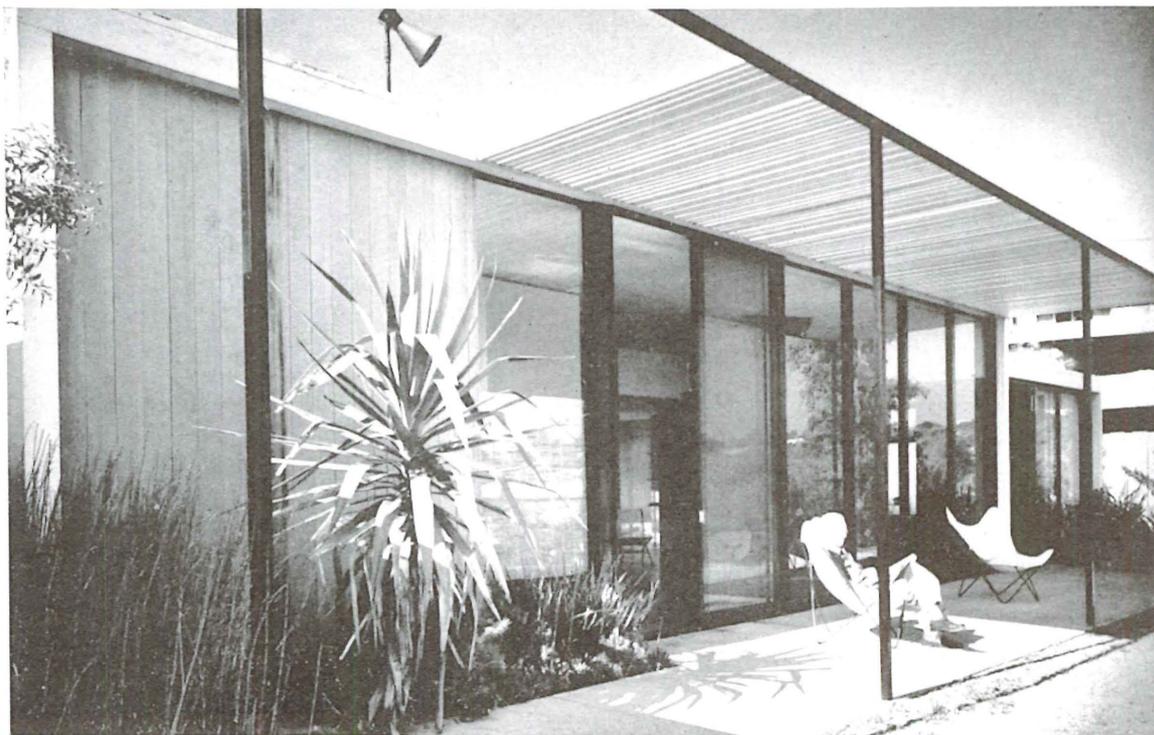
This small, 1,000 square foot house sits on a ledge with the street above, a canyon below, and a view of the city and ocean to the south. It is frame and stucco construction with three flat-roofed portions. The first is a low wing which holds the double carport with a long bank of storage cases at the rear. It is a separate unit which forms a small service yard between kitchen and carport. The second portion is high with 10.5 foot ceilings and contains the kitchen and living areas. The third portion of the structure is lower again to balance the carport and contains the two bedrooms and bath. There are only two floor-to-ceiling partitions in the entire house (with the exception of the bathroom.) Both of these partitions are storage walls. One of these is between the kitchen and living area and is covered with cork. It contains the water heater, refrigerator and kitchen storage. The other wall has bookshelves hung on the living area side, with heating unit and sliding door wardrobes on the hall side. Additional storage is placed against the bathroom walls. Swinging panels, warm persimmon in color, conceal the kitchen from the living area.

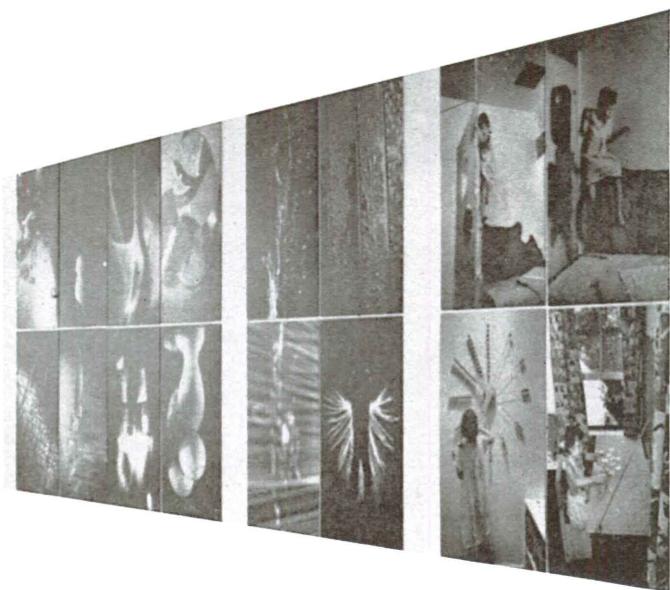
On the terrace and view side there are forty feet of glass from floor to ceiling, with two steel sliding doors opening to the terrace. Obscure glass at the entrance shields the private garden from view. On the street side a solid plaster wall curves at the carport giving complete privacy.

The floor is a concrete slab covered with light tan asphalt tile. The kitchen has a minimum of case-work but a complete storage wall provides room for everything. A bank of windows over the sink looks out on the small service court and planting area. At the end of the kitchen a floor-to-ceiling glass wall is a continuation of the master bedroom and living area fenestration.

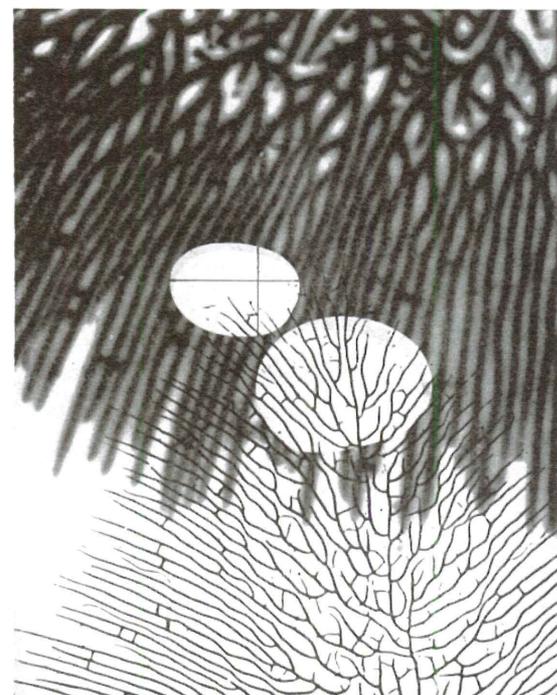
The fireplace is a free-standing triangular structure of black steel, with black perforated metal screens at the top and bottom. The hearth is a triangle of gray slate set flush with the asphalt tile.

Color has been used with great skill to accent this small house. The same four colors have been repeated inside and outside — a warm persimmon, a dull grayed beige, black and white. All furnishings repeat this basic color scheme with resulting harmony and integration of all parts of the house.





GYORGY KEPES—AN EXHIBITION

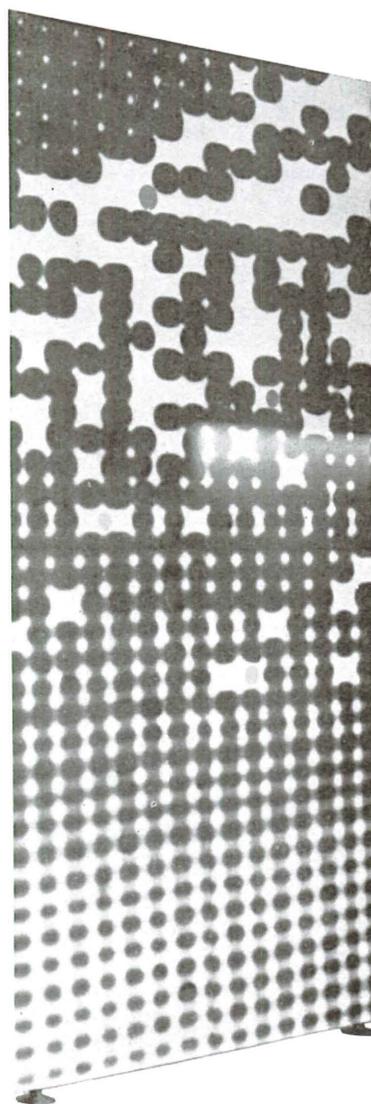


The Institute of Contemporary Art, Boston

Mr. Kepes belongs to a younger generation, and is active, both as an artist and a teacher, in a younger country, where immense opportunities for the application of a new aesthetic present themselves. It does not seem likely that America will ever aspire to create an iconography based on the visual habits of the old world. Not only has the natural environment changed, but wholly new elements, the products of a technical civilization, dominate that environment. Museums are built to enshrine the old symbols, and we visit them with feelings of reverence and wonder. But we live our daily lives in a world where these symbols have no relevance, no meaning. The artist has to discover new symbols, significant for the actions and aspirations of our transformed existence.

No one, in recent years, has been more productively engaged in this task than Gyorgy Kepes. He has used new constructive techniques, particularly those of photography and collage, to create "meaningful visual signs", and his vocabulary, in this language of vision, is now extremely rich and expressive. But he has not been satisfied with the creation of a language—he has now realized that the purpose of a language is not merely to convey a meaning on the level of rational discourse: the artist must go further and use this language for lyrical or poetic purposes. In his recent paintings Mr. Kepes has transcended the perceptual images, drawn from the contemporary environment, with which his masters somewhat mechanically constructed a dynamic iconography. He now seeks to create images that evoke a new world of feeling, a world of lyrical feeling that is indeed an escape from the machine world, but not an escape into the past. These images, so rich in their colour and so animated in their texture, are organic images, and their significance lies in the fact that, in a world of inorganic movement, of inhuman energy, we cannot live without a "parallel harmony" (the phrase is Cezanne's). We must create pools of stillness, areas of entrancement; and the purpose of these is not to escape from life—even the vibrant life created by the new sources of energy that characterize our modern civilization—but to enjoy life in its profoundest essence. The accompaniment of a machine culture is not a machine art (any more than in the past an agricultural economy implied a rustic art). Art is always related to its economy, as the flower to its habitat; but is drawn towards a light that is of the imagination only.

—Sir Herbert Read

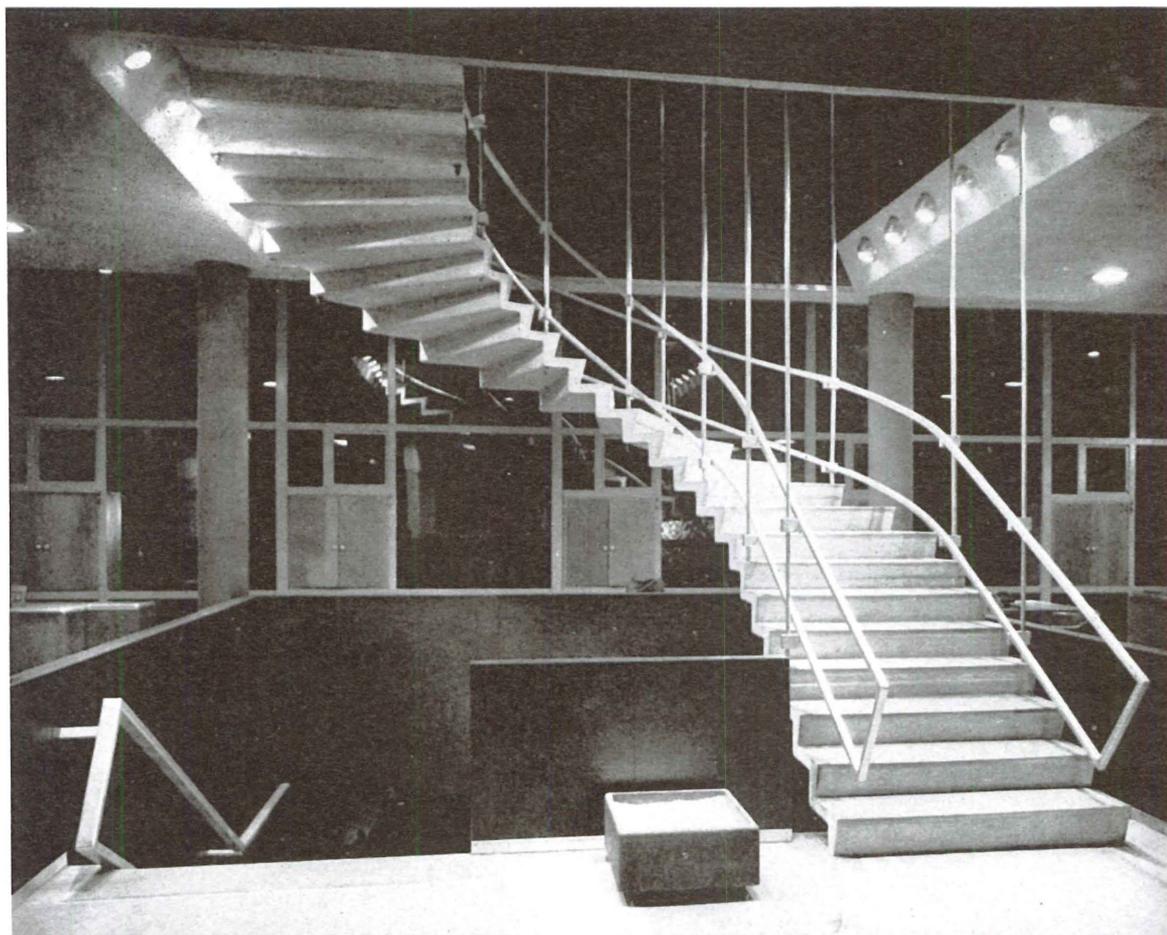




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PHOTOGRAPHS BY ELIZABETH TIMBERMANN AND LOLA ALVAREZ BRAVO

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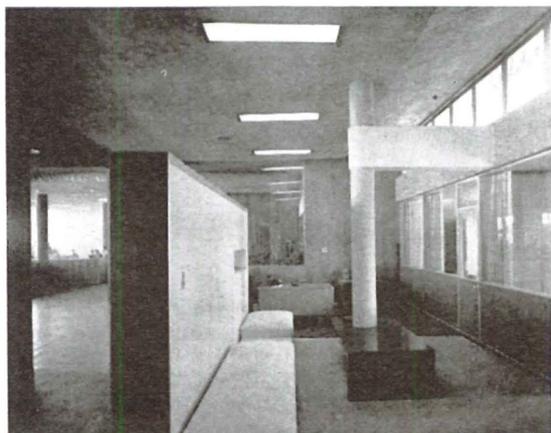


Office Interiors by Clara Porset

These interiors for the new Chrysler building in Mexico by a leading Mexican designer are characteristic of her recent work.

1. *Chairs in executive offices, by Clara Porset. They have been designed with the idea of meeting the double aspect of production in Mexico today: artisan and industrial. The structure can be constructed only by skillful artisans, while the seats and backs require industrial machinery.*
2. *Suspended staircase—Interior of the office building of the Chrysler building in Mexico—Designed by Guillermo Rossell and Lorenzo Carrasco, architects*
3. *Interior*
4. *Office of the Vice President of the Chrysler Company in Mexico—Designed by Clara Porset*
5. *Office of the secretary to the President of the Chrysler Company in Mexico—Designed by Clara Porset*

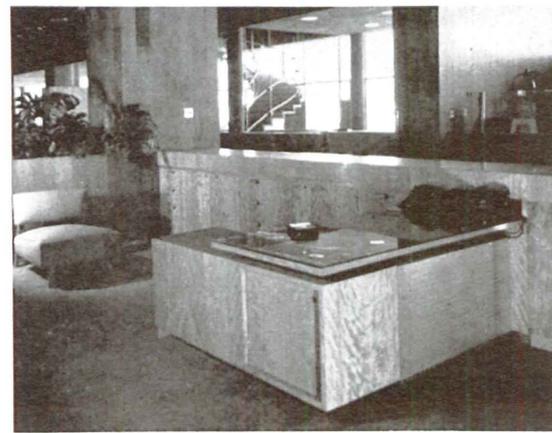
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CERAMICS

Marguerite Wildenhain was judged the outstanding West Coast potter of the year and winner of the annual ceramic award at a preview of the annual Scripps College Ceramic Exhibition. Only four of the sixty-seven potters exhibiting are from outside California.

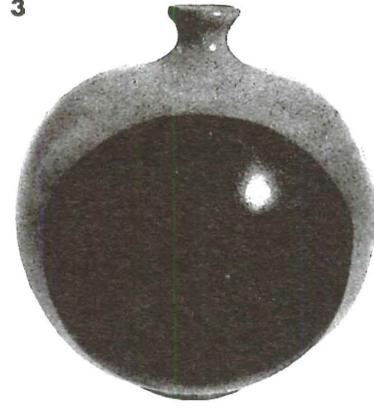
In the opinion of the jury, the show as a whole presented an outstanding collection particularly noteworthy for the variety of textures and the contrasts between delicate and architectural forms. In reviewing the pieces selected for the invitational show these fine points were noted in the work of the exhibitors:

A stoneware bowl of Antonio Prieto excelling in its imaginative decoration; a plate with iron and celadon decoration by Eunice Prieto; the simple strength of a brown stoneware compote by Rex Mason; a cream porcelain bowl by Harry McIntosh with feathery decor in metallic oxides under a stony matt glaze; the smooth glaze of a Jerry Ackerman tall vase with jade coloring melting through; the rhythmic brush decoration on the strong gray surfaces of Peter Voukos' bowls; the plasticity of Joan Pearson's punch set whose dip technique created overlaps and exposed clay areas; the fusion of primitive and sophisticated line in a Wildenhain bowl; the glowing sheen of Otto Natzler's round bowl; and the clarity and full satisfying forms of Roy Walker's porcelain bottles; the delicate Chinese traditional effect of Marjon Sue Shrode pieces.

The Wildenhain collection was the unanimous selection of the jury.

1. *Vitrified white bowl, 8" diameter; cream matt over feathering gray engobe brush decoration; by Harrison McIntosh*
2. *Plate, 10" in diameter, iron brushwork, wax wheel-applied under magnesium cone 10 glaze, reduced; by Eunice Prieto*
3. *Porcelain bottle 4" in diameter with gray-blue slip-dip decoration on off-white body; by Roy Walker*
4. *Stoneware bowl 9" in diameter; gunmetal and ivory glazes over cut engobe and stony body; by Marguerite Wildenhain*
5. *Vase 10" high, in ivory and brown lava glaze over red clay, Cone 05; by Gertrud Natzler; brush-glaze by Otto Natzler*
6. *Covered pot 15" high, in earthy matt glaze over speckled body and combed texture; by Rex Mason*

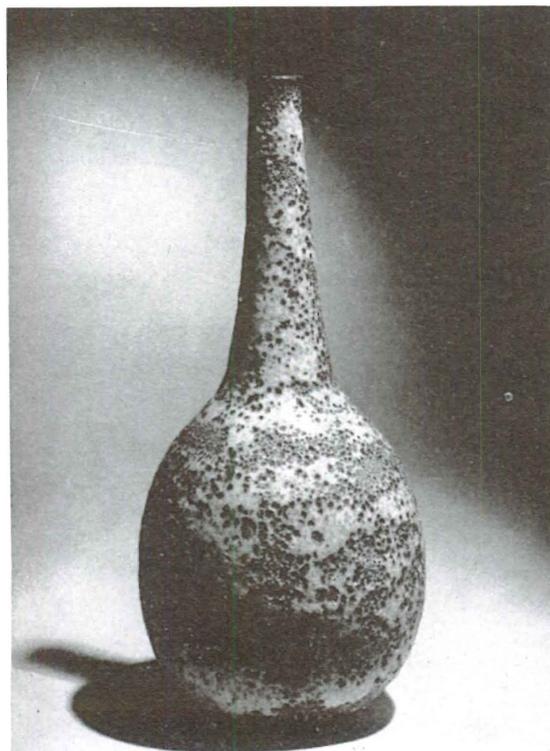
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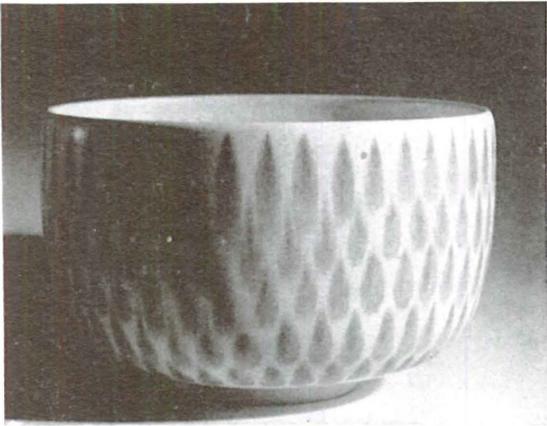
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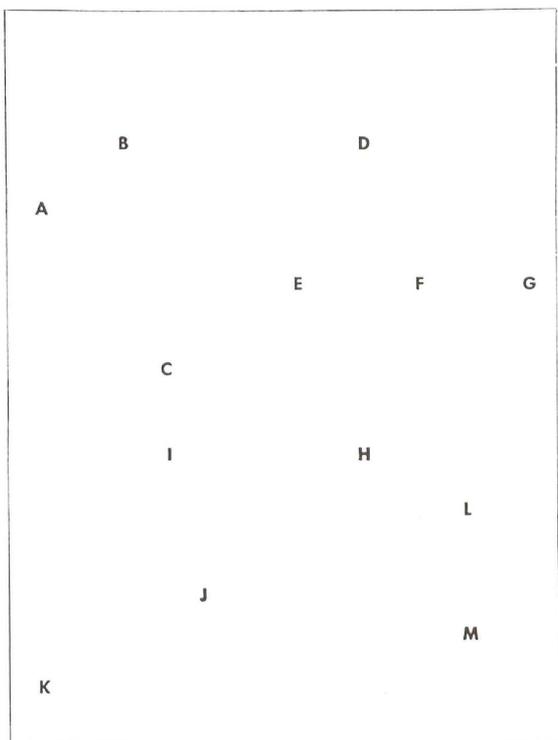
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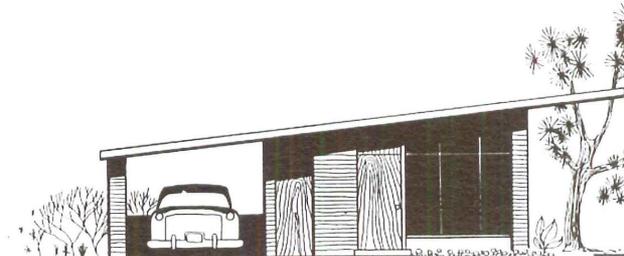
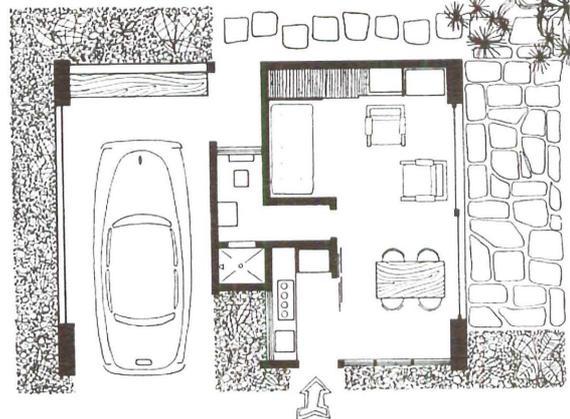
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2



- A. Fabric No. 575, black, from Caro and Upright
- B. Handwoven fabric from Maria Kipp
- C. Special heat-repellent match stick from J. A. Visger & Sons
- D. "Dropping Leaves" design from Albert Van Luit & Company
- E. & I. Antique accessories from Richard Lawson
- F. Wood sliding door screen by Ray See
- G. Fabric No. 6347, 24 Fern, from Caro and Upright
- H. Counter top stainless steel cooking unit—oven unit B.I.O.—512 Antique copper. 36" top B.I.F. 543 from Western Holly Appliance Company
- J. Chair No. 1792 bleached bone finish, from Brown and Saltman
- K. "Rug Pattern" Ceratile from Pacific Tile and Porcelain Company
- L. Modern Americana line of Franciscan Ware from Gladding McBean & Company
- M. "Lupin" blue leather from Clark & Burchfield, Inc.



CALIFORNIA LIVING AREA

A room presentation by the Southern California Chapter of the American Institute of Decorators, which is to be shown at the "At Home in America 1954" exhibition in Chicago.

This is to be a small edition of a desert house featuring as colors smoke gray, apple green and lupin blue. The walls are bleached California redwood, the floors, a special pattern by Ceratile. The large windows have white bamboo heat-resistant, woven-stick roller shades and curtains of handwoven material. The furniture is bleached bone finish; the lounge chairs are upholstered in apple green cotton material while the dining chairs are of lupin blue leather; the sofa is in a small woven geometric pattern of gray, white and black.

A small model kitchen with built-in copper stove and Ceratile counter tops is visible through grilled wooden doors. This small vacation house suggests complete living, dining and sleeping areas. For exhibition purposes it will be called the Apple Valley California House. The presentation has been brought together by a committee headed by Harold Grieve, Zita Zech and Mildred Moors.

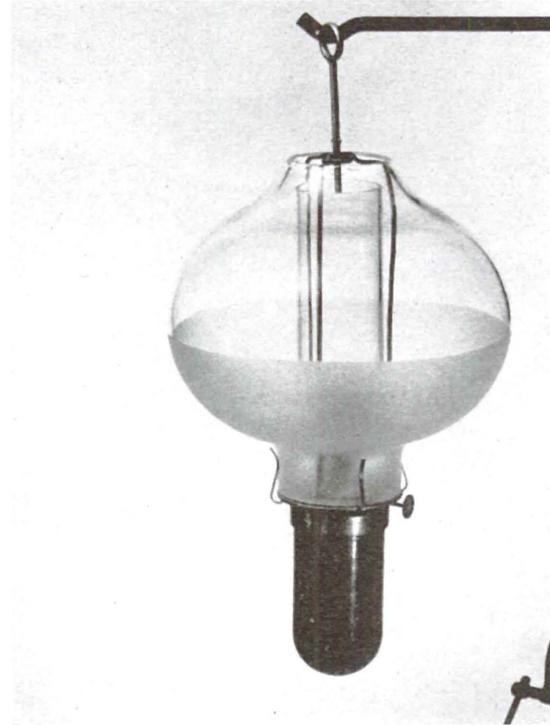




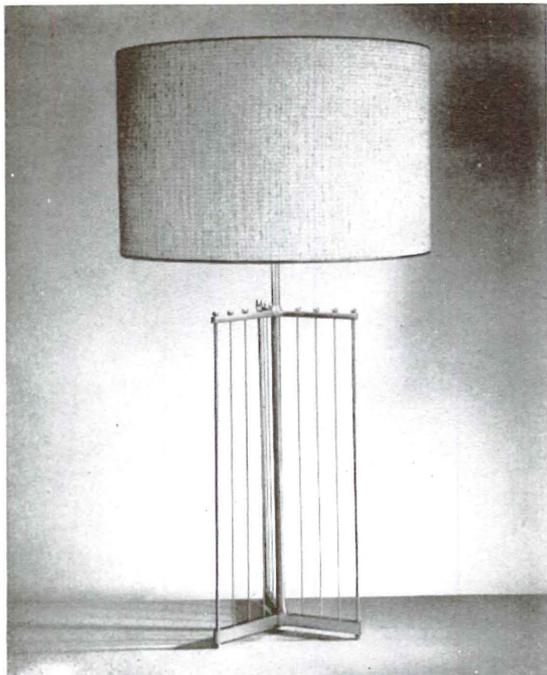
By using simple forms, colorful materials and combining domestic design with Swedish manufacturing ability, Raymor has contrived a group of table and floor models which are most modestly priced. Typical is the table lamp shown here with black, white or terra cotta steel shade on a brass standard, retailing for about \$20.



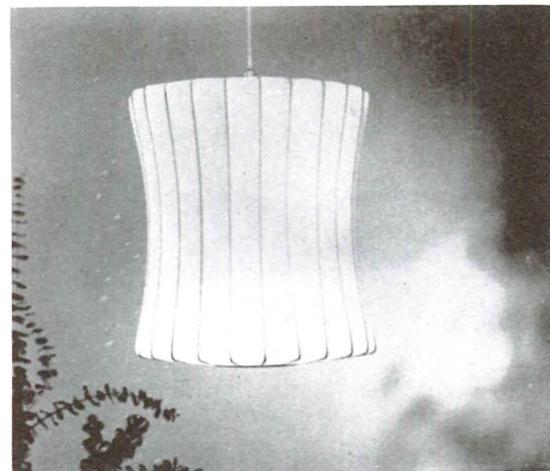
Lightolier's big new collection has an answer to almost anyone's lighting problem. Indicative of the breadth and general design direction, are the units shown here. The brass tripod which retails at \$49.50 has colorful visor reflectors which swivel. The table lamp designed by Gerald Thurston, combines white metal, brass and walnut. This retails for \$33. A matching wall model is also made.



George Nelson decided that the kerosene lamp has a place in today's outdoor living. He designed this good-looking "fire-fly" which may hang on a standard as shown here or stand in a wire frame. Also at Raymor.



A structural concept of design is apparent in many of the new lamps. Here The Heifetz Company demonstrates through the use of thin brass rods forming a three-way base that even the large lamp can be light and airy in appearance. Retail price, \$90.



A squarish silhouette and slight inward bow is the latest addition to the Bubble Lamps designed by George Nelson for the Howard Miller Clock Company. Shown here in 22" height, to retail at about \$31.50, the new Bubble is also available in 10" and 16" sizes. Distributed nationally by Richards-Morgenthau.

LAMPS

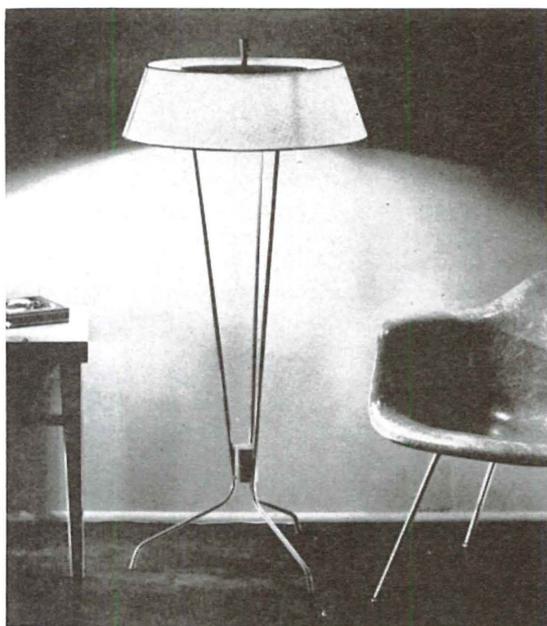
By Lazette Van Houten

Lamp design like every other category of home furnishings design is today reflecting the maturity of the modern movement. In the 20's the introduction of the gooseneck was the first indication of the revolt against the notion that a porcelain vase topped by a monstrous fringed shade was an adequate light source. As a result the acceptance of lamps as art or decorative objects gave way to the determination to make the lamp solely a functional unit. It has taken until fairly recently to understand that workability need not rule out attractiveness. Research on lighting problems, development and use of new materials, and a whole new conception of living needs have resulted in commercially produced lamps and fixtures that look as fetching as they work efficiently.

The market yearly offers a greater variety of handsome units—many modestly priced—which are honest attempts to adequately light the modern house. In many cases this involves the theory of mobility in answer to the need to direct light in various directions from the same source. Consequently whether it's a table or a floor lamp, whether the lamp hangs on wall or ceiling, it must, like the daring young man, travel up, down and around "with the greatest of ease." At the same time imaginative conceptions of form, daring use of color, wide selection of materials, and courage to include purely decorative details make many of these units esthetically delightful.

Having accepted the fact that the principal duty of a lighting unit is to give adequate light, designers are now free to use light occasionally solely as a decorative accent in interior design. Effects which were at one time possible only through built-in units can now be achieved with many of the new portable fixtures. There are some which are frankly fanciful and playful with nothing asked of them but to charm and amuse.

In at least one other way new attitudes on lighting have affected modern lamp design. Scale of lamps and fixtures has reflected trends in architecture and interior design. Average ceiling heights, room dimensions, floor plans, width and height of average furniture pieces, merging outdoor and indoor areas, play an important part in the design of good lighting units.

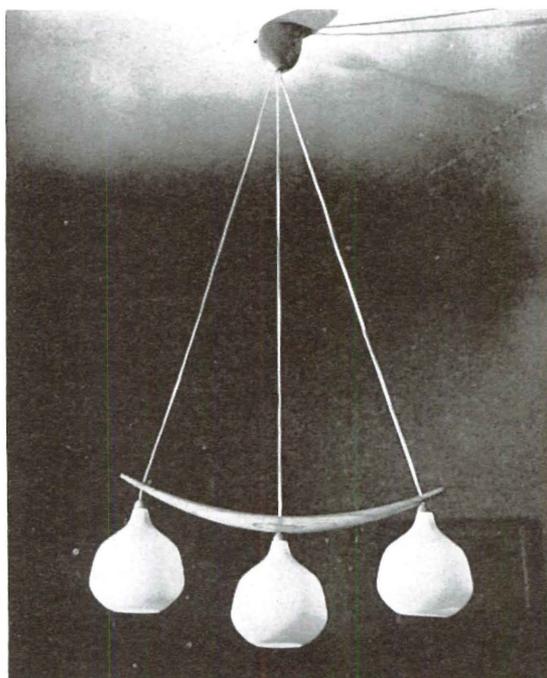


Kurt Versen has a new "Parachute" floor lamp that despite its considerable size is designed to carry easily. It is also notable for the emphasis on the horizontal line which is important in rooms with low ceilings. Versen's simply conceived table lamp contrasts brass with burlap laminated in plastic, retails for \$15.



The Luxo lamp imported by Edward Axel Roffman Associates is now available in a 60 inch length. It comes with wall bracket ready for installation. In gray only, it retails for \$25.95.

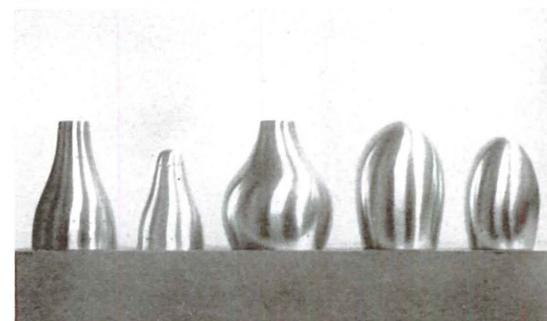
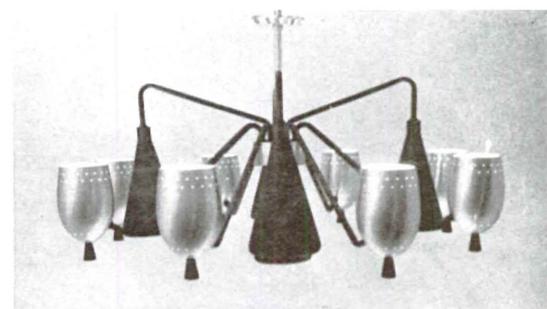
Also distributed by Roffman Associates is Stamford's new perforated chandelier. It gives both direct and indirect light; comes in black shields on brass stems. Retail price is \$112.



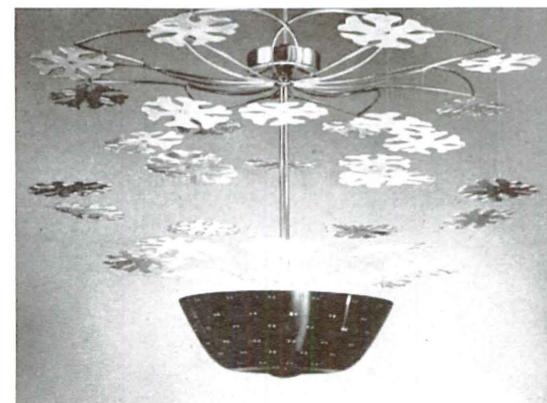
Osten Kristiansson suspends three milk glass shades to form a dramatic ceiling fixture or turns the shade upside down on an oak shelf to form a wall unit; \$55 and \$27 retail price respectively. The same designer is responsible for the graceful conical metal shade on the adjustable fixture worked by a decorative oak counterweight; retail price is \$45. Imported from Sweden by George Tanier.



The original of the boom lamps, according to its designer Greta Von Nessen of the Nessen Studio, adjusts to various heights on a brass chain. The same designer uses a square brass tubing set in a slab of walnut as the base for a series of lamps in various heights.



General Lighting has a system whereby a number of standard elements can be variously combined for individual designs. This semi-custom service is president Harry Handler's idea and has been worked out with the aid of engineer George Tucker. Shown here are a few of the elements as well as one version of ceiling fixture. Many colors and metals, all sizes and types can be assembled.



Finland House with the dimensions of the average house and the state of the average pocketbook in mind is now showing Paavo Tynell's famous Snowflake in a smaller and less expensive version. The overall proportions stress the horizontal rather than the vertical line. Retail price is \$219.

The principal buildings in which the semi-annual furniture market is held in the Midwest are THE MERCHANTISE MART, and THE AMERICAN FURNITURE MART in Chicago, the WATERS BUILDING and the EXHIBITORS BUILDING in Grand Rapids. In a previous article on the American Furniture Market, by Lazette Van Houten, this was not made clear.—Ed.

designed by Finn Juhl



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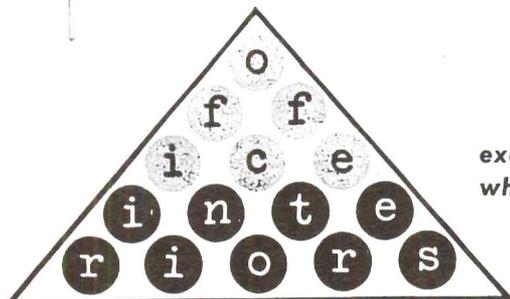
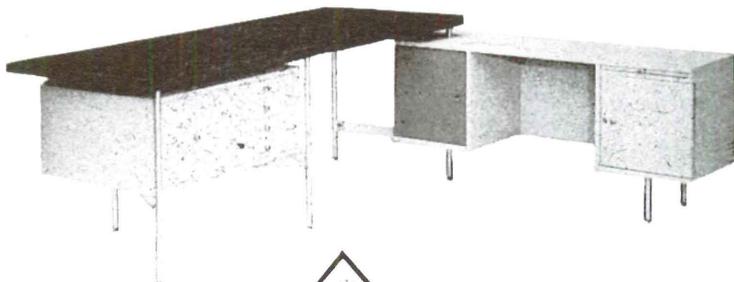
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ART

(Continued from Page 9)

to say that in the present exhibition I was struck once more by Villon's mastery of color—the glowing orange of *Sur un banc*, the deep blue of *Une artiste* and *Bibi-la-Purée*, from 1900, and by the pale watery green, blue and lavender of *Sur les cochons*, 1909. *Bibi-la-Purée*, by the way, was a rumdum who hung around Montmartre before the turn of the century wearing, according to legend, a shirt that Verlaine had given him which he swore never to take off.

And again I was impressed by Villon's mastery of line and tone. There is a tremulous, almost hallucinatory delicacy about *Les Trois Ordres* (1911); an extraordinary range of grays in *Homme Lisant* (1929), achieved by varying the density of the cross-hatching; a rich black and smoky white reminiscent of Seurat in *La Lutte* (1939) and *Nature Morte au Perroquet* (1932). And I do not recall having seen a print in which the blacks have the impact, and the volumes the solidity that they have in *Yvonne de profil* (1913).

One thing in this exhibition was new to me, a quality I had not previously encountered in Villon. This was the drama, the sense of fright, communicated in *Jeune Femme* (1942) and *Caliban* (1941).

* * *

A few notes on some of the exhibitions by younger artists that were to be seen in Paris late in March and early in April. At Berggruen's: sculpture and post-Hartung lithographs and drawings by Lardera, an Italian who has been living in Paris since 1947. Lardera is a welder-sculptor whose work stems from Gonzalez and Calder (the stabiles), but who now seems to be traveling along a road on which he will surely encounter David Hare one of these days, and Picasso, and Masson. Lardera's sculpture made me think of *papiers déchirés*, except that he uses roughly cut out pieces of sheet metal (copper, and iron painted black) instead of paper, which he welds together by edges at intersecting right-angles. The individual elements of each sculpture suggest large, crudely formed keys, or ink-blots, or pieces of weather-vanes or scraps of felt from the hatter's. Assembled, they are like tattered tropical plants whose leaves have been nibbled by insects.

In his preface to the handsome book of photographs of the sculptor's work that Berggruen has brought out in conjunction with this show, Michel Seuphor asserts: "Undeniably, Lardera's place is in the constructivist tradition." Frankly, I don't know what to make of that. Seems to me Lardera was closer to constructivism a few years ago when his work resembled Calder's. If we call him a constructivist now, and not an abstract expressionist, or atavist expressionist, what will we call the constructivists?

I found Lardera's recent sculpture disappointing: contrived and uncertain. At no time did I have the feeling that the sculptor knew what he was doing, what he had to do. Perhaps he is going through a transitional phase.

* * *

W. Paul Jenkins, whose paintings were shown recently at Paul Facchetti's, is a gifted young American who worked for a time in Spain and Sicily before coming to Paris. He is the kind of painter who has been called an intrasubjectivist (the word is Ortega's.) That is to say, he is an explorer of an interior world from which he returns periodically with strange trophies—crystals, flowers and jewels unlike any seen on earth—and stories of phosphorescent seas and dark morasses. It is evidently a place of danger and endless ambiguity. A form is seen, only to dissolve into another; lights glimmer in the distance and flicker out. There is very little daylight in this jungle but sometimes, quite suddenly, the traveler pushing aside a curtain of vines finds himself in a clearing and is momentarily dazzled, imagining that he has stepped into the heart of an amber. We know from the diaries kept by explorers of the upper world—Africa, Tibet, the Amazon—that boredom is one of the dangers to be overcome and that many tiresome, uneventful days must be lived through before the treasure, the source of the Nile, the elephants' burial ground, is found. Explorers of the inner world face the same danger and some of Jenkin's paintings are a little too dark and uneventful to encourage us to join him.

It is clear that Jenkins has studied Oriental art. He likes the things that can be done with Chinese ink, in various dilutions, spread over waxes that prevent it from penetrating the paper uniformly. He has affinities with various Western artists, too: Tobey, Wols, Bryen and Bissière. He likes white lines that are like strands of barbed wire covered with snow, or like the rays of light in a star sapphire. He likes light to come from somewhere in the heart of his picture, suf-

fusing the colors and creating an opalescence, a halation around the lines. He likes waxy colors, shot-silk effects. But his color is not too "feminine", and the vigor of his recent oils is most encouraging.

* * *

At the Galerie Denise René three non-figurative painters are having concurrent one man shows: Alexandre Istrati, Silvano Bozzolini and Leo Leuppi. I was especially impressed by Bozzolini's and Leuppi's compositions. Both are well-known artists with numerous shows to their credit. Leuppi is the founder (and since 1937, president) of "Alliance," a society of Swiss artists that has done a great deal to win recognition for its members by staging annual and traveling exhibitions. Looking at Alliance catalogues one finds the names of Arp, Bill, Bodmer, Klee, Le Corbusier, Lohse, Oppenheim, Seligmann, Taueber-Arp and Vulliamy, to mention only those most likely to be known to American readers.

The paintings and collages in Leuppi's exhibition cover a seventeen-year period. The elements of his early work are geometric: circles, oblongs and straight lines on a neutral ground, converging here and there very much as in some of Sophie Taueber-Arp's later paintings or Klee's of the middle '30s. I find Leuppi's recent work most interesting, most personal. He has made a number of collages and many of his oils are like collages of overlapping, interpenetrating scraps of colored cellophane. They have an airiness about them, a sense of floating, fluttering movement, and looking at them I found myself thinking of multi-colored kites bobbing in the sky. Actually, Leuppi's palette is usually quite restrained: black, gray and white, or many shades of blue. Sometimes a "Turkish" mood comes over him—and over other Swiss, too, it seems, judging by the three or four Turkish-type coffee houses I found in Zurich—and then he uses maroon, lavender, purple, madder and cerise. But I find his cool moods, his calculated, northern lyricism, most convincing.

Bozzolini, a Florentine painter and graphic artist who has lived in Paris since 1947, is a much younger man. (He is 43.) In his present exhibition one may trace the evolution of his style over a five-year period. His earlier paintings relate him to Magnelli and subsequently, perhaps, to Deyrolle. The root of his style appears to be cubism—especially Juan Gris. There is something of Braque in his art, too; in the color, I think, which is sophisticated, *exquisite* and at the same time very rich, very sonorous. He will, for example, combine dark reds and browns with pale lavender and gray, umber and ochre. He is a cool, highly disciplined artist. One imagines that with him feeling is at all times regulated by reason. But it is important that there is feeling in his work. His forms are stencil-sharp and interlocked like the pieces of a jig-saw puzzle and yet his work is buoyant in spirit and full of rhythmic, rocking movement. In his most recent compositions the forms are larger and fewer: closer to Arp than to Magnelli.

One suspects that with Bozzolini, as with so many Italian artists, good painting comes naturally; and there is a fine, masculine sensuousness about his brushwork and his handling of paint.

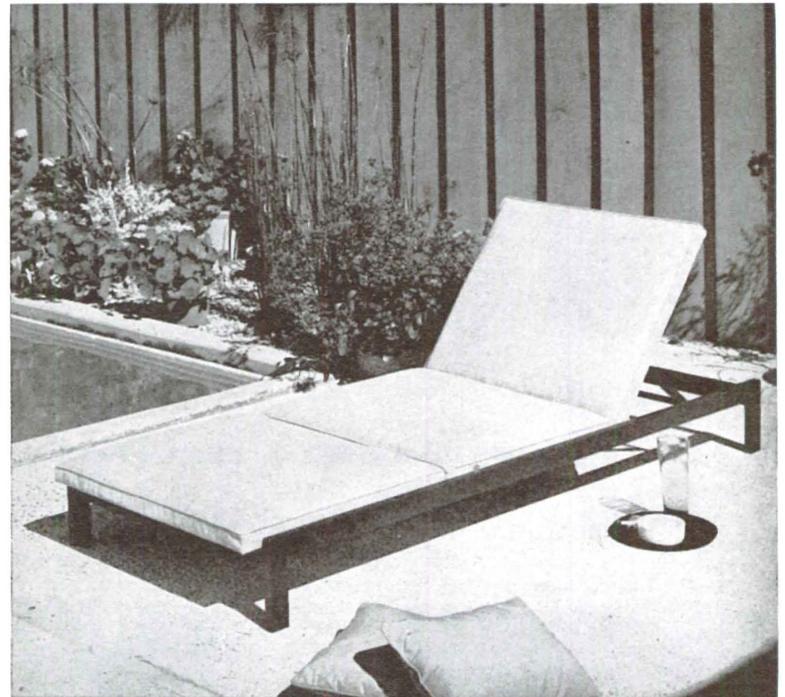
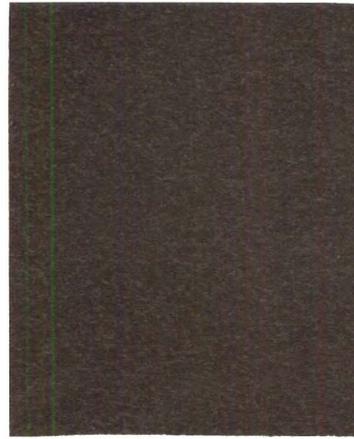
Thought, both intuitive and logical, feeling, sensation—what other functions can be involved in the creative process? What more does one want from an artist? Complete originality, a completely personal style? Let's not put the cart before the horse. That will come in time: originality is easy for a man who is able to draw on all his functions. I'll go out on a limb and say that I expect Bozzolini to go a long way.

* * *

Switzerland

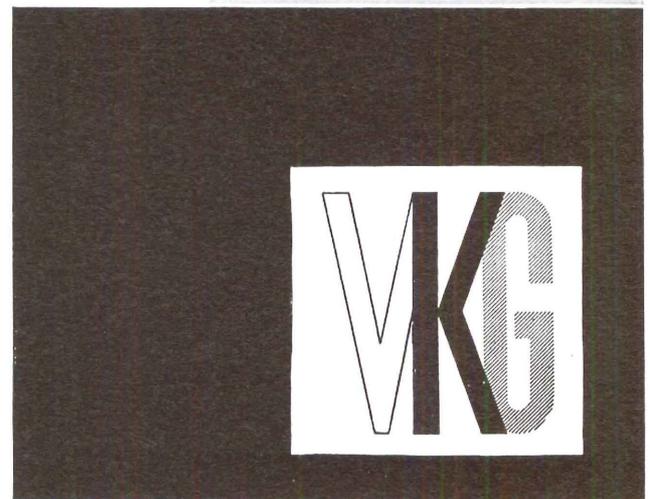
The Zurich Kunsthau is one of those completely admirable museums I find wherever I go in Switzerland. In Swiss museums everything is beautifully installed in clean, spacious, well-lighted galleries. Paintings are hung at the right height. Illumination comes, often from skylights or from floor-to-ceiling windows. Catalogues are well printed, fully documented. When an exhibition is staged no effort (and, apparently, no expense) is spared to make it as complete as possible and to obtain the best examples.

Something that especially delights me is that here in Switzerland modern art is not separated from the art of the past but is exhibited and purchased by the same museums that exhibit and purchase old masters. Thus, in every museum I have visited so far, I have found along with the Oriental, Greek, Roman, Mediaeval, Renaissance and post-Renaissance art paintings and sculpture by young, avant-garde

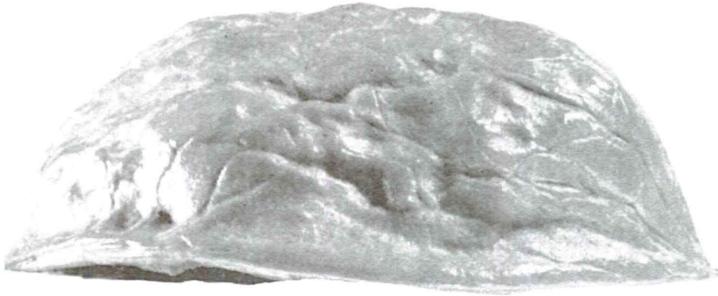


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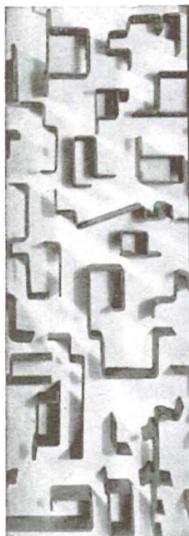
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artists. And this in a country that is said to be exceedingly conservative! Well, no doubt Switzerland is conservative in some ways. But not where the arts are concerned. Zurich, a city with a population of 400,000+, must have almost as many bookstores as New York, and like the museums they display both the old and the new. As for private collections of modern art, in that respect Switzerland is the richest country in Europe. We in America have many five private collections too, of course; but I wonder if we have as many large collections of really modern art. So far, I have accumulated the names of over fifty collectors in Zurich, Basle and Berne, alone, who own between thirty and a hundred abstract paintings.

Only one thing seems to be missing: galleries, there are not enough galleries to support and encourage the artist population.

Getting back to the Zurich Kunsthau, I have not had time to examine its collections properly, though I did notice some *Nymphs*—those compositions of Monet's that have had such an influence on post-war French painting—and a large hall filled with fine examples of mediaeval sculpture: polychromed virgins and other figures. At the moment Dr. Wehrli, director of the Kunsthau, has placed on view an interesting exhibition of paintings by the late Walter Weimken.

The facts of Wiemken's life do not take long to tell. He was born in Basle in 1907, studied art there and in Munich, was a friend of the painters Abt and Bodmer, lived most of his life in Basle, Collioure and the Tessin, committed suicide in 1940. Looking at the paintings he made during the last two or three years of his life, in what might be called his "greenhouse period," it seems that he died just as he was beginning to hit his stride.

The exhibition is arranged chronologically. Among the early works (those done before 1930) there is an *Olive Grove at Collioure*, beautifully painted and somewhat reminiscent of Derain. This is not Wiemken at all but it shows how well he could paint at an early age. In the paintings of the early '30s we can see his temperament beginning to take shape and to lead him for instruction to the work first of one man and then another: Grosz, Klee, Ensor, Munch, and then, after a disturbing and lasting contact with surrealism, Picasso and Matisse. In most of Wiemken's paintings line and color are separate elements, line being superimposed on color and inadequately related to it. A few paintings are schematized and compartmentalized; more are like large colored sketches or cartoons with figures scrawled in black over an oil ground.

Much of Wiemken's art is social satire. We see how conscious he was of cruelty and ugliness. His work is full of people who are psychically or physically maimed; masks; fantastic scientific apparatus; grotesque carnivals; allegories involving the artist, the lover and the scientist. There is an obvious preoccupation with dreams, dream symbolism and death. And often there is that flavor of bitter self-mockery that is so common in the work of Germanic intellectuals: painters, poets and novelists.

But as time passed Wiemken's art changed. The scale of his paintings became larger; the conception, more architectonic. It was as if he had taken a deep breath and turned his back on the ugly little dwarfs that preyed on his mind and cluttered up his work. He began to paint landscapes, gardens and greenhouses. His line lost its niggling character altogether and acquired an admirable sweep and spring—like a bent swordblade. One wonders if he looked at the work of the Japanese Momoyama artists; the way in which the reeds, flowers and dragonflies in *Morning and Night* are drawn suggests that he may have. In his late paintings he began to bring line and color together by using colored line—though *Greenhouse* is still really a large brush drawing, a sketch is bright blue and green, filled in with pale blue and tan washes. All of this work is highly disciplined but full of atmosphere, full of the cool magical air of dawn or twilight.

The Swiss are modest people. The two or three to whom I have spoken of Wiemken have said, yes, his death was a loss for Swiss art. To my way of thinking, his death was a loss for art everywhere. One way of gauging an artist's importance is to ask whether he can truly be regarded as a link in the great chain of style. If we apply this test to Wiemken he passes it with honors, for in his late paintings he clearly anticipated the work that Graham Sutherland and Francis Bacon are doing today. He may reasonably be regarded, therefore, as a link between two traditions of expressionist painting: the Germanic with its sociological and psychological flavor, and the English which is more romantic and pastoral in character.

MUSIC

PETER YATES

My hero for this issue is not a man or a book but a building. You might say that it would be better to describe a building by pictures, but this is a building you cannot look at and see. The architectural frame of concrete slabs has been dressed and bored through by a new sort of knowledge; the purpose of so much knowledge is as intangible as it is mathematically demonstrable and evident to test by ear or instrument.

The sources of funds decided that Long Beach City College should have a new music building. Gerald Strang, who had been teaching music at the college for a decade, knew that such chances don't come twice in a lifetime and set to work to persuade the official sources to let him, under suitable checks and reservations, design the sort of a music building he had in mind. No use entering into the negotiations—everyone knows how these affairs drag on—but it was at last decided that Dr. Strang might go ahead—if he asked for no more money than had been allotted. By the time the contracts had been let the dollar had lost more value, and it was agreed that a supplementary appropriation to make up the difference would be allowed.

The result is a building of 16,000 square feet, which was put up, with all the acoustical and electrical accessories I am about to describe, at a cost of around \$19.50 a square foot. This is less than the amount required to put up the usual school building with its hallways, staircases and waste space. Here the hallways, staircases, and nearly all waste space, as well as a great deal of the ordinary trim have been eliminated. The whole building was designed for the production and control of sound.

Let me first state the problem: To build an adequate, all-purpose music teaching plant under one roof, using no more than the funds normally allotted for a special purpose school building. To utilize every structural and acoustical resource available to provide the best possible (in scholastic lingo, "optimum") teaching environment. To make available high quality recording, reproducing, and broadcasting equipment in every principal workroom.

A team was formed to do the job, consisting of Jesse J. Jones, architect; J. H. Davies, structural engineer, Sheldon Steele electrical engineer; Ludwig W. Sepmeyer, acoustical consultant; and Alfred Kalman, electronic consultant; all working in close cooperation with Gerald Strang, who is himself a well-read acoustical and electronic technician. It was agreed that the building, which would also serve the licensed FM broadcasting station KLON, operated by the college, must meet the highest technical standards for any professional broadcasting or recording studio.

The building was laid out in two concrete blocks meeting in an L. In the central block (65'x196') were placed the four principal studios and two classrooms, divided from one another by work and storage rooms so located as to minimize the transmission of sound between any pair of studios. The wing (35'x78') provides additional offices, lavatories, and at its farther end eight practice rooms. Heating and air-conditioning machinery were put in a vault below the lavatories to isolate the vibration of the motors.

It was found that in a building with acoustically insulated walls the acoustical materials serve also as non-conductors of heat, so that heating the building is less of a problem than keeping it cool. If a choice had been necessary, the air-conditioning machinery would have been more important than the heating plant. A test made during a day when the cooling machinery was out of order showed that the temperature in one of the studios rose about 10 degrees by body heat during one hour.

Having such a design a quiet building was assured. In addition, since the building is only a few blocks from the Long Beach Douglas airplane factory and landing field, and planes are passing over at low level almost constantly, a two-inch layer of sound-deadening rockwool blanket was laid beneath the roof slab.

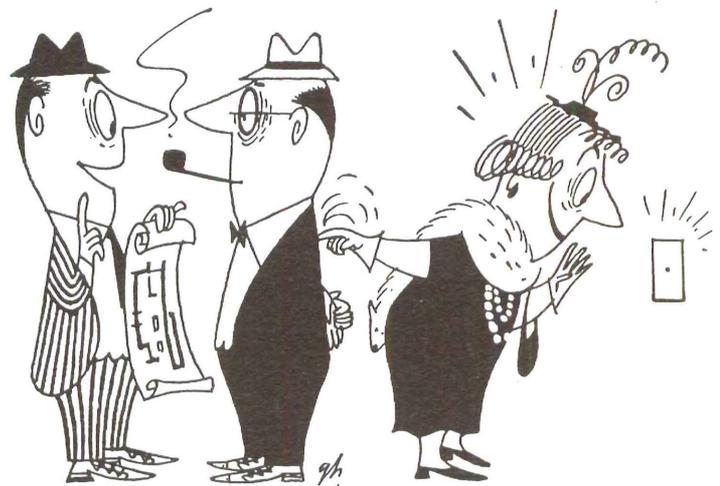
In the central block three studios (15'x24'), (24'x38'), (38'x52') are grouped, for convenience in recording and broadcasting, around a master control room, which overlooks each of these main studios through a double window of heavy plate glass. Each of these, and also the fourth large studio, the band room, has a separate control booth, three of these contiguous to the master control room. The largest of the three studios is the choir room; the others are used for



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speech training, including radio speech, and chamber music. Control and working areas completely separate the three studios. The band room (40'x60') can seat approximately 200 persons for instrumental programs. A double row of storage rooms, an office, and the control booth help to isolate it from the choir room. A test taken in the choir room when the band was going full blast showed not a quiver of transmitted sound on a sensitive detector.

All studios are wired for recording and sound playback, and for interconnection through the master control switching system, as well as by intercom telephone. Complete recording facilities are provided in the master control room. What is being played in any studio, or in all at once, can be recorded in master control and played back as desired into any studio or its booth. Sufficient outlets and inlets have been provided to allow any combination of events to be going on at the same time.

Two other classrooms are also acoustically engineered and interconnected with the recording facilities in master control. While these rooms have no control booths, wiring has been provided to convert adjoining storage areas into control booths, if desirable in the future. One of these rooms is especially designed for listening to music and equipped with a high fidelity reproducing system.

As I have shown, the building is functionally designed to provide sound isolation and the best possible acoustical conditions obtainable with present knowledge and materials. To prevent sound transfer, all rooms have isolated floor slabs; these slabs are in turn insulated from the underlying earthquake-proof foundations. Sound-diminishing doors open into sound locks, double doors between studios and booths, and small lobbies at all entrances. Acoustical walls and ceilings are suspended clear of the concrete structural walls and roof and insulated at all points of support. Rockwool blankets and other sound-absorptive materials are freely used to cut down any possible transmission of sound. Control booth windows are double or triple panes of heavy plateglass, set non-parallel in separate frames. There are no external windows in the main block of the building or in the practice rooms.

The small practice rooms, a third of the floor space given over to a piano, are made habitable by constant change of air and plenty of light. The volume of internal sound is controlled by alternating facing slabs of plaster and furred-out, sound-absorbent panels of acoustical tile. It has been found that under these conditions the lack of space and of windows is more than made up by cooling and illumination, and the volume of sound is as brilliant, without reverberation, as in any normal room.

The large-volume, low-pressure air-conditioning system has separate feed lines to each studio, all ducts being both lined and wrapped with sound-absorbent material. The ambient noise-level is below 25 db. The isolation between studios is better than 90 db. This means that when you are strolling through the empty building you can hear practically nothing, and between one studio and the next nothing at all.

If it be objected that such emphasis on silence seems excessive in a school building dedicated to sound, let me not argue that point but rather suggest that you visit some nearby conservatory of music where students and teachers take in one another's practice through walls and windows and everybody gives forth to the neighborhood. The saxophone mingles with the flat soprano, the piano with the violin, flute, trumpet, and marimba. This cacophonous symphony of non-accordance may strengthen the student performer's concentration but not his ear. The teacher is often more anxious to correct his neighbor's pupil than his own.

And if it be thought that such freedom from all outside interruption may be acceptable in a music building but scarcely in a general school building or an office or workshop, let me ask, Why not? If such working conditions can be obtained in a specialized school building at an overall cost less than that of the ordinary ill-ventilated, ill-lit, dirt-catching school or office, where atmospheric change disturbs the attention as sharply as a passing siren or a dog barking, is not the quiet, undistracted peacefulness of a truly insulated building, unaffected by heat, cold, or damp, to be infinitely preferred?

Within the studios the acoustics are controlled through the use of panels of various materials having different absorption characteristics: hard plaster, soft celotex, acoustical walls of varying convex surfaces to diffuse the reflected sound in all directions. The reverberation period, that is to say the brilliance of the sound in the room, has been kept high enough for a "live" impression (.7 to .9 second).

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Standing-wave conditions, loud and fuzzy sound areas in the studios, have been minimized by building the walls non-parallel (about one foot in twenty off the rectangular) and using splayed acoustical walls of many differently shaped convex curves to maintain a uniform sound-pressure through the entire studio space. Two persons speaking in the room will not conflict with one another; a chorus dispersed in any arrangement around the floor will record as uniformly as if all the singers were in their proper places facing the microphone. No noise, no echo, no confusion, yet substantially throughout the room no loss of sound. The teacher need not raise his voice to be understood. A clavichord played at one end is heard with equal clarity and volume in any part of the studio.

Economy has been achieved by letting the acoustical wall and ceiling panels take the place of ordinary trim and by efficient space utilization. Apart from sound locks, there is only one corridor and no lobby. The general elimination of window frames effects a considerable saving. Planned storage areas are located next to areas of use. Risers and seats in the choir room are raised and staggered so that every student can see the instructor. An enormous blackboard lined with music staves stretches around three sides of the theory room to allow the continuous development of a contrapuntal discussion or bring the whole class to the board to work out a problem. Well-chosen furniture does away with inner-room reflecting surfaces. Careful selection, enough of what is needed and elimination of the superfluous, has made a small amount of money go a long way in providing service.

The recording system meets FCC standards for FM broadcasting and supplies the college FM broadcasting station KLON. Eight to twelve microphone connectors and four utility lines are installed in each studio. Each control booth has a two-channel mixing console feeding two program lines to master control and accommodating two return trunks, as well as two turntables. Two broadcast quality tape recorders and a disc recorder are housed in master control. Portable tape recorders for use outside the building are supplied. Full flexibility is assured through a three-channel switching console and a jackbay giving access to all incoming and outgoing lines, as well as inputs and outputs of tape recorders and amplifiers. This is technical language for the expert; most of us would have to see and hear it in use.

The two tape recorders serve the entire building through remote control facilities. They can be operated from any of the control booths, studios, or classrooms. Normally, student operators are available in the control booths, from the classes in recording and broadcasting methods, but the teacher can operate from his classroom without technical assistance. Thus both recorders are in operation a great part of the school day. The school sound and speech library is constantly being expanded. The courses in sound techniques are crowded with eager pupils.

I have made several guided trips through the school building, have supplied programs for its concert series and sat through recording sessions. One day we worked together for seven hours recording music played on the clavichord, baffled by our unbelief that the recorded sound of this loveliest of keyboard instruments should be so small. The slightest increase in volume distorted the tone, exaggerating the highs and lows at the expense of the middle registers.* At last we got it, and to make sure it would be right whenever the tape is played back we prefaced the recording by a spoken introduction, advising the player to tune his volume to the natural sound of the speaking voice and then leave it alone.

The last time I was there I kept asking Gerald Strang to play me this tape. First he played the new recording of music by Harry Partch, about which I shall soon be writing. Then he offered us a tape of medieval vocal music, recorded by himself with a group of pupils.

*Measured by the Fletcher-Munson Curves, this is one of the laws of sound-reproduction. It explains why we have grown accustomed to hearing harpsicord music, recorded too brilliantly and played back too loudly, as if it were a sort of orchestration.

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These enchanted me by their simplicity, their lack of concert polish, the naivety and freshness of voices singing the old adjusted intervals of the modal music without modern sweetening. For accompaniment, whenever a long organ point was needed, in one case as much as sixty measures on a single tone, they had tried many instruments in search of something that might sound like the tone of a primitive organ. Whatever they tried, strings, brass, or electronic devices, sounded wrong. Until at last they hit upon using an accordion, and so perfect is the illusion, as recorded, that I doubt whether even an expert could detect what instrument it is.

Then the clavichord tape was put on. A tiny sound, so soft it might be a fly walking, came from the speaker on the wall. As one listened the ear became adjusted to the volume, the tone came to life and livened; and in a minute one was at the heart of the music, absorbed by the minute distinctions of the incomparable clavichord tone.

Gerald Strang himself is a composer of better than average merit, though of small production, a former associate and close friend of such composers as Arnold Schoenberg, Ernest Toch, and Henry Cowell, and a musical thinker and experimentalist of great resourcefulness. For several years he relieved Henry Cowell as editor of the music-publishing quarterly *New Music*. I suspect that he is an even better teacher than composer and for evidence offer the tale of the four saxophonists from a dance band who decided to learn something about formal music. Under Dr. Strang's guidance they composed a fugue for four saxophones that was very well received when they played it on the night club circuit.

As a result of the enthusiasm that has been stirred up by their new music school, the sources of funds have authorized Dr. Strang and his team to proceed with the construction of an auditorium, of equally high standards, at a short distance from the music building. Entrance ramps to the auditorium will be toward the front rows of seats, as in a coliseum, so that the total 1200 seats may be divided in half for smaller programs. With these two buildings the Long Beach City College will own a music and performance plant equal in quality, if not in extent, to any now in existence. A great achievement for a small college operating by appropriation on limited funds. Imagination has created what no amount of money could have bought.

R. M. SCHINDLER
(Continued from Page 12)

For Schindler's flair for mechanical invention was a minor expression of his creativity in pure design. He sometimes talked about "space design." The words have little meaning until one has moved through and walked around one of his buildings. The movement of the observer is an important element in the understanding and enjoyment of his work. For this reason, photographs and drawings fail to reveal the essential character and the uniqueness of his contribution to architecture. Schindler aspired to and achieved more than fine relationships of forms. He composed sequences of forms, patterns of changing relationships in which time and movement were a part. Trite as it may sound, his work had the character of music. He really added a dimension to our concept of space.

It is strange that Schindler had so little recognition here during his lifetime. The lack of recognition was no tragedy to him, but greater renown could have brought him more important commissions. When he died, a few months ago, in his middle sixties, he was still a young man. His extraordinary zest for living and his capacity for work were unmatched in people half his age in years.

Talbot Hamlin:

Mr. Schindler was the least understood and the least appreciated of all the American pioneers of modern architecture. He was imaginative—creating houses distinguished by remarkable and significant shapes, admirably adapted to their sites; he was an important

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theoretician and idealist, writing inspiringly on architecture. His indomitable faith in the dynamism and creative force of modern architecture brought cheer and hope to many architects and designers in the depression period. In future years his imaginative cubism, his daring creation of dynamic architectural forms, and his many writings will, I believe, be more and more seen as the truly important contributions of the 20th century architecture that they are.

Richard Neutra:

A creative thinker and prolific pioneering practitioner in architectural space play, R. M. Schindler was equally prominent in the ingenuity of conceiving structure or selecting material and bending it to ever new uses.

William Wilson Wurster:

R. M. Schindler was a creative artist. I only had the pleasure of meeting him once, but I've never forgotten his friendliness. Mr. Schindler's contribution I have always felt was in the imaginative use of common materials in an uncommon way. Thus one had the feeling of the honest approach of a peasant, but at no time naive. His things have an esthetic sturdiness and pleasure never depended upon their brittleness of over-neat workmanship. The depth of his influence, once could say in praise, exceeded any series of architectural jobs.

Harwell Hamilton Harris:

To R. M. Schindler each design was an exercise in the development of an idea. The idea might be a system of construction, the shape of a space, or a way of living. Its expression was unexpected because it was logical. The unexpected—the surprise—was one of the delights of his work. He loved to use common materials, and methods for uncommon ends. Logic became the tool of a sense of humor as well as a remarkable architectural imagination. The result was a delightful architectural play. For me he was the first to point out in the connection of a frame, or a method of flashing, a theme sufficient to regulate an entire composition. It led me to look to each new job as a new set of circumstances, and to expect new forms to emerge naturally from it.

Philip C. Johnson:

"R. M. Schindler was among the great pioneers of modern architecture in this country. His work was not only great in itself but had a lasting influence for the good in later modern development. His single minded devotion to the main principles of architecture was extraordinary and should serve as an example to the younger architects of our time."

Juan O'Gorman:

Mr. R. M. Schindler stands out among the European architects who brought modern architecture to America. Today few know the excellent work of R. M. Schindler, who was a modest man and one of the most distinguished and outstanding architects of our time. His great interest and his most important achievements were the planning and building of small houses at a minimum cost, but nevertheless beautiful in their proportions and use of materials, a great quality within the turmoil of commercial competition of our "marvelous civilization."

Let America be proud to honor him for the service he did for our culture and for the people he worked for.

Let us hope that the posthumous exhibition of his work will give him the fame that he merited during his lifetime, if only the people of the U. S. A. were more sensitive to architecture.

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Carol Aronovici:

Rudolph M. Schindler's work has the great merit of embracing instead of enclosing space. The inner part of the enclosure always remained a part of and in harmony with the outer space. Nothing that was within the reach of vision, from the outer lawn to the distant mountains was left out of the concept and rhythm of his buildings. He never succumbed to the platitudes of internationalism and functionalism, but was content to interpret his vision of the new humanism in its proper perspective in relation to the nature of the site, the economy of materials, the personalities of the occupants and the grace of living. As an artist he molded mass and space to the nuances of individualities rather than attempt to mold and stifle individuality for the sake of some fashionable shibboleth. He was one of the few architects of our day who recognized and lived up to the idea that a home is a dwelling place for both body and the soul.

Arthur B. Gallion:

R. M. Schindler worked with an uncommon seriousness and diligence as a creative architect in our time. And his work is more than a memorial; it is a tribute to an architectural genius, encouraging to all who assume responsibility for work of creative significance in our age.

John Rex:

Michael Schindler's great vision, imagination and creative ability made him an outstanding pioneer in contemporary architecture. Breaking with tradition he had the determination and integrity never to vary from his belief and philosophy of planning. Michael Schindler's great talent and insight coupled with his own gentle, patient and warm-hearted knowledge of men enabled him to design some of the first buildings and homes that were truly sympathetic to modern man's needs.

We have followed the trail blazed by Schindler and from this journey can truly appreciate and pay tribute to an artist so far advanced in his own lifetime.

Wayne R. Williams:

If the building concepts of the majority of architects are broader today, it is the result of a few architects who have practiced with imagination and virility. R. M. Schindler was one of the more forceful. His influence will be felt by many who do not even know his name.

Whitney R. Smith:

Few architects combined ingenuity of construction and creative space design as well as R. M. Schindler. The Packard house excels all others of its type.

William S. Beckett:

R. M. Schindler's significance to me is as an architect who practiced his architecture in its complete potential. By virtue of the date of his work alone it has significance. This may only be said of a very few architects practicing today.

His was a full creativity: his work demonstrates his exploration of structure as a basic component of design, his brave experimentation, his all-encompassing attention to detail, and his unfaltering respect for the totality of a building. Each structure evidences conception as organic rather than resolved. This was a sensitive man and architect.

Ultimately and as basis for any final critique, he was a modern architect whose work was his own individual expression. His personal signature is on all his work.

William G. Purcell:

Rudolph Schindler was certainly well focused on functional forms, but his forms were the *shape of events* acting between man and his implements. Schindler's forms were not the assemblages themselves, as static objects *nor* were they patterns and contours of self-conscious and self important "design". He kept the "tool-for-living" idea very firmly in hand to provide owners with effective economic and mechanical facilities. He did not demand that the client offer his body and soul for the benefit of experimental shelter-machines and the resulting abstractionist negations. How to help the human being up and out of his domestic and business gadgets, where current esthetic fancies were pleased to let him struggle, was solved by Schindler with characteristic genial wit. He never let his customers get into the trick traps of the push button world in the first place. This keen sense of humor never failed him and his analyses of fashionable esthetics and neo-bozart slicks were offered with good natured cynicism which was both entertaining and irrefutable.

J.O.B.

JOB OPPORTUNITY BULLETIN

FOR ARTISTS, ARCHITECTS, DESIGNERS AND MANUFACTURERS

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

Please address all communications to: Editor, J.O.B., Institute of Contemporary Art, 138 Newbury Street, Boston 16, Mass., unless otherwise indicated. *On all communications please indicate issue, letter and title.*

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A. ART DIRECTOR: For a possible full-time or part-time opening with established Boston organization using a wide range of printed materials and publications, experienced art directors interested in sales promotional work and accustomed to working with a limited budget are invited to submit names and qualifications.

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H. 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.

I. 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, model-making, jewelry and working on small objects such as watch cases, dials, attachments, packaging, jewelry.

J. 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.

K. 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.

L. GREETING CARD ARTISTS: Boston card manufacturer needs artists for free-lance employment. Desirable characteristics: professional experience, proven talent, originality in design, mass-market appeal. Send sample of work to Editor, J. O. B.

M. HOBBY SHOP DIRECTORS: Occasional openings with the Manual Arts Branch of Special Services in Japan. Must be a 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.

N. 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.

O. 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.

P. MODEL MAKER—SPECIAL DESIGN: For mid-west manufacturing firm. Directly responsible to Special Design Engineer. Would work on advanced design

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projects only, mostly home appliances. Must be versatile and capable. Salary open, based upon capabilities of individual.

Q. PACKAGE DESIGNER—PART-TIME: Folding carton and container manufacturer in Boston area needs creative free-lance designer with packaging experience. Must be strong on lettering and design. Knowledge of merchandising would be desirable. Ten hours or more of design work per week.

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.

FABRICS

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

FLOOR COVERINGS

(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

(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.

(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, Dotten-Duten, etc. Office Interiors also represents the Los Angeles office furniture, designers and manufacturers, Feldman-Seljé. 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.

(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.

(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.

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.

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

(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, alumilite finish, stainless steel trim, non-marring, will not corrode and less costly. Write for complete information. ADOR SALES, INC., 1631 Beverly Boulevard, Los Angeles 26, MADison 6-5331.

(207a) Awning Windows: Illustrated brochure describes true awning window. Performance-proven in all climates, with a fourteen-year record of satisfactory service. Provides rain protection when open 100% ventilation control, closes tight. Inside screens interchangeable with storm sash.—Gate City Sash & Door Company, Box 901, Fort Lauderdale, Florida.

●(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.

(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

●(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.

(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.

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



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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.

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

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

(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

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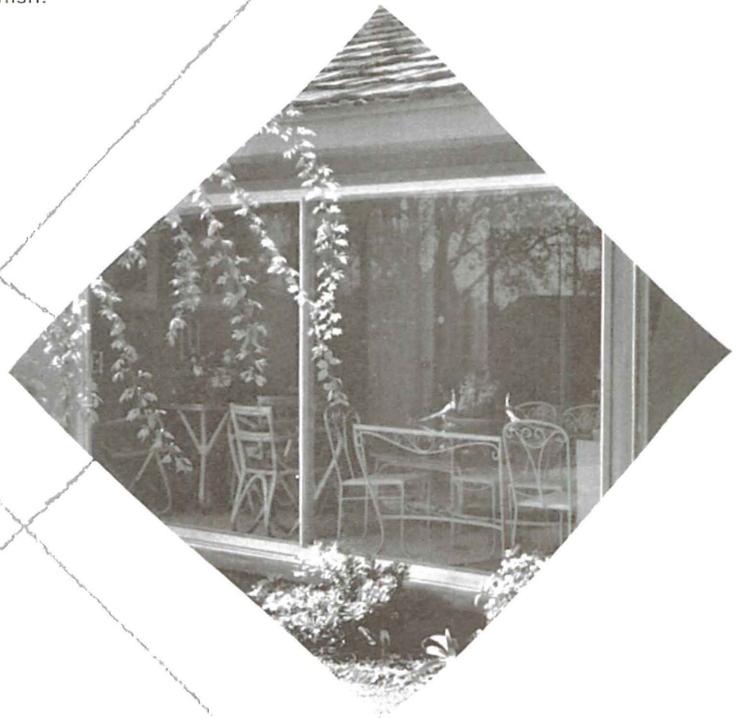
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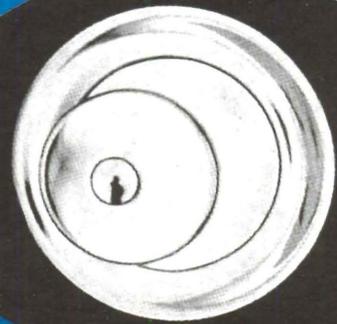
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