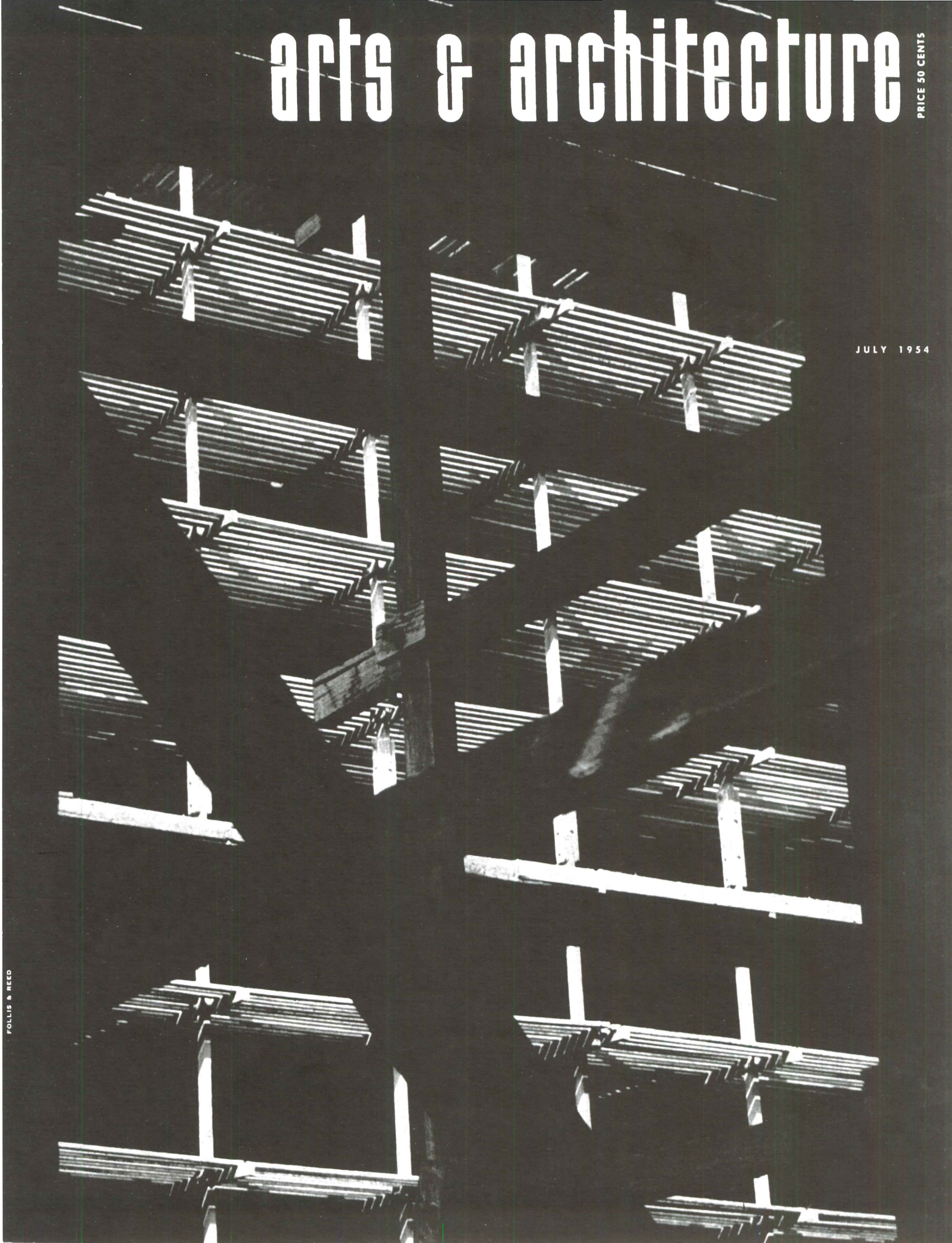


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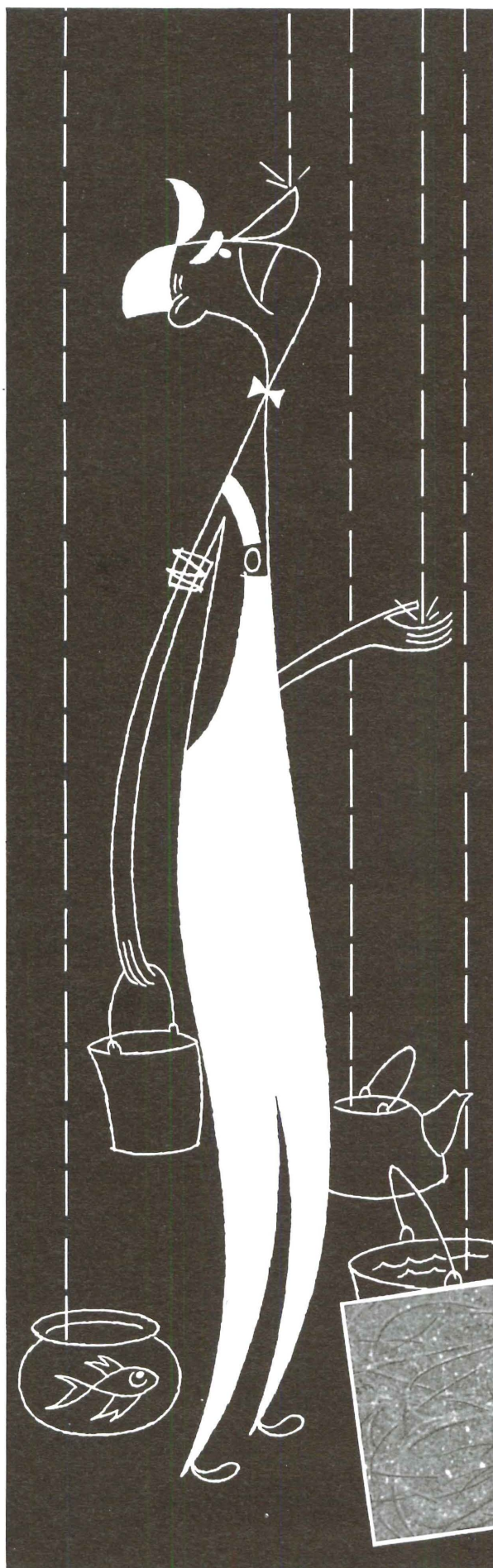
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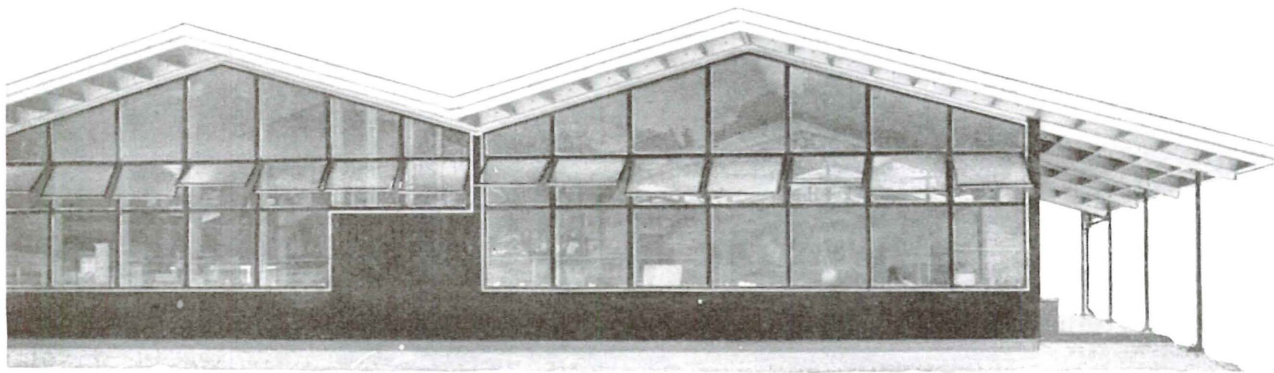
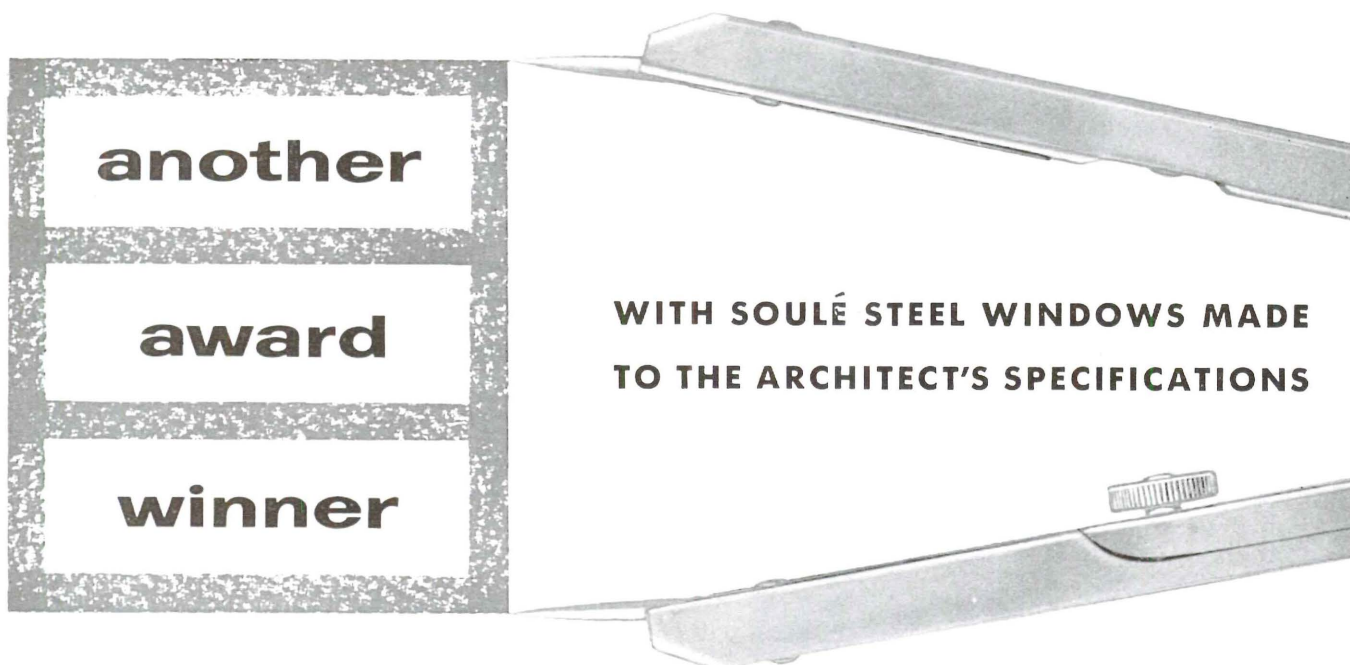
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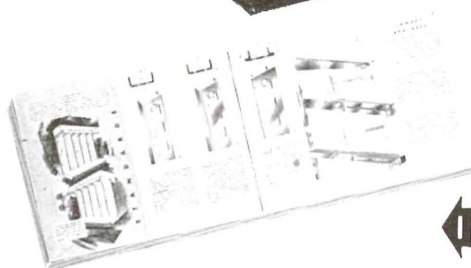
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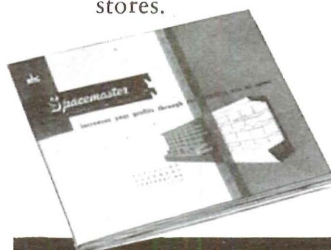
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This season my friend and musical associate Lawrence Morton succeeded John Bauer as Director of the Ojai Festival, for which again, as previously, he wrote the informative and witty program notes. The writing of program notes is a literary accomplishment not easily come by, in which enough exact information must be mingled with only a sufficient quantity of musical analysis to charm the ignorant and please the learned, the whole tossed up with a measure of personality, savored with mild humor and oiled with only the very minimum of necessary unction. Lawrence's program notes are such a salad, crisp and a little curly with endive, a trifle sharp with the provincial herbs and a superior vinegar. This year, under his direction, the composition of the Festival resembled that of the program notes.

I was among those critics who came late and so missed the Friday afternoon, but I stayed to the end. The first program, for I shall not miss a relevant detail, was made up of the Concerto Grosso in D minor by Vivaldi, from the original version; two early Pieces for String Orchestra by Aaron Copland; the Concerto in D for String Orchestra, known as the *Basle Concerto*, by Stravinsky; the *Serenata Notturna* (K. 239) by Mozart; and the Suite in B Minor for Flute and Strings by Bach, to which David Lichine had composed an innocent ballet. It was, as a whole, an innocent program, which deserved to be enjoyed.

If the audience responded as I believe it should have to this program, it did not respond at all as it should have, or as I should have wished, to the Friday evening program, which had for an introduction the Adagio and Variations by Mozart and the Fantasia in F minor by Schubert for piano duet (two players at one piano) and for its principal occasion the song cycle of poems by Rainer Maria Rilke, *Das Marienleben* (*The Life of the Virgin Mary*), set to music by Paul Hindemith, in the original version (1924).

Piano duet is not a concert medium. The players crowd each other side by side dodging elbows, hands, and fingers, but Mozart and Schubert wrote some of their best keyboard music to be performed in this manner. I have never heard it said that Mozart's piano duets are lost symphonic writings, as is often claimed of Schubert's. Piano duets are composed for the enjoyment of two players who wish to share music at a single piano; they are intended for the players. Mozart wrote them to entertain certain of his better pupils and poured into them as complex patterns as ever went into his symphonies and quartets. Schubert wrote them, as he composed a great part of his best music, for companionship and because his publishers would print them. Schubert's piano duets, if they are lost symphonic writings, have not been improved by the attempts that other composers have made, in default of Schubert, to orchestrate them. Ingolf Dahl and Shibley Boyes performed the Variations and the Fantasy with the sort of dry, careful, musicianly excitement that is the best the non-participating listener can expect from this sort of music. To enjoy it as it was meant to be enjoyed one has to play it.

Hindemith wrote the first version of *Das Marienleben* in 1924 at the very peak of his genius. Growing older and more querulous he produced, in defiance of Schoenberg, a defensive system of twelve-tone diatonic harmony and engaged his mind, after the manner of early German composers, in musical philosophy and symbolism. The harmonic system, for all its merits, does not attempt to solve the problems which directed Schoenberg's attention to the liberation of the dissonance but rather to extend the diatonic harmony as far as it will not go within the confines of what may be, academically, described as dissonance but not atonality. Having produced his system he made of it what Schoenberg, in spite of many self-constituted disciples, did not claim his method to be, a system of composition. To this system he sacrificed his chief masterpiece, rewriting *Das Marienleben* to accord with his new rule—such an error of taste as if Schoenberg had recomposed his song cycle *The Book of the Hanging Gardens* according to the Method of Composing with Twelve Tones. Having so arbitrarily begun, Hindemith went ahead to devise a pattern of musical symbolism, using one tone for Mary, another for Jesus, and so on.

Instead of this perverse, if consecrated, version, Nan Merriman and Ingolf Dahl chose to present the gracious and eloquent original and performed it so well that the audience should have risen from its seats to cheer them. This hour-long cycle of continuous singing at full vocal range is more demanding, Ingolf Dahl assures me, than any operatic role, except possibly the name role of Strauss's opera *Electra*. For those of us who have had experience of this cycle—alas, too few in this audience—Nan Merriman's rendition was a continuous triumph, marvelously full and eloquent as sound, punctilious to note and text, and delivering the most obscure meanings of the music, intensely emotional yet perfectly controlled. Following the music with the text in English and German I read the poems, and heard them, as I had never before known them. In this performance Hindemith's music as nearly equalled the power of Rilke's poems as it is ever likely to do; the deficit of music to text lay only in its subordination. The music is not necessary to the poems, which have their own abundant music; without the poems the music cannot, for so long a period, support itself without strain.

Hindemith set out to compose the entire cycle of poems without removing or altering a word. The achievement, in this version, is as prodigious as the intention. But when the text is sung in German to an audience that must rely for comprehension upon a synopsis of the words, the poems are effectively removed, and the audience must depend for its pleasure almost entirely on the succession of vocal tones. No matter how richly and accurately these are sung, and they could scarcely have been more so, the esthetic effect of the combined words and music is vitiated—perhaps even more the more adequately it is sung. The music will seem a grandiose shell when the ordering of the words and music together cannot be understood. This is especially true of the very long second poem of the cycle, a passacaglia of twenty-two variations that symbolizes as it describes the vast proportions of the Temple at Jerusalem. For these reasons the performance, succeeding beyond expectation for a few, failed for the remainder of the audience, who were bored by its length and distressed by its incomprehensibility.

Two translations of Rilke's text are needed, one for the earlier and another for the later musical setting. For my choice the later version should be retired to the shelves as a psychological curiosity. The natural genius of Hindemith has been twisted, gnarled and wayward by the ambition of his talent.

Not the music itself but the musical illumination of the verses stays in the mind, coloring the page with Rilke's small, clear vision, like the Book of Hours he himself chose for a symbol, a mysticism as precise in detail, as suggestive of physical presence, sharp as the small panels of the early German painters, as it is vague in larger reference. Rilke's theology is miraculous and occasional to the incident. This, Rilke persuades us of the Marian legend, this exactly is what happened:

"the tree that hung motionless above them . . .
it bowed. The same tree
whose garlands for eternity
shelter dead Pharaoh's brows,
bowed. It felt new crowns
blooming. And they sat as in a dream."

The precise and the vague, the same but more musical in German: the music brings this out as its color makes presence. There are plunges through human nature into vision:

"And should a thornbush
suddenly flame up, out of which even
the Lord might call you: cherubim,
in they deigned to walk alongside
your herd, would not surprise you . . ."

The poetry is small, of a tragic intensity in the *Piéta*, but nearly all pathetic-happy throughout. Rilke's imagination, which like Mahler's essayed prophecy, saw best with the eyes of an innocent woman or a child.

Now let us go on to Saturday afternoon, such an afternoon of warm gardens and quiet roads looking out through hills as Ojai brings back to me. We critics have lunched at four tables in such a garden and late in the afternoon we return to Nordhoff Audi-

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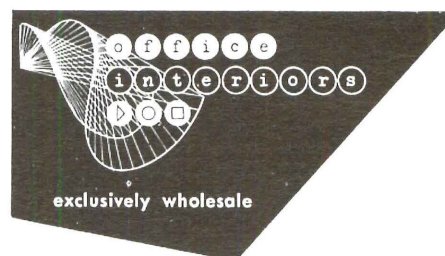
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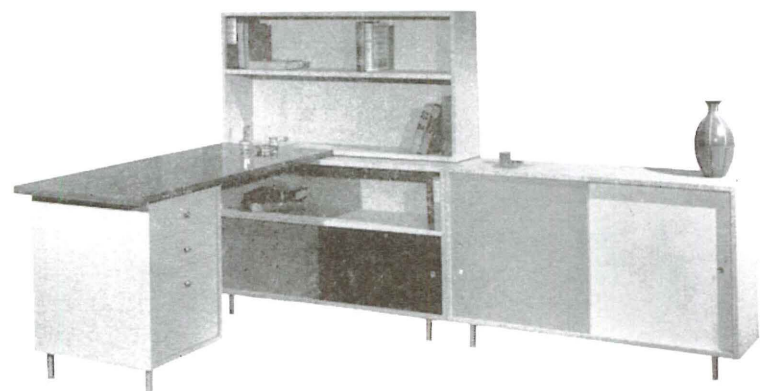
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torium, the pretty plaster auditorium of the Valley School, where the Hollywood Quartet will play for us. First, in memory of Elizabeth Sprague Coolidge, the Fairy Godmother, as we like to call such a practical woman, of American chamber music. Her only quartet, neatly contrived, individual, and not to be despised by anyone who has endured many offerings by serious composers of her generation. After this two sets of pieces by Gian Francesco Malipiero, dedicated to Mrs. Coolidge, *Rispetti e Strambotti* followed by *Stornelli e Ballate*. Malipiero deserves our especial gratitude for his performing editions of Monteverdi—but there are twenty of these little pieces, every one spaghetti. And after these vermicelli! The Quartet in B flat, opus 130, by Beethoven, with the mocking second finale that Beethoven wrote to please and in their pleasure to confound all listeners who, then as now, cannot stomach the *Great Fugue*. But squeezed out, the whole quartet, in a thin paste of little sound, the counterpoint subdued or done away with, so that the *Cavatina*, Beethoven's tears in four parts if ever he shed them, is made another Ave Maria by Bach-Gounod, a murmuring accompaniment directing attention to the sickly-sweet solo violin. Let us go out quickly and hope there will be better tonight.

And better we do get: the Chamber Concerto for Violin and Piano with 13 Wind Instruments by Alban Berg and the *Traver-Ode* by Bach, the first the better performance, the other by far the better music. Berg wrote his Chamber Concerto, completing it on his own fortieth birthday, to honor belatedly Schoenberg's fiftieth. The thematic material consists of letters drawn in sequence from the names of the three composer-friends, Schoenberg, Webern, and Berg. The three instrumental types, piano, violin, and winds, are carried through three movements in various formal combinations of three. At the beginning the three themes are introduced successively by piano solo, violin solo, and the winds. The first movement then becomes a piano concerto, ugly-begotten with the most uncouth, ill-sounding piano part ever a composer wished on a pianist. The second movement is a concerto for the violin, exquisitely turned in every phrase and miraculously performed on this occasion by Eudice Shapiro: During this movement the pianist, again Ingolf Dahl, sits

silent and enviously listens, knowing that in the third movement he must reenter with his discord. But now we understand the ill-fitting piano part; it was designed to return as an obbligato to the violin in the third movement. Robert Craft, recently returned from conducting in Italy and Germany, directed the Concerto to the full value of every note.

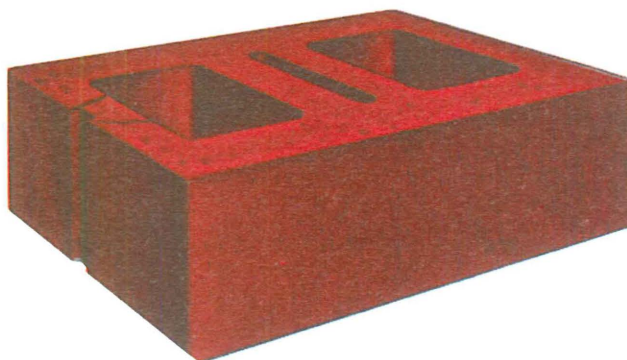
Here you will have to allow me a brief digression about Eudice Shapiro, one of the great violinists of our generation, equally at home as concertmistress, where she is sometimes the only woman in the orchestra, as leader for twelve years of the American Art Quartet, and as soloist. Neither she nor the quartet will travel more than a day's journey from home. Why should she—or they? What is the fame of the traveling concert artist? Is he—or she—a better artist for the fame? Sacrificing home life, does the wandering purveyor of Brahms, Beethoven, and Tchaikovsky have a better time of it? Damned if I don't believe the wise master musician of the future will stay at home, cultivating his own garden. Not many good players mature as they grow older; the note to note precision of their playing degenerates until it becomes a point to point attack, slither, finish. Not so with Eudice. Every year she plays more unusual music and plays it better. No other violinist in a Mozart sonata for piano and violin offers so fine an obbligato to the piano soloist. An obbligato, he says, say you! When the violin plays, it is always soloist. Have it your own way: for Mozart, for Beethoven, and for the contemporary composers, no matter how difficult, in orchestra, in quartet, in chamber music, with piano, she is my violinist. I may admire others, more famous, each in his style, but none more than her. Her staying at home is your loss, but I am glad of it because I can hear her the more often. And you should see her on the stage, calm, poised, her attention a lesson in musicianship, able to hold the eye and able to defer it.

So on to the Bach *Traver-Ode*, homage to a queen who did not rule but was beloved where she lived. The opening chorus, unless my ears mistake, is a Bach sketch for the Kyrie of the B minor Mass. A Bach sketch is seldom less well worked than its later outcome, only less thoroughly thought through. Bach did not usually rework

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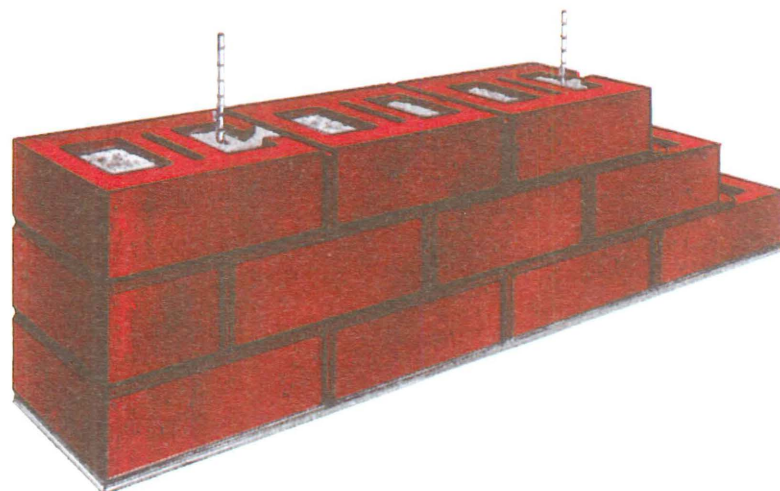


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the same subject several times as El Greco did a painting but rethought the material of it upon a more fulfilling subject. So he who most joined manner and subject was most free of them, the craftsmanship independent of the inspiration, the inspiration of the craft, each able to work with or separately of the other. The Ode is a public work consisting of a succession of recitatives and arias interspersed with choruses. The whole was well performed by a chorus from the Pomona College Glee Clubs, with Patricia Beems, soprano, Katherine Hilgenberg, contralto, Richard Robinson, tenor, and James Standard, baritone, conducted by Robert Craft. I wish someone would revive the cultivation of boy altos, for whose high voices these alto parts were written, instead of the dusky contralto of a low woman's voice.

And the last program, Sunday afternoon, a gloriously transmogrified band concert in the park. Canvases had been suspended from the drooping trunk of an immense sycamore, which leaned above them against the sky, a live proscenium arch. The stage was a concrete platform. For the audience chairs were set on the facing slope, and the general admission public sat on the sparse grass. They had the best of it, however, because the grass was shaded, whereas the chairs were in the sun and hot. It was a good audience but a tough concert for the best audience.

To begin there was a little boyhood Divertimento (K 187) by Mozart for, believe it or not, a mounted band with kettle drums, flutes and trumpets. Did you ever hear a mounted band? Neither have I, but I have seen pictures of them. Kettledrums up front in pairs, and the winds behind. But our impresario let us down this time. If he could not have horses, he might have put the kettledrums in front and not called them tympani in the program. The whole music is written around the four pitches of the drums, which are the only bass. It is music to watch and incidentally hear, not to hear tooted by a little clot of players hidden behind the conductor, who is unnecessary in the first place, even if he is Robert Craft. If he is indispensable, let him mount a chair and ride it over to one side.

The remainder of the afternoon was his. And what a program! The Symphonies for Wind Instruments, in Memory of Claude Debussy,

by Stravinsky. In the middle of the twelve minutes the ground shook with an earthquake, but I could give no thought to it. Earthquakes are more common than performances of the Symphonies for Winds. This was the later version for small orchestra, divided from the original composition for large orchestra by more than 25 years. Impressionism at its nearly atonal extreme has been removed by the more spare orchestration to bring out the diatonic skeleton in sharp, cross-contoured hatching. And the change, though marked, is not done by invention of a new system, by entering into a new or out of an old harmonic method. It is the result of a more decisive accuracy in the choice of instruments and orchestrated notes. Stravinsky is not the more original, as some proclaim, nor his genius the more imaginative that it prefers to work within the confines of historic rule. His art is not simply an esthetic economy, to be praised as if it saved someone money. Among the composers of the half-century Stravinsky is the most practical, the most skilled in making music for the occasion and an occasion of the music, as Moliere and Shaw did for their plays. Hearing this bare, quick music which does not appeal to any dramatic sentiment or textural sensibility one is aware how far the cultural evolution must still go before the athleticism of this composer's mind may be domesticated, as we have domesticated Beethoven. It is music of a trained athlete, who dispenses with unneeded gestures, who wins the game quickly, without display. Audiences accustomed to the Stravinsky ballets have not yet accepted the abstract Stravinsky.

Then Lukas Foss came out to play Stravinsky's Piano Concerto, the day after its thirtieth anniversary. Stravinsky, the great showman of his art, I mean the master of stagecraft, who adapts each means to its direct purpose, a presented rather than a philosophical or lyrical genius, performs his music as it is written—straight. He composed this Concerto for his own use; he played it not to exhibit himself as a pianist but to be present. Audiences were interested in him, wished to see him; here at the piano he could show himself, state his case. Lukas Foss is also a composer, but as I remarked lately in dispraising one of his compositions he is a natural pianist.

(Continued on Page 30)

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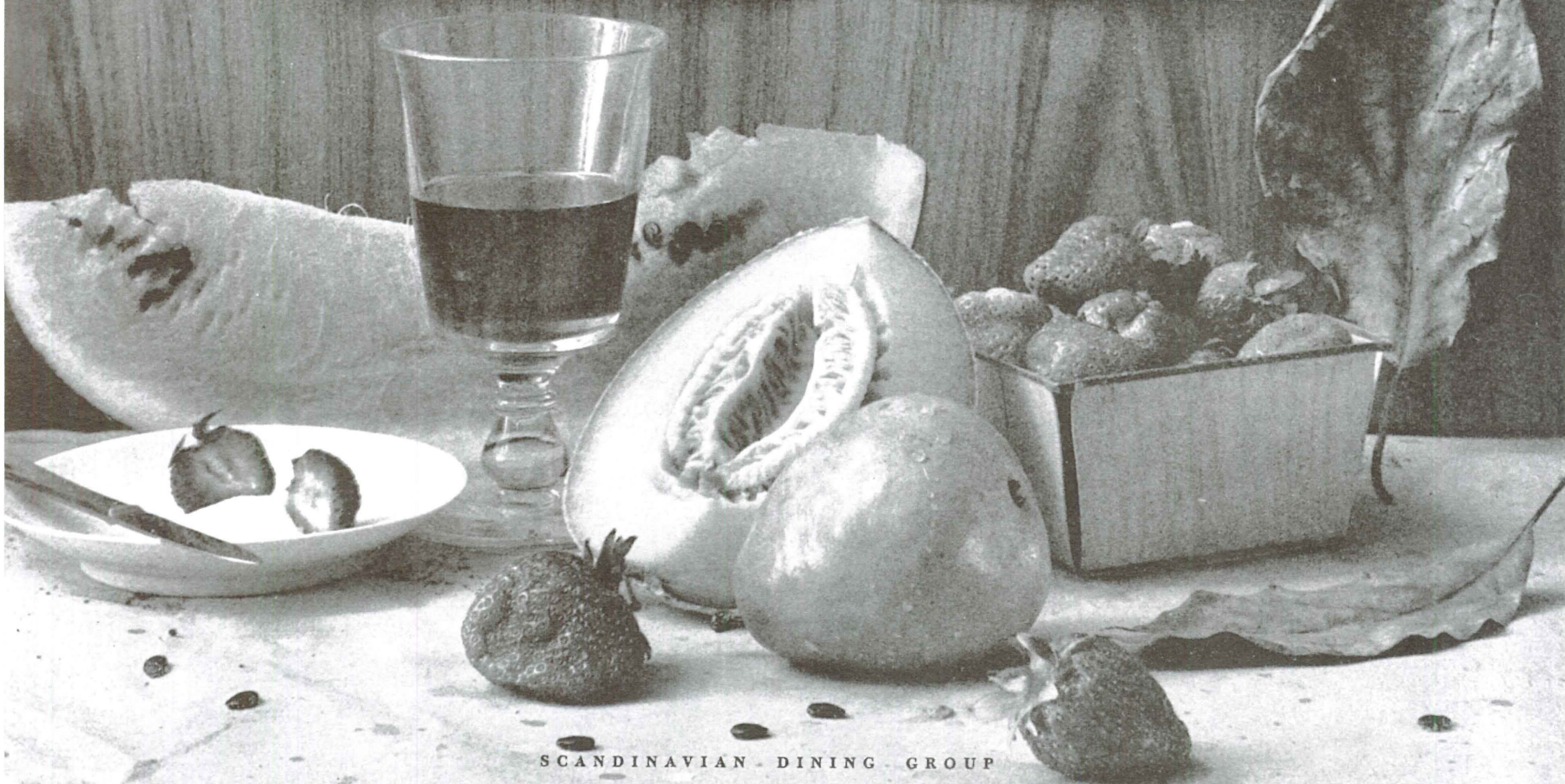
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All of us are in some degree artists and to some extent educated through art. The measure of our achievement will depend, moreover, upon where we live, what we do and the kind of people we are.

Wherever we are and whatever our condition, we have in common our humanity and our potentialities for creative expression, whether we paint a fine picture or make a first sketch.

Yet there are degrees and kinds of creative expression so that, as in other human activities, we make a convenient distinction between the specialist and the amateur. My present concern is not with the professional training of the specialists, but with the art education of the adult in general, with those referred to in the Declaration of Human Rights as having the right to enjoy the arts. Of the millions who make up the world's population, relatively few in fact are enabled to assert this right.

Art still tends to be readily available only to comparatively few, although, from the historical point of view, presumably more people today have opportunities for appreciating art than ever before. But apart from those who lack opportunities, there are those who do not avail themselves of the facilities which exist.

Enjoy is a word that, at first glance, evokes the idea of easy pleasure. Admittedly, many things can be enjoyed intuitively with apparent ease, for example, pleasurable effects to be found in nature such as a brilliant sunset. But enjoyment in art is something which has to be acquired through experience and that means some form of education. Possibly much of the inability of the average adult to enjoy art is the result of faulty education rather than an innate defect. We are by nature endowed with the faculties for creative expression, but all too often we have been either ill-educated, so that other faculties were developed at the expense of the creative ones, or we have been deprived of the facilities, materials and opportunities for their full expansion.

In these respects, there is evidence enough to show that, fortunately, many thousands of children now being educated will not be able to make such complaints when they reach adult life. But there is also, less happily, plentiful evidence that enlightened approaches to education though the arts are by no means universally accepted and encouraged by educational authorities, even for children, and are far from being sponsored in the education of adults.

Of the various agencies which engage in adult art education, there are in the first place such obvious and major ones as press, theatre, music, film, radio and television organizations which exercise an enormous influence, not always necessarily consciously directed to educational ends and, indeed, more often than not, activated by commercial rather than cultural motives. Now that by means of television, the visual image can be taken to the spectator wherever he may be, this influence may become immeasurable for good or ill, by reason of its indiscriminate diffusion.

Adult art education strictly addressed to individuals rather than to mass audiences is often sponsored by universities, colleges, evening institutes, art museums, libraries and art schools.

There is a general tendency in the provision of these art courses for the academic institutions to sponsor studies in appreciation, and for the practical art schools to arrange activities in techniques; but progressive institutions, such as some art museums, often arrange for both types of course. Indicative of the nature of the two approaches are such titles in the syllabuses as, on the one hand, "The Lives of the Great Artists" and, on the other, "Practical Leathercraft for Beginners".

In principle the idea of such courses is excellent; in

practice they may suffer from unfortunate defects, in part due to a prevailing idea that the arts are not serious subjects but marginal frills in the curriculum, but also arising from the attitudes and qualifications of the teachers and the attitudes and aptitudes of the students.

Tutors in the academic types of course may find it difficult, after a number of years of ringing the changes on the few topics within their competence, to keep their lectures fresh and alive. Practical instructors usually have to teach regular students in the daytime and so arrive too fatigued by evening to give their amateur pupils the lively attention they need. The people who attend these courses consequently often begin in genuine desire and enthusiasm, continue year after year out of force of habit and end in disillusioned despair.

Of recent years many employers have arranged for the part-time education of their employees and many professional and trade organizations undertake similar responsibilities for their members. Such typical groupings as trade unions, nationalized enterprises, cooperative societies, agricultural federations and so on, frequently sponsor art education programmes which include lectures and recitals, exhibitions and excursions as well as classes in practical instruction.

Here again, the quality of these ventures depends on whether or not trained leaders are employed. Firms and organizations which could not conduct their normal business with the aid of amateurs may nevertheless find these sufficiently suitable for directing the cultural welfare of their employees.

Probably the best of all agencies for adult art education are those which are created by people for themselves in response to their own needs, such as clubs and community groups. These are of various kinds, often primarily social in nature, and the arts may form but one aspect of numerous activities, as for example, very frequently in the programmes of youth clubs. The leaders have to cover a wide range of interests and may not be specialists in any particular field of art. The urgent need of such groups is for good instructional books and leaflets, and in some countries these are produced by headquarters organizers in consultation with experts. These are better than nothing, but there are many educational dangers inherent in the "how-to-do-it" type of booklet. Nothing can replace good personal teaching and direct participation.

Just as there are vital and moribund kinds of practical art so also there are moribund and vital ways of appreciation, and the last of these, creatively arranged can be one of the best ways of conducting adult art education.

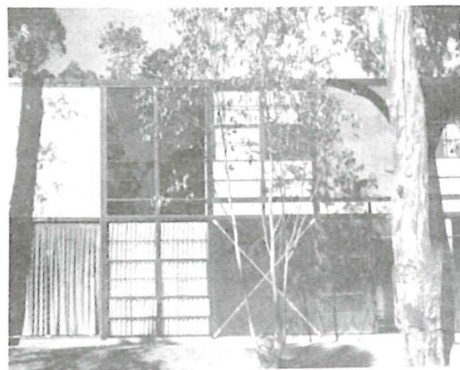
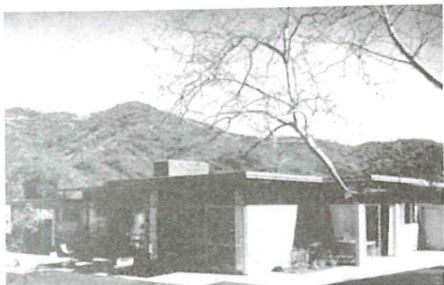
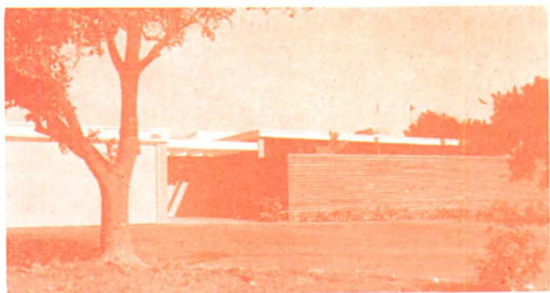
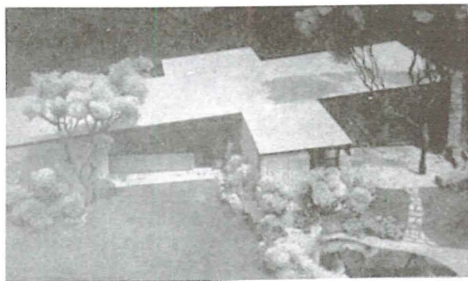
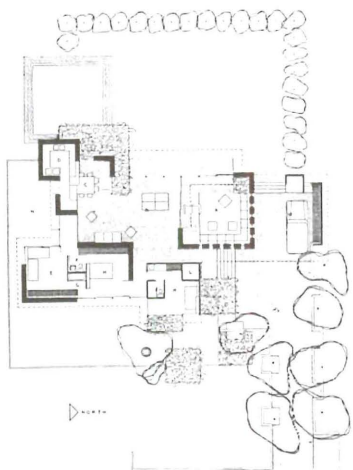
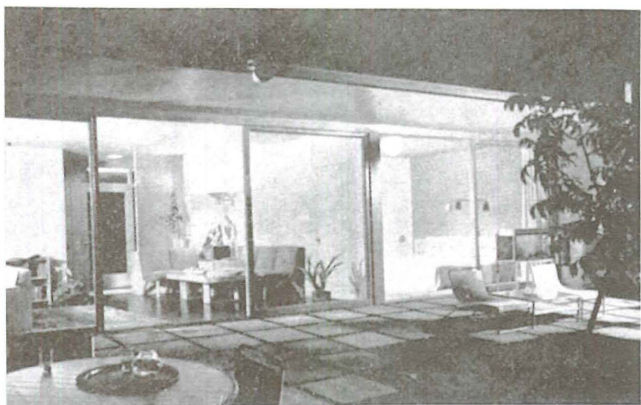
Creative expression and appreciation are necessary for everyone as forms of healthy personal experience.

The true arguments in favor of more adult art education are those which lay emphasis on the health in art, on the value of creating in all kinds of communities groups of people who are aware of the virtue in art.

They should act as the reconcilers and vivifiers in the community. Though their art resources may be initially limited they can help to increase them. Many places are completely lacking in public collections of original works of art.

In those countries where the standards of education are low, where new programmes of basic education are being promoted, sometimes with potential dangers to traditional forms of art and crafts, there is a sheer necessity to encourage the people themselves to retain and develop their natural, intuitive modes of artistic expression. The right to enjoy the arts is an abstraction unless people themselves can claim it and give it a tangible reality.—TREVOR THOMAS

THE CASE STUDY HOUSE PROGRAM:



TWO NEW HOUSES

Since 1945 the magazine, ARTS & ARCHITECTURE, has undertaken its Case Study House Program by way of attempting to clarify contemporary attitudes in domestic architecture. We have successfully built and exhibited 16 houses; all of them responsible for more than considerable comment, and some of them, in the opinion of many, having made definitive contributions in the progress of modern design. The magazine now announces two new Case Study houses in the process of preparation. Sites have been acquired, the architect is now at work, and we hope soon to be able to show preliminary sketches of the projects. One house will be developed by means of a structural technique to demonstrate, through an economy of means, cost factors adaptable to extensions into the field of mass housing. The other will be a one-of-a-kind design to illustrate more fully the use of materials where economy is not necessarily the first objective. For the new projects we have again chosen Craig Ellwood, not only because he brought off our last Case Study house with such success, but because we feel that his constantly progressing career has in it the necessary elements of what we like to think of as the good modern designer at work. It is by now generally known that he was one of the three American award winners in the great international São Paulo architectural competition.

As in the past, the designer will select the materials on a Merit Specified basis, enjoying complete freedom to accept or reject within his own vocabulary the methods and materials which go into his conception of the contemporary domestic environment.

The magazine will, from this issue until completion of the projects, publish progress studies of the developments. Barring acts of God, government decrees, and faint hearts, it is anticipated that ground will be broken as soon as the final specifications are written and the necessary local approvals given. The sites have been chosen for the purpose of illustrating two kinds of living pattern: one is a generous shelf, overlooking unspoiled wooded hills with a distant view of the city; the other, a valley area, rural in character, close to all urban amenities.

We begin this new project fully aware of the many difficulties involved, but confident because of our by now rather considerable past experience with sixteen similar enterprises brought to a happy conclusion. It is our intention to bend every effort to show our readers and the general public two examples of what we can honestly call the well-designed modern house.

Perhaps it will not be considered too immodest to close with a quotation from remarks made by Serge Chermayeff who was pleased to sum up the magazine's accomplishments in its Case Study House Program: "ARTS & ARCHITECTURE initiates the construction of these houses by creating conditions favorable for uncompromising flesh and blood architecture. The houses speak for themselves, and they speak eloquently for the initiative and integrity of the magazine and the cooperating architects. It is a remarkable performance, an invaluable example."

(Parenthetically, we are flattered to accept such statements in the hope that we not only deserve them, but that in our further efforts we shall continue to justify them).

COLLABORATING ARCHITECTS

RICHARD NEUTRA

SUMNER SPAULDING

JOHN REX

THORNTON ABELL

CHARLES EAMES

RAPHAEL SORIANO

RODNEY WALKER

CHARLES EAMES-EERO SAARINEN

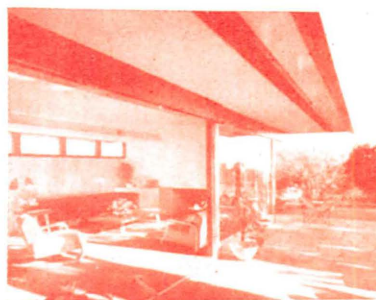
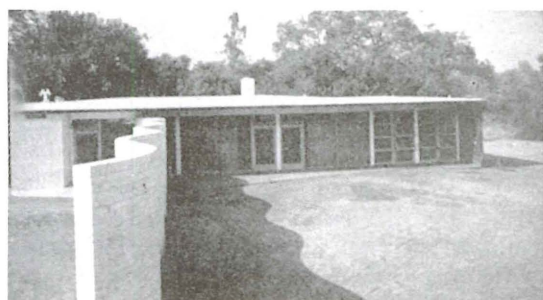
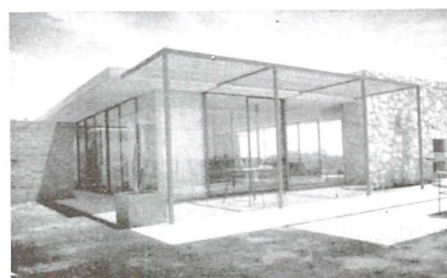
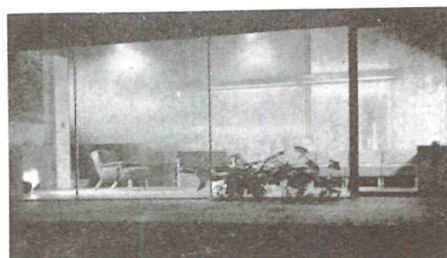
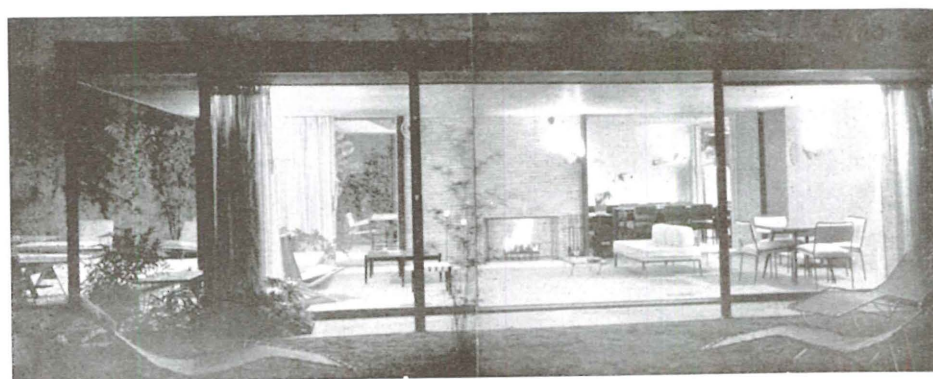
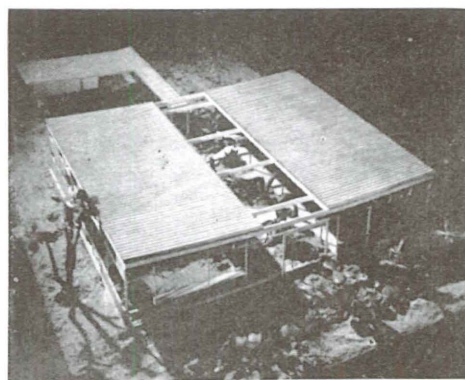
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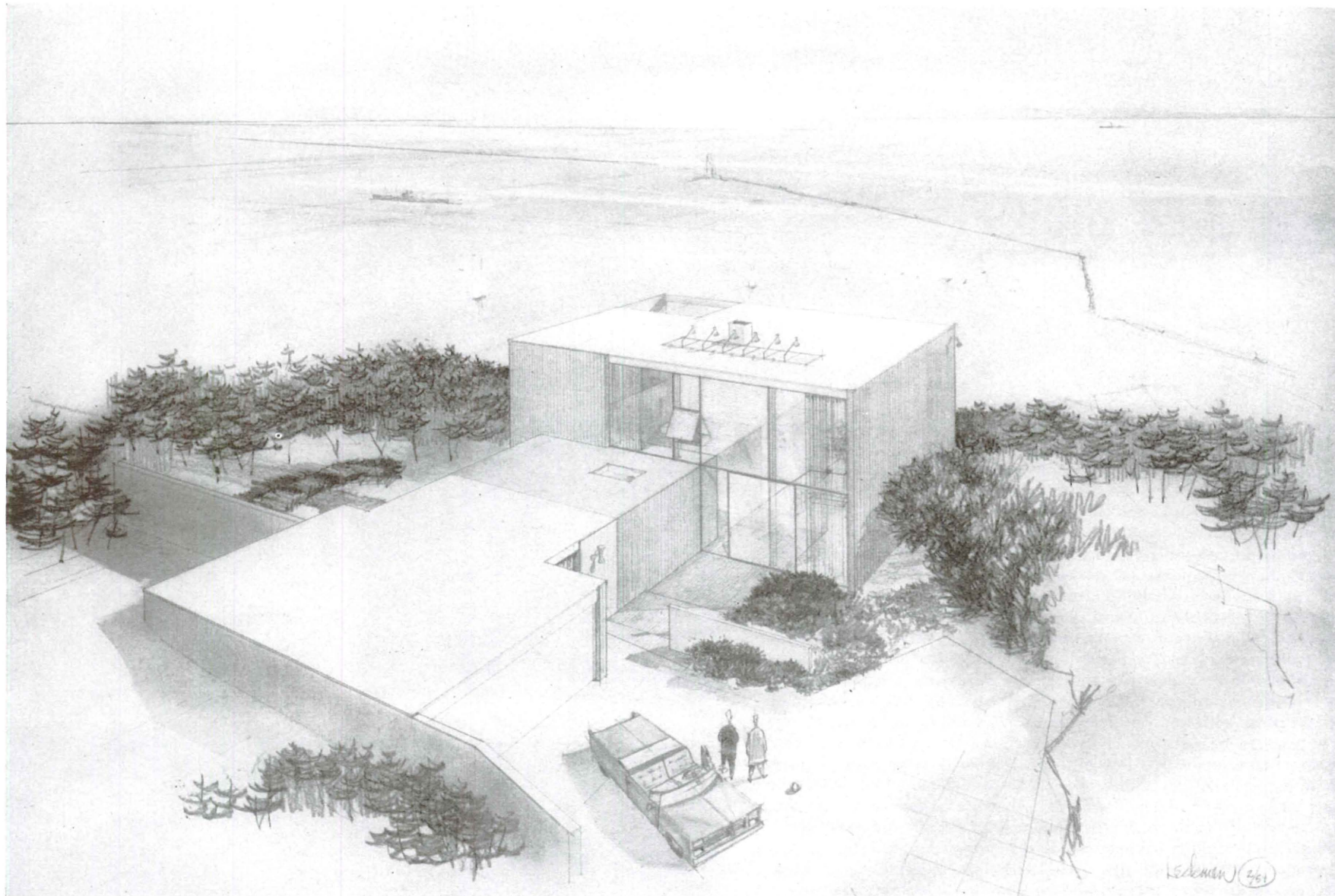
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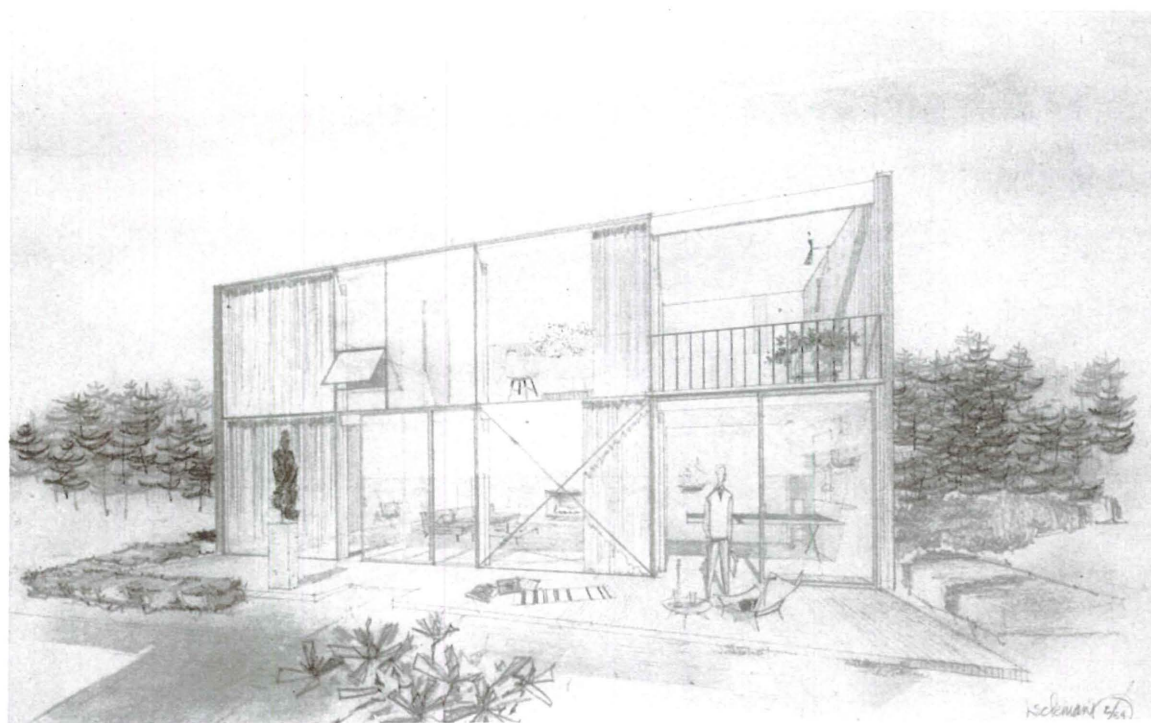
WHITNEY SMITH

CRAIG ELLWOOD





House by Vernon G. Leckman, Designer
John A. Duffy, Architect Associate



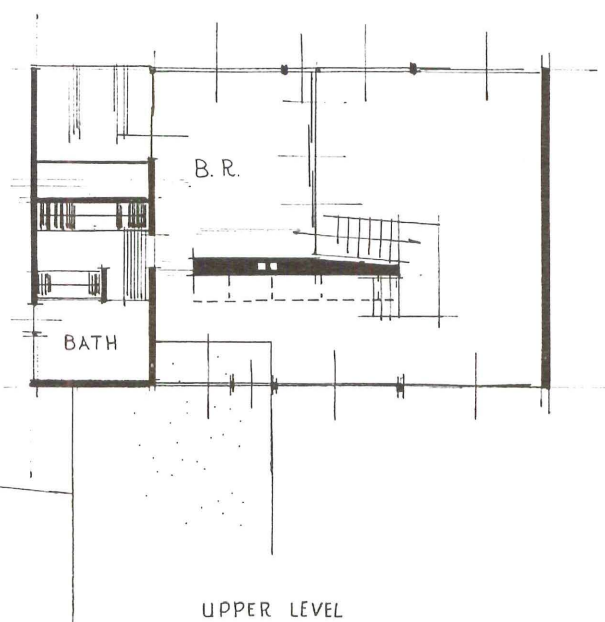
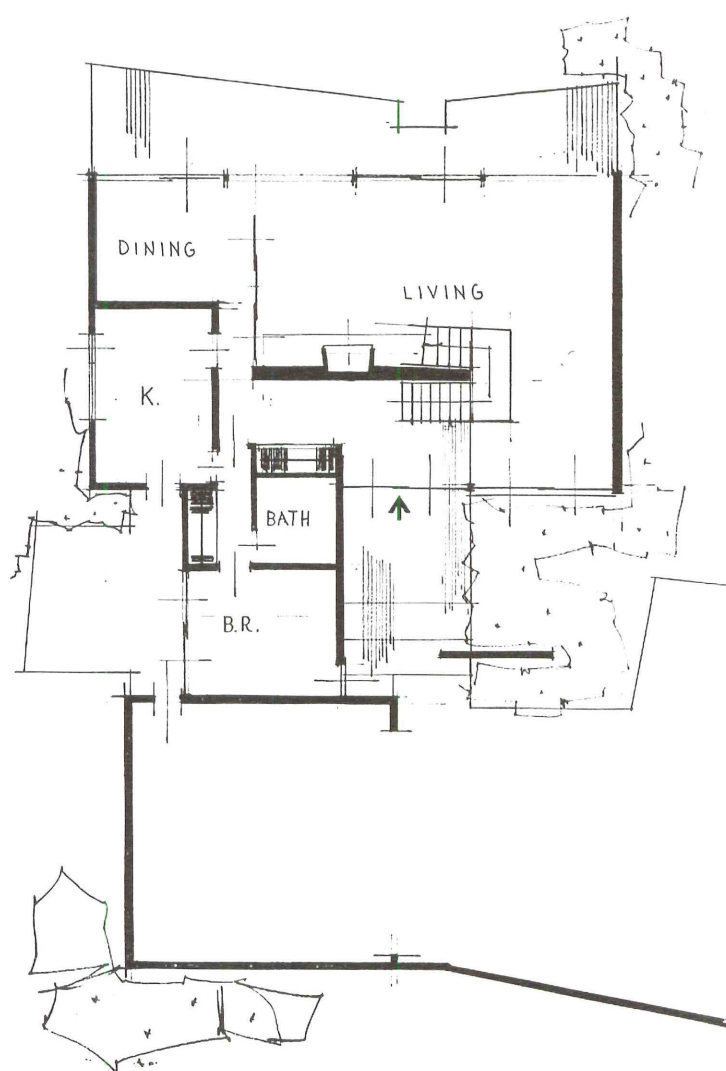
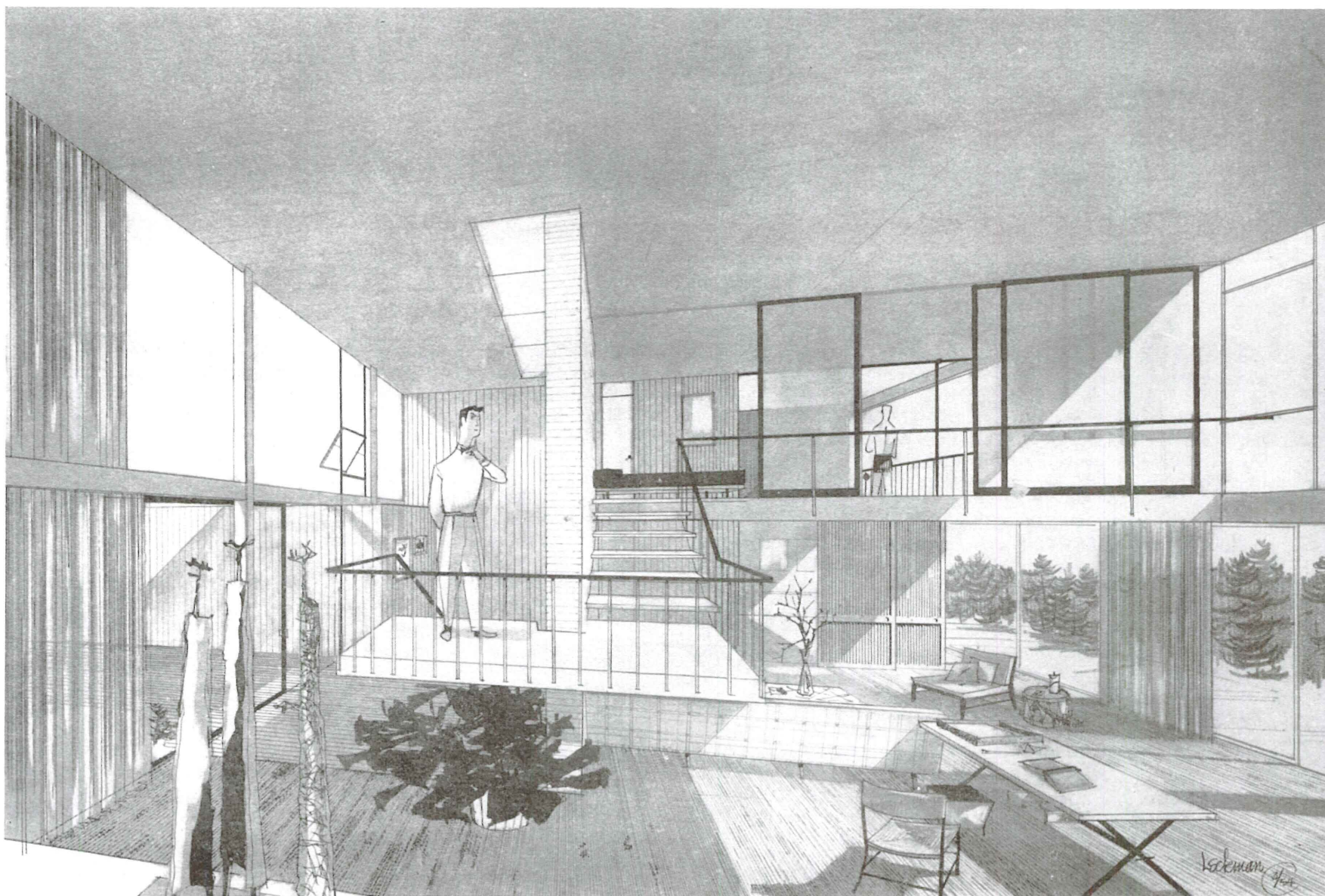
This house of 1800 square feet commands a total view of the seaport of San Pedro and south to the city of Newport. The property, on a hillside, slopes toward the view from a natural flat site.

Although designed for a bachelor, one of the rigid requirements was that it would be possible to make a smooth conversion from single to family living. The gallery is two-story glass and sky-lighted with white brick; red wood end-walls are borrowed from the living room, with a simple stair of white painted metal with blue balusters and a red orange handrail. This cuts around the brick wall and joins the master bedroom; the red brick floor of the entrance court continues through sliding doors into the gallery.

All major rooms open into each other for the purpose of entertaining large groups but provide livable areas for normal use of the house. This is accomplished in the living and gallery areas by the ceiling change from two stories to one at the fireplace. The shoji between the dining room, living room, bedroom and upper living room are also solutions to the problem.

The small lower bedroom, its bath and terrace are completely independent of the main house when desired but are easily available from kitchen or gallery. To a housekeeper, mother-in-law, or children the advantages are evident. The upper bedroom-dressing room and bath in conjunction with the sundeck make up the master suite.

This is a simple house for a client whose most urgent requirement was that the house be completely contemporary but without clichés, gimmicks, and overly dramatic details.



THE STRANGE UNIVERSE OF GEORGES BRAQUE

Braque revisited The world was created as a magnificent but chaotic conglomerate of forms, colors, sounds, lights and smells. The Cubist painters have re-created the world by converting the original amorphous chaos into a geometric cosmos subject to law and measure. The qualitative impressions of classic art have been converted into quantitative measurements.

Cubism was created by the Spaniard Pablo Picasso and the Frenchman Georges Braque, who were later joined by Fernand Léger and Juan Gris, making up the original quadrumvirate. That was back in 1907 when Paris was Paris, when the satin shoes of the can-can girls were used as much to drink champagne from as to dance in and blue gas flames still lit up that *vie de Bohème* celebrated by Murger and Musset. With the passing of time, however, it was Picasso who with his restless brush became the sun that eclipsed the light of the other stars, while Braque, the authentic artificer of Cubism, was relegated to the background so often reserved for innovators.

In the last few years, however, attention has again been drawn to Braque's work, and the aging French artist has been vindicated as the giant of Cubism who revealed to lesser mortals the beauty hidden in the most insignificant objects.

Picasso and his new terra incognita When in 1907 Picasso finished his *Demoiselles d'Avignon* he intended in no way to establish a new school of painting; the picture was simply the fruit of his restless Mediterranean temperament avid for new means of expression. Groping his way towards a new style, Picasso developed an interest in the black masks of East Africa, which were the source of inspiration for the two *demoiselles* on the right of his painting, while for the three on the left he was inspired by prehistoric Spanish sculptures. The painting, was a great success, for the rebellious Spaniard, brandishing his brush like a sword, had attacked the "pretty" themes of the Impressionists, had abandoned the attempt to capture expression through color so characteristic of Gauguin, and had gone much further than Cézanne in his desire to capture expression through form.

This was the beginning of what Ortega y Gasset has called the "dehumanization" of art, the beginning of two new paths with no room for nature and its themes, two paths along which the art of our century runs: the "musical" path of the polychromatic harmonies of color, initiated by Gauguin (we need only recall his dictum, "For me painting is like music"), developed by Matisse, who changed the colors of nature into the more varied colors of his palette, and culminating in Kandinsky, who turned his back on models and painted freely the colors that flashed through his mind; and the path of liberation of form, initiated by Cézanne and Seurat, developed by Picasso and Braque, and culminating in Mondrian. If the former group of painters ran the entire gamut of "musical" emotions, the latter group was primarily interested in geometric sensation. Cubism represented the end stage in the evolution of painting from artistic realism to total abstraction, and followed a logical pattern and architectonic order of which Picasso was the prophet and pioneer and Braque the supreme pontiff.

Cubism was born as an art exercised by architects of the brush whose fantastic desire was to change our tridimensional world into a four-dimensional world by introducing the element of time into painting and showing that Einstein's theory of relativity holds true even in art.

The years of indecision Georges Braque was born in Argenteuil-sur-Seine on May 13, 1882. He came from a family of house painters who painted pictures for pleasure on Sundays. As a child he enjoyed wandering along the Seine, which only a few years earlier had been glorified on canvas by Monet. When he was eight years old his family took him to Le Havre, where a new world would for many years unfold before his eyes like a painted fan. The estuary of the Seine appeared to him like a vast water color of changing nuances over which the sails of sloops hovered like butter-

flies; the salt-laden breezes carried the spice of adventure, and the blue aromatic spirals of smoke rising from sailors' pipes enfolded stories of the seven seas. As night fell, the lights of the city went on and the port resounded with the music of strange tongues. The lighted windows of cafés were a breach in the dark night through which one entered the world of the unpredictable. The painted faces of women smiling at the passer-by from doorways held out promises of unspeakable pleasures. The influence of this port—beaches and sails—is still reflected in Braque's work today, in his apparel (the jerseys he wears still seem to drip the blue of the sea), and in his dark weather-beaten face.

In his early years Braque was a house-painter's apprentice who spent all his spare time making untutored strokes on paper with pencil or brush. Only after he had done his military service did his family consent, contrary to tradition, to his studying painting systematically. The young land-sailor dropped anchor in Montmartre and initiated the engrossing but painful process of self-fulfillment.

He was tormented by doubts. Where did his talent lie . . . in archaic Greek art? in Poussin's classicism? in Impressionism? The nervous brush of the adolescent attempted many manners before finally succumbing to the magic of the little dots of light painted by Seurat and the flaming colors that characterized the work of Matisse and Derain. Under the influence of the first he painted a little picture called "The Port," and under the spell of the second he painted the landscape of l'Estaque, a small town east of Marseille on a bay encircled by the blue shadows of the Alps. His work was grouped with that of the *Fauves*, exponents of those lively colors and thick profiles which even today mark the work of Matisse and Dufy.

Braque exhibited his first canvases at the *Salon des Indépendants* in Paris: a handful of landscapes and figures in vivid pinks, greens and purples. Still thrilled by his first sales, he retired to La Ciotat, another small port near Marseille, to continue painting. At this time he was deeply impressed by Cézanne, who had renounced Impressionism and was painting a strange universe made up of cylinders, spheres and cones. One can guess the impact of Cézanne's work on Georges Braque; one can visualize the young artist attempting to imitate the master-geometrician in oils whose brush was also a ruling-pen and compass and who could re-create nature by painting three humble geometric figures.

When Braque returned to Paris there was a handful of pale green and brown landscapes under his arm. A young collector, Daniel Henry Kahnweiler, who was buying paintings from Derain and Picasso, purchased everything Braque had done. Then the timid deferential Braque met Picasso, a Picasso still wrapped in boastful Andalusian arrogance like a musketeer in his cloak. Seated at café tables, the two artists would lose themselves in long conversations until the stars were erased from the sky by the pink sponge of dawn.

One autumn day Braque went to Picasso's studio to see his picture *Les Demoiselles d'Avignon*. He was strangely moved by the painting: the five nude girls had faces reminiscent of some prehistoric bas-relief and were enveloped in a dynamic aura of disquieting diagonals and obliquities.

As Kahnweiler himself has pointed out, Cubism derives from the black masks of the Ivory Coast so fashionable in Paris during the early part of our century. In African masks and figures the artist found a new art in which he might convey not what he saw but what he knew about an object or person. It was a conceptual art in which the statue was only a sign or emblem of what the artist wished to represent. The spectator had therefore to imagine the face hidden behind the masks. The faces and figures were three-dimensional and the concave replaced the convex. The outside world penetrated the statue rather than gliding over it. The figures were not compact or self-enclosed, hermetically wrapped in the sack of an epidermis as protection against the discovery of the secret of its inwardness: they were open figures with eyes like two wooden cylinders. This was, so to speak, transparent sculpture.

by FÉLIX MARTÍ-IBÁÑEZ, M.D.

Picasso applied these principles to painting, along with or following upon his study of African masks, and painted his *Demoiselles*. As he viewed this picture, Braque felt he was resisting the pleasure it afforded him; it might have been the resentment any creative spirit experiences when faced by a power that will enslave him, and even admiration is enslaving. But two months later, Braque began to paint a nude woman in gray, beige and pink, and when he finished it he found himself staring at yet another *Demoiselle*, a woman all angles in dynamic combination with planes fascinating in their mobility. Thus, while Fauvism sang its swan song in the latest pictures done by Derain and Matisse, Picasso and Braque were giving to the twentieth century the first creations of a new style in which the world became a whirling geometry of superimposed planes, transparencies, distortions and writhings, which Braque would later develop to the ultimate and which is still known as Cubism.

Not very long ago Matisse was asked to confirm the anecdote that it was he who unwittingly coined the term "Cubism" when he described Braque's picture of the port as "a series of little cubes." The old magician of the dazzling colors shrugged his shoulders at this anecdote, but whether Matisse is responsible for the name or not, it does not alter the fact that Braque and Picasso created Cubism and that the steel-like edges of whirling planes provided the basis for an extraordinary friendship between these men: the Spaniard with the restless soul of a *saltimbanque* and the orderly Frenchman who constructed his pictures with the meticulous care of a Swiss watchmaker.

Convex and metallic is the world The nude which Braque painted in the fall of 1907 is therefore to a certain extent an outgrowth of Picasso's *Demoiselles d'Avignon* and of the angular, cubic planes of Negro sculpture. The painter was drawn to the idea of reconstructing the universe arbitrarily by reducing the capricious curves of a woman's body to a limited number of straight lines and rectangular blocks. When, the following spring, Braque returned to L'Estaque, he psychologically renounced the violent reds, blues and violets of Fauvism and confined his colors to pale greens and ochres; when he painted a landscape he rejected everything soft, empty or round and saw beauty only in the straight, angular and abrupt. Woods and beaches became cubes and cones, prisms and polyhedrons. For him the world was no longer a garden catalogue; it had become a treatise on Euclidean geometry.

For Braque, space no longer contained red earth, blue skies and emerald woods; it held only geometric forms and volume. The universe lost its soft concavities and became prickly with gray and brown convexities. But even the vanguardist *Salon d'Automne* rejected Braque's pictures and, although two of the judges later cast favorable votes in futile vindication, Braque withdrew the pictures. Later they were exhibited at the Kahnweiler Gallery in Paris and came to represent the first great victory in the embattled history of Cubist painting. Astonished spectators stared at these pictures that somehow recalled static Egyptian art. The canvases depicted a self-enclosed universe, convex, metallic, a pyramid of cubes piled up in a space as securely locked as a money-safe but endowed with certain mysterious harmonies. There was a great sincerity and strength in these pictures, two qualities always admired in an artist's work.

Meanwhile, Braque continued working with Picasso. They took walks together and had long talks and drank warm red wine at twilight while the Seine became a liquid ruby; and they painted together, an unheard-of phenomenon in the history of art. So similar were their pictures, so close their collaboration, that it was difficult to distinguish between their works.

But nature in its combinations became too monotonous to Braque. The sky was always blue or gray, trees always grew in the same way, there were no vertical rivers. Why not play god a little? Why not imitate the child who arranges his blocks any way he wishes—as castles or boats or canons? Why not paint the infinite variety of combinations permitted only in that lawless, limitless, anarchical

universe which is the uninhibited human mind? And so Braque embarked on his new phase, and marked out the battleground on which Cubism would fight and win its great victories: still-lives.

"The guitar is my Madonna" Flemish painters glorified interiors, cozy rooms safe from the inclemencies of weather and the dangers of the world; they exalted opulence in their still-lives by combining fruit, table-settings, fowl, fish, pipes, bread and rich hangings in splendid demonstrations of good living. To understand the meaning of still-lives, one must remember that we see them every day and interpret them without realizing the tremendous impact they have had upon the modern world of advertising, the movies, literature and ordinary daily life. A high hat, a gold-handled cane and white gloves in a foyer all evoke the gentleman who left them behind on his way to the drawing room; two glasses of champagne, one of them edged with lip-rouge, and an ash-tray bristling with cigarette stubs, one of them in a gold holder, evoke the magic rendezvous which took place at the little table in the discreet cafe, just as the thick well-gnawed mutton bone, the empty wine bottle, the bread crumbs and cheese rinds, all bespeak the healthy eater who held Rabelaisian communion with the world of gluttony.

The still-lives of the classical painters and later of the French Impressionists held a message which consisted of the charming aesthetic arrangement of various objects in a friendly artistic group. A Frenchman, Chardin, took the Flemish-Dutch tradition of still-lives and transmuted it into the poetry of the humble objects of daily life. With his brush he related the plastic poem of everyday living. The classical artists preferred painting partridges and seafood; the Impressionists—Manet, Renoir, and Cézanne—preferred fruit and flowers. It was Braque who introduced the poetry of musical instruments, for he had played one of them, the accordion, at Latin Quarter dances attended by Picasso, Derain and Dufy.

In Braque's still-lives we see glasses and bottles, pipes, tobacco, newspapers, playing cards, mandolins and especially guitars because the guitar, as Juan Gris pointed out, was Braque's madonna, just as later the mandolin would become his mistress. His iconography was later enriched by the addition of players of musical instruments, flutes, musical scores, notes and piano keys. With these objects Braque was able to paint forms that reminded him of the sphere, cylinder and cone, all Cézanne's favorites, and also to gratify deep-rooted lyrical appetites, to give vent to that vague musical urge engendered in his soul by the romantic breezes of Paris.

The secret of the still-lives Braque has been accused of painting still-lives only. This is only partly true. Braque has painted fields and beaches, women and landscapes, but he has always come back to still-lives, to groups of objects arranged in his imagination according to an order known only to him. In the pictures belonging to this his great analytical Cubist period we see strange figures, superimpositions of blocks, cubes, angles, planes, lines and polyhedrons in chaotic confusion. But as we study these pictures more carefully the chaos becomes cosmos. There frequently appear single letters or musical notes, representing chance fragments of reality caught by the artist in the course of his daily living. These disparate elements remind us of the snatch of music we chance to hear one day on the street from a blind man's violin or from some unseen piano, or the advertisement from some show-window that caught the eye briefly, or a piece of newspaper half-buried in a garbage can. The insertion of these bits of the subconscious in Braque's pictures is like the insertion of commercial catchwords in a poem or the shriek of an automobile horn in a symphony. They represent the humble but imperious voice of reality, reminding us that we are still inhabitants and prisoners of the earth no matter how violently we beat our wings in a vain attempt to reach the empyrean or the poetic ideal.

As Jean Cocteau has pointed out, Picasso's Cubism was Spanish, one of the many instruments used by the artist to assert his imperious and inexhaustible genius; Braque's Cubism was French,

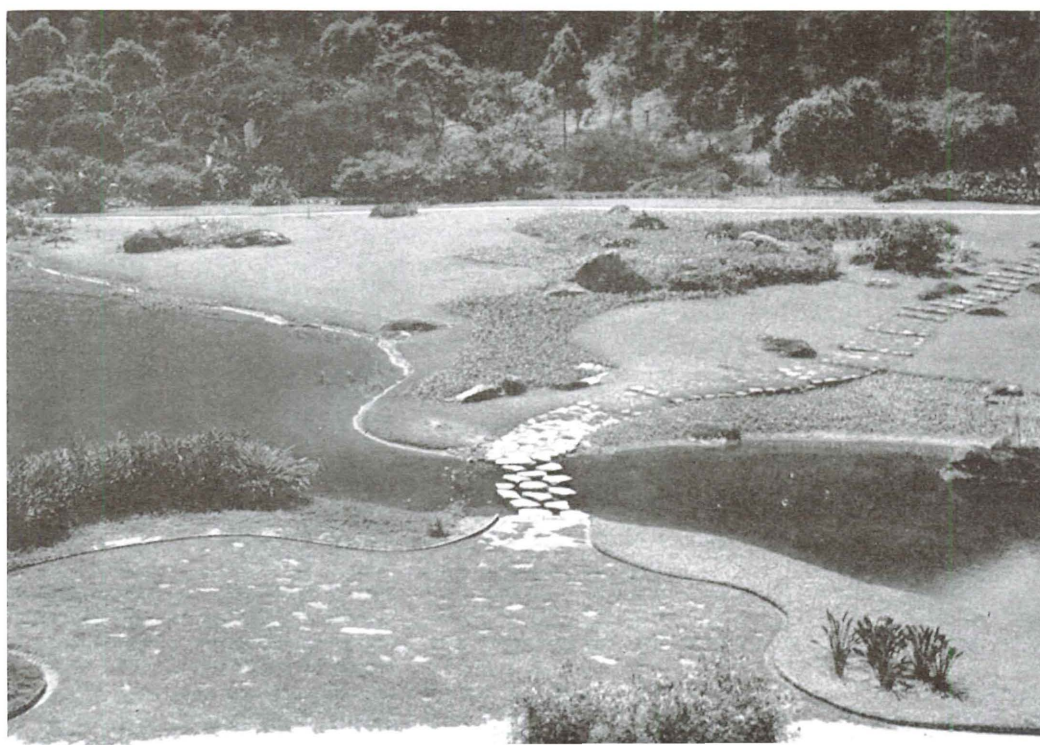
(Continued on Page 32)



1. Stepping stones crossing the lake at the heart of a garden; these stones continue in the grass, bringing about a foreshortening of the landscape.
2. Garden planted years ago by Roberto Burle Marx; two different colored grasses are used in the lawn, in free flowing design; semi circular bench covered with colonial traditional blue glaze tiles, a link between two groups of aloes; trees and shrubs link the garden with the forest on lower slopes of a sheer rock mountain.
3. Free standing wall with glass mosaic design completed by sculptural plants, color plants, trees; stonepaved pattern.
4. Pool created in a depression of terrain; waterplants all planted by Roberto Burle Marx; different colors and textures in ground cover; conifers already on the terrain were left in the site.

PHOTOGRAPHS BY MARCEL GAUTHEROT

ROBERTO BURLE MARX



A garden is a complex of esthetic and plastic intentions, and the plant is to a landscape artist, not only a plant, rare, unusual, ordinary, or doomed to disappear; it is also a color, a shape, a volume, or an arabesque in itself. It is the paint for the two-dimensional picture I make of a garden on my drawing board.

A garden, in its broader sense, I think is a careful selection of certain aspects of nature, water, rocks, flowers, foliage ordered and arranged by man, in which man may have a direct contact with plants; an area in space, however small, in which he may find rest, relaxation, recreation, and above all the feeling that he is living in and integrated into this space. It is also a complex of plastic intention with a utilitarian purpose, and it should, whenever possible, fuse with the surrounding landscape while seeming an extension of the architecture for which it is designed. For it is not only as a botanist and as a working gardener that I think of gardens. I was trained as a painter; I worked under Portinerie on the "Products of Brazil" Panel for the Minister of Education's private office in Rio. The problems of color contrast in harmony of structure and form are as important to a two-dimensional painter as they are to me in a three-dimensional or four-dimensional garden. My two professions complement each other.

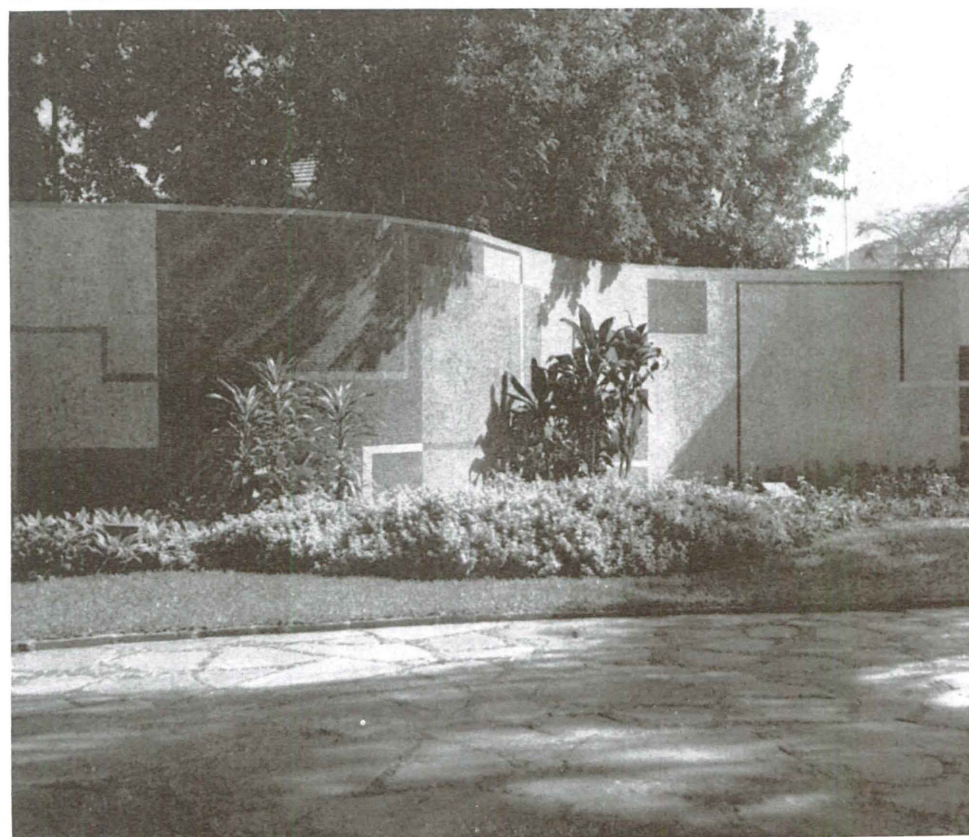
It seems to me, in fact, that the principles on which I base the structure and the arrangement of my gardens are in many points identical with those which are at the root of any other means of artistic expression, whether the idiom used be music, painting, sculpture, or the written or spoken word. In each case the creative impulse comes first and is essential, but the expression of this impulse is consciously controlled and measured, eliminating any chance solution. A work of art cannot, I think, be the result of a haphazard solution. The development of the creative impulse is carried out by means of rhythms which will produce what the artist knows to be the considered results. In any art the artist learns how to stress a sound, a word, a color, a shape, a volume by means of contrast, comparison, repetition, tension, and relaxation, slowing down speed for suspense, racing speed for climax. And this, whether he is dealing with Marc Anthony's funeral oration, with the construction of Dostoevski's "Idiot", with the counterpoint in a Bach fugue, with a Debussy sound picture, a Picasso, or Braque cubist canvas, a Matisse color juxtaposition, a Mondrian, or a Moore sculpture. In a Beethoven symphony, for instance, the parts are linked from the statement of the theme to the conclusion.

In the garden the theme stated may be the predominant place given to a certain plant, or it may be the use of cylindrical flower boxes repeated at various time intervals. If I wish to stress the vertical of a colonnade in a garden, it must be contrasted with the horizontal of the mosaic stone path, in which I may at intervals plant low-growing volumes such as a series of philodendron, all different, but all closely linked with the familiar family characteristics.

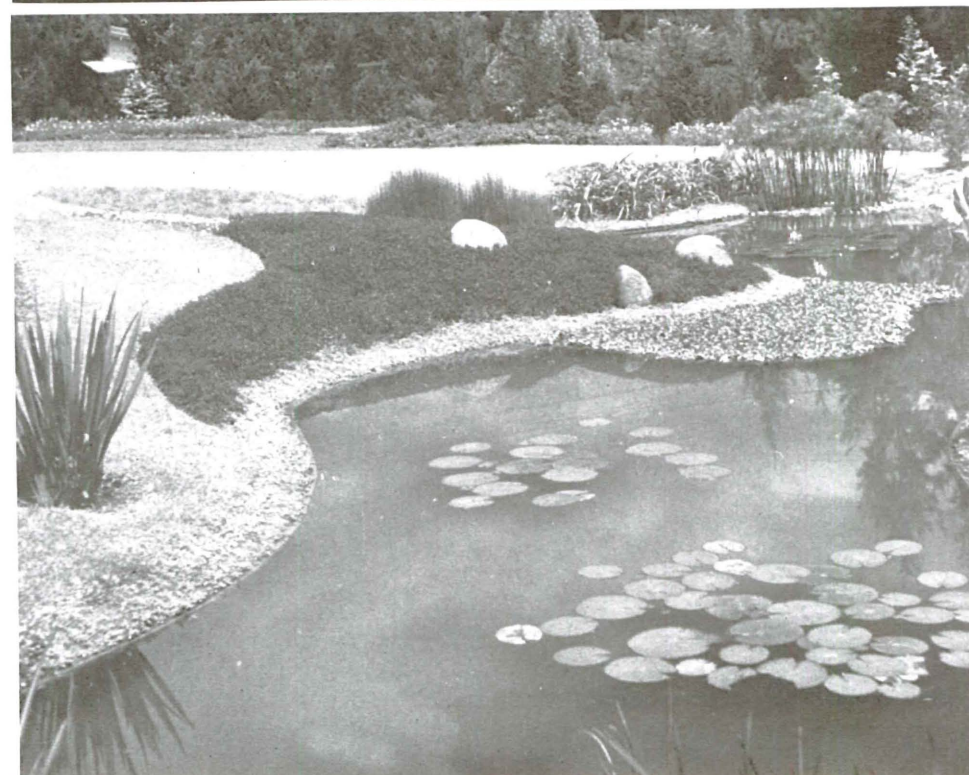
The great difference, of course, between the two-dimensional painter and the three-dimensional landscape architect is that the plant, the raw material is not static, it has its own cycle of bud, flower, seed, and withering, and then again a gust of wind, a cloud, a shower, a storm will alter its color and its very structure. In the creation of these effects, the artist must use every means at his command. The painting on the drawing board is not the garden itself, any more than a photograph of a Calder mobile can give you any real idea of the emotion aroused by a mobile in the open air. It is this esthetic quality, which, if the garden is properly planned, will produce in the spectator a constant state of exaltation and surprise.



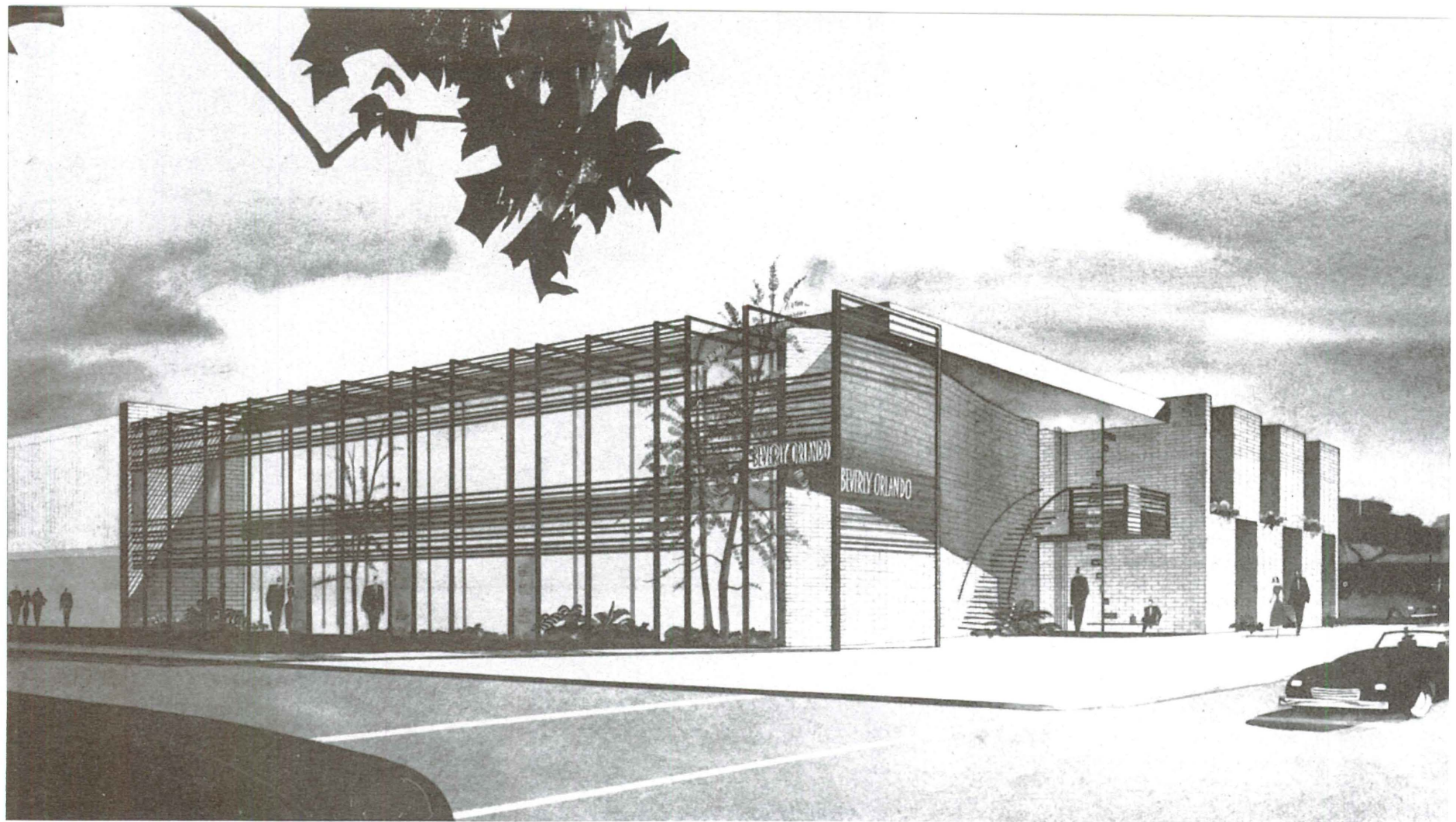
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3



4



PROJECT: Small office building

By William S. Beckett, Architect

The client's expressed requirements were for a two-story building respecting the local codes in terms of parking requirements with maximum rental area, maximum flexibility, and controlled cost factors. It was desired that the building be designed in such a way that it could be submitted for total leasing by a single company, and failing that, could be readily adjusted to several possible commercial tenants; as shown, the building contains 10,075 sq. ft.

The first floor of the building contains 5,000 square feet of rental area, and the second floor contains 5,075 square feet of rental floor area. It is to be noted that the mechanical core and corridors constitute a minimum additional work area on both floors.

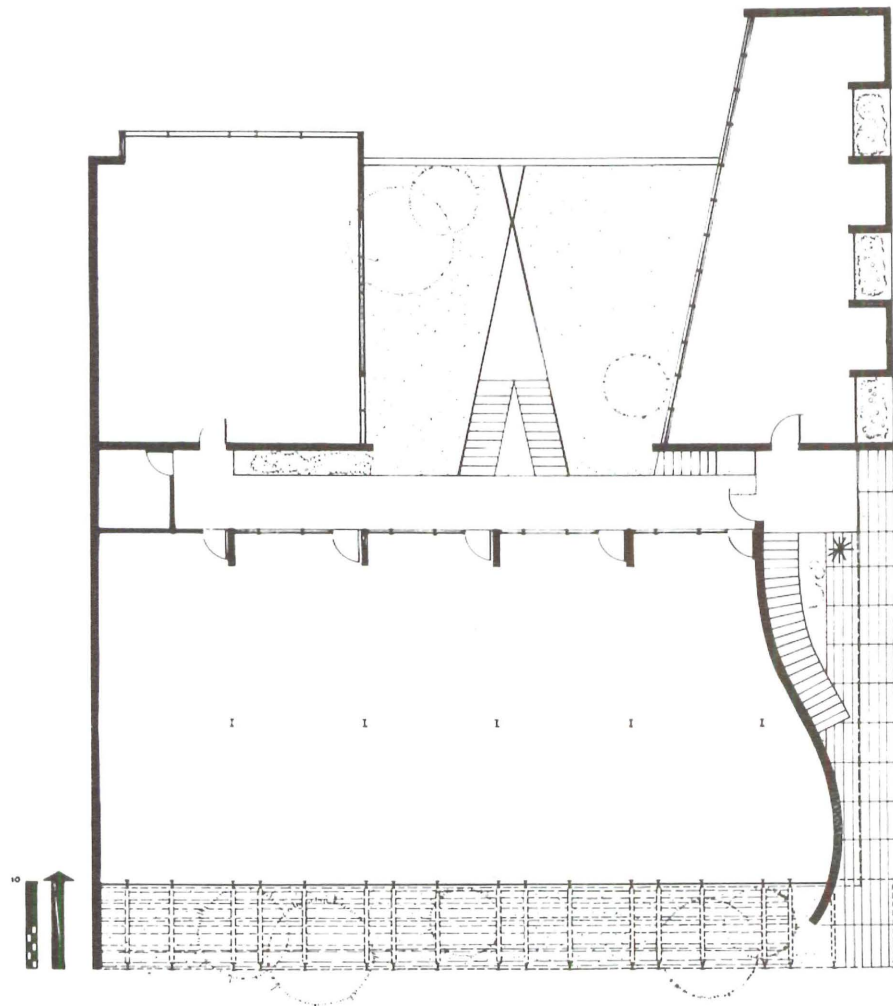
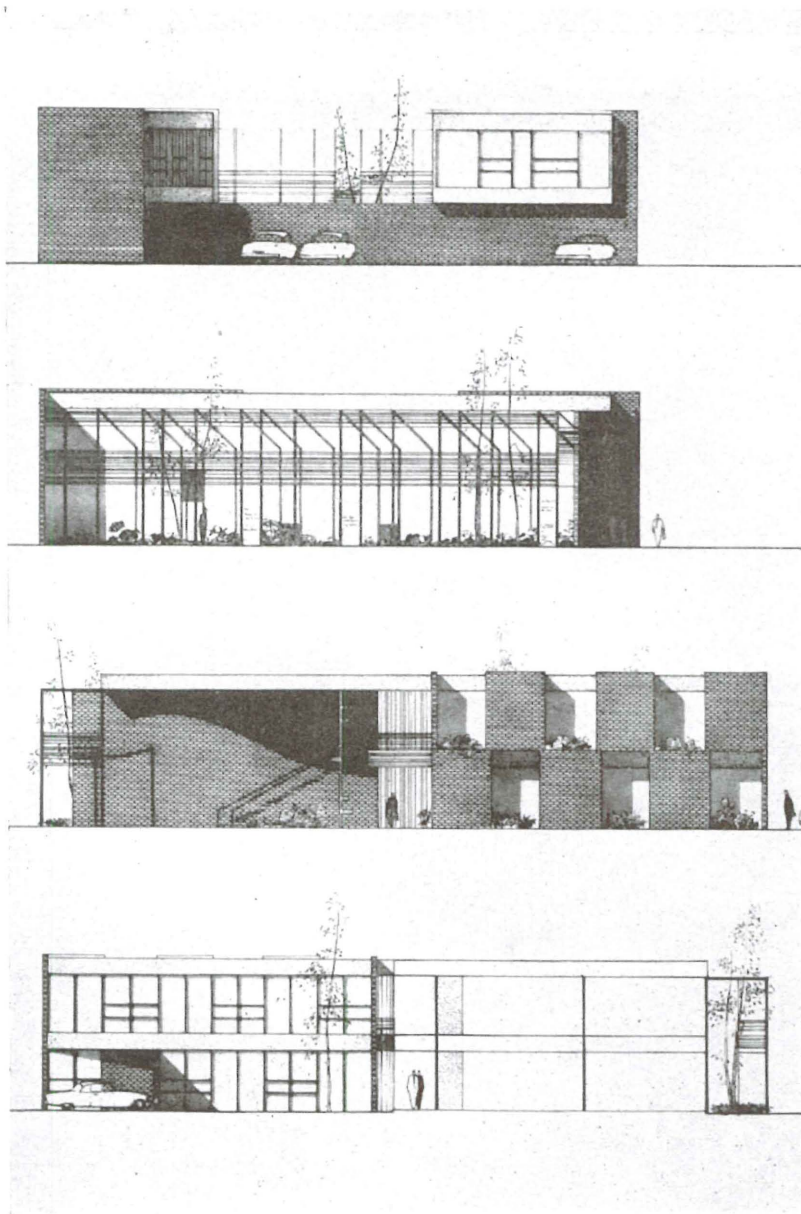
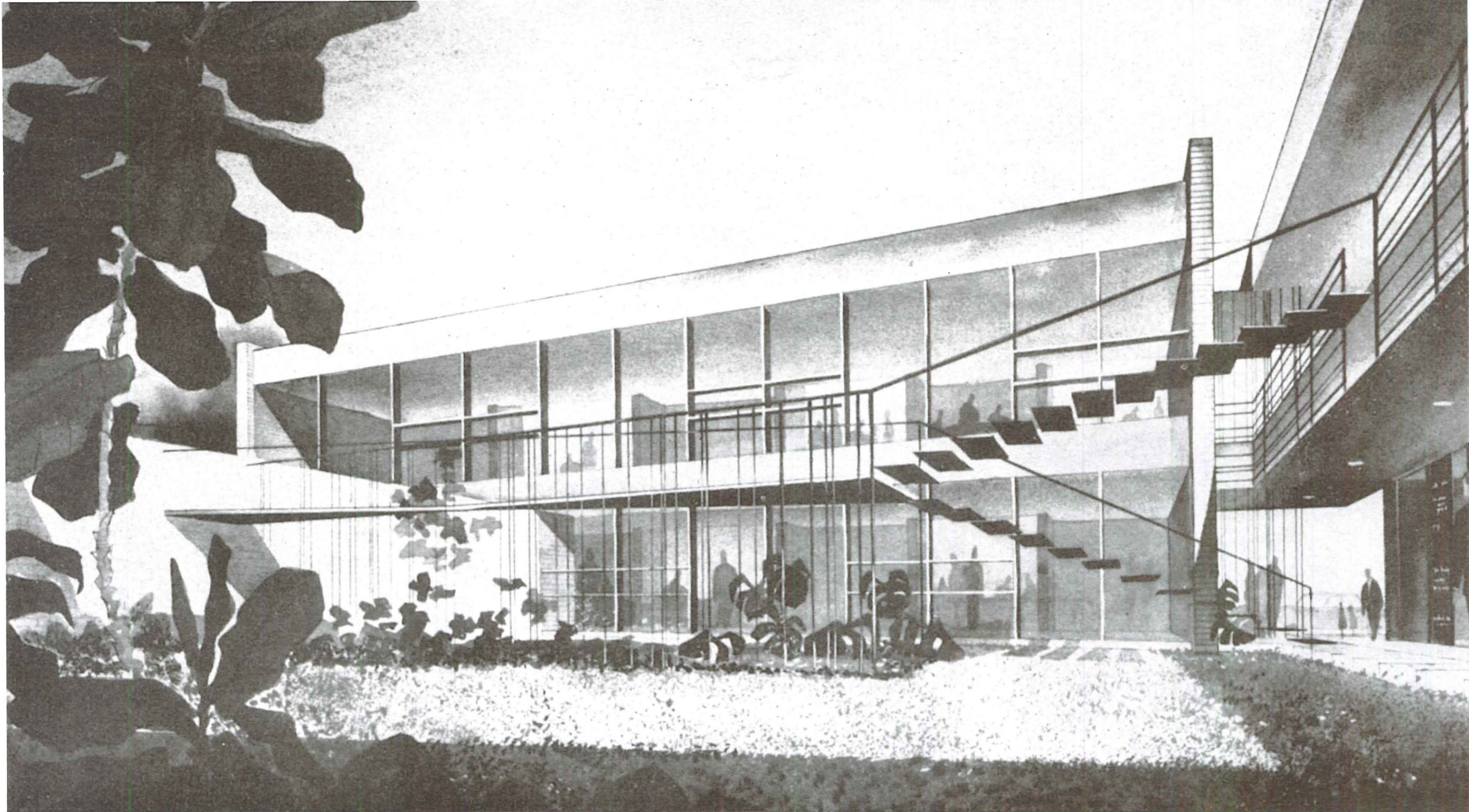
The line of the building is set back ten feet from the property line of the boulevard. This area is used for planting, and a large structural grid which is designed to handle the sun, permit glass, yet reduce noise, and afford an opportunity — if the property is used for commercial establishments — to include their fronts within the bold, overall network, maintaining their individuality but definitely being part of the commanding whole.

One major entrance on each floor controls the entire building if this is desired. Also entrances are possible from either the interior courtyard to all of these spaces independently or as a unit, as well as any place along the two major streets.

The interior of each floor is duplicating, and is divided into three major areas. There is a maximum breakup and division in various patterns and with expansions in various directions of the interior spaces. This may be done without sacrificing the rental value or the desirability of any of the space.

The building is designed with all heating, air conditioning and lighting in the ceilings of the two floors in such a way as to remove any problems in making any breakup of the space. Plumbing runs along the central corridor so that plumbing to individual requirements may be easily accomplished.

It is important to note that the entire building has been planned to be totally flexible.

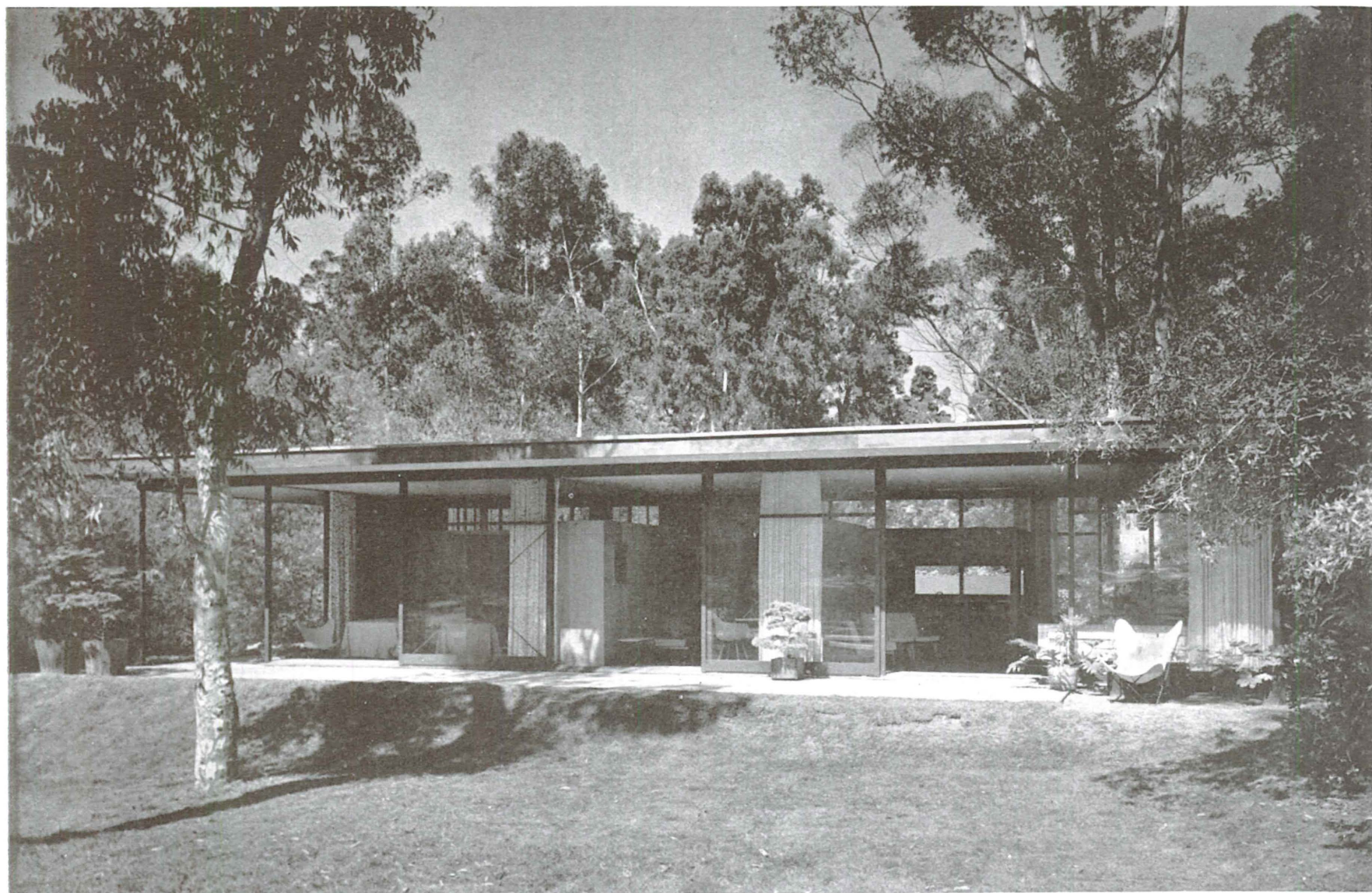
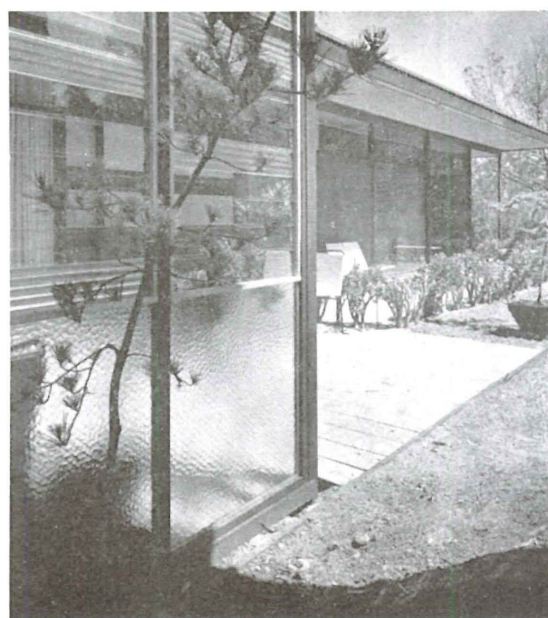
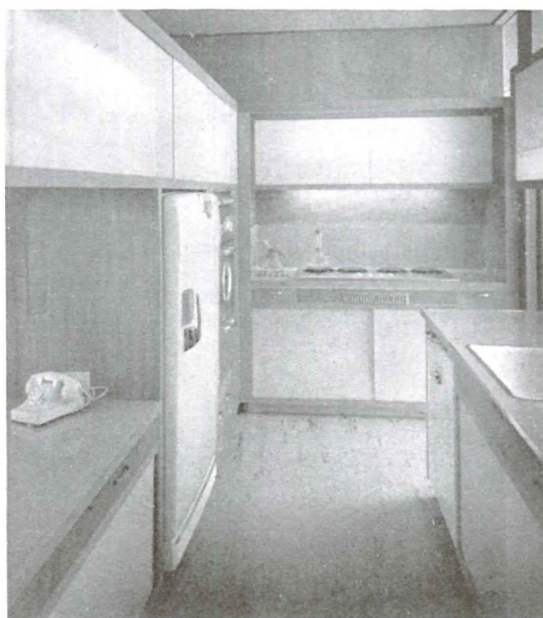


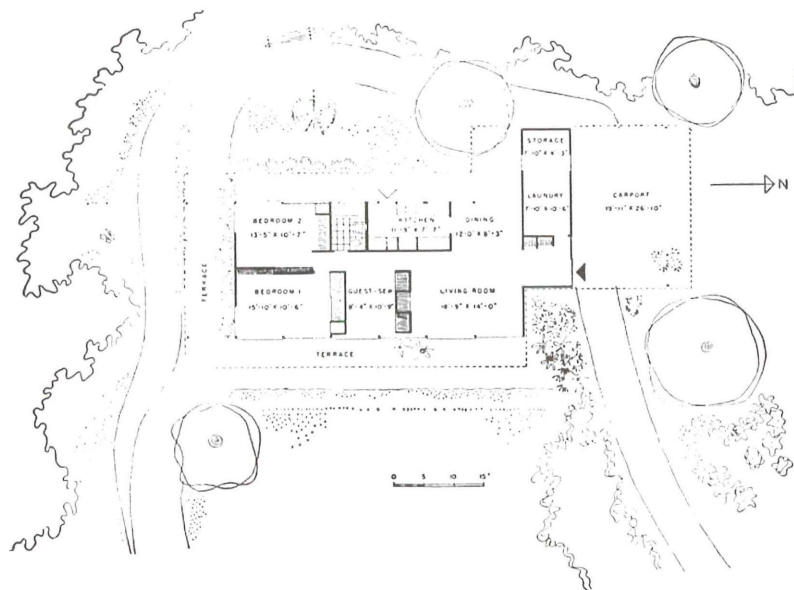
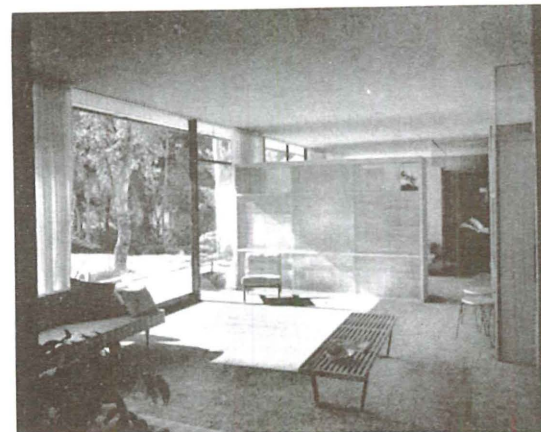
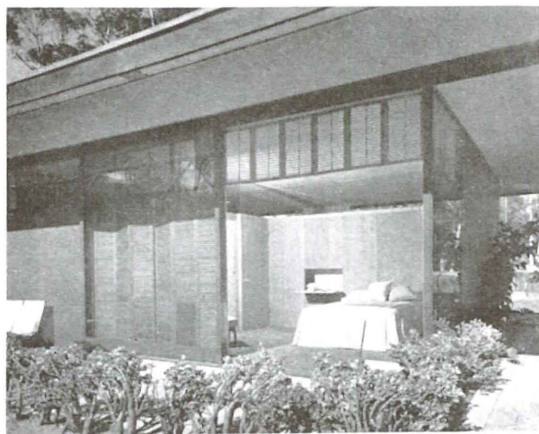
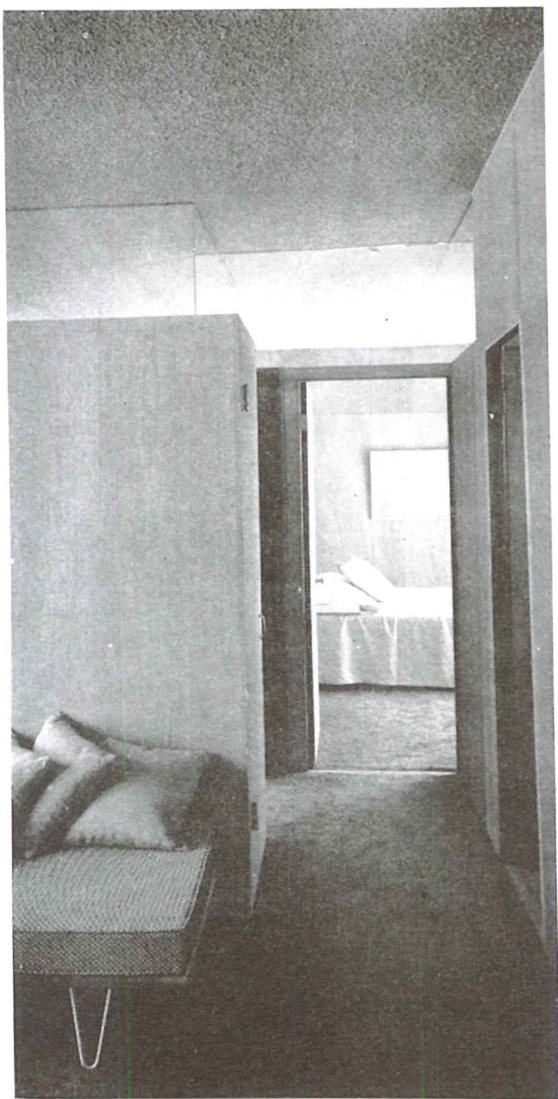
HOUSE BY LLOYD RUOCCO, Architect

Landscape Architect: Harriet Wimmer

Furnishings: Design Center

PHOTOGRAPHS BY ED SIEVERS

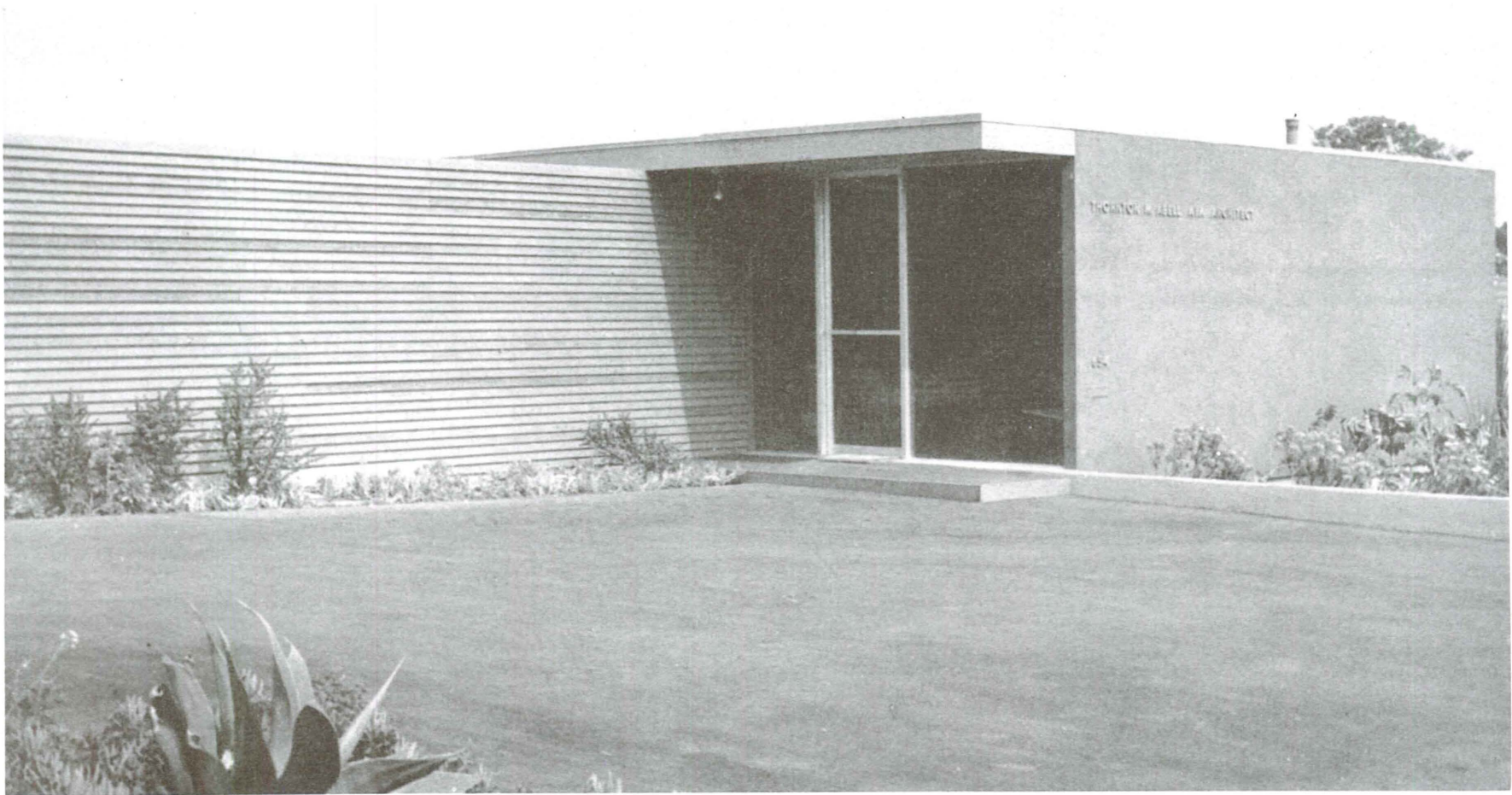




This house was designed and created as a part of a Home Show project held in San Diego. With it the architect attempted to demonstrate a building method which could be applied to a medium-price tract house in future development. Large sliding glass doors have been used generously. All ceilings are acoustic plaster; the walls are non-bearing walls, and cases are all hardwood; luminous plastic doors have been used for all case work. The house was prefabricated and set up with a minimum of labor. The ceiling and the roof were constructed of 4' x 8' plywood prefab panels and nothing required cutting during assembly. Sliding doors are on bottom rollers for economy and to save vibration and support problems inherent in tri overhead suspension; the double diaphragm of plywood makes an exceptionally rigid structure against lateral forces distributing loads evenly in the tie rods. The interior hardwood plywood and the finish in the bathroom are the only items not susceptible to prefabrication. Radiant heating was chosen as the most suitable for the project since the boiler could be located in the utility room at the far end of the house, and also because it seems to be the best type of heating for indoor-outdoor sliding wall living. The acoustic ceiling was sprayed before any panels or glass were installed, thus it was only necessary to mask the columns. The simple and well-integrated plan has provided a generous and expansive living environment which with variations could be duplicated at reasonable cost. The architect feels that custom design could be achieved with standard units and that careful detailing, dimensioning and layout is of first importance. With the lessons already learned from this project he thinks that it would be quite possible to cut costs below competitive prices.

(Continued on Page 34)





ARCHITECT'S OFFICE

By Thornton M. Abell, Architect

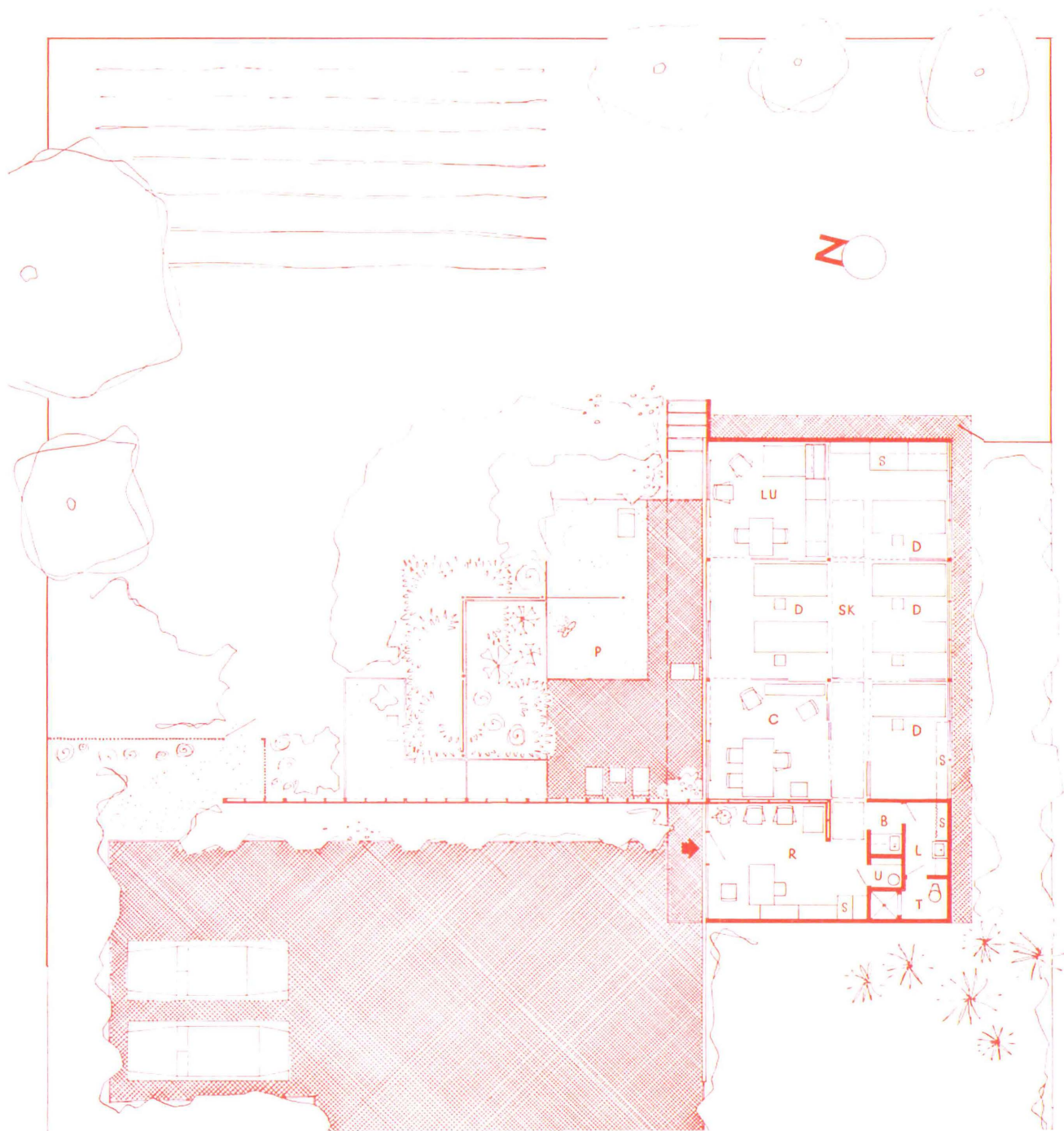
Structural Engineers—Hillman & Nowell

Landscape Architect—Robert H. Forrey

KEY TO FLOOR PLAN

- B BAR
- C CONFERENCE
- D DRAFTING
- L LAVATORY
- LU LUNCH AREA
- P PATIO
- R RECEPTION
- S STORAGE
- SK SKYLIGHT
- T TOILET
- U UTILITY

SCALE 0 2 4 8 12 FEET





The property is located in a rapidly developing suburban business district. To use it properly would require a fair-sized income building. The solution seemed to be an office building so designed that it could be removed eventually and replaced with a larger more suitable income development. It would be desirable to design the building so that when moved to another site, it could remain an office building, become a display or sales building, or even come a house without too much alteration.

For economy and movability, the structure is a light-weight rectangular frame assembly, 24' x 48', with a detachable wood screen. This screen is allowed to penetrate the interior space as well, and provides a division between public and private areas both inside and outside. It has the advantage of preventing a full view of the basic structure from any point and creates an illusion of greater space. Off the street is a parking area for office and client use. Behind the screen is a patio area partially enclosed by a canvas and pipe screen to further divide the private outside space.

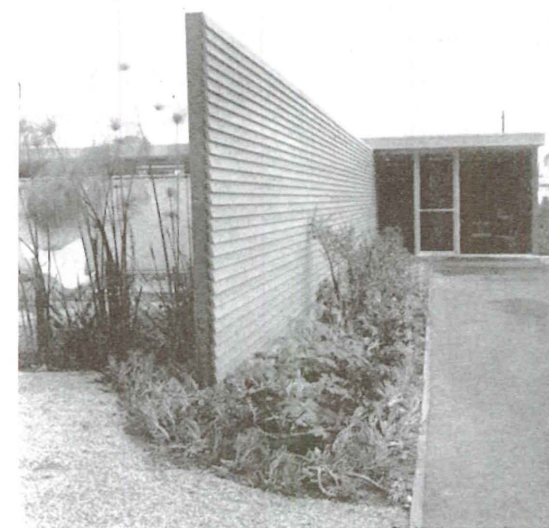
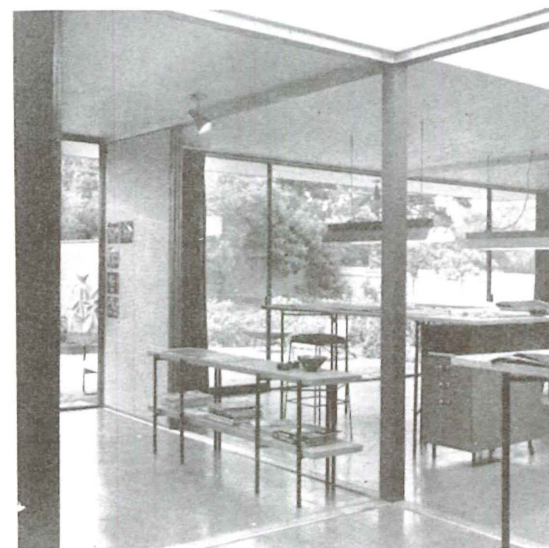
The actual structure is based on modules of 2', 6' and 12', which seemed to organize it structurally and functionally to advantage. The front 12' x 24' section includes a reception and secretary's office, and an 8' x 12' utility core. This core is a compact dovetailing of units including a utility closet for water heater and supplies, a bar unit, a lavatory and dressing room, and a toilet and shower room. The balance of the building, a space 24' x 36', is actually one room with only 2 central posts. It is however divided into 12' x 12' bays with prefabricated sliding panels some opaque and others translucent to permit an almost unlimited rearrangement. One bay is a conference room, other a small private drafting room or plan room. The central 12' x 24' is a drafting room

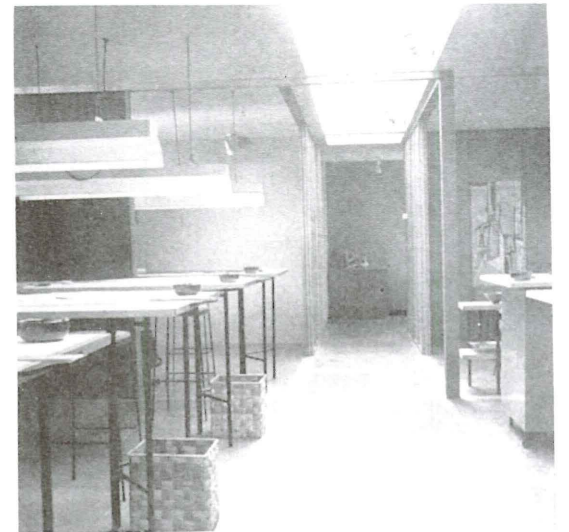
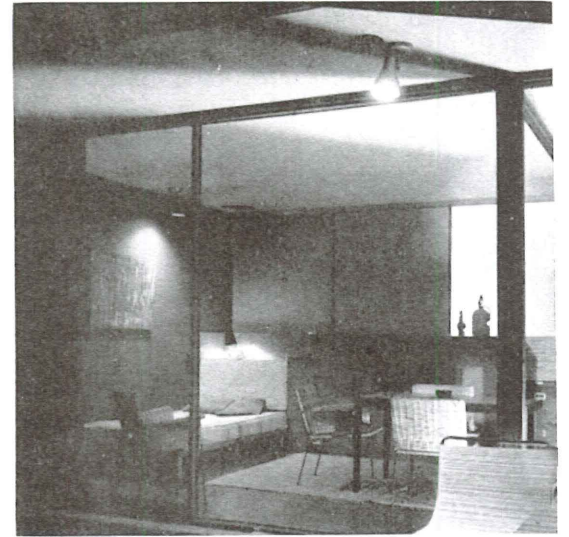
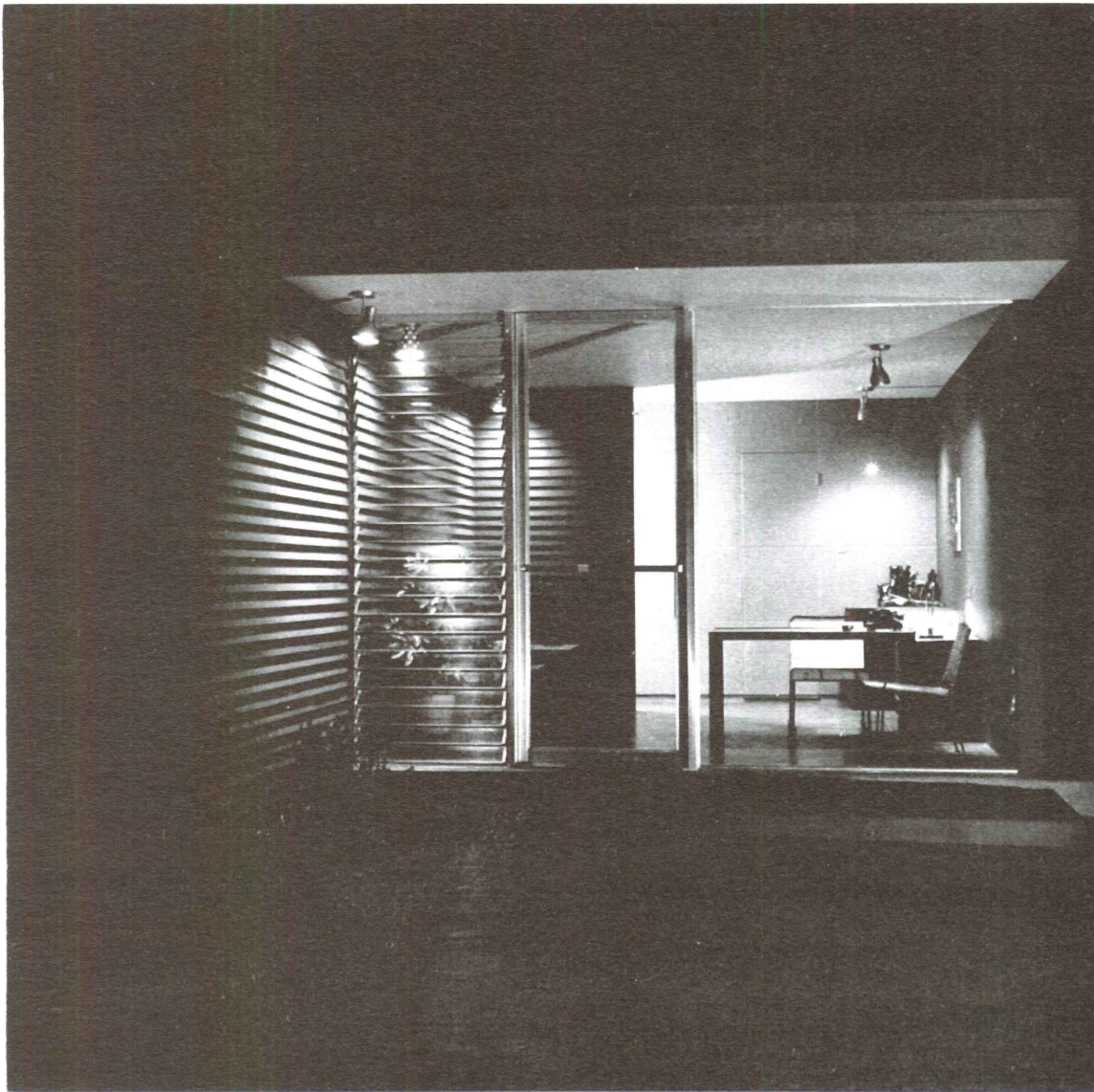
with further expansion into the rear bays. All equipment, storage cases, drafting tables, etc., are reasonably light-weight, and designed to be moved about as desired.

The color scheme and selection of finishing materials were carefully made. To be a reasonable background for working, the first requirement was that all colors and materials in the working area remain in the background to permit uninhibited analysis of design problems. The only colors of any intensity are used in the reception and conference rooms. Interior walls and sliding panels are painted light and dark neutral colors. By moving sliding panels of different colors to contrast each other, a greater variety of space sensation is possible.

Exterior wall surfaces and certain interior walls and panels of the building are painted a warm charcoal color. Exterior masonry and other interior walls and panels are a light neutral warm gray. Roof flashing and overhang is a medium green blue. The redwood screen is stained a sagebrush green. Charcoal color is used for exposed structural members and glass wall divisions. The entire underside of the roof plane is a very light green oyster color. The well of the skylight is light lemon yellow to give a sensation of sunlight. Accent color in the reception room is a deep lemon gold, and in the conference room a violet blue. The floor is finished natural and is a pigskin tan color. Movable drafting and storage cases are also generally finished natural and a similar light color. Slim metal supports for tables and other furnishings are black. The natural rattan on metal frames for seating in the conference and reception rooms is related in color to the primavera tops of tables and with the other colors. Drafting table tops are warm white linoleum with birch edges.

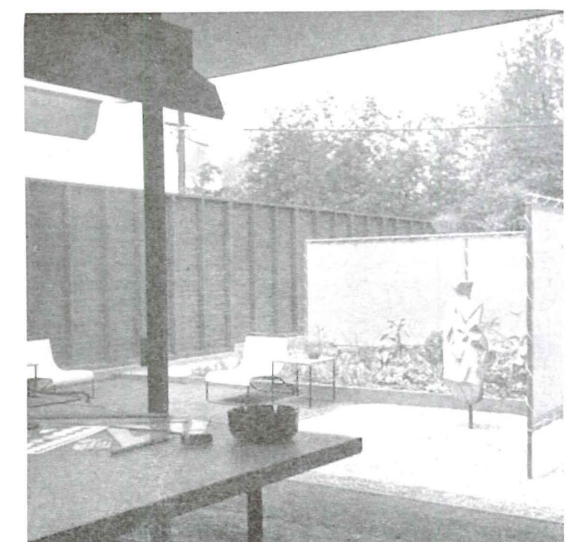
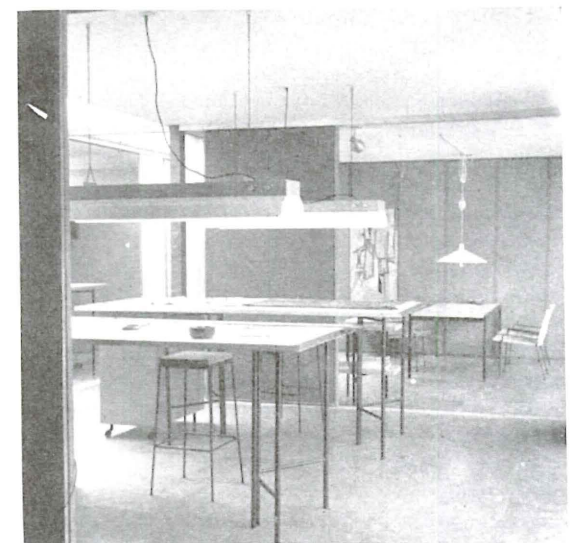
With a definite interrelation between outside





and inside, the landscaping becomes a part of the overall design. Plant material was selected to provide colors and forms that would extend the interior spaces, as well as to require a minimum of care. Gravel and asphaltic paving with redwood curbs define the patio area. The structural system of the building is as light as possible. Floor construction is T & G plank on wood beams. Foundation walls occur on the front and patio sides with piers elsewhere. Roof construction is entirely flat with wood beams 12' o.c. and joists hung with metal connectors to provide an unbroken roof plane except for a skylight well running nearly the length of the building. The north wall is entirely glass. A ribbon of glass extends along the south wall. East and west ends are closed. The roof is composition with pea gravel surface. Exterior wall finish is cement plaster to meet a one-hour fire requirement. Interior wall and ceiling surfaces are drywall. Floor is finished with tempered hardboard.

(Continued on Page 31)



FASHION AND THE CONSTANT ELEMENTS OF FORM:

By Edgar Kaufmann, Jr.

These topics were the focus of attention at a recent annual meeting of the Schweizerischer Werkbund. In commenting on them, as an American addressing Swiss readers, may I begin by sketching the formative process as I see it? The entirely personal views expressed here inevitably reflect the American milieu and may become more understandable abroad if a few of my assumptions are stated.

Some elements of form are found in human artifacts throughout changes of time, place, or culture.* Color, line, surface, and mass seem to be constant raw materials of form, no doubt rooted in sensory perceptions. Other elements apparently derive from man's sense of his own automatic movements and intentional actions, and of related processes in the world around him—rhythm; balance; dominance; direction. These, too, may be considered constant elements of form.

Such elements, to be effective, must be embodied and employed in forms. At this level what constancy can be found? A good deal has been written on forms, their combinations, their impact. Plato's ideal was pure, abstract form; Frank Lloyd Wright's is the romantic naturalism of "organic" form. St. Thomas recommends *integritas, claritas, consonantia*; Viollet-le-Duc's century-old version of the poetry of construction remains intensely effective. Something is known in the West of the traditional teachings behind the form languages of India, China and Japan. The ideas of Pythagoras have affected Gothic cathedrals, Renaissance *piazze*, and modern *unités d'habitation*. Does all this reveal constancy or continuing change?

I believe the modern Western way of looking at the world (a way of comparisons, analyses, experimentations) permits only one constant to appear at this level where effective form is analyzed—that constant is, of course, change itself.

Those who prefer convention and rules are uneasy with what is thus revealed as an inevitable multiplicity of forms valid today. Those who are introspective, intuitive, mystic are also dissatisfied, particularly with the more rational utilitarian forms which develop naturally from such an attitude. The modern way of looking at the world may be inadequate; it may require adjustment, enlargement, or alteration before it satisfies enough kinds of people to hold its place in history. Meanwhile it is the matrix in which present-day forms develop. Some modern forms—a minority it seems—express a protest against this way of looking at the world; but none are liberated from its influence.

If we can agree that change is one constant to expect in man-made types of form, I think we will want to become more familiar with change, to study and master it. One aspect of change is already widely recognized: change may be profound or superficial, and correspondingly slow or quick to attract notice. Yet there always seems to be some connection between the frivolous changes of fashion and the big changes of form that parallel changes in the form-makers' beliefs and comprehension.**

Some rapid, superficial changes of form now prevalent in the Western world have troubled conscientious observers on both sides of the Atlantic. Does this modishness betray a lack

of principles; is it easily manipulated for profit (the famous artificial obsolescence); is it likely to pass its weakness along to more fundamental aspects of form?

Fashion was fickle and reckless in some of the most respected cultures that preceded mass production and widespread advertising: consider the histories of Greek pots, Renaissance clothing, Japanese architecture, or Western lettering. Today sound American designing seems to me to progress from inception to trial, from trial to improvement and from improvement to maturity without real hurt from the pressure for seasonal novelty, and indeed sometimes benefiting from it. Benefiting in two ways, that is: first because the interest in new things welcomes progressive products early in their development; second because the drive for improvement and for renewed sales-appeal exerts a constant pressure for a reconsideration of form, function, production, or availability.

It is a question whether this maturing in public is as good as a more cautious process, where only perfected products are allowed out into the world. The question can be given different answers: believers in rules and standards will prefer to wait until a design is gelled; believers in a give-and-take between art and life will welcome the more adventuresome procedure of early exposure revision, and the potential of continuing improvements.

The actual situation in the United States is reflected in the second alternative despite caution imposed in some cases by heavy investments required for very large production. The procedure which prevails here does nothing to sort good form from bad; fake, foolish and tawdry forms flourish alongside well-founded and conscientiously developed ones.

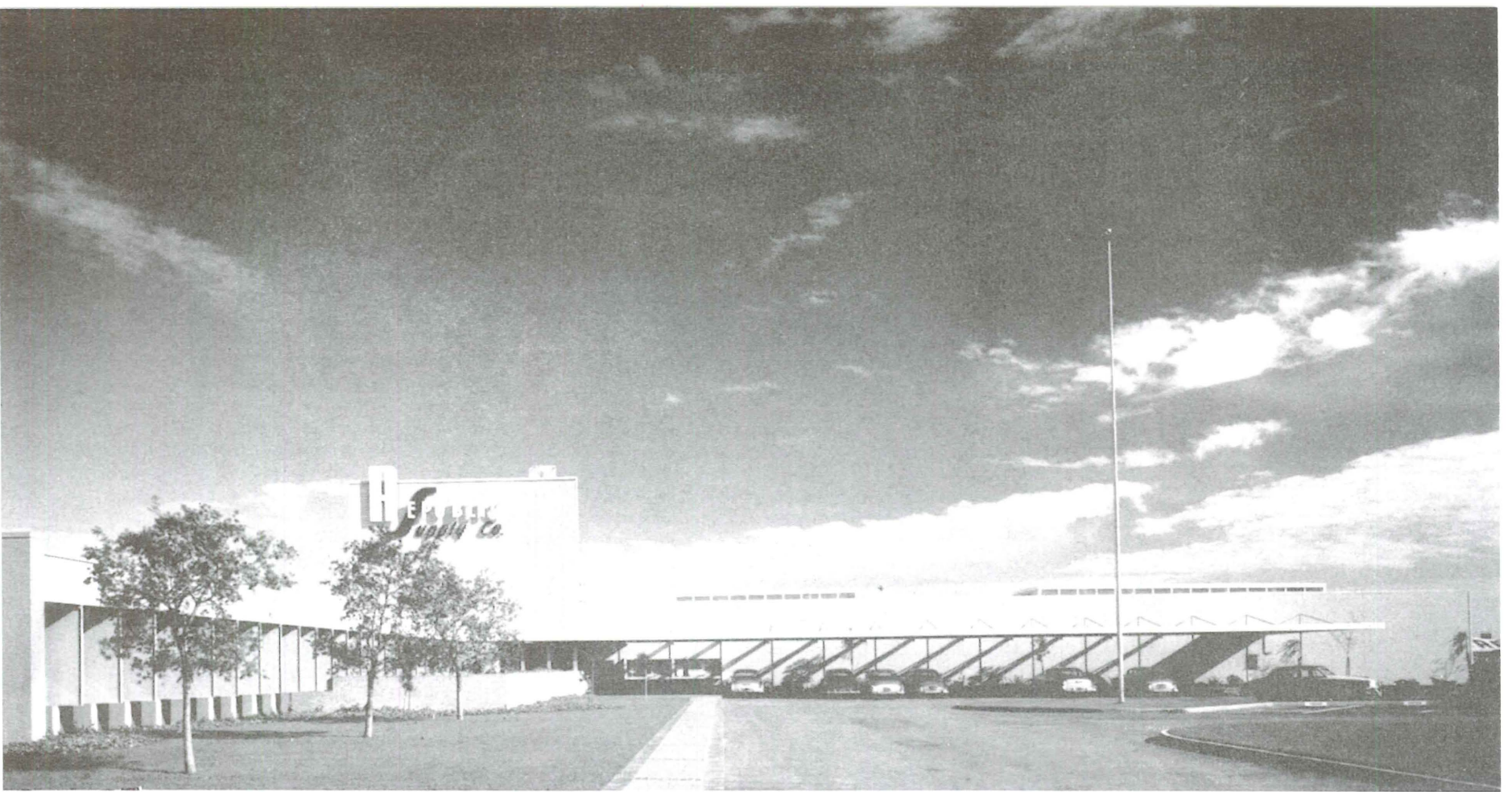
Naturally critical opinion is voiced and has some effect on American forms. In general, when value-judgments are made concerning form in the United States, they refer to results, not to the system which permitted these results to occur. A more active scrutiny of results, i.e., more discussion of good and bad form, is needed: it would improve every level of design, concept, promotion, acceptance; indeed such discussion could affect the very system of production. This has in fact begun, yet it is a slow process. Other efforts, to influence production more directly toward predetermined standards of form or of taste, have been swamped by the gigantism, dispersion and exuberant vitality of the American market. If we are to "cultivate our garden" we have to accommodate ourselves to the climate as given.

It may be worthwhile here to mention my opinion that few native American forms have been launched with esthetic intent, though in the course of time many of them have been refined by excellent designers. For examples consider the open plan in residences; skyscrapers; simple envelopes for complex machines; the prefabricated look in private kitchens, laundries and bathrooms. These American expressions have been enduring. I believe they have developed not from form for its own sake, but out of functions and symbolisms. Their formal development has been in the open, not in studios and drafting rooms alone.

So I believe that in the United States where form as a rule develops and is judged empirically, fashion is no enemy of form; nor is it a factor for good. Fashion is merely one manifestation of that constant, change, which we need increasingly to observe, discuss, master and put to use.

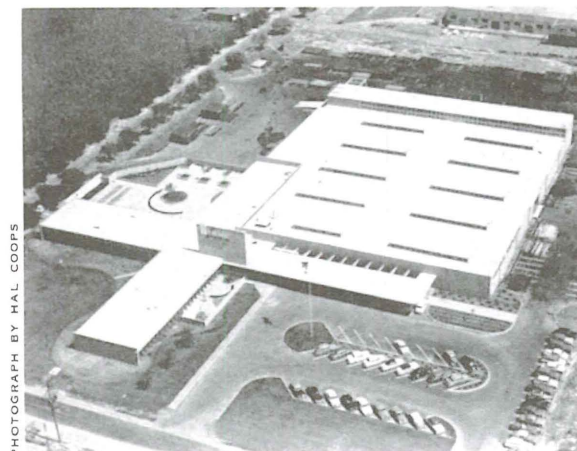
*The best comments on the elements of form that I know are to be found at the end of Gottfried Semper's *Prolegomena to Der Stil*.

**Such recent studies as Kahler's *Wandlungen der Antiken Form* are good reminders of this, and more readily faced than many thick volumes of earlier days.



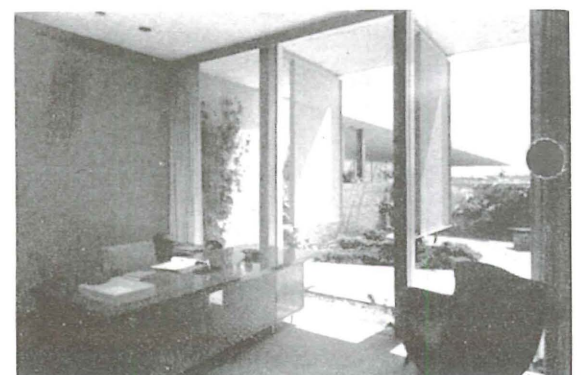
Industrial Building

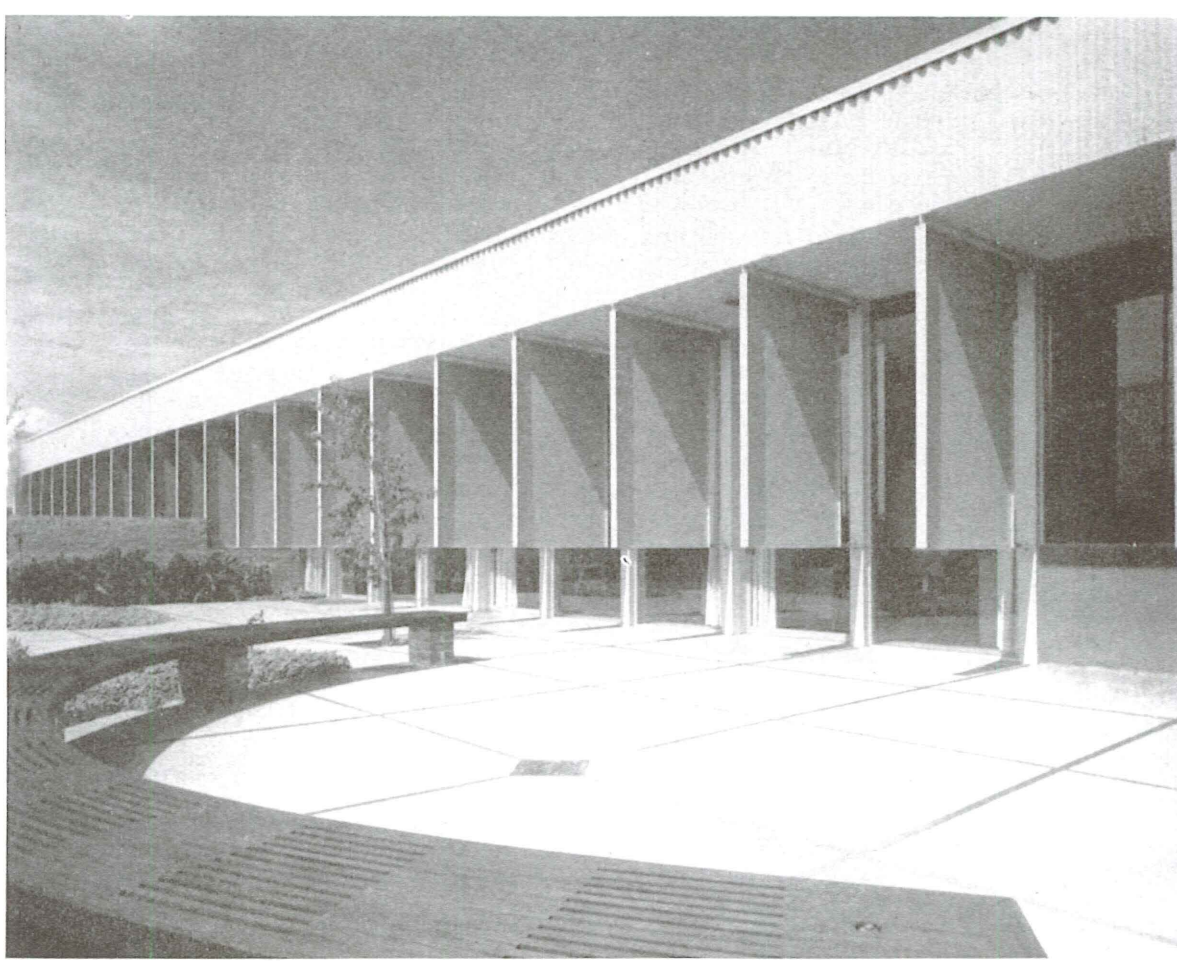
by George V. Russell, Architect



PHOTOGRAPH BY MAL COOPER

The program called for a new Division Headquarters of the Republic Supply Company of California, one of the largest jobbers of industrial supplies and fabricators of certain industrial machinery. It was necessary that the building be an efficient, flexible, and integrated structure in order to house a huge variety of machinery and tools, with administration facilities relative to sales, receiving, shipping, and the servicing of inventories. In this case the company had already been convinced of the operating economy of carefully planned and well-built structures previously experienced in branch stores already renovated in their chain-wide improvement program. There were no





PHOTOGRAPHS BY ERNEST BRAUN

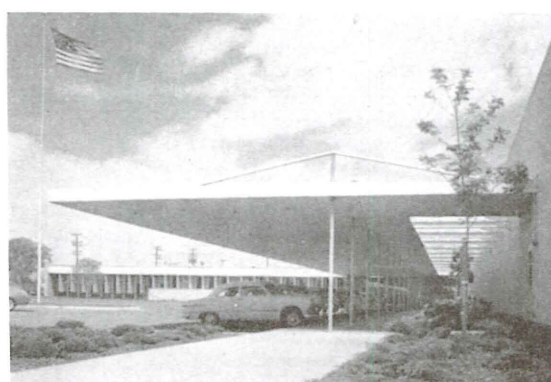
unforeseen site problems due largely to a company policy of consulting the architect before purchasing real estate.

The warehouse is naturally lighted by continuous double-faced monitors; slimline lighting is provided. The large 40' x 50' bays facilitate mechanical material handling; radiant heating was installed in the warehouse marshalling area to promote comfort and efficiency of personnel working in this busy section, usually with doors open to the truck or rail docks. Unimpaired truck traffic is most important in the company's operation, hence a dock with extensive maneuvering space, generous shelter and of a width permitting easy use of fork lifts.

Adequate parking is provided; executive and visitors parking is covered by a cantilevered shelter. The main entrance is located at the center of all branches of the administrative area, and all offices are related to minimize walking. They open into landscaped areas, and the executive offices open to a walled patio by means of sliding doors. A large employees' patio on the opposite side of the building reached from the employees' cafeteria is to be used for group functions, lunching, recreation.

The entire structure was designed on a ten-foot modular basis with intermediate, non-bearing mullions in the office area. Fixed glazing to structural members prevails throughout;

flat steel trusses are ten feet o.c. with clear span, three-inch wood decking without purlins. The interior walls are plaster except in the manager's office, conference room and reception which are paneled in walnut and birch plywood. All other trim and cabinet work is birch. The fireplace wall and one wall of the manager's office are painted brick; corridor walls and some offices have linoleum wainscots; ceilings are acoustic tile; facias, sign pylon, and sun shields are asbestos cement siding, painted; toilet floors are terrazzo; the reception room floor is Roman brick which carries out into the carport; the patio paving is concrete with surfaces flushed to expose the aggregate.



MUSIC

(Continued from Page 9)

If there is a piano in the room, he will be sitting at it. He plays as naturally as if the music were all jazz; his entire body plays. The head goes down; the shoulders come together; the foot taps or bounces on the pedal; the coat on his back becomes a separate entity, it flies, it flaps. Stravinsky assuredly has never played his Concerto as Lukas Foss played it—I hesitate to say, for better or worse—irresistibly, carrying the whole audience with him. The outdoors were rocking. The earthquake would not have been noticed. We would like to have gone down there, sat in a circle around him, to hear him play it twice. This was one of those occasions when a composed piece no longer preserves the manners of a composition; with the pianist it takes on uncalculated, independent life. These are the never-to-be-repeated moments of a musical experience. The Concerto is full of formal excuses, neoclassicism, "back-to-Bach." To hear it like this is to get behind or above the formalism. It is the apotheosis of Stravinsky-jazz.

Now our glorified band concert of wind instruments took on voices, returning us to the ecclesiastical and civil magnificence of seventeenth century Venice, music in many parts, bare as the Symphonies for Winds but with the assumptive resonance of music written not for the concert hall but for the church. Antiphonal music, without frontal presentation, for which the entire church building is instrument, written by a composer who spent many years learning every acoustical property of these heights and spaces, music intended to be sung from the two choir galleries of St. Marks. How can one do justice to it on the little stage, in the open air, without resonance? Well, not completely, but with a wonderful force and expressiveness. *In ecclesiis*, with five Alleluias, each differently scored for chorus and the six instruments. And after this two Canzoni for divided instrumental choirs.

Not to top this but set off in contrast there was then a little motet (Cantata 118) by Sebastian Bach, accompanied in this version of

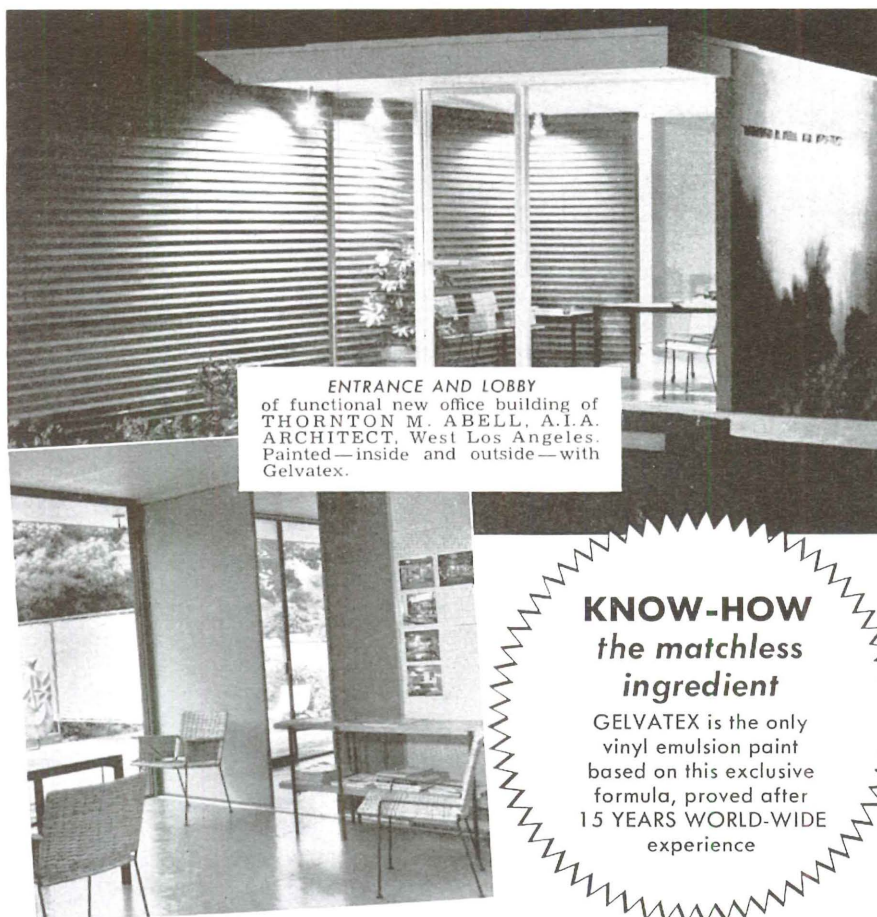
the original outdoor setting by three trumpets and three trombones. It was also scored by Bach for indoor performance with strings.

And last, this time topping everything, the Psalm 150 for double chorus and double orchestra by Heinrich Schuetz,* Germany's seventeenth century master, whose music we are only today recovering. Bach must look to his laurels when Schuetz is around. Excuse me, the superlatives fail me. Much of Schuetz's bounty came to him from the Venetian school, but he was a German and made Italian musicianship his own as Duerer made his own the Italian gift of line. "Lobe den Herrn"—Praise Ye the Lord—that is the sole substance of David's last psalm: "Praise God in his sanctuary: praise him in the firmament of his power . . . Praise him with the sound of the trumpet: praise him with the psaltery and harp. Praise him with the timbrel and dance: praise him with stringed instruments and organs. Praise him upon the loud cymbals: praise him upon the high-sounding cymbals. Let everything that hath breath praise the Lord . . ."

"Lobe den Herrn" runs unceasingly among the voices through every counterpoint. The music is an ecstasy of praising, a rattling of affirmative syllables instead of suave Italian vowels, a confirmation of human delight and sensibility against the puritans, vision in sound and voices of the infinite worthiness of praising God. This also is a *Motu proprio*, when not abused for prettiness or cheapness. We left with that message.

Our temporal praise goes to the four whose unobtrusive craftsmanship made this festival: to Lawrence Morton, who planned the programs; to Ingolf Dahl, who carried the heaviest burden among the instrumentalists; to William F. Russell, Director of the Pomona College Glee Clubs; and to Robert Craft, whose conducting and even more his preparation of the performances set free so many great works to be heard. Robert Craft is not one of those demonstrative conductors who dramatize every performance as a backdrop to a contrived personality. When he is conducting in public he forgets himself. That is his virtue, if it is in a sense a weakness in the eyes of those who have to be convinced of the importance of the occasion by the conductor's mannerisms. Craft's mannerisms, for he has

For ENDURING beauty—inside and outside—specify



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them, are directed strictly to the music and by no rhetorical twisting of his back towards the audience. He proved again at this festival that he is one of the most gifted conductors, as well as one of the most capable musicians in the business.

*Edited and arranged for performance by Lawrence Morton, from microfilms of the original score.

ARCHITECT'S OFFICE

(Continued from Page 26)

NOTES ON MATERIALS AND EQUIPMENT

The entire roof and walls are insulated with Infra-Aluminum Foil Reflective Insulation by Lee R. Ekins Co., and provide an effective barrier for heat loss or penetration. The composition roof is by the Ajax Roofing Company.

Interior wall and ceiling surfaces are finished with Drywall by Wayne Vaughan & Co., Inc. This type of finish gives a reasonably smooth neat surface, permits simple detailing at openings and is quickly applied.

The aluminum entrance door and frame is by Rebco Incorporated, who manufacture particularly clean-looking assemblies. The unusually fine handmade aluminum sign letters are by the A. J. Bayer Company.

Hardware for glass louvre windows (jalousies) is "Louvre Leader" by the Kiener Co. This hardware is stainless steel, simple in operation. The north glass wall is composed of three openings of sliding steel doors by Slide-View Steel Door and Window Co. The interior and exterior spaces are more nearly integrated in this way. The operating sections move easily; frames and hardware are well designed. The interior sliding panels form one of the most essential parts of the building. They allow the space to be readily divided, yet if the building were moved and used for another purpose, they could be entirely removed without damaging the structure. These Slide-All sliding panel assemblies are of standard manufacture by Woodall Industries, Inc. They are an economical way of dividing space. The solid panels are headboards with tubular metal frame, nylon bottom sheaves and top guides, operating between extruded aluminum floor tracks and top channels. The interior slab doors are from George W. King. The translucent panels are uncolored sheet Plymolite Fiberglas plastic assembled in standard tubular frames. Uncolored corrugated Plymolite Fiberglas plastic by Plymold Co. is used as a skylight in the center of the building and gives a smooth diffusion of natural light that is very pleasant.

2' x 2' acoustic tile by Simpson Logging Co. is used extensively on vertical surfaces, on walls of the reception and conference rooms, and on one side of all solid sliding panels. This treatment provides good sound control as well as pin-up surfaces.

2' x 2' tempered hardboard used on the floor is Lebanite by Cascade Plywood Corporation. This material has a dense surface and a good light color. Lebanite floor is sealed with Tungseal by McCloskey Varnish Co., and waxed.

The redwood screen is stained with Cabot's Ranch House Hues, by L. M. Scofield Co. New pine fences along property lines as well as an old whitewashed fence were all stained with this material and look quite fine. Poncho clear sealer by Commercial Chemical Co. was used on redwood.

Ungalvanized metal was primed with Farbertite by Auburn Oil Heating Engineers, distr. This material is a coal-tar product and provides an excellent bond between metal and other coatings.

All paint on all materials inside and outside, except natural finishes, is Gelyatex by Gelyatex Coating Corp. It is a poly-vinyl acetate emulsion paint that has a good flat finish and is resistant to wear. Crane plumbing fixtures, were used with Speakman shower head, toilet flush valve and Olsonite seat. The terrazzo shower receptor is by Fiat Metal Manufacturing Co. The shower pan is a neat prefabricated unit that is both economical and functional. The shower door is by Custom-Built, with a pivot type hinge that allows adjustment for slight variation of opening width. Walls of the shower and the counter top of the lavatory are Goodyear Vinyl applied by Culross & Rode Brothers. General Chrome center support towel bars are in shower, lavatory. A Jetglas Day & Night Water Heater is used. The bar unit by Dwyer Products Corp. is a very compact efficient assembly. When not in use, it can be concealed by a rolling shade. The heating system is forced air with a Payne Jetglas horizontal type unit and perimeter duct system below the floor. Minneapolis Honeywell Moduflow Controls with inside-outside anticipatory thermostats and clock adjustment provide uniform temperature.

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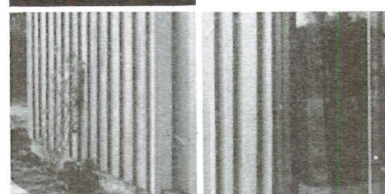
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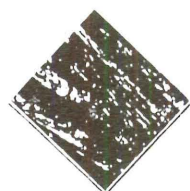


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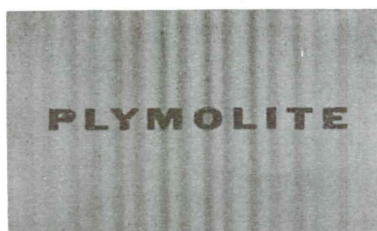
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Industrial fluorescent lighting fixtures by Light Control Co. with warm white lamps give good artificial light in the drafting room. All other electric fixtures are by Lightolier. Adjustable swivel reflector type fixtures are placed in the skylight well, on the overhang and in places where focal lighting is needed. Several new lens type fixtures are used in the reception room, and a handsome suspended fixture in the conference room moves along a track on the ceiling as well as up and down as required. Surface bowl type and a recessed lens type fixture are used in lavatory and shower. All lighting is controlled by a low-voltage switching system by Touchplate. A master control panel is centrally located. These switches are well designed and quiet in operation.

Ventilating Fans by Tradewind are used in the utility core.

All finished hardware is by Acme Hardware Co., including Schlage latches, Tutch-Latches, Rixson floor pivots on entrance door and other items required.

The canvas screen in the patio is by Wilshire Awning & Furniture Co. The heavy canvas panels are laced on a welded pipe frame.

Drapes at north glass wall were made by Swedish Custom Interiors and were dyed to match the charcoal color of the frames and adjacent walls.

The drafting boards are of honeycomb construction by U. S. Plywood and made by Honeycomb Structures. This is a new panel that is made in various thicknesses and can be used for prefabricated building panels. They are extremely lightweight. The tops are covered with Congoleum-Nairn white linoleum with birch edge banding and extruded stainless steel drawing edges. Removable black tubular metal legs were made by Van Keppel-Green and are a special height but of their standard folding design.

All special cases in the drafting room, including movable drawer cases at each board and wide drawer cases, vertical storage and wall cases were fabricated by J. B. Thomas Co. They are made of "Forall", a new laminated hardboard material manufactured by Forest Fiber Products Co. The material is resistant to warping and has a good smooth surface, and finished natural the color is good. Black tubular legs for these cases are also by Van Keppel-Green. Drafting stools were made by J. C. Moore Associates, Inc., and were both inexpensive and of good design.

Formica tops for the table in the reception room and the conference table were made to Van Keppel-Green specifications by Culross & Rode Bros., and make permanent handsome surfaces.

Other furnishings are by Van Keppel-Green whose furniture has maintained a consistent high level of design for many years. Tables have 1/2" x 2" black tubular metal frames to receive Formica and Vitrolite tops. Table benches have metal strap frames with travertine and redwood tops. Chairs are rattan on slim metal frames. Patio lounge chairs are their standard string on tube type that has become almost an integral part of any good patio.

GEORGES BRAQUE

(Continued from Page 17)

that is, it was the reason and essence of his life, the method of expression most appropriate to his exquisite nature. Picasso was the "discoverer" of Cubism, Braque its "colonizer"; Picasso was the master of a style he later abandoned, Braque fell in love with Cubism and was chained to it for the rest of his life. Picasso was the seducer, Braque the faithful lover.

Two evasions from the world Ortega y Gasset once told us students in Madrid that art is escape. I believe that there are two ways of escaping from the world: by exploring exotic uncharted lands and seas or by becoming a monk and retreating to the cell of some monastery. Picasso belongs to the first, Braque to the second. Picasso fled from life in the mad boat of his ever-changing art, Braque in the cloistered solitude of his Cubist cell, in the hermetic niche of each one of his pictures. As one looks upon the tragic merriments of his guitars and mandolins, the mechanical perfection of his compositions, one feels shut-in, one grasps for breath. Suddenly this tridimensional universe flattens into two dimensions and then jumps up into four. What we lack in air we make up in time. Braque's pictures have no air because they have no background; on the other hand, they imprison time in their grays and mauves. Only once in a while does the movie camera technique used by Braque afford us a glimpse of reality through some musical passage or the letters chalked on a bar window or the label on a bottle of rum.

When he wished to carry this idea of mixing the real and fantastic

to the extreme, he created his collages: here paint was mixed with sand, paper, wood, carton and wire, to produce compositions which are statues flattened by a steam-roller, works of sculpture pressed down on canvas by a painter's brush, attempts to capture the changing world in the immutability of the monolith. These collages are like the letters of a mysterious alphabet of aesthetic emotions, known exclusively to the artist.

Braque's private universe The world captured by Braque is a fascinating one. His Cubist paintings show some object transformed by dint of being broken, deformed, flattened, cut and made transparent until it becomes a magic bit of the universe thrown around and upset by some schizophrenic god. If the greatness of a work of art is not measured by its theme or development, colors or size, but rather by some unique quality; and if that quality is the function of the truth, liberty and perfection within the work, then Braque's paintings are great.

Braque proved that he was a master of colors, then gave them all up except for mono-, bi- or trichromatic tones: he is an artist with a great imagination who cut the wind out of his own fancy, suppressed all impetuosity, and concentrated on showing us the poetry of ordinary things, the charms of the commonplace, the immense possibilities of domestic objects.

As Braque himself has said, he never paints an object until it has lost its functional properties and is ready to be discarded. The Cubist technique initiated by Braque means taking an object—a guitar, a pipe, a bottle, a table, a glass—and breaking it apart with the same loving cruelty shown by an entomologist dissecting a butterfly. Each object is broken up, examined from within (as children, we loved breaking our toys open to see what was in them), and then combined with parts of other objects—dead birds, envelopes, table legs, flowerpots—until a new reality is created out of space.

The title of the picture is misleading because it expresses only the initial idea which was lost as the work developed. Braque starts, for example, with the idea of a table holding several objects. In his mind he re-groups these objects and dismembers them. Then he combines them on the canvas, taking a cut of wallpaper, a table leg, guitar strings seen from within, the profile of a mandolin, and placing them all on the table as seen from above. Next, using his palette, brush, spatula and knife, he combs and scratches the colors, mixes them with sand, cement or graphite, and obtains marvelous pictorial effects of corrugated cardboard, wallpaper, marble, granulated woods, sand, printing ink, marble dust, wire and cloth.

The objects in the picture are seen from every angle as if the painter were spinning us around with him on some merry-go-round. The unity of an object melts into the unity of other smaller objects inside of it. Transparencies are introduced when two planes are superimposed one on another and small shadows appear within the area of the large shadows, like playing cards that do not cast shadows when they are on the table but project ever-growing shadows as they are picked up.

The final result is an intensely decorative painting which also reveals a tremendous curiosity on the part of the artist in everything invisible and mysterious in the inanimate world around us. That is why Braque's Cubism may at first sight strike us as cold, but it slowly becomes—with its soft olive greens, honey-yellows, wax-grays and silvers used in loving treatment of oyster shells, sliced lemons, flower petals or violin-bows—the work of a devoutly religious man who, like Fra Angelico painting heaven, executes his work on his knees, so to speak, in an attempt to humanize the enigmatic universe represented by the objects we see all around us.

Bellicose intermezzo After 1913 the vicissitudes of life separated the strong Picasso from the reticent Braque, just as they had come between Van Gogh and Gauguin. When the First World War broke out, Braque left his brush and took up the rifle. He had dismembered the world in his Cubistic canvases; now on the battlefields of France he saw with his own eyes how the real world was falling to bits.

The war left him sick and exhausted; he had suffered a serious head-wound which almost blinded him and he had to undergo a trepanation. Fortunately he received this wound when at the height of his career; otherwise, his enemies might have attributed the origin of Cubism to the bit of shell imbedded in Braque's skull.

It was at this time that Braque attempted a new style of subtler colors and more harmonious compositions. His art became less abstract and more human. Natural objects again appeared in his



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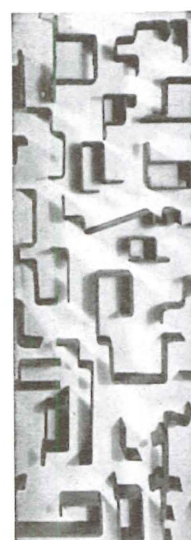
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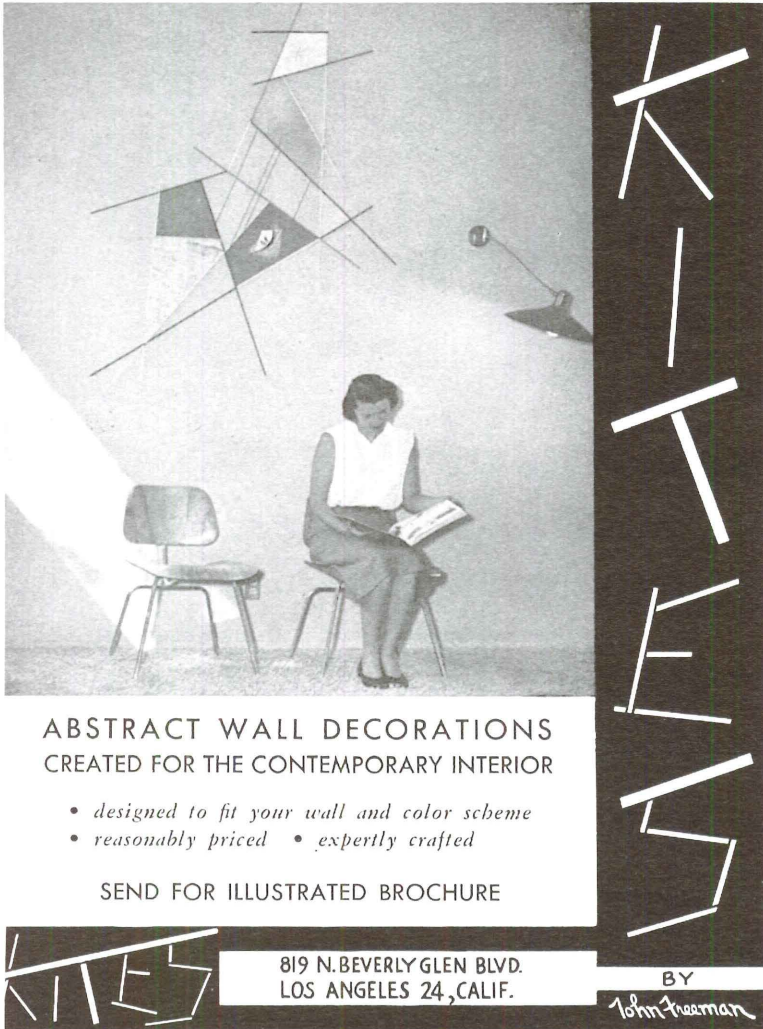


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works. He explored new artistic paths, and several elements of classical Greek art appeared in his pictures like arpeggios of some distant symphony. He sculptured, too, and after the horrors of the German occupation in the Second World War his work became firmer, more confident in the grand tradition of Poussin and Chardin.

In some of his more recent works—e.g., his billiard tables—he tries to introduce a new dimension by adding the element of congealed movement to the illusions and tricks of tactile volume and hallucinatory spaces.

Thus Fauvism comes to its final bifurcations of romanticism and classicism. And we might call Braque a classicist if by classicism we mean the control of the emotions by reason and logic in a musical, poetical and architectural arrangement of the universe.

God's geometrics If by art we mean the search for the expression of beauty, we must ask whether Cubism is art. But beauty is something eminently subjective, and in art a theme is a vehicle not only of beauty but of truth and freedom. In this sense there certainly is a similarity between a Madonna by Raphael and a Cubist abstraction by Braque. The Renaissance Madonna was a way of conveying to the spectator ideas of serenity, peace and goodness; Braque's still-life of some cactuses in a flowerpot, for example, seeks to convey to us the idea of greenness and angularity. We may therefore say that the modern work is as beautiful as any classical painting since it, too, fulfills its objective and conveys its message.

From 1919 on Braque's life has been made up of work and triumph. His record shows one exhibition after another, all crowned by success. All over the world critics have conceded that he is supreme among the moderns in spatial organization and the magic of color. And we all concur that from his dexterous integration of the figure presented frontally and in profile—he is thus able to show the body and its shadow, the being and the soul—there rises an eloquent musical voice that sings out the beauty of a quiet harmonious art.

Georges Braque is today a man of 80 years, modest, retiring, timid, the very antithesis of his work. He lives in a quiet, sun-drenched street that takes its name from the douanier Henri Rousseau who painted impossible, enchanting jungles. There the artist works—sometimes on twenty paintings at once—looking out of his windows at the static procession of the green plantains; there he wears his blue jerseys, his yellow mufflers, his corduroy trousers while his snow-white hair crowns a terracotta face just a bit paler than the reds and ochres of his canvases.

His works are the children of his soul, of a life dedicated to a strange search for the mysterious beauty of ordinary things: a bartender playing cards, a vase of roses, a violin asleep on a sofa. Braque's escape through art was not in the direction of bulk as with the painters of the Quattrocento; he did not seek chiaroscuro like Ribera or Caravaggio, light like Rembrandt, air like Velázquez, nor did he want to describe sensations like the Impressionists. He strains towards the idea of things. His eyes are not sponges soaked with color, but projectors reflecting the hidden inner sun. Braque penetrates the innards of the universe and there he finds pure geometry and harmony and form, there he finds the proof of Plato's dictum: "God geometrizes."

Because like Saint Theresa among her humble cooking-pots, Braque found in the lowly things of daily life the imprint of a superior order of harmony and beauty.

HOUSE BY LLOYD RUOCCO

(Continued from Page 23)

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J.O.B. is in two parts:

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

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

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F. COLLEGE ART TEACHERS: The following positions are open in the Art Division of the State University of New York, College for Teachers. Applicants must have attained professional recognition or experience in their field and possess superior teaching ability. They must be interested in assuming a share of responsibility for student advisement and the planning and conduct of divisional and college projects. Depending on personal qualifications, the rank may be assistant professor, associate professor, or full professor. Beginning salaries range from \$4168 to \$6279 for ten months teaching. Make application and have credentials sent to Stanley A. Czurlies, Director of Art Education, State University College for Teachers, Buffalo 22, N.Y.:

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G. COLLEGE TEACHER: Art staff of a women's college has a one-year position for young man with Master's degree or equivalent. Two-thirds of time to be spent in teaching interior design and one-third of time on exhibition program. Position carries rank of instructor and \$3300 salary for nine months. Prior teaching experience not necessary. Interested in young person with vitality and creative ideas. Apply to Gregory D. Ivy, Head, Dept. of Art, The Woman's College of the University of North Carolina, Greensboro, N. C.

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I. DESIGNER—TWO-DIMENSIONAL: A New York City company selling designs to manufacturers seeks a recent male design school graduate, age 25-30, with good drafting and drawing ability for full-time staff position creating new designs for mass-production. Industrial or commercial experience in ceramic decoration, plus sales ability also desirable.

J. DESIGNERS: Large, nationally known and well-regarded free-lance industrial design organization in New York City seeks candidates for full-time employment in its studio for three positions: industrial designer, interior designer, and package designer.

K. DESIGNERS: Distributor of modern home furnishings accessories seeks the services of free-lance designers to design home furnishings and accessories such as giftwares and lamps. Correspondence should be addressed to Richards Morgenthau Company, 225 5th Ave., New York 10, N. Y., Attn.: Mr. Norbert Nelson.

L. DIRECTOR OF STYLING AND HOME DESIGN: A major company in the home furnishings field seeks an individual to be responsible for the styling, design, and coloring of the company's products and to head a department of approximately 20 people. A background in the design of such home furnishings as draperies, carpets, rugs, upholstery fabrics, etc., is essential. He will report directly to the top executives of the firm. Age requirements are from 40 to 50. Salary is to \$20,000 a year, plus better than average fringe benefits. Only unusually well-qualified candidates should apply.

M. ENGINEERING AND DEVELOPMENT EXECUTIVE: For large home furnishings, furniture and bedding manufacturer. He will be responsible for the design of products as well as of the machinery used in manufacturing the products. He will have four men on his staff, two in soft line, two in hard line. Age not over 40. Some travel involved.

N. 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.

O. 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.

P. 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.

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.

R. SENIOR SUPERVISOR IN ART EDUCATION: Three-fifths of time at Massachusetts School Art teaching classes and coordinating shop courses in industrial and general design. Two-fifths of time for the Vocation Division of the Mass. Dept. of Education analyzing art opportunities and difficulties, planning instruction for groups within industry, and conducting studies on the relation of the School to industry. Requirements: Bachelor's degree from an approved art school with a major in design and four years teaching experience plus at least two years experience in industrial design. Salary from \$5820 to \$7260. Apply to Gordon L. Reynolds, President, Mass. School of Art, 364 Brookline Ave., Boston 15, Mass.

S. SILVER DESIGNER: Manufacturer is searching for young man or woman with education and experience in design who has potential of becoming a creative silverware designer. Need not necessarily be a silversmith or craftsman. Staff position and opportunity to develop with established firm are open to right person.

II. ARTISTS AND DESIGNERS SEEKING EMPLOYMENT

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

A. ARCHITECT—DESIGNER: Twenty years experience in all parts of the United States and Europe. Modern commercial, industrial, hotel and resort, city planning and residential. Desires foreign or domestic assignment with responsibility as designing or supervisory head.

B. ARCHITECT—INDUSTRIAL DESIGNER: Graduate of Columbia and Harvard with experience in architecture and teaching, leaving for Europe and the Near East in August and wishes to serve as representative, write articles and take photographs for U. S. firms, manufacturers or publications. Age 31.

C. DESIGNER: Graduate Rhode Island School of Design, and liberal arts college degree. Three years varied product design experience with several top companies. Year as sales representative before design training. Age 28, married, veteran.

D. DESIGNER: Desires creative position with opportunity to work on contemporary furniture, ceramics, silver accessories, fabrics or jewelry. Four years experience in the field; strong on sketching and working drawings as well as design. Knowledge of European approach. Prefers free-lance or part-time, but will consider full-time position.

E. DESIGNER: Seeks accounts in New England. Has specialized in textiles and wallpaper design for five years. Previous experience in interior illustration, advertising design, packaging and product styling, and murals.

F. DESIGNER—TEACHER: 12 years New York and California experience in contemporary furniture and interior design; teaching two and three-dimensional design; knowledge of modern painting, experimental film, etc.; work and essays published. Seeking teaching design work preferably in small college art school. Will move anywhere, Mid-West, South preferred. Married, male, veteran, 2 children, age 35.

G. DESIGNERS: 3 industrial design school graduates with diversified experience have formed a design organization. Experience includes

arts and architecture

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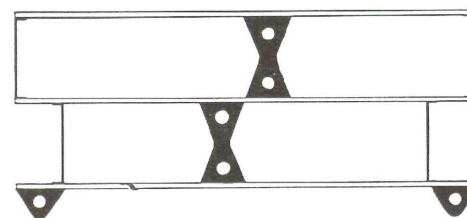
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small home appliances, interiors, styling, packaging, and designing for sheet metal products. Desire work in all phases of product design. Portfolio and added information upon request. "M" Associates, 210 West Waverly Road, Glenside, Penna.

H. INDUSTRIAL DESIGNER: Degree in industrial design, 3 years engineering school (now completing M. E. evenings)—5 years experience in various design offices and engineering firms; also has technical illustration background. Prefers a permanent position in New York City area. Veteran, age 32, married, one child.

I. INDUSTRIAL DESIGNER: Diversified experience in design and fabrication of watches and attachments, silverware, holloware, stainless steel, glass, ceramics, plastics, precision instruments, furniture. B.F.A. in industrial design. Mechanical aptitude. Proven administrative ability. Desires staff position or work as consulting designer. New York, New England or Philadelphia area. Married, age 31.

J. INDUSTRIAL DESIGNER AND DESIGN DIRECTOR: 14 years experience in plastics, appliances, heavy equipment, and graphic design. Recognized success in design, design sales direction and administration, both staff and free-lance. Graduate of Pratt Institute (industrial design) and engineering school. Willing to locate anywhere, though prefers New York, Chicago or San Francisco.

K. PACKAGE DESIGNER: Mr. Roger Olsson, 29 Newport Street, Arlington, Mass. (telephone ARLington 5-0057M) now offers to manufacturers and retailers a package design consultation service. Mr. Olsson, a design graduate of the Boston School of Practical Art, was formerly with Samuel Ayres Associates and at the Nashua Corporation.

L. SCULPTRESS: Art school graduate with 6 yrs.' clay modeling experience with large industrial firm desires to use training in position with a progressive firm. Age 30.

M. TWO-DIMENSIONAL DESIGNER: Honor graduate 1952 of Rhode Island School of Design seeks full-time position as designer with industrial or commercial organization of fabrics, floor coverings, wall coverings, etc. 1952-53 on design research fellowship in Japan; 1953-54 teaching and research fellow at R.I.S.D. President of R.I.S.D. student council. Draft-free.

N. TWO-DIMENSIONAL ARTIST-DESIGNER: Experienced in modern spot illustration, posters, greeting cards, magazine covers, textiles. Versatile style, varied techniques. Desires free-lance work where talent can be applied, or interesting creative position. New York area. Excellent references.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

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

APPLIANCES

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

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.

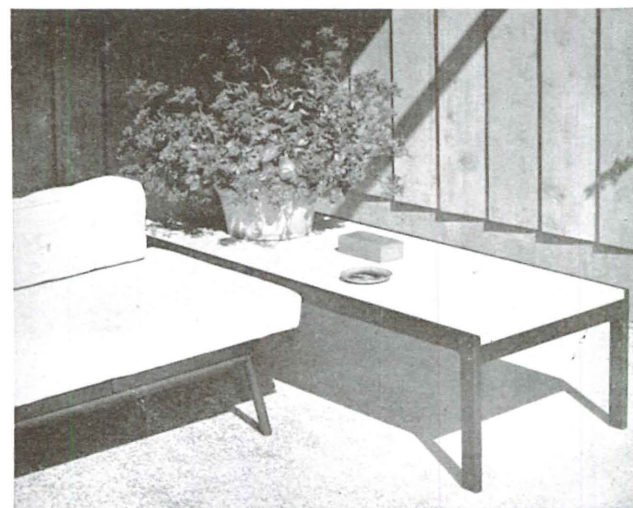
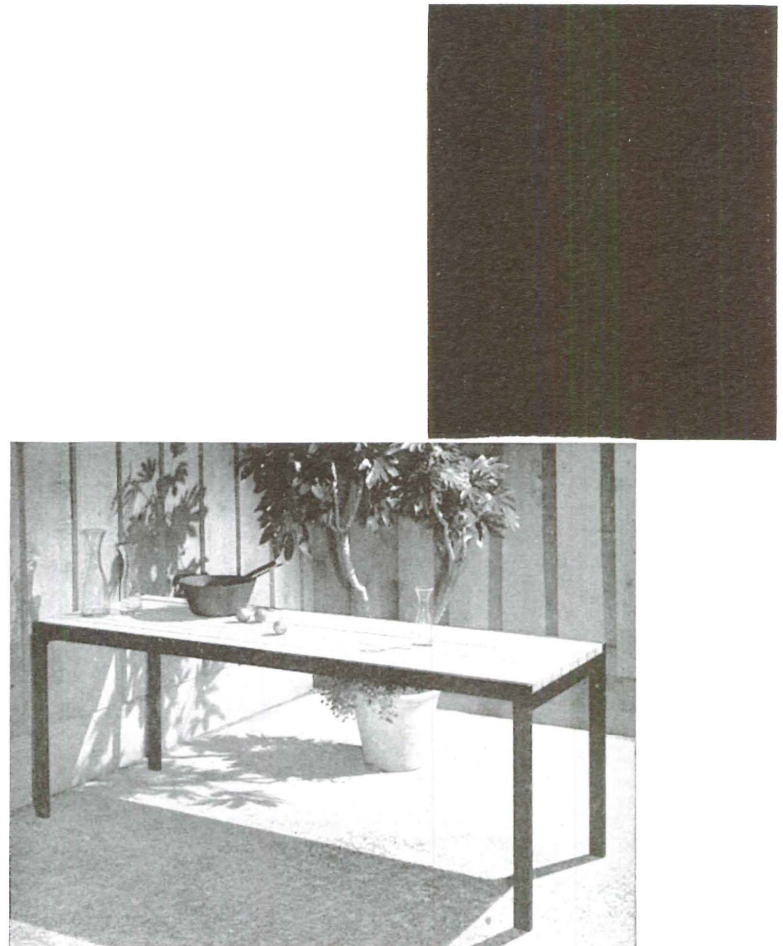
FLOOR COVERINGS

(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.—Rugcofters, Inc., 143 Madison Avenue, New York 16, N.Y.

FURNITURE

(201A) Office Interiors, Wholesale: The West's most complete selection of Office Furniture. Top lines represented: Columbia Steel Files and Desks, Tye Lamp, Wilshire House Royal Metal Chairs, Doten-Duten, etc. Office Interiors also represents the Los Angeles office furniture, designers and manufacturers, Feldman-Selje. 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 spe-



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cial 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.

HARDWARE

(204A) 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.—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.

• (143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; use-line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; merit specified CSHouse 1952—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

LIGHTING EQUIPMENT

(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.

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

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely

diffused, even illumination; selected units merit specified for CSHouse 1950 Stamford Lighting, 431 W. Broadway, New York 12, N. Y.

(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fixtures for all types of commercial areas such as offices, stores, markets, schools, public buildings and various industrial and specialized installations. A guide to better lighting. Sunbeam's catalog shows a complete line of engineered fixtures with comprehensive technical data and specifications. The catalog is divided into basic sections for easy reference.—Sunbeam Lighting Company, 777 East 14th Place, Los Angeles 21, California.

MISCELLANEOUS

(200A) KITES, by John Freeman. Buoyant structures solve the problem of adding warmth and color to contemporary interiors. Custom design considers the architectural elements of the house. Hand crafted, durable construction. Complete information: Kites, 819 N. Beverly Glen Blvd., Los Angeles 24, 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.

(205A) Modular Brick and Block: The Modular and Rug Face Modular Brick, the Modular Angle Brick for bond beams and lintels, the Nominal 6" Modular Block and the Nominal 8" Modular Block, have all been produced by the Davidson Brick Company as a result of requests from the building trade and realization that all building materials can be worked together with simplicity and economy only with Modular Design.

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

207A—Unusual Masonry Products: complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagerete—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. Many other products and variations now offered. These products may be ordered in many interesting new colors. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

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

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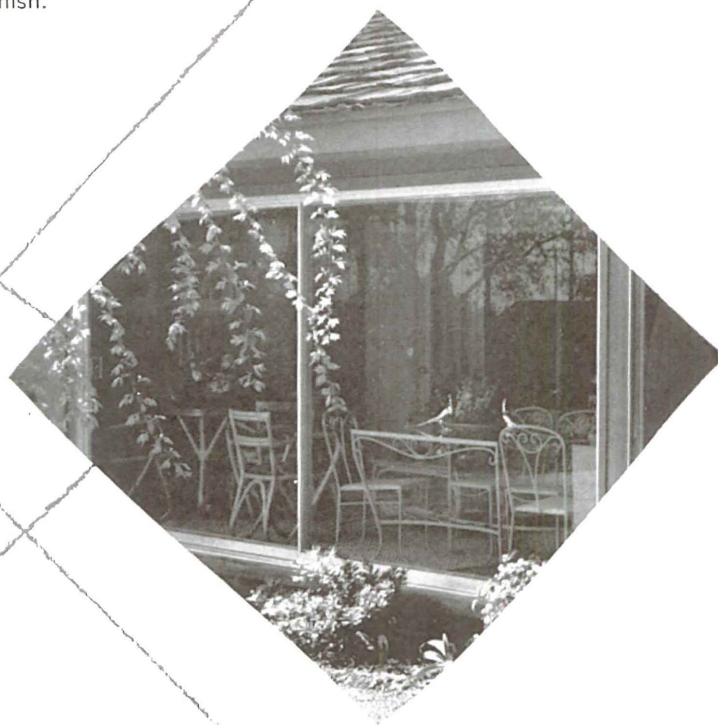
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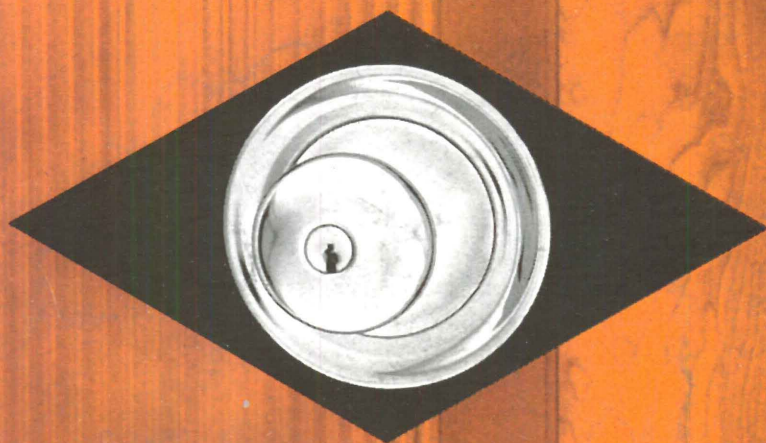


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