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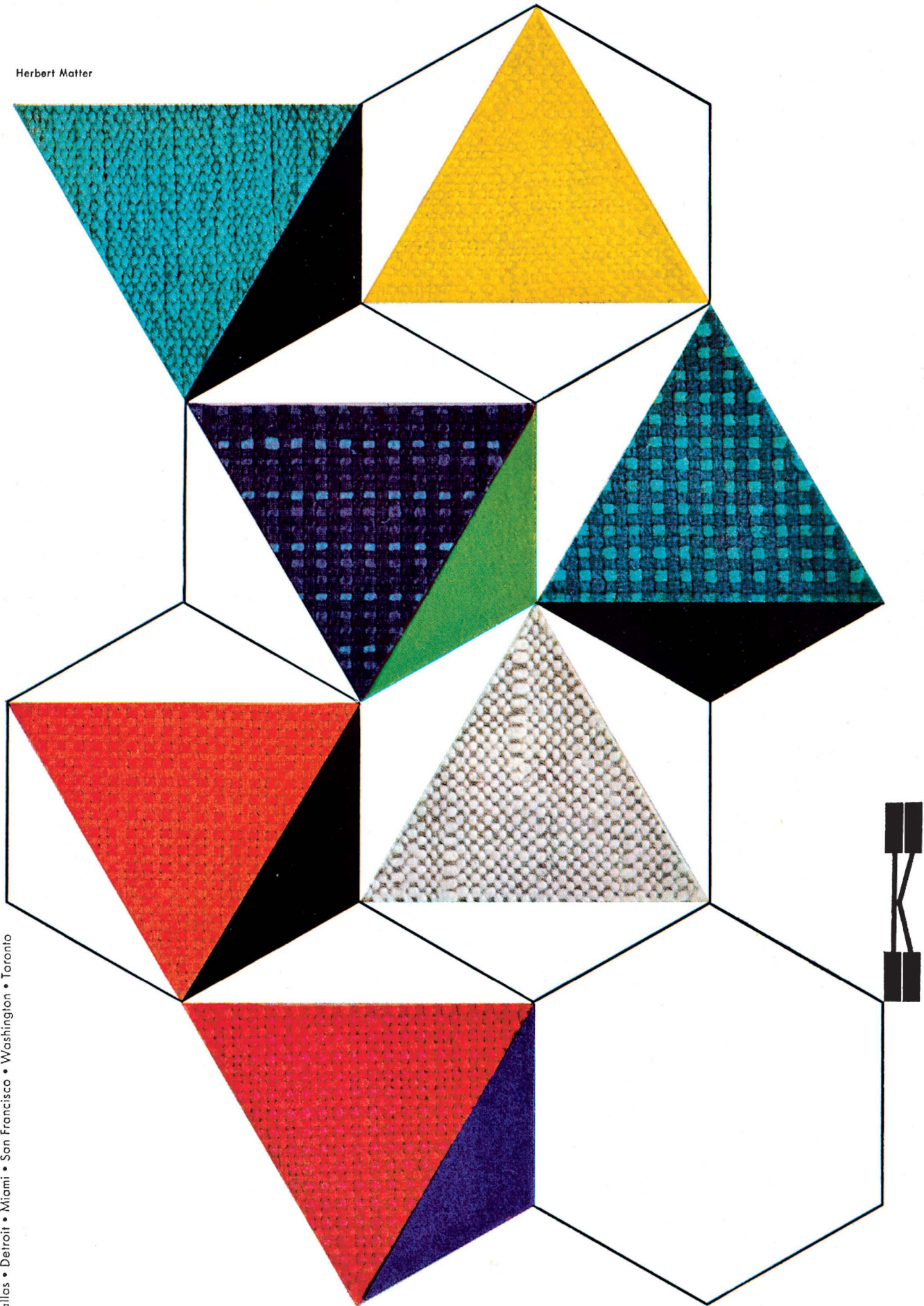
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# ART

DORE ASHTON

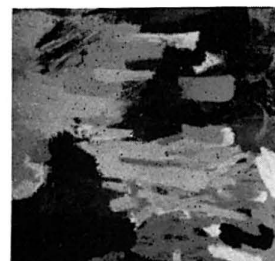
Since the Museum of Modern Art has been thinking about its permanent collection of masterworks, the pattern of acquisitions has become clearer. This month, the Museum put on view fifty-five paintings and sculptures by European artists acquired during the past year. Next month, it will exhibit its American additions. The European group reflects an ambitious design to provide a sturdy base of 20th-century masterworks both as a repository and as a background for contemporary collections. The selection is weighted in favor of older works, but there are a good number of paintings executed during the past twenty years. These seem to me to be the weakest, most arbitrary selections which, although indicating "trends," do not substantially represent the best of contemporary European art.

The "masterwork" division, however, reflects care, thought and judicious historical perspective. In selecting two excellent Monets and an important Matisse, the Museum responds to the needs of the moment as well as to the requirements of a major collection analyzing the development of contemporary painting.

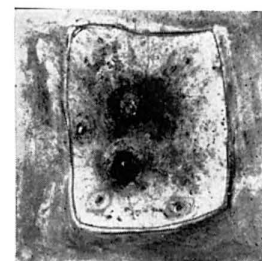
Of all the modern masters, Matisse has been the least understood by American artists until very recently. In the need to avoid "tasteful" continental painting, American painters wished to dispense with the little graces typical of Matisse. But it is very strange that the larger lessons in the revolutionary paintings of Matisse have only recently been apprehended and utilized—such technical devices as the use of intense color to bind a surface, the clarification of converse perspectives in terms of pure color, the method of color saturation to suggest psychological depth (in this Mark Rothko preceded

other American painters) and the pictorial use of contour. Above all, the space Matisse invented has just begun to appear in certain of the American painters.

The painting which has entered the Museum collection will amplify the perception of Matisse's method and intention. Painted in 1917 at Issy-les-Moulineaux, "The Rose Marble Table" takes its place in a series of paintings spaced throughout Matisse's painting life reflecting a profound response to shadowy landscape. In its deep greens and umbers, it recalls earlier representational landscapes. Although the Museum attributes the dark palette to the influence of the war years, it seems to me that Matisse pursued the problem of



James Brooks Jackson

Alfred Wols Painting  
Collection, Museum of  
Modern Art—New York

abstracting shadow and light in the outdoor context on and off throughout his career. The deep, dry, browns, scumbled into the canvas, are used as a natural environment for the warm pink marble. Pink, green and brown are colors which appear again and again in his work, used always as foils for each other. (Matisse used the complementaries like pink and green more cannily than any painter in history). The image is kept near picture-plane depth. The table tilts only slightly back. The relatively enormous central space of the table, of the studied contour, is a typical Matisse device. It was he

(Continued on page 6)

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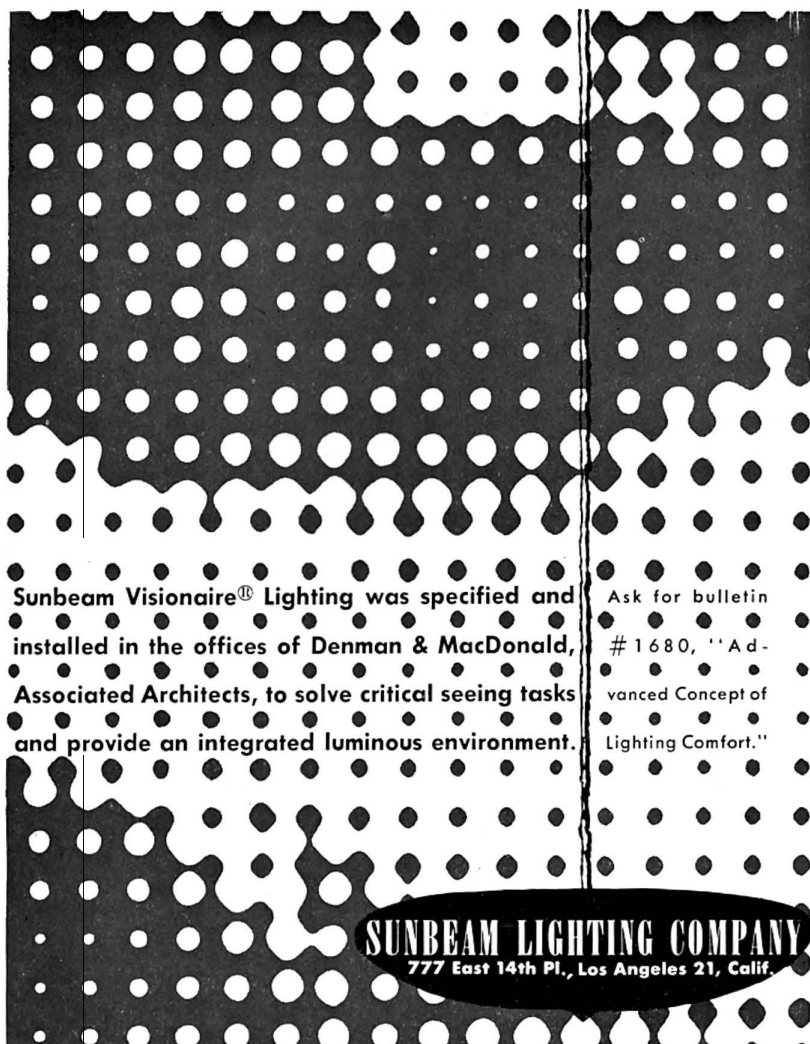
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## ART

*Continued from page 4*

who discovered the power of extended lateral shapes. It was Matisse who first dared to paint an enormous expanse of a single color, thereby inventing a symbol for space.

The other significant additions are the two Monets: Another of the "Nymphéas" series (1916-1926) and "Pond and Covered Bridge" (1920-23). The squarish "Nymphéas" is particularly interesting in comparison with the enormous mural-size painting acquired the year before. This smaller painting departs completely from the impressionist principle. There are overlays of seaweed green which are no longer divided into their light propensities but used as forms to be read in relation to other forms: they are abstractions. Strokes are larger, less muted, and used as they are today to instigate

movement and elaborate composition. The other painting, "Pond and Covered Bridge" a passionately brushed, torrid composition of reds, rusts, ochres, oranges and a few blues and greens, certainly presages contemporary painting. Bridge and pond merge in a circular form, while an upper band of foliage comes forward, a powerful horizontal element which stretches beyond the bounds of the canvas. Aside from the vigorous brushing, the feverish intensity, the use of non-local color where the composition demands, this painting is closer to us than to the Impressionists in its space, in its insistence on surface and its lateral rather than depthward expansion.

There are other important additions. A whole roomful of Picassos including the celebrated "Baboon and Young" a tour-de-force in which Picasso achieves an eerie effect by incorporating a toy automobile which resembles the baboon's face with unnerving accuracy; an exquisite early blue watercolor, a collage, and recent bronzes. There is an excellent Soutine, Brancusi's "Socrates," the garrulous old sage represented as a spewing mouth; a Renoir nude, and several welcome German expressionist works. Among these is an important Kirchner of 1915 showing artillerymen—boyishly awkward male nudes—in barracks showers with a German officer fully clad, barking orders. A glowing Nolde flower scene breathing heavy fragrances in the synesthetic use of purples and deep reds, and an early self-portrait by Max Beckmann are among the more striking acquisitions from this fertile period in German art history.

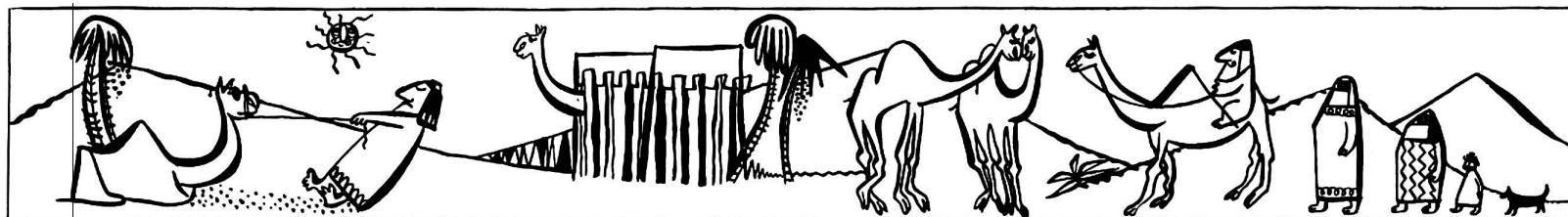
Quarrels begin only with the contemporary purchases, for the most part bewilderingly mediocre. A dull, stained burlap painting in reds and moss greens with a decorative black sign moving across its face sluggishly by the German Fritz Winter adds nothing in terms of art and little in terms of documentation. Why didn't the museum acquire instead a work by a vital young experimentalist like Sonderborg? From Italy, the Museum chose a re-hash of futurism, and a very poor one at that, by the eclectic Vedova; a commonplace abstraction by Edmondo Bacci, and one of Capogrossi's entertaining but hardly profound canvases. The English sampling is not much better except for a strong painting by Alan Davie. An arid abstraction by Sandra Blow and one of Francis Bacon's more melodramatic portraits do not enhance the essentially mediocre collection of English contemporaries in the Museum. Contemporary France is represented with a rather interesting painting by Philippe Hosiasson, a Russian-born painter of the Paris school who recently had a show at the Kootz Gallery. Gunmetal grays and blacks run in a molten mass through a matrix of earth reds. Hosiasson piles his paint high and depends too much on the relief of contours, but he is an unusual painter with an idea, while Dubuffet in this congregation seems like a hack.

The one significant contemporary purchase is that of a painting by the pioneer abstract mystic, Wols. The painting was done in 1944 and prefigured many later abstractions by younger artists with its emphasis on surface, its swirling orbs (the cosmic tone taken by many French artists after the war) its mysterious centrality, and its insistence on close, nearly monochromatic tonalities.

\* \* \*

Another Whitney Annual is with us, reminding us rather forcibly this time that really gifted artists in any one period are few in

*(Continued on page 32)*



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# MUSIC

PETER YATES

## BERTOLD BRECHT

Bertold Brecht died last week, and it cannot be said the world mourns him: the world at large does not yet have him on its conscience. He had chosen the side of the enemies of freedom and so on.

Time has come around enough now Schoenberg is dead to write: "... the man who shifted the entire foundation of musical composition in the 20th century\* . . . " I do not recall in this news-magazine a word of anything but scorn for Schoenberg until after he was dead.

In the same issue which now praises Schoenberg I find this sentence written of a French poet: "Nor did Char join the chorus of French intellectuals who regard Coca-Cola as the opium of the masses." If our opponent tags us with a symbol that does not honor us, must we defend the symbol as surd for the honor? As if determined to mock his nation the reviewer rushes ahead: "Of the U.S.'s two greatest modern poets, one is an émigré, and the other is kept in an asylum." Our enemy would not deny us Whitman. Must Time break eggheads to deny us, among others, Robinson, Frost, Stevens!

In the same copy I read of the dramatist who died last week: "Died. Bertolt ('Bert') Brecht, 58, slight, bespectacled German playwright (librettist for Kurt Weill's *Threepenny Opera*) who, according to ex-Communist Arthur Koestler, sold Marxism 'with great brilliance and intellectual dishonesty' to 'the snobs and parlor Communists' of Europe; of a heart attack; in East Berlin."

To my sorrow I did not know this man when he was living among us in Hollywood; I did not see his *Galileo* when Charles Laughton translated and produced it here. Only during the last year of his life, when he had been long back in Germany, did I become fully aware of him. So I must speak for posterity, not as a contemporary with him. I do not know how many he beguiled or by what means

"with great brilliance and intellectual dishonesty." He may have done so by his conversation; it was not by his plays. I have talked with only one person, a German, who knew him when he was here. She remarked with acerbity: "He was always abusive of the country that gave him refuge—like so many of the other German refugees." No one who has lived among refugees will find this attitude unusual, or brilliant, or dishonest.

Bertold Brecht was a German, German like the woodcarvers of the middle ages; his art, his language, his way of understanding, the esthetic cramp of his vision were all German; he was as German as her musicians. Music had a part in all his plays. Wherever he set his scene, in China, in the Caucasus, in Italy, in Rome, he carved his characters and painted his ideas as a German. In this era of international suspicion that is the first fact to remember about Brecht.

We live, as nobody will deny, in an epoch of revolution. All the political certainties we have known in the past are coming unstuck. The revolution is more the work of American education and the bulldozer, of British imperialism and Florence Nightingale's long, secluded labor to uplift the British government of India, than of Marxism. We should be proud of this revolution; it is ours more than theirs. Oil, dollars, missionaries, newspapers, economic and political advisers have contributed to it. If we are not proud of it, Marxism will gain from it whatever we reject. Our part in it was not all good, but it was not all bad either. American public opinion sustained Mahatma Gandhi in his prison; British public opinion refused to continue, in whatever ameliorated form, the suppression of India. These are the facts, as against anybody's propaganda.

Now read the plays of Bertold Brecht. I do not say, listen to his conversation. He is dead, as dead as Marlowe, who is one of the glorious poets of England and may have been a spy against her. You will find in Brecht's plays much coarse language against institutionalized religion; so you will, too, in the poetry of Dante, who shoved popes head downwards, one upon another, in the deepest

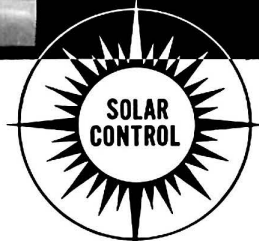
\*Reviewing a new Columbia record, Robert Craft Conducts Schoenberg. Readers of this column do not need to be told again about Schoenberg or about Craft. The performances, several previously discussed here, include the Suite (Septet) opus 29, Herzgewächse, Canon for String Quartet, Cantata "The New Classicism," piano pieces and songs.

(Continued on Page 8)



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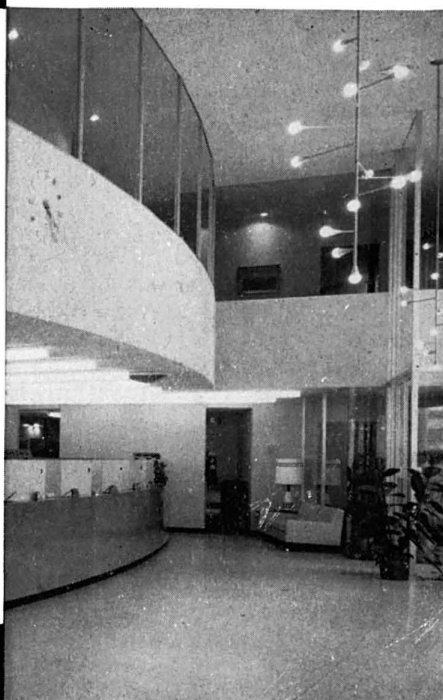
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## MUSIC

*Continued from page 7*

pit. But you will find also in Brecht's plays a tenderness at every mention of the name of Jesus. Brecht was a spokesman of the people, for the people, as plainspoken as Tom Paine. Except a few of his marching songs, written during the open warfare between German Communism and the Nazis, his translated works flaunt no obvious Marxism. His subjects, his attitudes, his language are as elemental as the German Peasant Wars. His plays are of individuality against oppression, of the free soul struggling among institutions and cam-

paigns. Radically Brecht continues the arguments of the German Reformation. If he had lived in Russia during the years of the purges, his irony against government, decrees, beliefs, deep-rooted in awareness of common human suffering, might well have brought down on him the fate of Isaac Babel, the Russian-Jewish genius of the short story from Odessa who could not conform. Before a congress of Russian writers Babel explained that his medium had become silence. Irony pierces to the tender roots of every culture. Babel did not long survive this final ironic assertion of his independence.

Even more than the plays of Garcia Lorca, the plays of Brecht are filled with songs. Song sets the scene of his art and aligns the point of view. Here is a song, from *The Caucasian Chalk Circle*, translated by Eric Bentley. The Ironshirts of the Palace Guard have refused to obey the orders of the Adjutant. The Story Teller sings:

"O blindness of great ones!  
They wander like gods,  
Great over bent backs,  
Sure of hired fists,  
Trusting in the power  
Which has lasted so long.  
O change from age to age!  
Thou hope of the people!"

That is revolutionary, beyond doubt. It is also timeless. It could have been set down anonymously in the ancient Chinese Book of Songs. Sophocles might have written it. It is in the spirit of our Declaration of Independence.

Here is another, *The Song of the Four Generals*:

"Four generals  
Set out for Baku.  
The first no war had ever begun  
The second fought but never won  
For the third no weather was ever right  
For the fourth the men would never fight  
Four generals  
And none got through.  
Sosso Robakidze  
Marched to Iran.  
A mighty war he's soon begun  
A mighty battle he'd soon won  
For him the weather was always right  
For him the men would always fight  
Sosso Robakidze  
Is our man!"

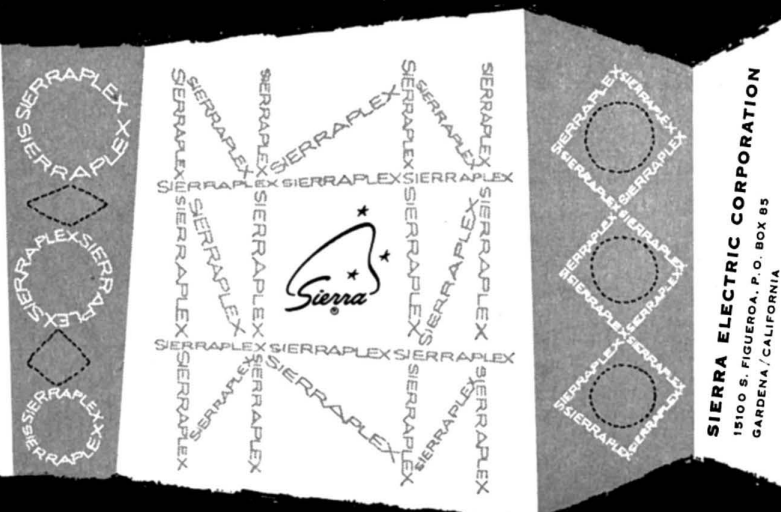
That is in the timeless spirit of nursery rhyme and folk song, fundamental as epic. It cuts across patriotism, loyalties, boundaries. I'm not selling a pig in a poke: the plays are at your service.

Brecht's originality is the timeless content of what he called his "Epic Theatre." Art can be of time or timeless. Even in *Mother*

*(Continued on page 30)*

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# BOOKS

ROBERT WETTERAU

**ITALIAN PAINTING:** Twelve Centuries of Art in Italy, text by Edith Appleton Standen (New York Graphic Society, \$20.00).

**LOUVRE:** Masterpieces of Italian Painting, text and captions by Germain Bazin (New York Graphic Society, \$18.00).

Volumes 2 and 3, *The Great Masters of the Past*, are a feast for the eye. The publishers have kept duplications to an appreciable minimum, and both volumes contain a total of 132 colorplates and 25 black and white illustrations. If one collects for colorplates alone, this would make their net cost about \$.30 per plate, a most reasonable figure for such large, excellent reproductions.

**ITALIAN PAINTING** presents a broad panorama of Italy's great art from 6th century mosaics to Guardi, and in this array are works of Cimabue, Giotto, Simone Martini, Pisanello, Fra Angelico, Uccello, Masaccio, Piero Della Francesca, Filippo Lippi, Botticelli, Ghirlandajo, Antonello, Mantegna, Bellini, Leonardo, Raphael, Giorgione, Titian, Michelangelo, Tintoretto, Veronese, Caravaggio, Lhongi, Canaletto and others. Edith Appleton Standen, Associate Curator, Metropolitan Museum of Art, provides the brief introductory text, to show, in this great concentration of art, the developments and expressions of form, color and perspective; the innovations, changes, and influences.

Germain Bazin, Chief Curator, the Louvre, discusses the history of the museums acquisitions and purchases in a fascinating manner, for the Louvre possesses not only the most comprehensive collection of Italian painting from Cimabue to Tiepolo, but also the finest Italian works of the high Renaissance. Among the 47 colorplates in **LOUVRE** are Fra Angelico's great Coronation of the Virgin, a detail of Uccello's Battle of San Romano; Andrea Mantegna's Madonna of Victory with Saints; Leonardo's Virgin of the Rocks; Raphael's Baldassarre; Titian's Madonna with a Rabbit; Veronese's magnificent Marriage at Cana; Caravaggio's Death of the Virgin; famous Tiepolos, Guardis and other important paintings.

Both books are well made and well printed and produced for the pleasure of looking at pictures. If one needs lengthier critical and historical studies, these may be found in various art histories completely lacking in good plates. Both books highly recommended.

**THE ART OF SCULPTURE**, by Herbert Read (Bollingen Series XXXV .3, Pantheon Books, \$7.50).

Prior to Rodin, sculpture had been shackled to the conventions of painting and architecture. Sir Herbert's purpose in this book is to show the establishment of sculpture as autonomous and to give it an esthetic by means of empirical and historical observation and illustration.

Beginning with the monument and the amulet, "I shall be concerned . . . with a process that may well be described with the bio-logical term 'fission,' for in the beginning there was neither architecture nor sculpture, as a distinct art, but an integral form that we should rather call the *monument*. Both architecture and sculpture may be conceived as evolving from an original unity, and it is by no means possible to describe this original entity as essentially architecture or essentially sculptural."

Separate from the monument at this time were the small protective or fertility charms, cult objects, as evidenced by the amulets from the Cycladic islands, and sculpture was to evolve" . . . as a method of creating an object with the independence of the amulet and the effect of the monument." Churches, temples and pagodas evolved from the monument as well as hollowed monoliths containing deity images in the Near East. The Greek temple, according to Sir Herbert, had similar origins. This begins the author's convictions of the importance of sculpture in the round; the importance of "palpable values;" sculpture as 'form in its full spatial completeness;' sculpture as a "three-dimensional object in space." The importance of the "tactile," "palpable" and "ponderable" qualities of sculpture remain constant in every chapter. The author's digressions into such subjects as The Image of Man, The Discovery of Space, The Realization of Mass, The Illusion of Movement, The Impact of Light, are loaded with eclecticism. The 123 pages of text are filled with areas

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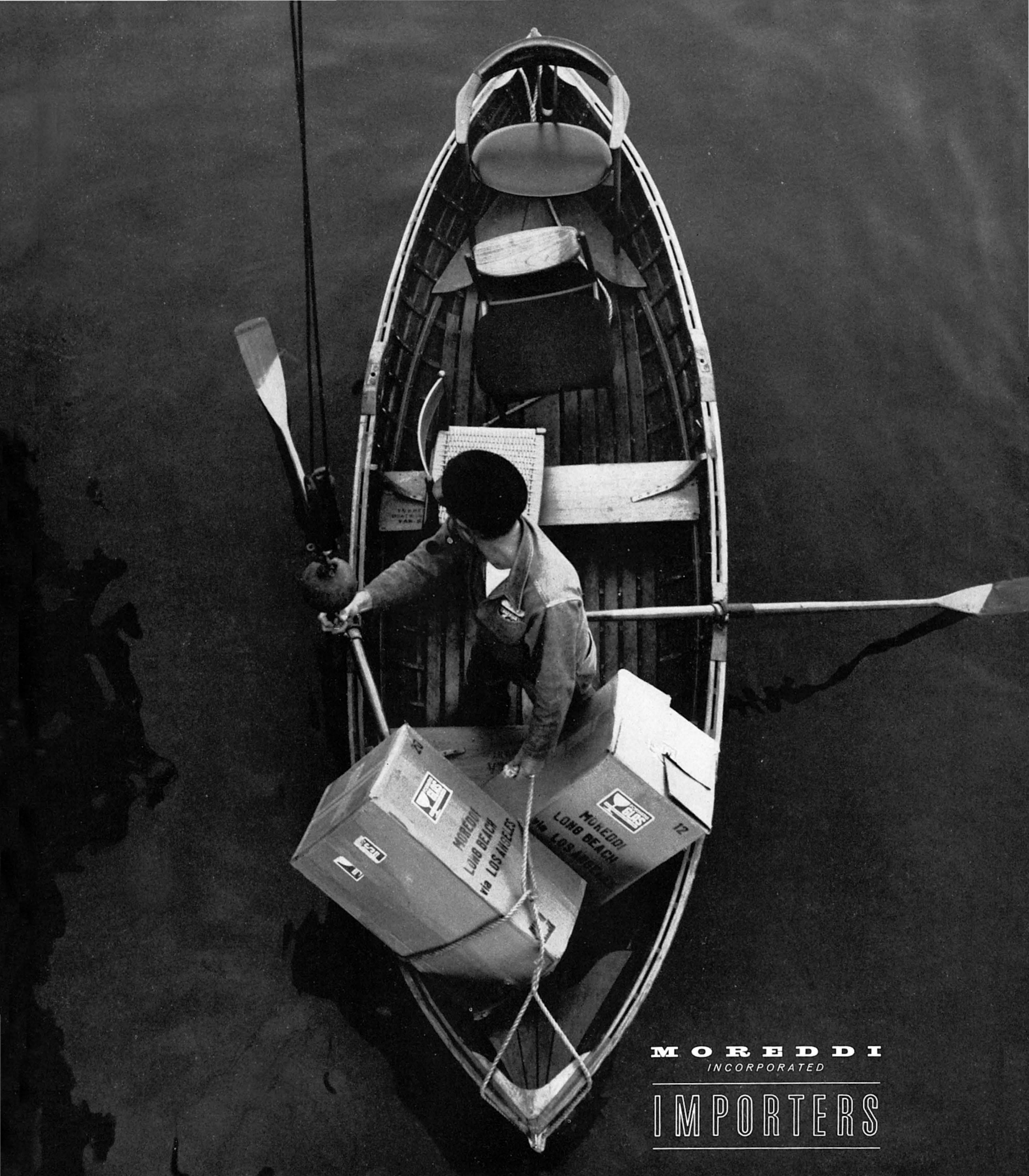
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"Unesco fosters contacts between civilizations and cultures. Its ambition is to be universal, in the sense of remaining open to all manifestations of the human intellect, but not in the sense of advocating a single civilization, a privileged culture or, what would be still worse, the predominance of one over all the rest. If it were to act in any other way, it would destroy what it has been created to defend.

"It has been suspected, and at times even accused, of atheism. The truth is that all religions, all creeds and all philosophies are represented among our Member States. But it does not, in the fields where it operates, choose a particular dogma or system for acceptance or rejection. Here again its universal character does not imply a desire for uniformity, but a readiness to welcome all and to cooperate with all.

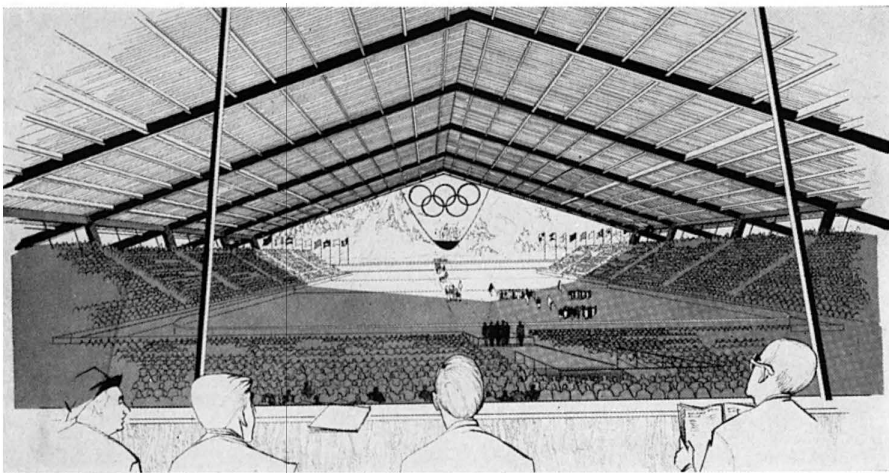
"When Unesco tries to improve educational conditions by facilitating the exchange of information, by a study of practical methods, or by experimenting with the use of audio-visual aids, the results of its technical work are available for religious as much as for secular purposes. When it plans, in common with Member States, ways and means of extending free and compulsory education or of raising the school leaving age, it is without prejudice to the intrinsic content of school curricula, which may or may not, depending upon the attitude of the national authorities, include instruction in religious matters. When it suggests that the syllabus should include instruction on Human Rights, the United Nations and other international institutions—something that all Member States have shown that they desire, by the mere fact of their accession to Unesco and their participation at the General Conference—it is fully aware that these subjects alone do not constitute the whole education of man.

"The Organization has a technical and limited part to play; seen from this angle, the question of atheism does not arise. Not only would it be out of place in Unesco's particular field of activity, but it would soon render impossible any cooperation between Member States, representing as they do the whole gamut of human thought and aspirations.

"Within these limits, the services which it has rendered, and still more those which it will render in future, are considerable. Just as one proves the power of movement by walking, so international cooperation in the intellectual sphere gives proof of its usefulness by the results it achieves."—DR. LUTHER EVANS

# olympic arena for squaw valley

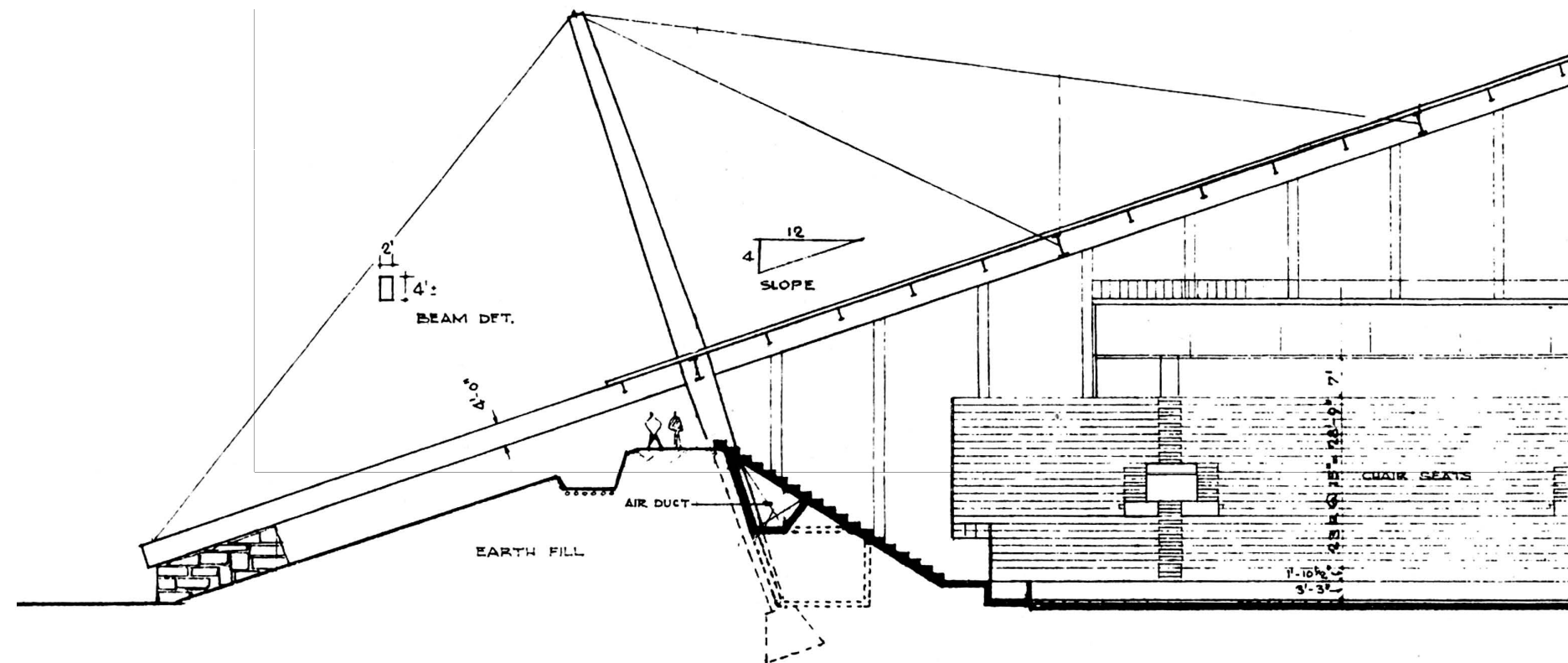
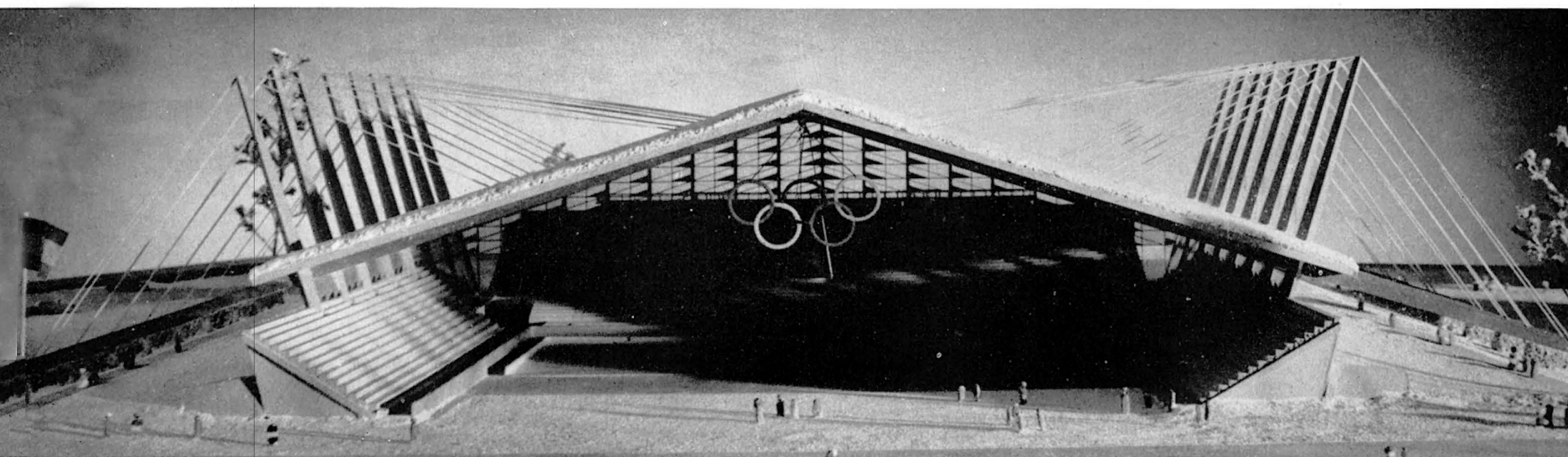
BY CORLETT AND SPACKMAN, KITCHEN AND HUNT,  
ARCHITECTS ASSOCIATED



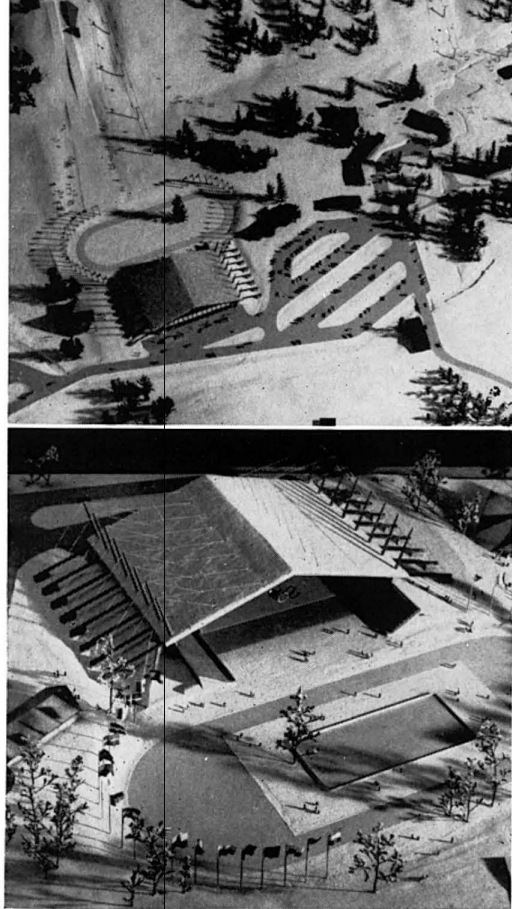
H. J. BRUNNIER, STRUCTURAL ENGINEER  
JOHN M. SARDIS, STRUCTURAL ENGINEER  
VANDAMENT AND DARMSTED, MECHANICAL ENGINEER  
JAMES GAYNER, MECHANICAL ENGINEER  
PUNNETT-PAREZ AND HUTCHISON, CONSULTING ENGINEERS  
OFFICE OF CLYDE C. KENNEDY, SANITARY ENGINEERS  
ECKBO, ROYSTON AND WILLIAMS, LANDSCAPE ARCHITECTS  
ANNE KNORR, DELINEATOR

The enclosed ice arena, in which will be held the opening and closing ceremonies for the VIII Olympic Winter Games, is designed for permanent use as a year-around facility as part of a development of the Olympic Village. Supporting facilities will include an athletes' village which will house all of the 1200 participants and their coaches and trainers in one secluded area.

The 300-foot clear span roof shelter of the arena rises to a height at the ridge of 90 feet above the skating rink. Enclosed on three sides, the fourth is completely open to the warming sun from the south, and offers a view of the speed skating rink and the ski jumps beyond, placing in silhouette a large Olympic Symbol and Flame suspended from the roof. The 85' x 190' structure is flanked on the three enclosed sides by permanent seating, augmented by movable temporary bleachers on the open side. The ridge of the roof is perpendicular to the long axis of the rink and permits the maximum rise and number of choice seats parallel to the rink. Access to the main seating section is through tunnels at the mezzanine level, eliminating the need for cross aisles. Facilities are provided for the athletes under the main seating section at the first floor level. The principal access to the arena is through the lobby which extends the full length of the north elevation. Panels in the lobby and on the exterior of the north elevation will display the decorative seals of the participating nations. Colors of golden yellow, deep spruce green, Indian red and black will decorate the interior and exterior of the building in contrast to the white of the snow. The deeply corrugated surface of the steel roof deck will be sprayed with green





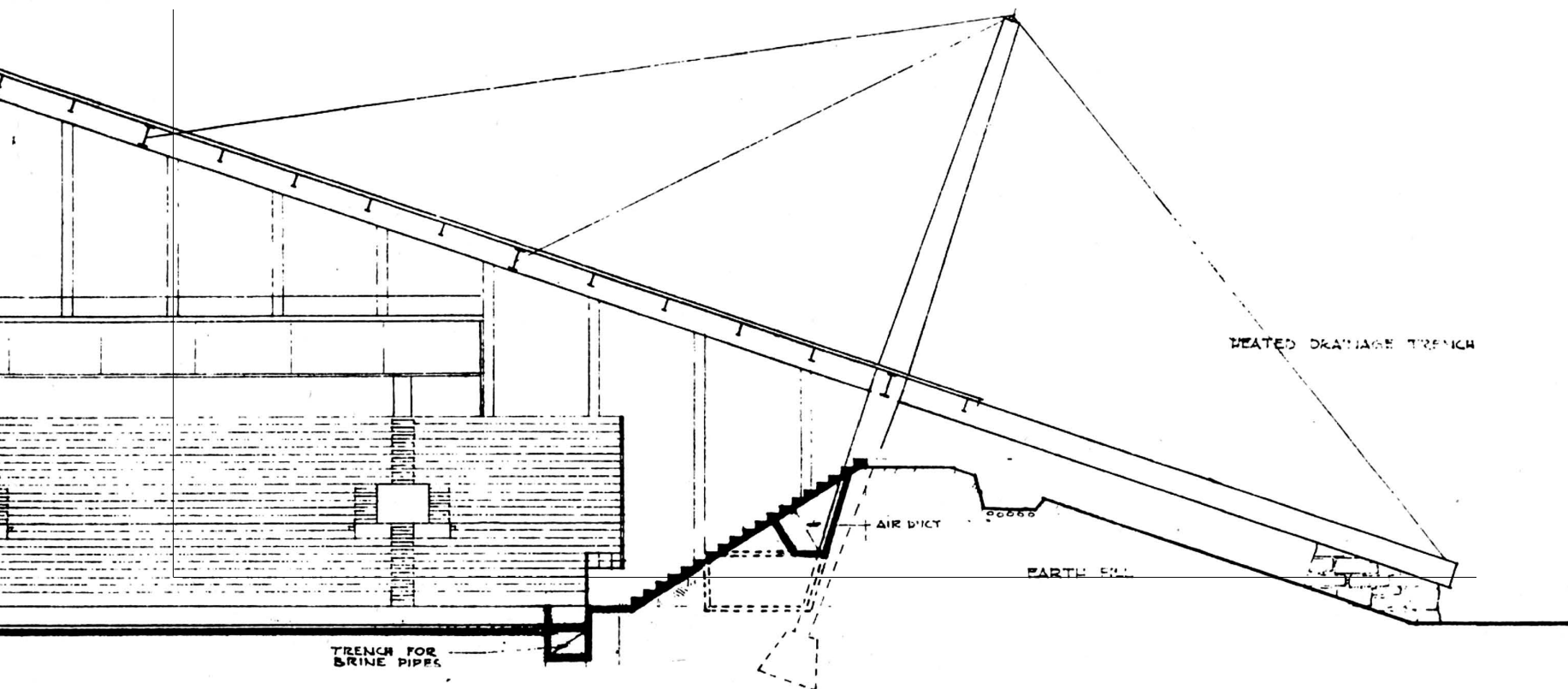
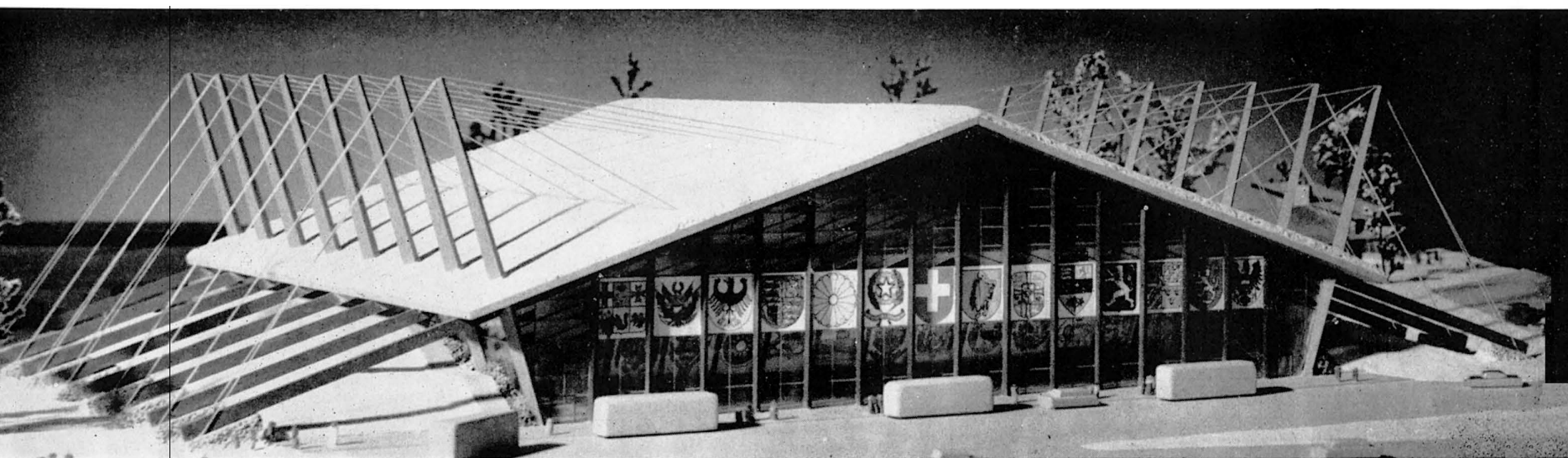


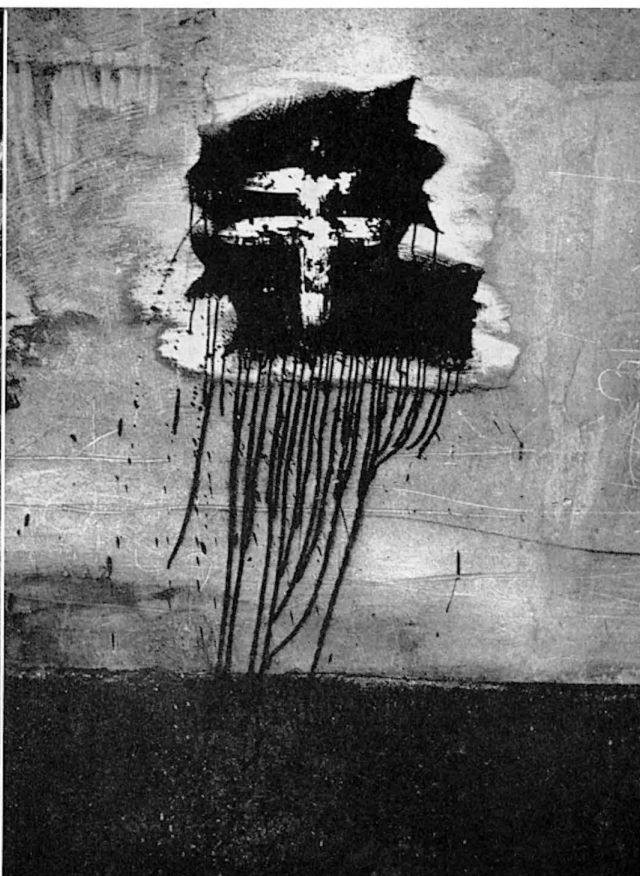
PHOTOGRAPHS BY PHIL PALMER

plastic. The steel columns supporting the roof will be Indian red, the main roof beams spruce green.

The main structural feature of the ice arena is the 300-foot clear span of the roof which must be capable of supporting heavy snow loads. This structure consists of a cellular steel deck spanning about 12 feet, rolled steel beam purlins spanning 33 feet, and the main supporting frames at 33-foot centers, spanning 300 feet. The main supporting frames consist of tapered columns built up from steel plates, tapered steel box girders, and including cable tension members. Each half of the main frame acts independently in somewhat the manner of a guy derrick, with the roof girder functioning as the boom, the column as the mast, and the inclined cables as the guys. Cable anchorages are provided by dead-men of concrete and masonry, with the roof girders extended resisting the horizontal thrust.

Persistent problems arise in relation to the design of the structure: (1) snow accumulates in great depths, and roofs must be designed to carry such loads, or a means of snow removal developed; (2) condensation occurs in enclosed ice arenas creating icicles and dripping from roof members on the occupants and the skating surface. Consideration was given to heating the entire building, and/or the roof. The possibility of using reverse cycle refrigeration for a heat source presented intriguing possibilities. A complete analysis indicates that such a system can be used economically to melt the snow, reduce condensation, and partially heat the entire building.







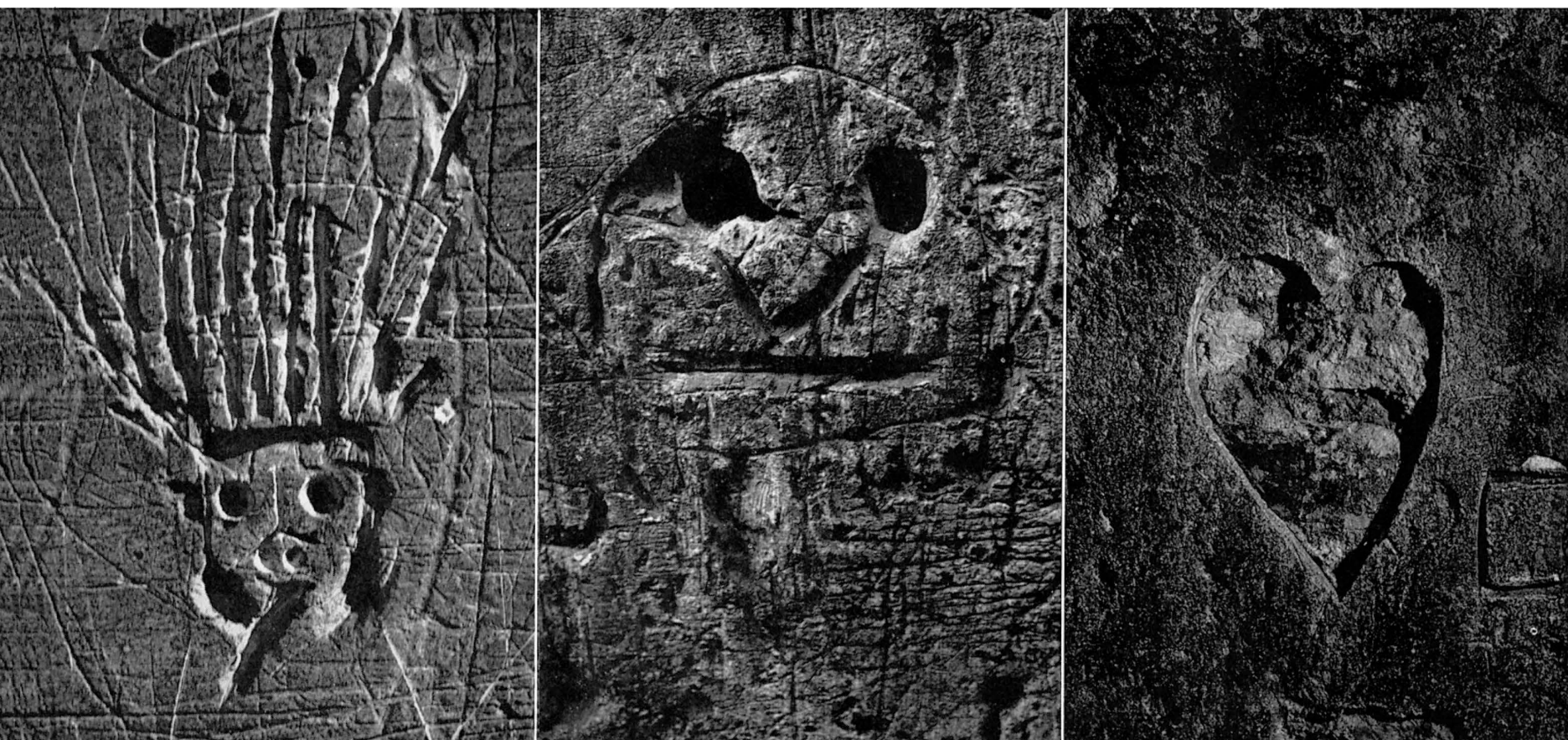
# the language of the wall

This unique subject, the scrawls and pictures carved and drawn on building walls in Paris during the past twenty years is the theme of an exhibition of photographs by the French artist, Brassai, shown at the Museum of Modern Art.

Graffiti, an Italian word meaning scribbles or scratchings, are rudely scratched inscriptions and figure drawings found on rocks, walls, vases and other objects. Brassai feels that graffiti give a spontaneous testimony as to the character and life of an epoch and for two decades has been collecting "these ephemeral and savage flowers of art, blooming everywhere on the walls of Paris' boroughs." He has divided his photographs into five categories, according to the subjects he found: faces, magic, death, love, animals. Most of the faces are dominated by two deep holes used as eyes with other features scratched in varying ways into the wall. The diversity of drawing is illustrated by the different kinds of expressions these faces appear to have: sad, fierce, comic. Drawings characterized as "magic" include variations on devils, faces that resemble our Halloween pumpkins and witches. Death is represented by a series of drawings of a skull and cross-bones, ranging from extremest detailed pictures to an abstraction consisting simply of two crossed lines, each ending in a knob. Love is a pierced heart, and birds, beasts and fish are both imaginary and real, or sometimes a fantastic combination of people and animals, or of animals alone.

*"This exhibition stands as a postscript to the memorable group of 64 Brassai photographs exhibited here at the Museum in 1951, wherein his robust curiosity about the every-dayness of life produced a vivid portrayal of Paris and Parisians. Here he takes us with him prowling around Paris where for over a period of 20 years he has looked at the images scratched on the walls of Paris by many anonymous youngsters. Brassai the photographer sees these graffiti just as he has seen people and places. Like his other photographs, these images come to life with an existence of their own. Here is evidence that youngsters have had their imaginations stimulated by the weathered aspect of a wall's surface or by accidental or deliberate mutilation. I believe the visual image, as children and young people see it in films, in the magazines, in newspapers—the comic strips, on Paris kiosks, has had an influence on young minds, interesting them not only in the shapes and patterns but also in the emotional expression these images may have. Brassai has obviously been impressed with how many of these graffiti begin with two holes in the wall, and he has found and photographed many faces so that the eyes create an extraordinarily dramatic impact."*

—Edward Steichen.



# small religious building

BY GREGORY AIN, ARCHITECT

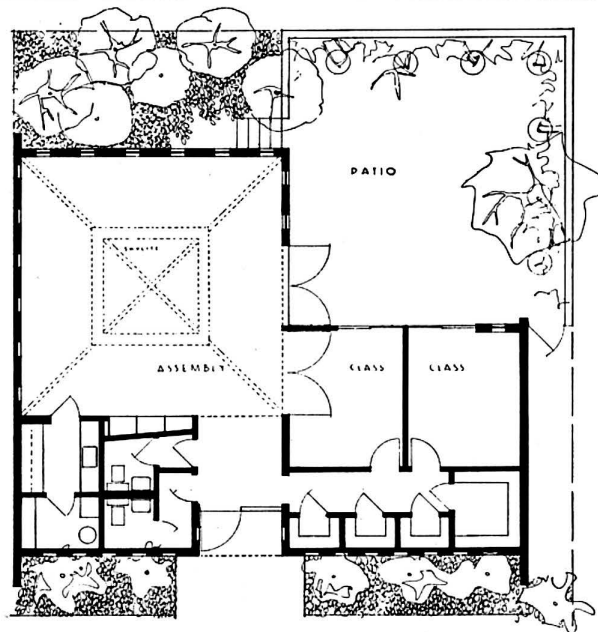
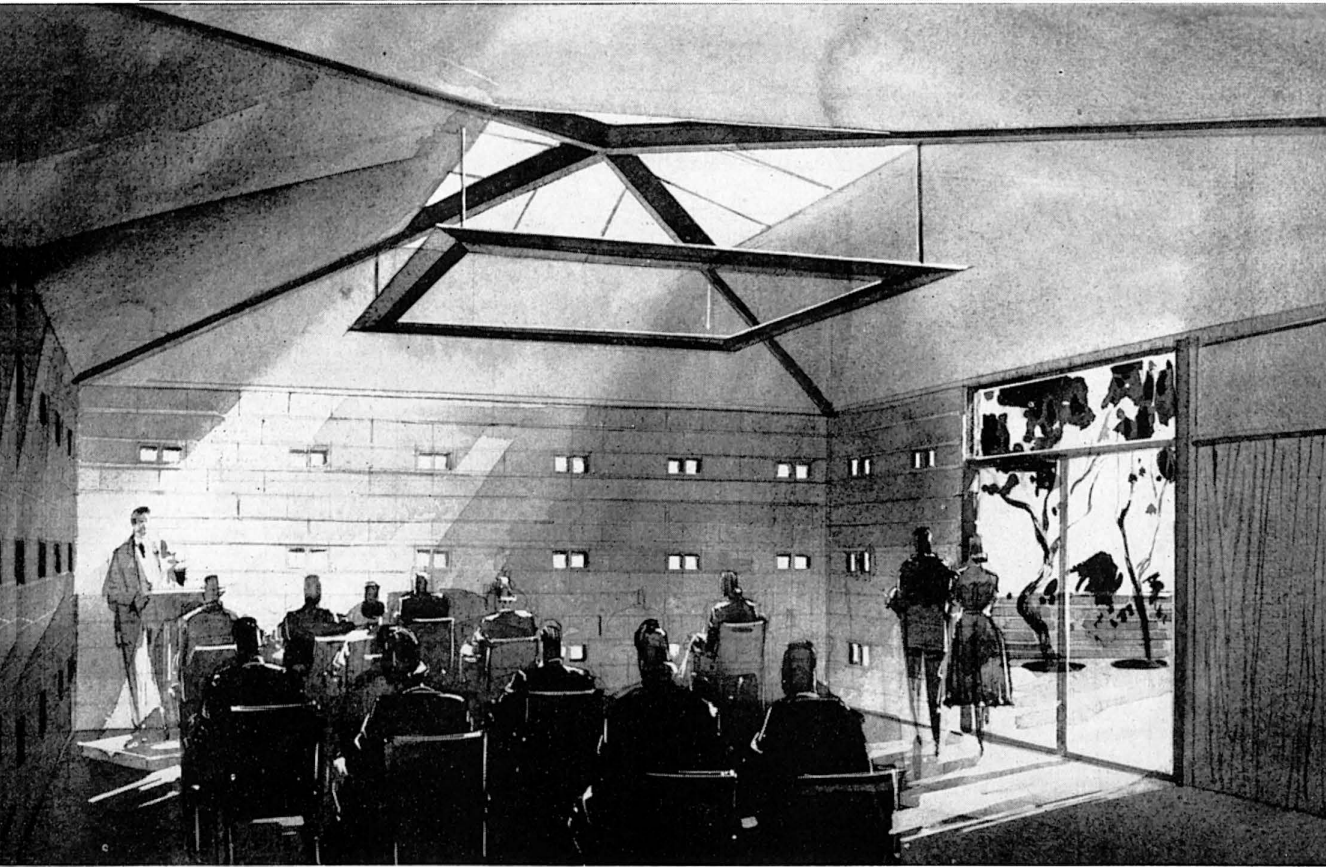


This meeting hall, now nearing completion, is in the category of small religious buildings. The organization has no dogma, no ritual, and no formalistic symbolism that could serve to establish the physical shape of the building. However, there were a number of specific factors which contributed decisively to the architectural form: (1) an extremely small site; (2) the tightness of the approach: already existing commercial buildings about the two side property lines; (3) the need to achieve some repose on a busy thoroughfare; (4) the need for a feeling of openness without the sacrifice of privacy; (5) typical budget limitations which precluded the use of luxurious materials.

The space requirements included an informal assembly hall for 50 to 75 persons, two small rooms for study groups—one of these to be available for enlargement of the main hall on occasion, a minimum kitchenette for the preparation and serving of refreshments, various service, storage and sanitary facilities, and a semi-enclosed paved garden reached from all rooms.

The structure is mainly of concrete block exterior walls, fire resistant, with wood framed roof and interior partitions. The principal room is 24 feet square, two walls of which are exposed concrete blocks. A number of the hollow concrete blocks have been turned and set on edge so that planting is visible through the cellular skeleton of the wall elements. A similar pattern of blocks on edge on the street front of the building is the only interruption of a completely blank wall against which trees will be planted.

The roof is a hollow pyramid, the center of which is again a pyramid of clear blue glass. This material admits ample light and permits a view of the sky but excludes a great part of the solar heat. A suspended frame houses concealed indirect lighting. A pair of glass doors lead to the walled garden and corresponding slab doors open to the adjacent classroom when additional seating space is required. Ceilings throughout are white, walls a warm light gray, floors terra cotta; perforated wall blocks are gold as is the suspended wood lighting frame; skylight and wall perforations are of blue glass.





# contemporary danish furniture

DESIGNED BY POUL KJAERHOLM

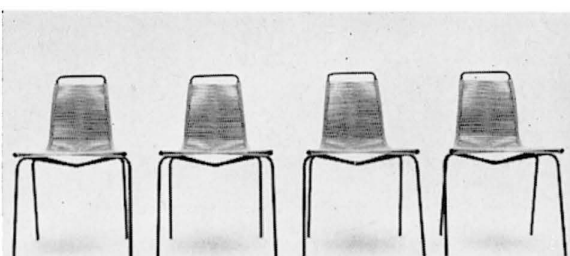
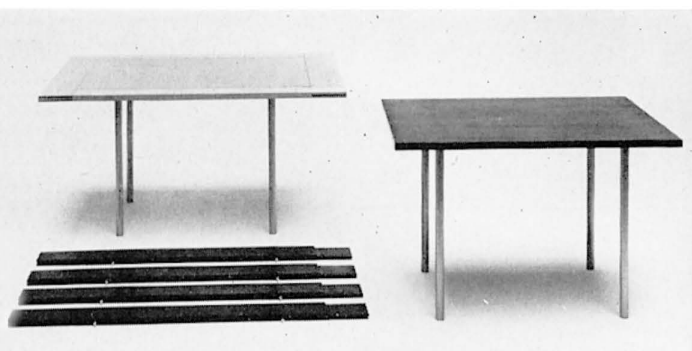


1 ▲

4 ▼

5 ▼

3 ▲



1. Chair, chrome steel and canvas, black, white or green umber; or chrome steel and leather, black or red

2. Chair, chromed tubes and cane

3. Table, chrome steel and basalt or slate

4. Table, chromed legs and pine or black ash

5. Chair, phosphated tubes and flagline

▲  
▼

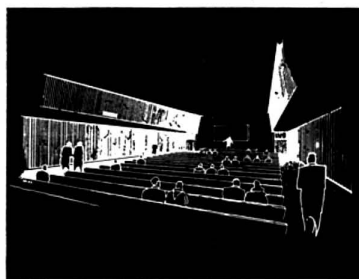
Manufacturer: Kold Christensen





# a municipal theater for buenos aires

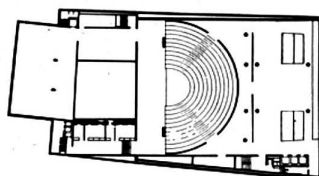
BY MARIO ROBERTO ALVAREZ AND  
MACEDONIO OSCAR RUIZ, ARCHITECTS



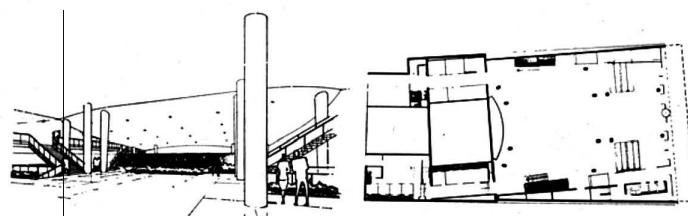
*Movie Theater*



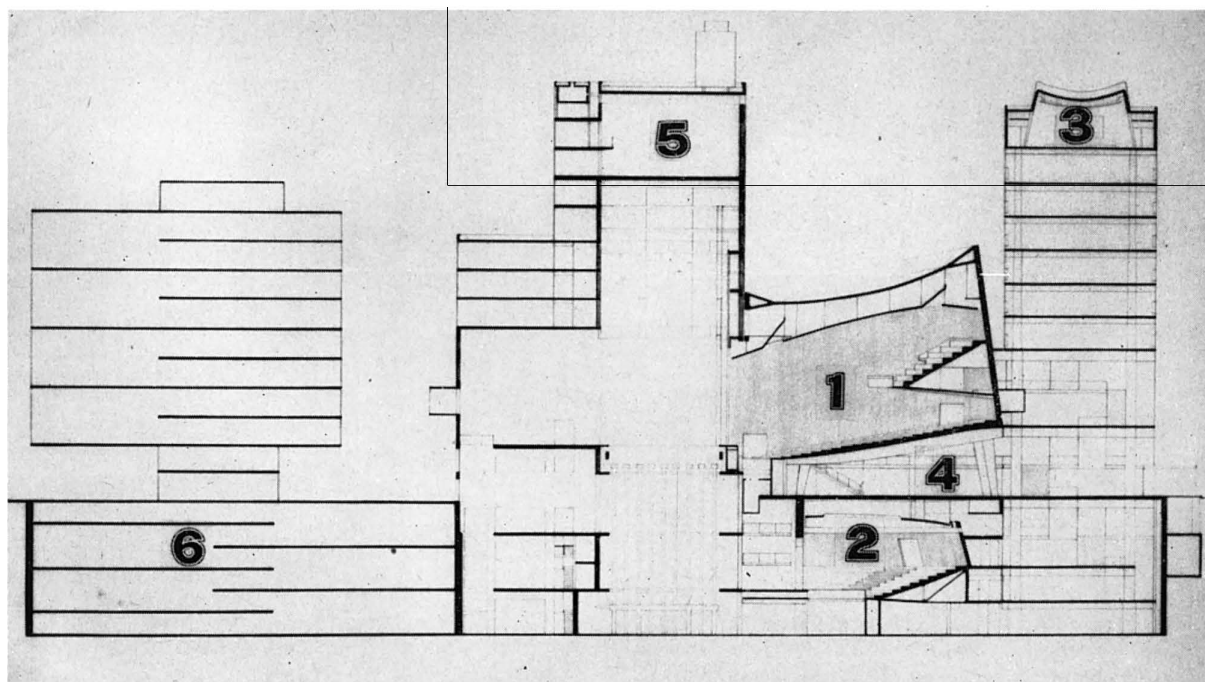
*Chamber Theater*



*Comedy Theater*



*Exposition Hall*



This project, formulated by architects in collaboration with public officials, artist, technical experts and theater workmen, was undertaken to satisfy the need for an integral work and cultural center which embraces:

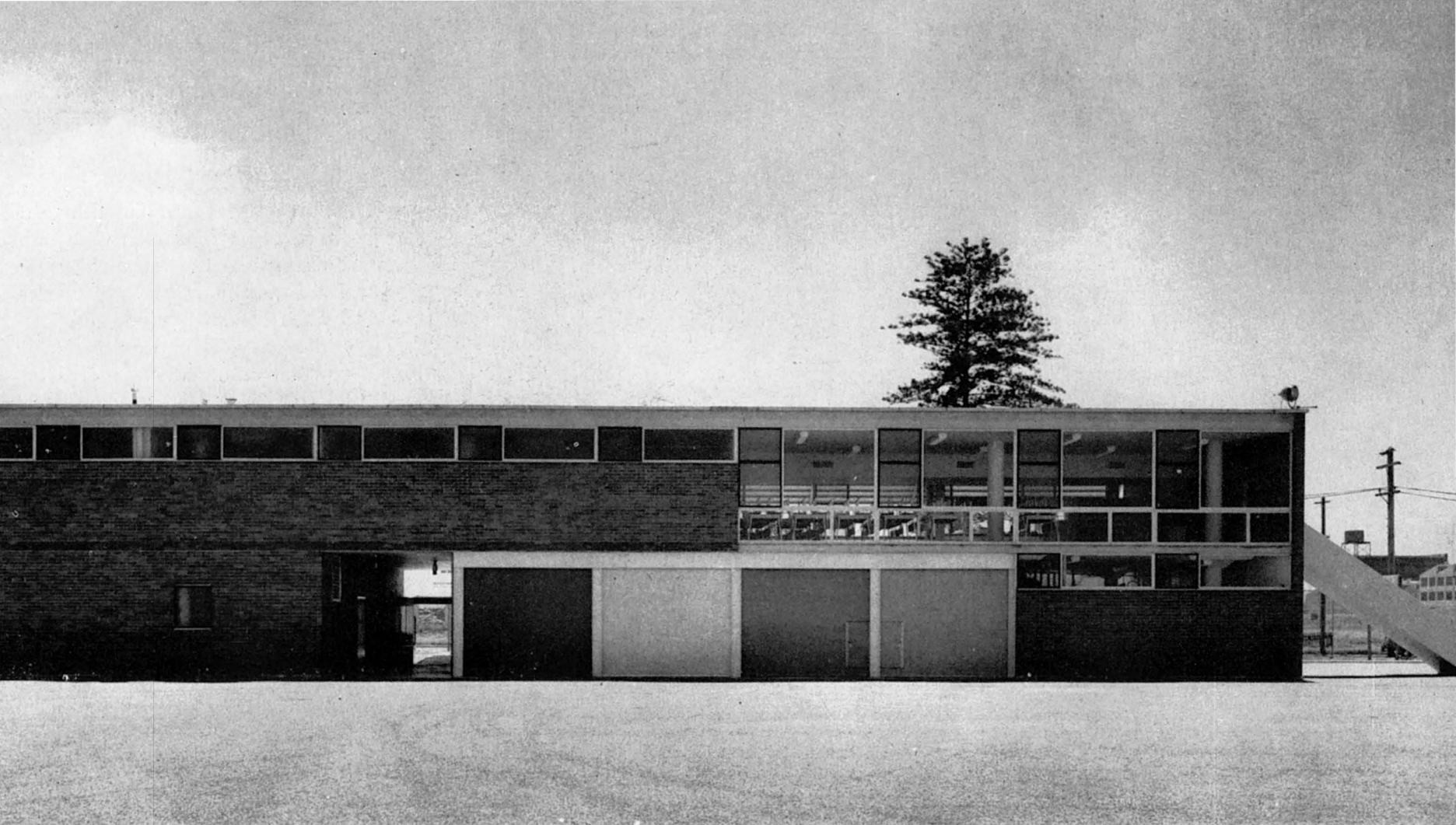
1. A COMEDY THEATER;
2. A CHAMBER THEATER: An Elizabethan type theater for intimate shows and experimental work, which integrate auditorium and stage and permits a free communion between spectators and artists. The auditorium has 600 seats; the traditional stage is amplified by means of another stage, adjacent and half round, mounted on an elevator.
3. A SMALL CINEMATOGRAF
4. A HALL OF EXPOSITIONS: for cultural, artistic, and scientific lectures and demonstrations.

A MUSEUM OF MODERN ART  
A SCHOOL OF DRAMATIC ART to be built in the next stage of the project.

DRESSING ROOMS: formerly used for the old theater and later amplified for use of both auditoriums.

5. A WORKSHOP AND STORAGE: Assigned to the service of both auditoriums, it includes all necessary services for independent use.
6. PARKING: On six underground levels with a capacity for 75 cars, it will be erected at a future stage of construction.

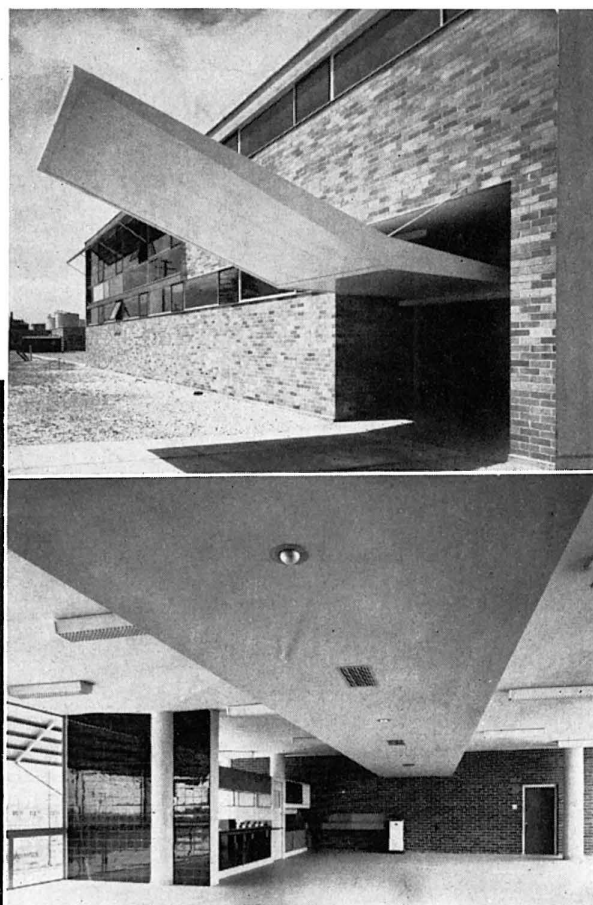
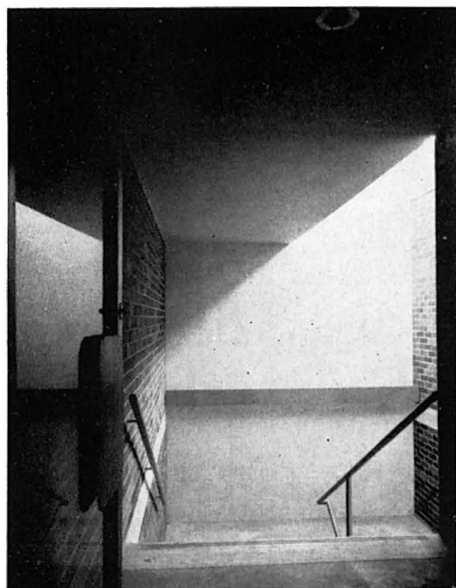
A RESTAURANT: with capacity for 300 persons.





# commercial structure

BY HARRY SEIDLER, ARCHITECT



**Entrance Feature.** The building is approached from the main street through an open access way under a dramatically projecting steel canopy. This canopy is of steel frame with zinc sprayed sheet steel panel infills. This whole projection is suspended by only two 9/16" diameter steel rods. The canopy and window frames as well as the similarly constructed sunhood over the large dining room glass area, are painted white. From the entrance there is access to the time keeper's office, the main stair leading to the locker rooms and the open access way through time clock alleys out to the trucking area.

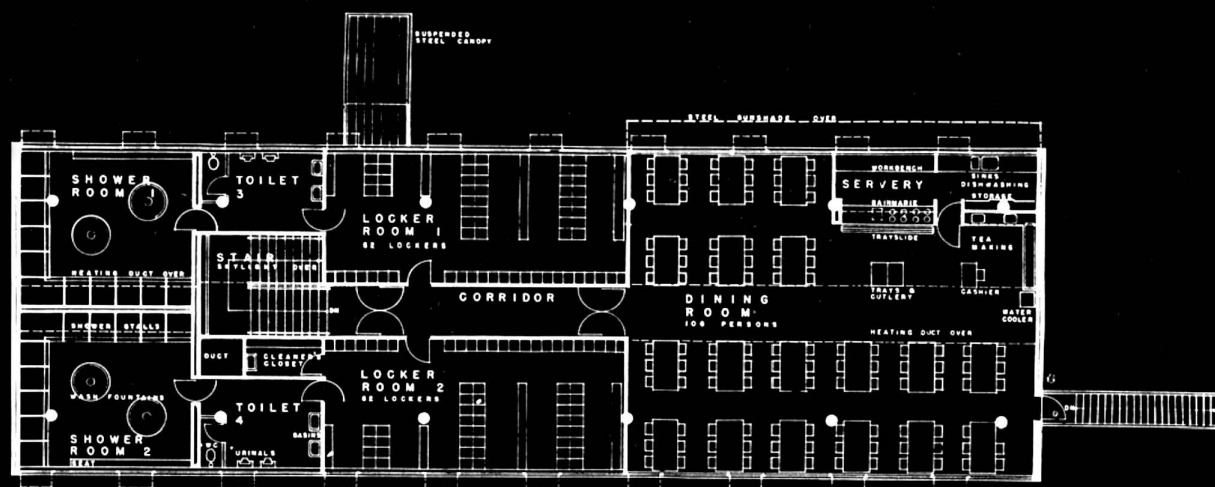
**Structural Features.** This brick building attains style by the use of reinforced concrete skeleton construction. Long horizontal strip windows and full height glass walls are made possible by carrying all the weight of floor and roof on columns set well inside the building line, and by cantilevering all slabs. Two rows only of circular columns support the entire structure. There are no beams used and all floors and roof are flat slab.

**Accommodation.** The upper floor of the rectangular building about 120' x 40' provides for lockers and shower rooms as well as dining facilities for 120 men. A servery is provided for ready made meals including a dishwashing section. Employees of this Company who bring their own lunches are provided with boiling water dispensers.

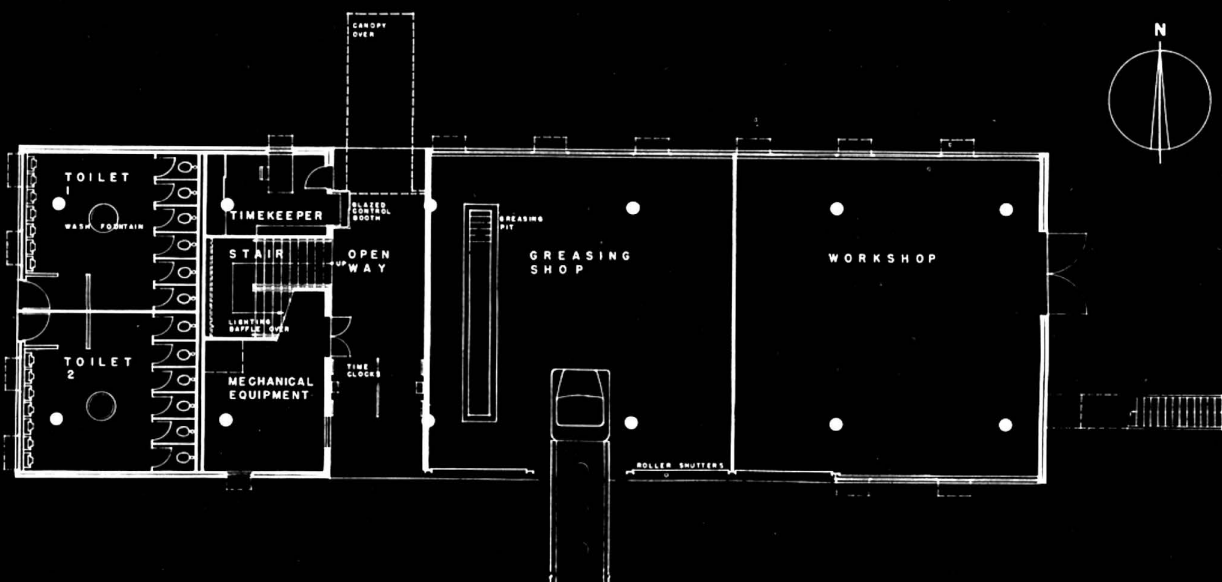
Lower floor accommodates greasing and repair workshop areas which are approached through steel roller shutters from the rear trucking area.

**Heating and Ventilating.** The building is provided with forced air heating fuel by oil burners. This system is used for heating in the winter and without the burners purely as a ventilating system in the summer.

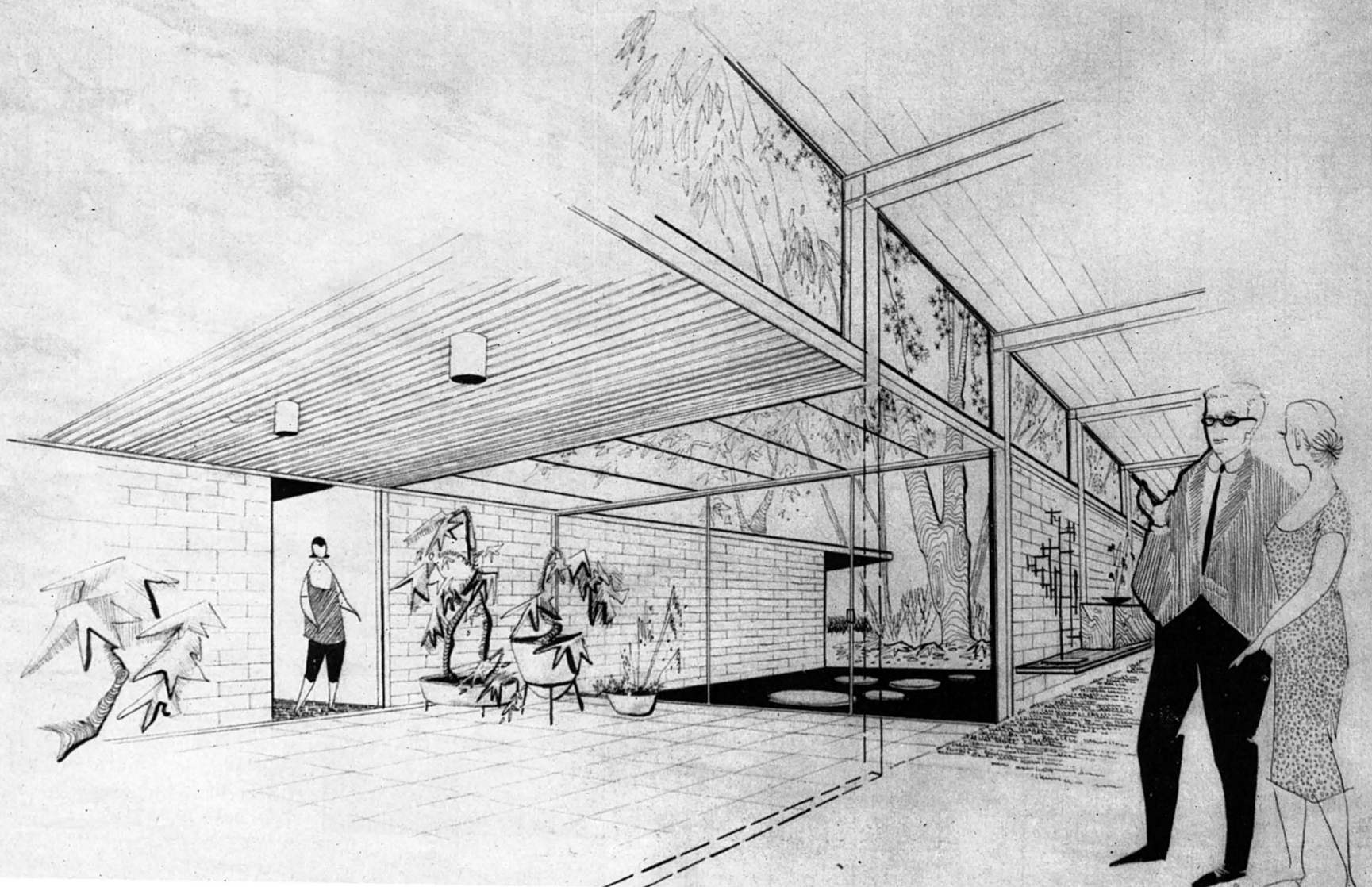
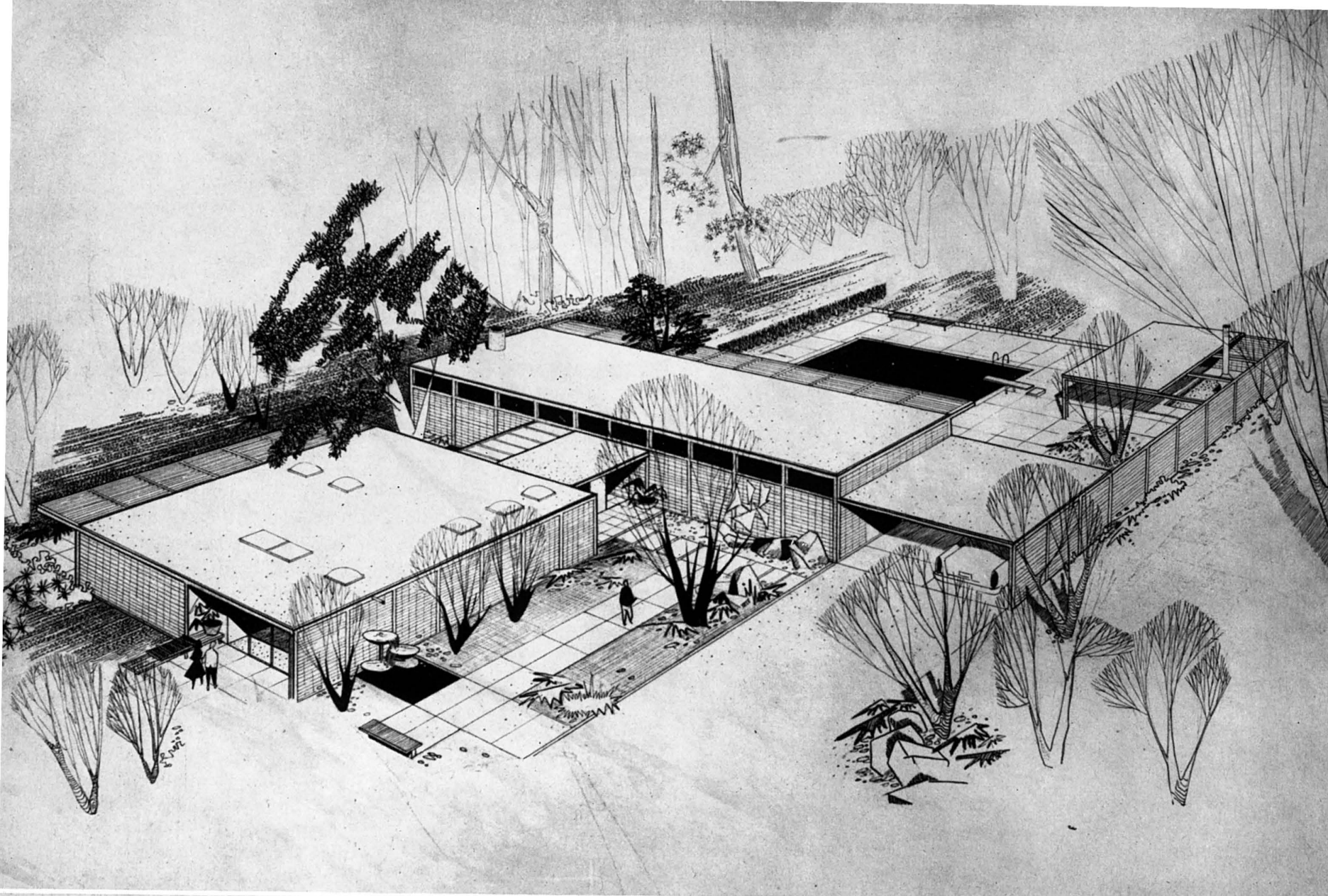
**Color and Finish.** The simple rectangular building using standard face brick is enhanced by the projections of canopy and sunshade and color is applied in baked enamel steel panels fitted into some of the window walls on the roller shutters which are painted bright orange, blue, yellow and gray.



FIRST FLOOR PLAN



GROUND FLOOR PLAN

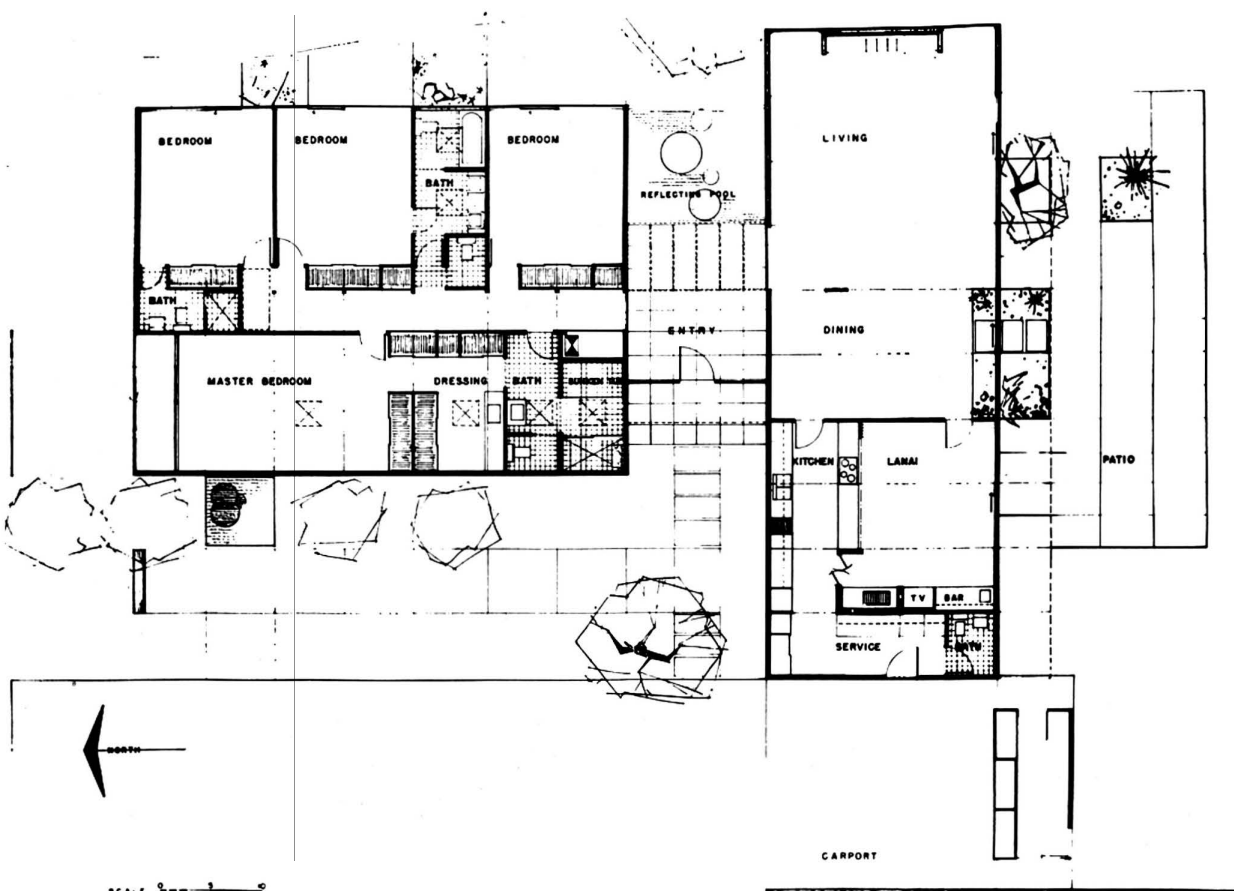




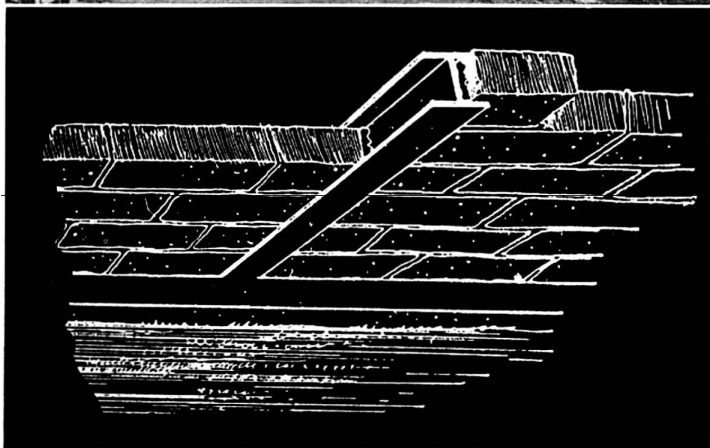
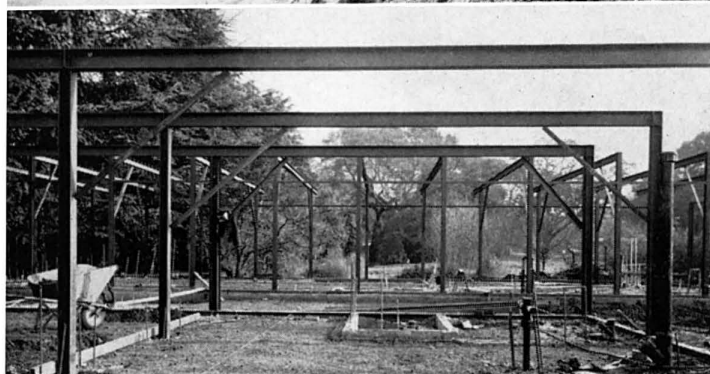
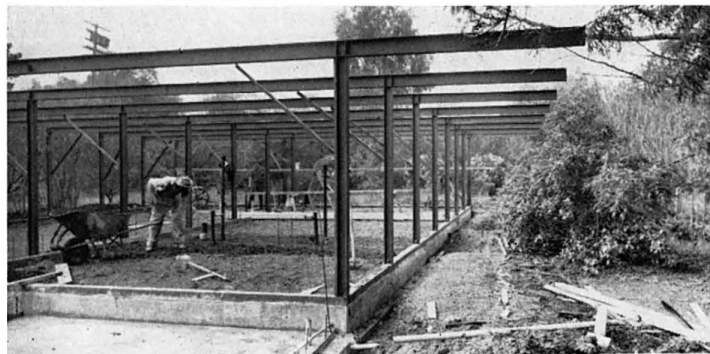
# house

DESIGNED BY DON KNORR AND ASSOCIATES

BUILDER: WHELAN CONSTRUCTION COMPANY



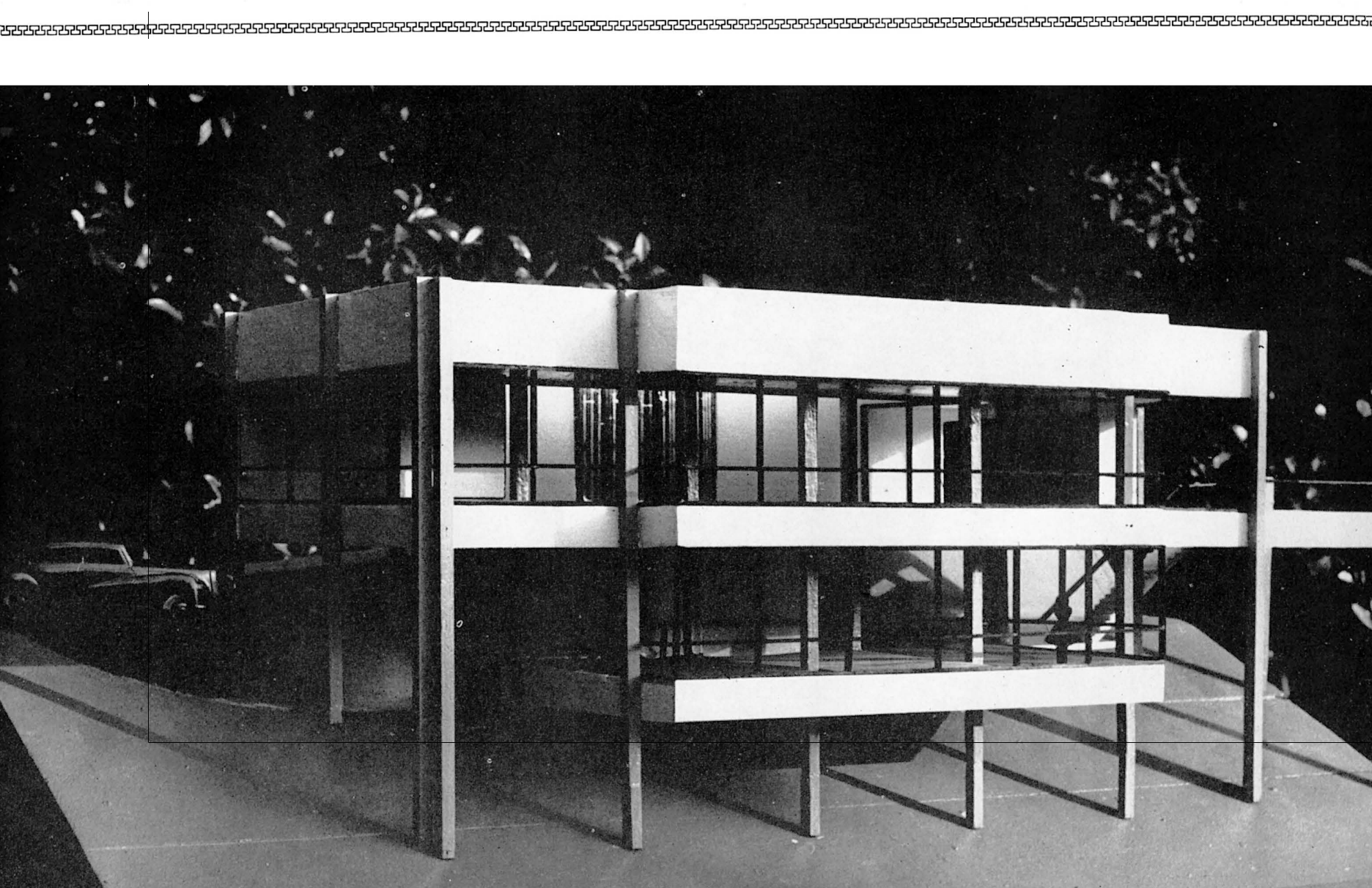
PHOTOGRAPHS BY PETER HUGHES



The house, on a tree-studded suburban site, is a bi-nuclear design: the living and sleeping quarters are separated by a glass entry. The living section, containing living and dining-room, kitchen and family room, has ceilings of ten feet; the sleeping section has been scaled down with eight-foot ceilings.

This house is an interesting experiment in the use of steel and adobe. In the standard method of building with adobe, the wall is a bearing wall with a minimum thickness of eight and often as much as twelve inches; both bulk and reinforcing being necessary to provide a structurally sound, earthquake resistant bearing wall. The finished structure tends to have a solid, heavy look, and the adobe walls a slightly irregular pattern. By using steel framing members, the builder was able to use the adobe brick as a curtain or non-bearing wall. The steel framing members, columns and beams, are welded together at the factory and delivered to the site as single pieces ready to be set in place. The adobe bricks, measuring  $3\frac{1}{2}$  by 4 by 16 inches, are fitted directly into the H-section steel columns. The opening on each side of the H-shaped column measures four inches and forms a solid fitting slot for the brick which is laid in a staggered joint pattern with a two-inch strip of expanded metal lath laid in mortar on top of every other course, between the columns. The lath serves to give greater rigidity to the wall and prevents movement of the brick while it is being laid up. The native qualities of the building materials, the strength of steel, the insulating ability of adobe have been fully used. The single adobe wall serves as both exterior and interior finish wall.

The large living-dining section, an area 38 by 22 feet, can be used as one large space, or the dining area screened with movable partitions. The family room, with a fireplace and barbecue, can be opened to the kitchen by folding doors. There is a half-bath off the adjacent service area. In the sleeping section, the master bedroom suite has its own dressing room and bath; two bedrooms are separated by a non-load-bearing partition which can be removed to make one larger area. All baths are compartmented to permit more general use. Deep overhangs over glass wall areas give protection from sun glare, and each of the bedrooms is provided with a private patio.



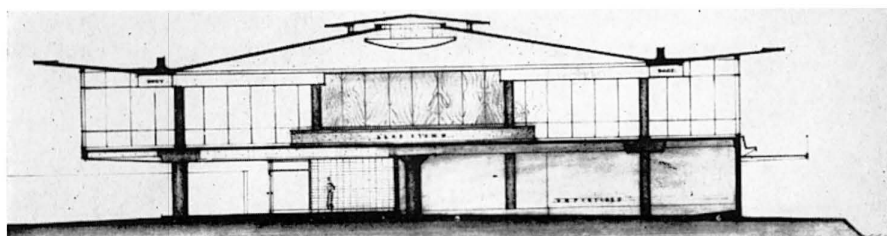


# park development

BY GREACEN AND BROGNIEZ, ARCHITECTS



PHOTOGRAPHS BY HARPER LEIPER STUDIOS



**OBJECTIVES:** In preparing these plans the architects and engineers have had the following objectives in mind:

To create a family playground offering a variety of recreational opportunities for people of all ages; the playground to provide entertainment by day and by night.

To take full advantage of the natural beauty of the site, including the view of Galveston Bay, the grassy slopes and the moss-covered windblown oak trees.

To make the best use of the 22.3 acres available by locating each facility in a favorable spot, by spacing the facilities to avoid congestion, by restricting auto traffic to a minimum, and by reclaiming the area which had been lost heretofore by erosion.

To provide permanent and buildings facilities which will withstand constant use and storm damage and which will be economical to operate and maintain.

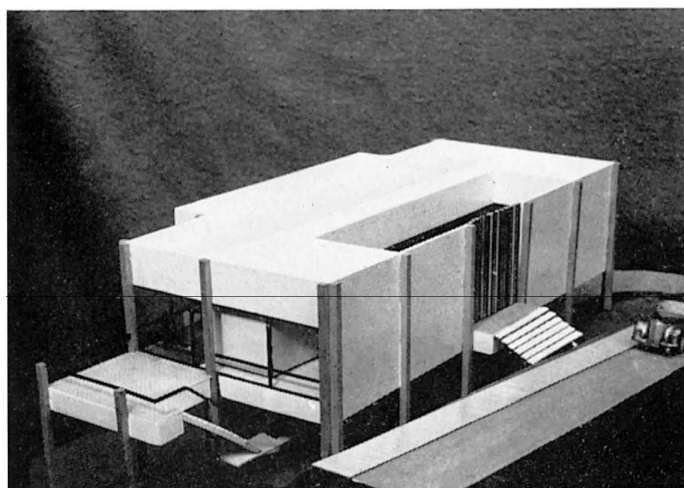
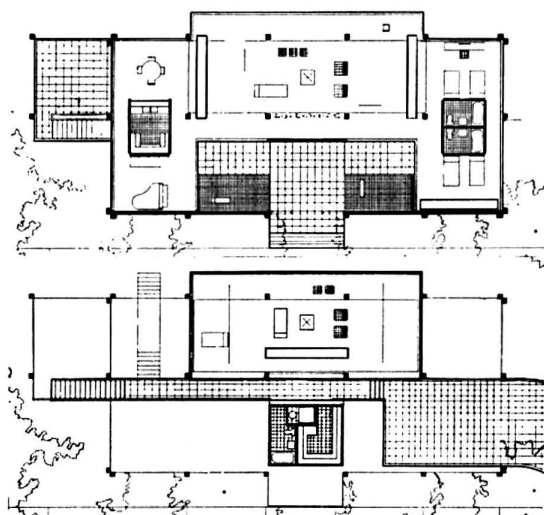
**PAVILION:** The pavilion is the feature of Sylvan Beach Park and the architects have designed it to be a unique building primarily intended for the pleasure of the populace of the County. Perhaps the most distinctive feature of the structure is the roof over the ballroom. The intent was not to first design a unique roof structure, but to study the problems of planning. A comparative analysis of several different structures provided the answer used. The diameter of this concrete and steel, saucershaped dome is 125'. Made of lightweight concrete and steel reinforcing, the average slab thickness is 4½", and the entire unity is supported on only eight columns, 18" diameter, approximately 20" in from the outer edge.

It has a 10' diameter hole in the center and slopes downward from this hole to the tension-ring beam at a 2½" in 12" pitch. The 8 columns are equally spaced around under this tension-ring beam, and from there the roof then pitches upward again to provide the 20' wide cantilevered outer-rim slab of the saucer. The roof span to the ring beam is 85'. The tension ring is encircled with steel cables that were pulled taut to a tension of 320,000 lbs. or 160

(Continued on page 32)

# house

BY ROBERT T. PETERS



**Location:** On side of sloping site with 270 degree view of canyon and ridge of hills to the north. Approximately one-acre tree-covered site.

**Site:** Topography of land to remain ungraded. Contact of house with grade will occur only at concrete footing pads. Driveway and carport concrete apron is inserted between columns at east end of house. Space is available for patio and swimming pool.

**Construction:** Structure is composed of laminated wood columns and beams. Framing is rigid with stresses being taken for wind and seismic in wood frame truss beams between columns at 16 feet on center each direction. All exterior wall finish is 1 x 4 V G T & G Douglas fir.

**Plan:** Upper floor includes two open courts to the south, center entry with free standing metal entry screen, living room, kitchen, dining room, music room, two baths and two bedrooms. Free standing walnut sheath storage cabinets form the separation between the living room and adjoining rooms. All principal exterior walls are clear glass, sashless lower open portion slides open. Floor is asphalt tile. Heating is by forced air. Lighting is concealed above suspended plastic egg-crate ceiling.

**Lower floor:** Concrete drive and carport, mechanical equipment, bath and storage room, and one large room for a studio to be built at a later date.

Square footage: Approximately 2,000.

PHOTOGRAPHS OF MODEL BY LARRY A. LIST





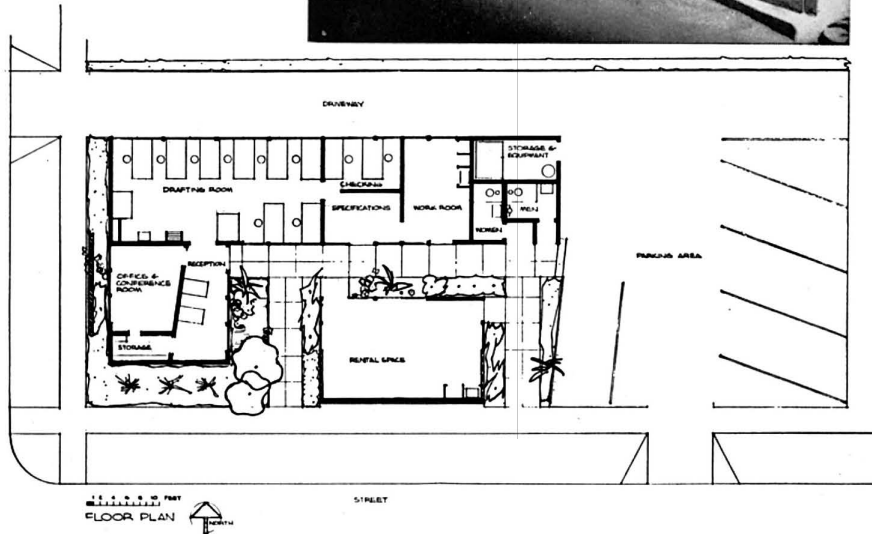
# professional office

BY HARRY T. MacDONALD, ARCHITECT



This small office building provides for two rental units which can serve as expansion area for the architect's future practice. The building on a corner site is situated at the intersection of a business and a residential street. To take advantage of available natural light the building has been designed with maximum glass areas shielded from the glare by a roof overhang on the south, and fixed redwood louvers on the west. A tall hedge at the north wall protects the drafting room from secondary reflection glare. Sunbeam ceiling light fixtures have been used over critical work areas to supplement daylight when necessary. Two solid walls of exposed brick and stucco shield offices from street noises.

The structure is of exposed post and beam. Cement asbestos board has been used to sill height below windows. The color of exterior stucco is tan, exposed wood is painted blue green, interior walls are buff and lemon yellow. A well-planned landscaping scheme, by Richard Gawne, including excellent use of Palos Verdes stone, lends considerable charm to the compact site.



PHOTOGRAPHS BY PRESTON E. MITCHELL



# retail sales unit

BY FREDERICK LIEBHARDT

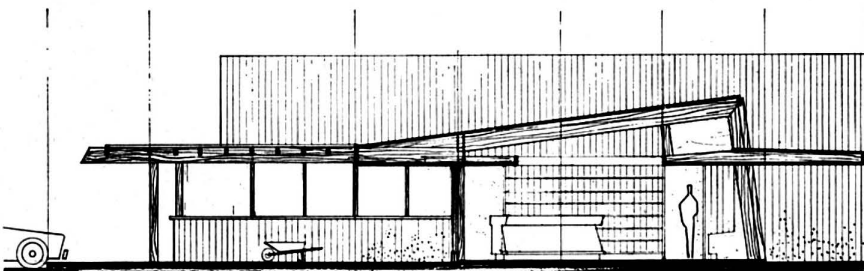


PHOTOGRAPHS BY JOHN HARTLEY

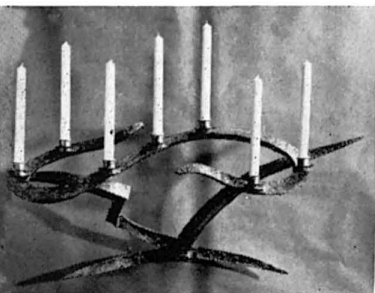
**PROBLEM:** The small branch yard of a large organization. The project was carefully budgeted and planned to provide for future expansion; the sales area expands into the sales terrace, the hardware storage into the cement shed—raised slab and dock are removable; cement storage moves to separate building in the yard, mesh, roofing, and other miscellaneous items are stored in the finish shed and space reverts to finish lumber storage. The south side parking expands into the front terrace permitting two rows of parking area. **SOLUTION:** The principal object was to merchandise to the home owner the tool, garden, paint and miscellaneous products sales area which was developed as a flexible, carefully scaled and attractively finished section. Throughout, the detailing and finishes were kept as simple and inexpensive as possible while retaining a clean and handsome appearance.

Control of the store and warehouse areas is maintained from the main sales desk, and all outside entries are visible from the offices. Outdoor areas adjacent to the main store area are utilized for the display and sale of related objects such as garden tools, supplies, hose, etc. The sales terrace is sheltered from the prevailing winds by the buildings, and the temperate climate permits the use of large sliding glass doors to which open an entire side of the main sales area. An extensive use of rolling display units allows maximum utilization of the terrace. Careful attention has been given to sun control which has been achieved through the use of wide overhangs and plywood louvers which are also structural.

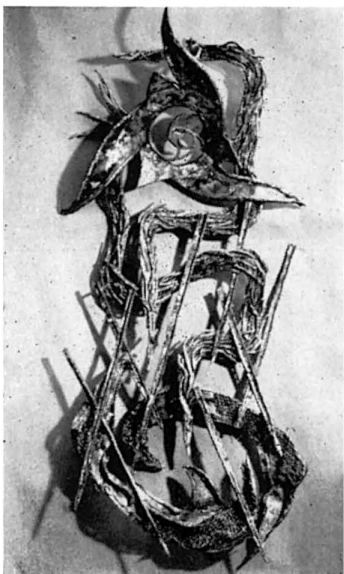
In the displays flexibility, color, order, and access are emphasized in an effort to simplify the buyers' problems. The south terrace displays and glazed south wall provide street interest with dynamic color used to attract attention.



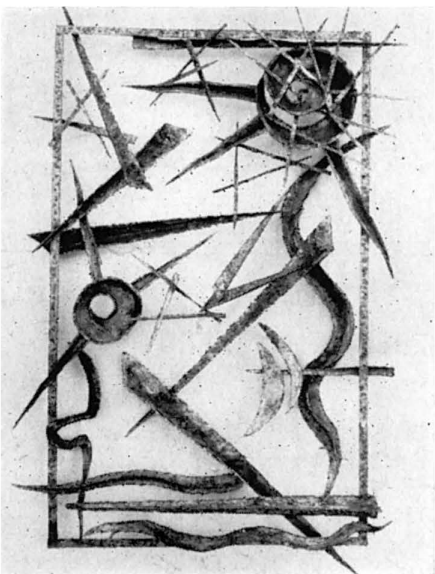
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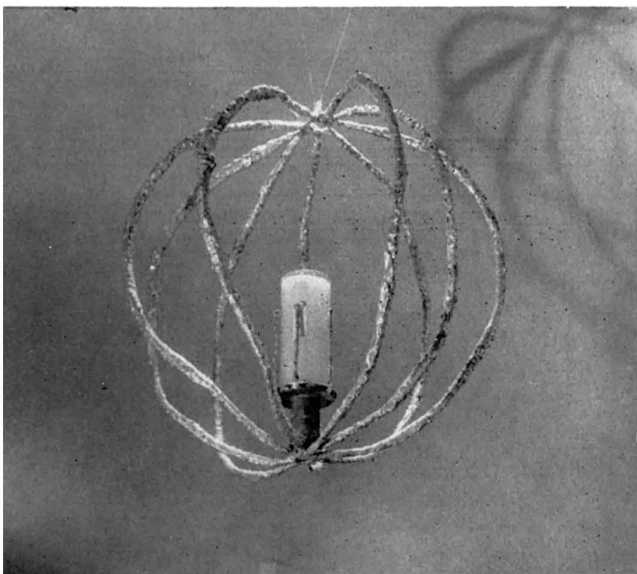
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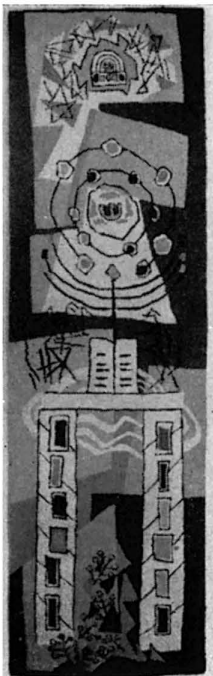
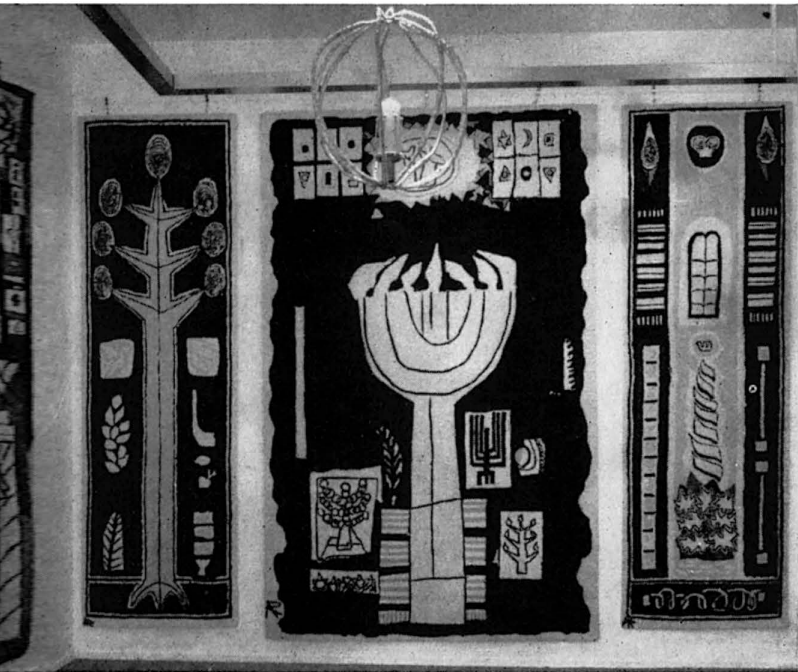
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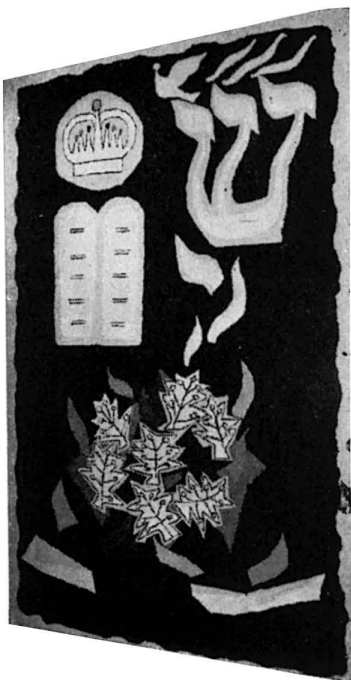
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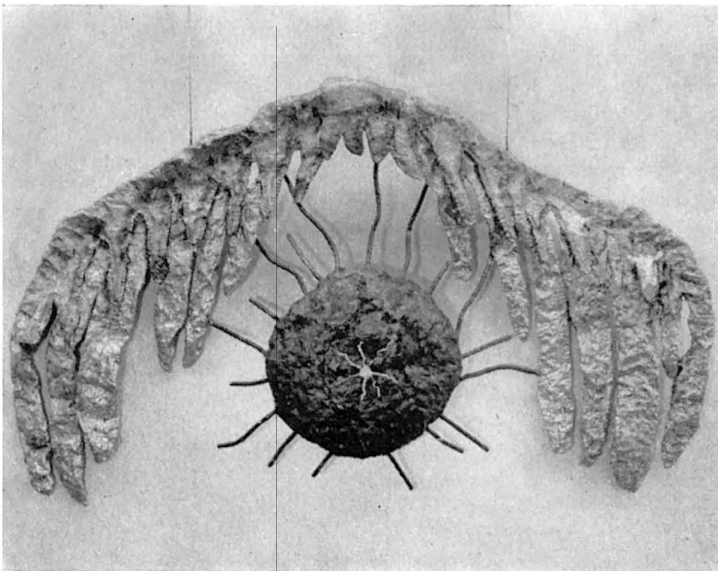
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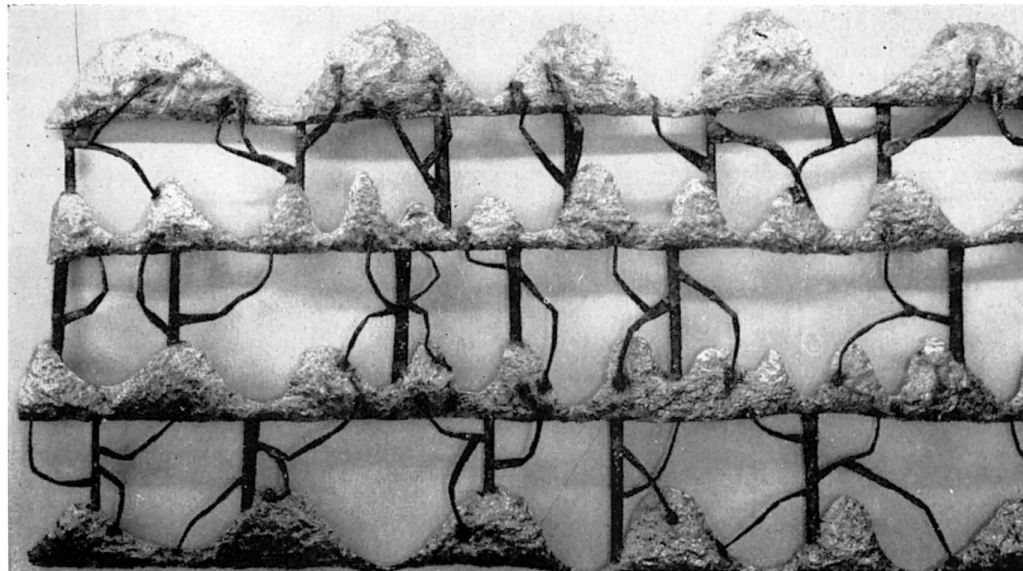
**TEMPLE ANSHE CHESED, CLEVELAND, OHIO**
**TEMPLE OF AARON CONGREGATION, ST. PAUL, MINNESOTA**

Architect Percival Goodman, one of the first architects in America to collaborate with painters and sculptors in his projects, recently completed two synagogues for which he commissioned four artists to do several works each. Sculptors Herbert Ferber and Ibram Lassaw, and painters Helen Frankenthaler and Abraham Rattner participated, providing mosaics, ark curtains, and exterior and interior sculptures.

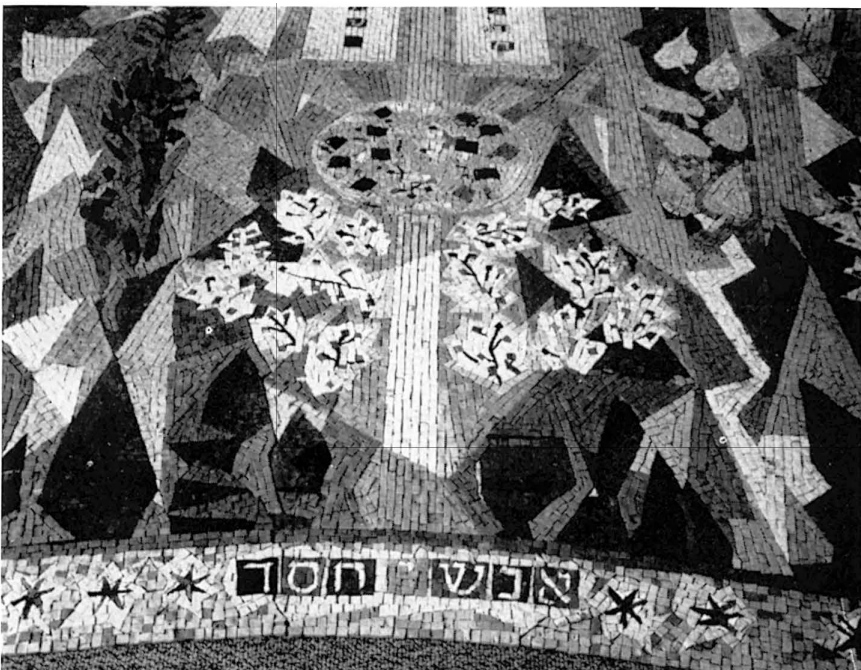
In a recent exhibition at the Kootz gallery, a spectator could sense the importance of the close cooperation among the artists and with the architect. The brilliant colors and simplified patterns of Abraham Rattner's large tapestries suited the rugged, simple "Wings of the Cherubim" Ibram Lassaw created for the position over the ark in the Cleveland synagogue. Similarly, for the synagogue in St. Paul, the exterior sculpture by Lassaw, (a pattern suggestive of water since the site overlooks water,) and Herbert Ferber's brass-and-copper relief retain the individuality of each artist without losing a unity provided by common intention and similar technique. One of the most striking creations for the St. Paul synagogue is the ark curtain designed by painter Helen Frankenthaler. Based on a scripture which refers to two silver trumpets, this curtain is kept in low-keyed colors: saffrons, beiges, varied grays and silver woven in tiny threads.—DORE ASHTON.



9



6



7

- 1 Tapestry by Abraham Rattner, Temple Anshe Chesed
- 2 Exterior sculpture for the Temple of Aaron; brass and copper; By Herbert Ferber
- 3 "Eternal Light" by Ibram Lassaw; Temple of Aaron
- 4 Four tapestries by Abraham Rattner for Temple Anshe Chesed
- 5 "The Creation" Panel sculpture, brass, approximately 3' x 5'; by Herbert Ferber; Temple Anshe Chesed
- 6 Exterior Sculpture by Ibram Lassaw; Temple of Aaron
- 7 Fragment of mosaic column by Abraham Rattner; Temple Anshe Chesed
- 8 Tapestry by Abraham Rattner; Temple Anshe Chesed
- 9 "Wings of Cherubim" and "Eternal Light" by Ibram Lassaw; Temple Anshe Chesed
- 10 Ark curtain by Helen Frankenthaler; Temple of Aaron
- 11 Menorah by Herbert Ferber; Temple of Aaron

Photographs Courtesy of the Kootz Gallery, New York



10

## MUSIC

(Continued from Page 8)

*Courage*, which tells the story of the Thirty Years War in Germany; the tale of a vivandiere, a woman who travels with an army and makes her living by selling to soldiers, liquor, supplies, herself; the history of her wagon, of her two sons Swiss Cheese and Eilif, the Chaplain, the Cook, the Sergeant, and the deafmute daughter who climbs on a shed roof to beat a drum to save a city from attack: the tale is timeless. It is like being in a hurricane, a war, the eye at the center a brief threat of peace, when there is no business for a vivandiere, nobody to buy anything. War is her business; war provides her business. Her sons disappear and reappear and die brutally. Harnessing themselves to the wagon they haul it with their bodies. Her deafmute daughter finds speech through the drum and is shot, for the sake of the folk of a city she does not know. The Chaplain escapes his duties by traveling with Mother Courage, bumming on with her through war because he doesn't know anywhere else to go. The Cook inherits a tavern in peaceful Utrecht; he offers to take Mother Courage with him to run the business but will not have her deafmute daughter; Mother Courage refuses. At the end, alone in the harness, she is hauling her wagon from the stage. Timeless humanity, timeless heroism, Mother Courage, a timeless name for endurance.

At a confirmation service in a little Episcopalian church at La Crescenta I heard the Suffragan Bishop of Los Angeles, a gentle old man whom the years have not tamed, preach on the text, "Love your enemies . . ." He did not abate a portion of that message, in the interests of patriotism, or expediency, or to qualify it by explaining that some enemies are beyond the scope of love. He outlined that full scope, the passion of that central Christian commandment, arrived at by no negative but through the inclusive, final, positive assertion: "That means all your enemies." It includes the enemies you fight, the enemies you fear, the enemy whose acts are beyond toleration.

"The passion of that central Christian commandment," for to

comprehend that commandment is to comprehend the scale of passion: to recognize enmity, to suffer fear, to be cruelly contradicted, to accept the infliction of death, to admit how much may be done to any man for no good reason. Brecht, then, is concerned with passion, the passion of humanity which is always right and always and wholly wrong, the infliction of humanity upon human beings. This passion, this infliction is the most difficult for humanity to accept. One can find no other alternative to the commandment of Jesus, "Love your enemies; bless them that persecute you."

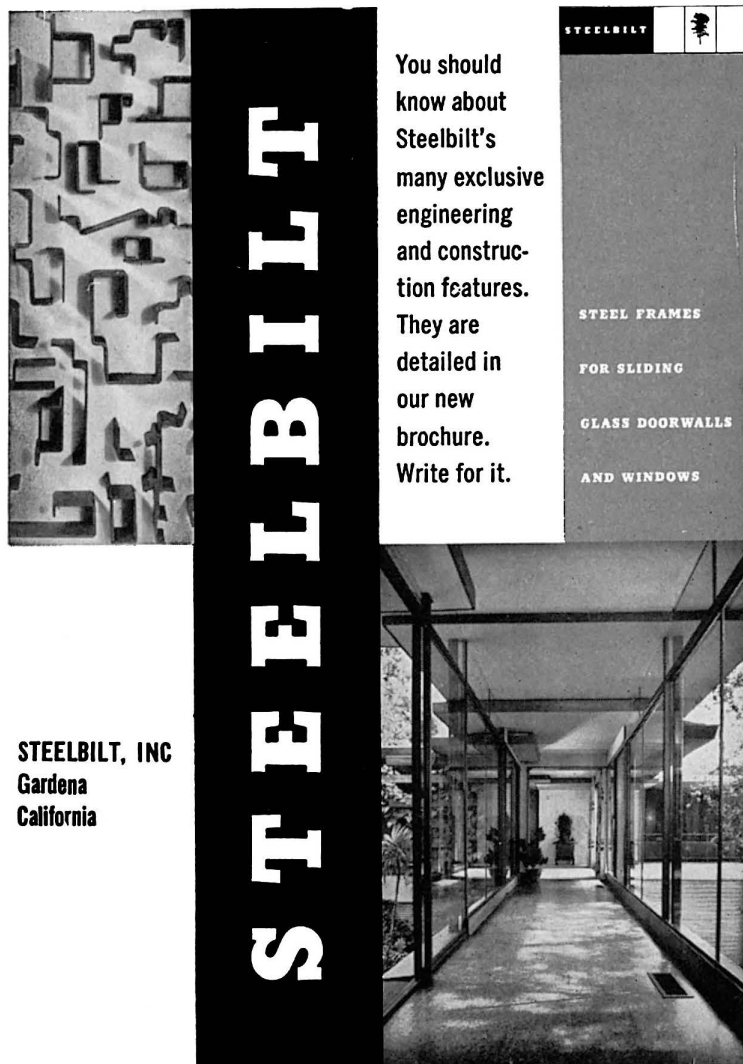
We think of passion on the Broadway stage as having nearly always something to do with sex. What plays of the larger meaning of passion have appeared there? Well, *St. Joan*. And the story of Joan, however pointed by the hand of a master or adulterated by the pathos of a crowd-teaser, has been set apart into another country and another age. Joan has been made right, the heroine in adversity, her audience complacently aware, no matter how she may suffer for it, of her rightness. Thus her accusers are made wrong, and the passion concerns us only from the outside. With music by Honegger it is made an entertainment.

Brecht, the ironist, was aware of the ban against passion, which would disappear only as his plays would become theatre, theatricalized. In his *Little Organum*, his notes on theatre, he insists that theatre can serve no purpose except to give pleasure. The play exists by its plot. All else, the literature, the fantasy, are elegances introduced to conceal breaks and weaknesses in the line of narrative. And that may be true of today's efforts at a poetic theatre, Giraudoux, Anouilh, Fry, Eliot, as it may be true of *A Winter's Tale* or *A Midsummer Night's Dream*. Brecht addresses his plays to the common man in any country at any time. But he does not eschew the elegances; his narratives thrive on poetry, songs, fantasy. With Lorca, Shaw, Strindberg, Ibsen, he proves that the true art of theatre, representing directly man's involvement with mankind, must rise to poetry, even in prose speech. Brecht, the ironist, was aware that in theatre the surviving art, the enduring pleasure arise from contemplative participation, not identification, from being present with human beings at a human action, a course of events that is true and only therefore plot. The audience does not feel, this is happening to me—or I, the hero, the protagonist, sufferer, am doing or suffering this. Rather, this is how men act: participating in these events I share the comedy, the pathos, the mixed humor, the unending passion of mankind. Brecht did not attempt these arguments, moral justifications which allow many weaseling exceptions. He insisted only on pleasure and plot, plot being narrative.

But consider *The Exception and the Rule*, a play in which the stage becomes an irrelevance, a timeless desert through which travel a Merchant, a Guide, and a Coolie. The Merchant drives forward, his fear of his companions growing as he drives them. He discharges the Guide but pays him. Alone in the desert with the Coolie his fear increases. He sees at the end of the journey the profit he will make, if he arrives soon enough, but his fear increases; while the Coolie rests, secure in knowing that the journey will end bringing him to wife and child. In the desert the water is used up. The Merchant snatches the last water bottle from the Coolie and drinks it, then fearfully recoils when the Coolie offers a water bottle he has hidden. Thinking the water bottle a rock and that the Coolie means to kill him, the Merchant shoots the Coolie. So doing he loses his purpose, his business, the advantage of his start. At the trial the Judge establishes that the Coolie had good reason to kill the Merchant, but when it turns out that the Coolie did not mean to kill him but only to offer him water the Judge exonerates the Merchant. The act of kindness was an exception; the rule is that the Coolie should wish to kill the Merchant, and therefore the Merchant was right in killing him.

Such a play is a morality, a parable, a Tolstoyan fable. It gives pleasure because we know that it is right. It has been set forth in the esthetic elegance, the spiritual amplitude of a humane knowing. If this is what Brecht meant by pleasure, we can apply his definition to his plays. I suspect that "pleasure," as he meant it, though his plays give me great pleasure, is another of Brecht's ironies, like the "silence" of Babel, the conformity of a non-conformist.

Brecht believed that drama must be made of thoughts and actions which will have the same meaning for anyone, east, west, educated, uneducated, the meat and drink of wisdom in a mind that does not slack and grow complacent. If that is what he meant by "pleasure," then he is right, and his audience will find it. His parables are not



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for Broadway but for people. On Broadway he succeeded once with the *Threepenny Opera*, music by Kurt Weill, a ribald-serious, song-studded *singspiel*, modeled on Gay's *Beggars' Opera*. The play reaches its absurd conclusion when the Queen, her triumphal entry threatened by the crowd running to watch the Highwayman hanged, sends a messenger reprieving and ennobling the Highwayman, so that the crowd may return to watch her ride through the streets. Brecht's moralities are all socially upside down. He would have been upside down also in Russia. His tales are compounded of the stuff of humanity, timeless as the stories of Joseph and of Robin Hood, the tale of a woman who rescues a child not her own and carries it across mountain and river, pursued by an army, enduring every indignity, rejected wherever she turns for help, yet comes through somehow triumphant; the tale of a man inadvertently made judge who does everything contrary to procedure yet sees it come out right. The included love story turns on a simple act of faith. Now I ask you, are such tales the stuff of "snobs and parlor Communists?" Are they not rather flesh and bone of our belief, which we alternately proclaim and reject, of our would-be free commonwealth, very near, nearer than many of us like, the revolutionary centre of our Christian message, the Sermon on the Mount?

"Cruelty has a Human Heart  
And Jealousy a Human Face;  
Terror the Human Form Divine,  
And secrecy the Human Dress.

The Human Dress is forged Iron,  
The Human Form a fiery Forge,  
The Human Face a furnace seal'd,  
The Human Heart its hungry Gorge."

That is Blake, not Brecht.

"In every cry of every Man,  
In every Infant's cry of fear,  
In every voice, in every ban,  
The mind-forg'd manacles I hear.

How the Chimney-Sweeper's cry  
Every blackning Church appalls;  
And the hapless Soldier's cry  
Runs in blood down Palace walls."

Blake, not Brecht. Was Blake a missionary to the snobs?

This year at the twenty-fifth reunion of my Princeton class I read a long poem (five pages). It was received in that silence that is, today, the rarest pleasure of a poet reading his own verses, that silence when you know they are listening to every word. It is not a casual poem, not congratulatory or optimistic.

"What have we given

To be today unforgiven and in fear,  
In every nation insecure among the battlefields,  
Pondering the meaning of our dead victories."

"We inherit freedom: honor it among all the helpless of mankind."

In my small way I share the faith of Brecht and Blake and of those radicals and revolutionaries, the destroyers of false institutions, who have made it less easy for the complacent world at any time to go on as complacent as it is.

By a spontaneous gesture of my class this poem is being printed. I honor my classmates for it, eggheads though they must be, this gathering of executives, businessmen, and learned doctors—not for my sake but for theirs. A poem can still be read aloud and heard.

"I give you a renewed message:

Go before all men glorious. Be unafraid.

Fear is the enemy of freedom. Still be unafraid.

Therefore love our enemies. Cherish the cruel innocence  
Of unbelievers. . . ."

What more can I tell you about Brecht? Let me tell you about his stage. It is a sort of comic stage, for those who believe that on the stage everything should be visibly as the eye finds it elsewhere or fantastically as the eye never sees it. Brecht speaks of "Epic Theatre." On his stage narrators sing, furniture is suspended on ropes, messages are projected on a screen or on the curtain or dropped on a board from above, scenes follow one another with only slight changes of visible place. Speaker or narrator or projector will tell us where we are. In *Galileo* each scene opens with a choral quatrain summarizing the action about to be observed. The play is neither realistic nor fantastical in setting but designed to strike directly to the narrative imagination—to be story and song unimpeded, in the habit of the public folk tale, recited unwritten. Therefore the impossible can happen but seldom does or needs to; the commonplace is given a unique aspect, the rarity of seeing it as it is which makes it timeless. We are in the theatre, listening, watching contemplative what occurs before us, in but not of it, separated by the veil of illusion, of place that is the scene of narrative. It is not a trick of theatre; it is theatre.

In that theatre the Roman general Lucullus, tried before the judges of the underworld, turns for testimony to the figures on his triumphal frieze. None of his heroic deeds, his soldiers, his victims, speaks to save him. He is supported by the Cook who testifies:

"He let me cook

To my heart's content.

This fellow here

Could be an artist."

And by the cherry tree that he imported into Italy.

"And with a friendly smile

The juryman who was once a farmer

Discusses the tree with the shadow

That was once a general."

The farmer says:

"When all the booty of conquest

From both Asias has long moldered away,

This finest of all your trophies

Renewed each year for the living,

Shall in spring flutter its white and rosy twigs

In the wind from the hills."\*

That is the testimonial of an artist. Beyond politics or present anger it is the permanence of Brecht.

\**The Trial of Lucullus*, Play for the Radio by Bertolt Brecht, translated by H R Hays. This play has been set as an opera by Roger Sessions.

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## PARK DEVELOPMENT

Continued from page 25

tons, and when the outer roof brim was poured, the concrete encased the cables which had previously been coated for additional protection. The sloping roof exerts a pressure against the ring beam, the concrete of which is capable of withstanding 5500 pounds per sq. inch (considerably stronger than that normally used). The cantilevered brim works in the same manner as the shallow cone of the main roof and thereby is also exerting a pressure against the ring beam. This force tends to equalize the other force applied by the center portion of the roof. There is also a small rim-beam around the perimeter of the brim.

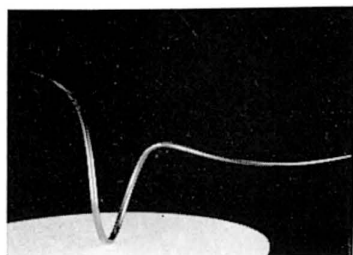
The entire structure was designed to resist hurricane winds up to 120 m.p.h. and storm tides as high as twelve to fourteen feet. That is why the ground level of the building contains very little used space and the main functions are up above. It required 127 piles in clusters, 45' long, to support the building. Important coastal data from the U. S. Corps of Engineers supplied the information on soil, storms, and tides which guided the structural design of the pavilion. The glass of the ballroom is  $\frac{3}{4}$ " Herculite, a specially-tempered glass capable of absorbing eight times the punishment of regular plate glass. The glass pane sizes were selected from data for wind-resistance to assure protection up to 120 m.p.h. The ballroom is air conditioned and is planned in order that it might also serve a wide variety of community activities.

## ART

Continued from page 6

numbers. As in previous Annuals, an astonishing number of more notable artists have been ignored. This I presume is the result of the unfortunate belief on the part of the Whitney that it is responsible for giving a "cross-section" of the current scene, good or bad.

The selected group show (as opposed to the open shows such as the Salon d'Automne in Paris) seems to be a perennial favorite with museums. The "something for everybody" principle is honored to a horrifying degree. The Whitney and all the other museums adhering to this idea distort rather than analyze American art in such sprawling cross-section shows. They load the shows with mediocre and sometimes even downright vile work (such as the theatrical, offensive piece of cant called "Bar Italia" by Paul Cadmus, a yearly offender) minimizing the effectiveness of creditable works so ignominiously hung with them. Such a compendium of mediocrity is bound to bring out the worst in a critic. Since part of the critic's function is to serve as gadfly, that annoying stinging beastie everyone wants to swat, it is a critic's solemn duty to be his most irritating self in the face of a Whitney Annual, if only for the sake of the few major artists thrown into the mélange.

Marca Relli *The Dissenter*Jose de Rivera  
*Construction, Number 28*

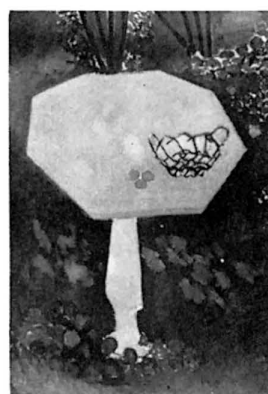
There are some 138 paintings in the show of which I thought about ten were outstanding, ten more very decent paintings, and a dozen or so poor paintings by good artists. The major talents make themselves felt in this show by means of their bold, large forms and mature simplicity. Wherever there was a mediocre artist, I found confused detail, small forms and indecisive concepts.

Jack Tworok, who has shown rarely for the last two years, offers one of the outstanding paintings in the show. Tworok belongs to that group of painters in their middle-years who have maintained a consistently personal color key, deepening their contact with the magic of color from year to year. His painting is large and square. The image—perhaps a figure—is simplified to a single unity with a curious profile and ambiguous inter-related forms which are kept

secondary. The whole impression is of a singing, warm entity with complex sensations (there is something sorrowful in the figure) subordinated to the whole.

There are few colors in this painting but they evoke, in their subtle handling, a galaxy of related hues. The central form is deep-dyed, pomegranate red, a red which is coaxed beneath the skin of the canvas so carefully that the inherent light of the white threads is still there. (This, incidentally, is the way Matisse often handled light.) A yellow warmed by slight red tinges moves around and penetrates the red. At the right, shimmering pinks applied in a whisper, transfigure the surface into a light-reflecting source. This pinkness becomes a contributing form. Because he can accomplish so painterly effect, Tworok may be numbered among the few outstanding colorists in recent American painting. In the blur and tremble of his brushwork, Tworok creates a lyrical ambiguity parallel to the work of the poet: economical, suggestive and basically distinct.

A different kind of poetry distinguishes Franz Kline's "Cross-Section," a medium-sized work which is as strong as the larger paintings. Incredibly sharp light skims behind the massive black structure, dilating from the canvas with a force which nearly renders the other paintings in the room impotent. James Brooks also dominates his wall with "Jackson" a large, emphatic abstraction composed on a diagonal, yet free of constraint due to the flux-like movement of blue and white voids. The blacks are like rocks embracing little eddies which capture on their shifting surfaces the eminence of blue and white skies. The high heat of summer burns

Matisse  
*The Rose Marble Table*  
Collection, Museum of Modern Art—New YorkGrace Hartigan  
*Summer Street*  
Photograph by Oliver Baker

its way into the exuberant painting by Grace Hartigan, a well-organized montage of images painted with flourishing enthusiasm in blacks, intense blues, pinks, reds and apple-greens. Other painters who make valid contributions are deKooning, Calcagno, Kaname Hayashi (with a vaporous watercolor) Mesibov, Kyle Morris, Philip Pearlstein, Ralph Rosenborg, Stephen Pace, Theodoros Stamos (with an earlier painting) and Mark Tobey.

Sculpture of quality is shown together with unspeakable trash making it difficult to see the value of any of it. With effort, I was able to stay in the sculpture room long enough to see the firm competence of Jacques Lipchitz; the largesse of Seymour Lipton's organic forms; the rough simplicity of Raoul Hague's torso; the charm of Lassaw's cosmos; the elegance of Ezio Martinelli's insectoid man. I liked particularly Louise Bourgeois' cluster of painted wooden shapes, their undersides white like a frog's belly, their backs and head varied with unlimited wit and sensibility; José de Rivera's elongated, slender form, like a fluently written V stretching out and circumscribing the space around it, and Isamu Noguchi's granite ring. For some reason Jeanne Reynal's mosaic was included as sculpture though its effect is closer to painting.

\* \* \*

Since the first essays of the Cubists, the collage has undergone a great many conceptual metamorphoses. Each school has used collage to its own ends: the surrealists for its flexible imagery and surprise value; the futurists for its sharp planarity, the Dadaists for its perversity and the constructivists for its clarity. But until very recently, the medium has been used by most artists as a secondary expression, subordinate to the more important business of painting. Even so distinguished a collage practitioner as Arp has stated that the collage is a "less refined" medium than painting.



An American painter, Corrado Marca-Relli can be credited, I think, with bringing the collage to its apogee. In his exhibition of giant collages at the Stable Gallery, he proves that the technique of cutting and pasting can be used to produce an equivalent to contemporary paintings.

Marca-Relli was born in Boston in 1913 and spent part of his childhood in Italy. He studied painting in New York and Europe, and has always submitted himself to the influences of both, taking from Europe the elegance of means, and from the United States the boldness of style generated during the past fifteen years. His early paintings were gentle observations of Italian landscapes and a little later, circus themes. From there he moved into a semi-surrealist period and from there into the magical, deep-glowing style related to early deChirico. In his first exhibition at the Stable Gallery, Marca-Relli showed luminous interpretations of deserted Italian village squares; of the great walls of Renaissance houses and their vacant, secretive windows; of desolate scenes in deep perspective strongly reminiscent of Metaphysical versions of Bolognese vistas. These dramatic, exceptionally elegant paintings were the last of the direct literal images Marca-Relli was to use, for in his next phase, he abandoned the metaphysical style for a variation—though still dependent on Metaphysical painters' experiments—in collage.

The second show of collages included a number of fallow white canvas compositions in which figures were dissected in much the same way as in Carrà's and deChirico's mannequin series. Canvas limbs like those in flat, cut-out dolls with paper-clip joints, were applied in flat mosaics, their only depth suggested by a slight singeing of their edges.

From there, Marca-Relli worked into a more abstract idiom, represented in this current show. The enormous collages in this show still refer to members of the human figure, but they are assiduously purified of all specific reference and take their place in the overall abstract composition as so many adjustable parts.

Roughly the collages are composed of cut-out swatches of canvas of varied tones applied in one, two or three layers on bare canvas. In several compositions, Marca-Relli has applied tones of ochre, rust, pink, tan, but on the whole he has kept to an austere black-and-white formula. The compositions are controlled, absolutely logical. Each form cuts out its own plane, and each plane is clearly readable. Although depth is never more than a few inches, the complex suggestions of spaces between are constant due to the gradations of shadow which the artist applied on the contours of the form, and the subtle touches, like rivets, which relate one to the other.

An advantage of the collage process is the demand it makes on the artist to invent forms. The mere act of cutting seems to induce form creation, and in the case of the largest of Marca-Relli's works, there is considerable imagination evident in the varied forms. Although the jack-like shape found frequently in deKooning's paintings is extensively used by Marca-Relli, there are other full-bodied forms which are uniquely his own. In the tour-de-force of the show, the enormous "Trial," heart-shapes, shanks, mutton-chops, thighs, shoulders appear, as in the earlier collages, but their juxtaposition is so tight, and symbolic shadow (black) so clever they move together to form configurations which in turn form an image. This composition is based on a horizontal cluster of forms which drifts in an upper band staying close to the surface. Edges are dented, like the seams of old armor, holding together a surface pattern. The whole in its glacial whiteness and blackness is impeccable in terms of logical recessions. In other works, softer notes are introduced in blurred color or melting edges, or, flurries of massing forms races across the canvas as in "Battle." They are always obviously grouped and infinitely studied compositions.

I said before that Marca-Relli had brought collage to its apogee. What he has done is to use the technique so masterfully that he has created a parallel to painting. But the very nature of the collage has obvious limitations. A cut-out shape is already a given plane, while the painted shape must be achieved in a created space situation. That the space is "given" in Marca-Relli's works is already a limitation. Furthermore, in a few compositions, Marca-Relli's admiration for Uccello and other Renaissance master composers has at times led him to take over their personal space solutions, giving his compositions a rather mechanical rectitude.

Above all, the danger of the collage lies in the fact that separately created parts must be arranged on a surface. And the artist becomes so absorbed in arrangement that the intensity of his emo-

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tional impetus is diluted. In the case of Marca-Relli, the look of "arrangement" is often present, blunting the edge of his expressive intention. Finally, although Marca-Relli handles with superb assurance the recent ideas of extending surface space, of organic shapes, of sweeping compositions which shift rapidly across the picture plane, he often fails to add a personal autographic fillip to already familiar terms.

### BOOKS

(Continued from page 9)

of highly compressed confusion due to the elliptical nature of the writing and the insertion of jargon borrowed from other fields of knowledge, particularly anthropology and psychology. The pages are well salted with quotations from Ruskin, Goethe, William James, Woringer, Jean Piaget, Rodin and Henry Moore—some of which illuminate, others merely add to the tentative and unconvincing nature of the conclusions. The 224 gravure plates are of excellent quality and really make the book worth possessing.

**THE ENGLISHNESS OF ENGLISH ART**, by Nikolaus Pevsner (Frederick A. Praeger, \$4.50).

The title of this thoroughly delightful book might give rise to the question of speciousness or chauvinism with the possibility of a long list of sequels on other countries to follow. To the contrary Dr. Pevsner has produced a "geography of art" in opposition to an art history: "... the question asked by a geography of art is what all works of art and architecture of one people have in common, at whatever time they may have been made. That means that the subject of a geography of art is national character as it expresses itself in art." Examining Hogarth, Blake, Turner, Reynolds, Gainsborough, English architecture (particularly the Perpendicular Style), landscape gardening, climate, English character is revealed in an amusing and scholarly study in contradictions and polarities. Enthusiastically recommended.

**COURSE IN BEGINNING WATERCOLOR**, by Musacchia, Fluchere and Grainger, (Reinhold Publishing Corporation, \$3.50).

An art instruction book of essential advice, devoid of nonsense, slickness and tricks to aid those just beginning in watercolor paint-

## BOOKS

*Continued from page 33*

ing. The authors have taken into consideration those elements most likely to puzzle the uninitiated, and have satisfactorily covered all steps of the process. They have kept the palette to a minimum, covered necessary equipment; shown pictorially how to select and stretch papers; put the reader on the right track in analyzing a picture; demonstrated proper and various wash methods; how to use photo notes; with sections on texture, perspective and reflection.

**SOUTHERN INTERIORS OF CHARLESTON, SOUTH CAROLINA**, by Samuel and Narcissa Chamberlain (Hastings House, \$15.00).

Mr. Chamberlain has long been an outstanding architectural photographer particularly of subjects of earlier days, and in **SOUTHERN INTERIORS** has captured some excellent examples of Georgian and Federal styles, Greek Revival, and Adam decoration. For those architects, collectors of antiques and decorators who need such material, here in abundance are doorways, dados, mantels, panels, carvings and bibelots. It is not without nostalgia, "taste," and chinoiserie. 51 houses, 314 subjects. Excellent plates.

# J.O.B.

## JOB OPPORTUNITY BULLETIN

FOR ARTISTS, ARCHITECTS, DESIGNERS AND MANUFACTURERS

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

J.O.B. is in two parts:

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

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

Please address all communications to: Editor, J.O.B., Institute of Contemporary Art, School of The Museum of Fine Arts, 230 Fenway Street, Boston, Mass., unless otherwise indicated. *On all communications please indicate issue, letter and title.*

### 1. OPENINGS WITH COMPANIES

**A. ARCHITECTURAL DESIGNER:** Opportunity for professional recognition with a company that is the national leader in its field. Requires: training in accredited school of architecture or design; 5 years' experience in contemporary design of non-residential buildings, preferably with an architect or in a design organization, including hotel, motel, and restaurant design and planning, in interior design and decoration. Salary open; commensurate with ability. Employment benefits, stability, advancement and opportunity in specialized field. Located in Washington, D. C., in Architectural Department of an operating company.

**B. ARCHITECTURAL DESIGNER:** Well known producer of aluminum, architectural and metal wall products needs man with 5-10 years experience in architectural design work. Person selected will head up design section in metal wall operation. A ground floor opportunity which should develop tremendously with expansion of company's metal wall activities.

**C. ARTIST-DESIGNER:** Teaching position, possible rank of Asst. Professor, in Art Dept. of large Eastern university, for painter or printmaker also interested in continuing professional career. Required: experience as commercial designer as base for organizing and teaching course in lettering, typography and layout.

**D. ASSISTANT TO DIRECTOR OF DESIGN:** Major manufacturer of machine-made glassware, located in Ohio, seeks capable all-around male designer to enter company as assistant to present Director of Design and to carry out responsibilities in product design, silk-screen decora-

tion, and packaging problems. College degree desirable but not essential. Applicant should be 27-35 years old and have some industrial experience. Good starting salary and unlimited future in company for right man.

**E. CREATIVE DESIGNERS:** Tennessee company seeks 2 creative designers for its product and research department for residential home lighting fixtures. Person must be willing to relocate in Chattanooga, Tenn.

**F. DESIGN TALENT:** Large international corporation in Detroit area invites inquiries and applications from individuals 20-45 years of age of unusual design talent for full-time, staff employment in various departments including product (appliances), graphic, display and exhibit, interior, automotive styling, color, engineering, drafting and modelmaking. Excellent salaries (plus overtime), inspiring facilities and working conditions. If records and portfolios show real promise, company will fly candidates to Detroit for interview.

**G. DESIGNER:** Large Philadelphia manufacturer of electric lighting fixtures seeks male designer 25-35 years old. Experience in furniture line helpful. Excellent opportunity. Salary commensurate with education and experience.

**H. DESIGNER-DRAFTSMAN:** Large Boston department store needs as designer-draftsman someone with creative and proven ability. 4-5 years experience in department and specialty store interiors, fixture design and detailing essential. College graduate with architectural or industrial design degree preferred. Liberal employment benefits and opportunity for growth in a store with large expansion program.

**I. DIRECTOR OF INTERIORS:** Internationally known Southern California architectural firm seeks outstanding man to assume position of Director of Interiors. Must have interior design experience combined with proven administrative ability. Commercial and industrial experience preferred. Department store, furniture manufacturing experience helpful. Excellent starting salary; opportunity to grow with progressive firm.

**J. DRAFTSMAN-DESIGNER:** Small progressive office in Central New York State with large and varied practice seeks senior draftsman and designer. Salary commensurate with capacity and experience.

**K. EQUIPMENT DESIGNER-MECHANICAL ENGINEER:** To initiate and maintain a program for the technical development of equipment machines and tools of restaurant production and service. Excellent position with nationally known and respected company. Opportunity for professional recognition. Employment benefits and excellent working conditions. Salary open.

**L. FASHION ARTIST:** Private fashion school in New York City seeks full or part time instructor experienced in all media of illustration. Write, stating age, background and experience.

**M. 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 the factory periodically with design material, should apply.

**N. FLOOR COVERING DESIGNERS:** Nationally known floor covering manufacturer in East needs several experienced designers capable of creating good floral designs. Creative designing experience in soft-surface or hard-surface floor coverings very desirable. Can also consider those with design experience in draperies, fabrics and wallpaper.

**O. FREE-LANCE DESIGNER:** Progressive distribution organization in New York City interested in services of designer to develop well-detailed, contemporary seating pieces.

**P. INDUSTRIAL DESIGN CONSULTANT:** Industrial design consulting firm recently established in New Jersey area seeks well qualified experienced, "second man" for general practice including product and package design, product research and development, etc. Attractive salary based on qualifications.

**Q. INDUSTRIAL DESIGNER:** Chicago office of industrial design firm has immediate opening for qualified industrial designer with minimum of 2 years' experience. Must be good renderer.

**R. INDUSTRIAL DESIGNER:** For IBM Laboratory, Poughkeepsie, New York, for product styling, exterior design. Experience in perspective drawings, clay models, layout drawings. Knowledge of die-casting, plastic modeling, sheet-metal fabrication. 3 years' experience minimum. Industrial design degree desirable.

**S. INDUSTRIAL DESIGNER:** New York office of industrial design firm has immediate opening for an industrial designer with 3-5 years experience. Person must be good at rendering and able to make good presentation of drawings.

**T. LETTERING SPECIALISTS:** Artist to make master drawings of Printing Type faces for use in Photon photographic type composition equip-



ment. Up to \$100 per week, depending upon experience.

**U. PRODUCT DESIGNER:** Preference for a minimum of 2-3 years professional experience, understanding fabrication techniques or with interest and ability to learn. Ability to do project work in cooperation with engineering, marketing and production, to organize and develop projects independently of close supervision and to communicate ideas verbally and graphically. No age requirement; salary \$6500-7500 annually. New York City location. Man preferred.

**V. PRODUCT DESIGNER:** Well-established, nationally known industrial design consulting firm seeks product designer with 2-3 years' experience in designing appliances, etc., for full-time position in Pittsburgh area. Salary based on experience and qualifications.

**W. POTTER:** Wanted to establish own studio in pre-Revolutionary building located in historic Massachusetts town; thousands of visitors yearly. Rent free in exchange for some maintenance duties. Young man preferred.

**X. RADIO-TV:** Large, well-established Mid-west manufacturer with outstanding company design department has several full-time positions. Candidates from Chicago, Mid-west area preferred.

**Y. TOY DESIGNER:** Toy company seeks designer experienced in stuffed toy field with ability to create new items and make patterns. Flair for novel and unusual approach necessary. Write to Welper Toy Company, 79 Bridge Street, Brooklyn, N. Y.

**Z. TWO-DIMENSIONAL DESIGNER:** Large manufacturer of institutional and fine vitrified china in Western Pennsylvania has two staff openings in well directed design department for imaginative, trained designer. Principal emphasis on decoration in 4 separate product lines, with other activity such as shape design, packaging, displays, etc. Salary commensurate with capacity and experience.

**Aa. WALLPAPER DESIGNER:** New England manufacturer of wallpaper wishes to develop free-lance design sources. Two-dimensional designers in New England or New York area wishing to qualify should apply to Editor, J. O. B.

## 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-INDUSTRIAL DESIGNER:** B.F.A. in Design, Art Inst. of Chicago, 1947; 2 years' Architecture, Illinois Inst. of Technology. 10 years' industrial design and architectural experience. Experience in design, engineering, detailing, modelmaking, presentation and administration in furniture, appliances, display, interiors packaging and transportation. Has also done planning design detailing, supervision engineering and administration for residences, shopping centers, schools, hotels, hospitals, factories, office buildings, etc. Seeks position with architectural or architectural-industrial design firm. Prefers Midwest. Male, age 35, married.

**B. ARCHITECT-INTERIOR DESIGNER:** B.F.A., Rhode Island School of Design, 1954. 2 years' active military duty in Japan. 3 years' experience architectural drafting, working drawings, field supervision. 4 years' experience in all phases upholstered furniture manufacture. Basic knowledge ceramics production, glazing and decoration. Avocation in photography.

**C. ART DIRECTOR-ADMINISTRATIVE DESIGN:** B.A., Boston Univ. (C.L.A.); 2 years' Boston Museum of Fine Arts School. 1 year own design consultants group; interior installation published nationally. Art Director, industrial corporation; executive assistant, same. Experience in advertising layout, architectural design, interior planning, plant layout, ceramics, public relations, drafting. Seeks staff position in any field of design or planning. Position sought probably has not yet been named: it is some long-range project requiring executive and administrative ability, creativity, versatility, and ability to persuade VIP's. Male, age 30.

**D. ARTIST-BOOK DESIGNER:** B.F.A., Pratt Inst., 1952. 2½ years' experience designing educational textbooks. Seeks design and art work with large publishing firm. Male, age 28, single.

**E. ARTIST-DESIGNER:** M.A. in Fine Arts, Columbia Univ., 1950; B.A., Allegheny College, 1947. Experience: 10 years' painting in all media, 5 years' mural painting, mosaic tiles, tapestry, ceramic sculpture. Exhibited International Designers Group, New York City; Hudson Gallery, Croton-on-Hudson, N. Y.; Cape Cod Art Assn. Seeks position with architect or architectural-industrial design firm. Female, age 29, single.

**F. ARTIST-DESIGNER:** Studied John Herron Art Inst. 8 years' experience in furniture and automotive field; various aspects including color,

color development, design and fabric. Seeks position with firm in East. Male, 28, married.

**G. ARTIST-PRODUCTION ASSISTANT:** 6 years' experience in newspaper, industrial and direct mail advertising. Creative layout, product illustrating, paste-up and mechanical experience. Interested in handling house-organ. Prefers New Haven area. Female, age 27, single.

**H. ARTIST-TEACHER:** B.F.A., Yale Univ., 1953; 4-year certificate Hartford Art School; Trinity College; Kansas City Art Institute; 10 years' teaching on college and university level; exhibited nationally; book illustrations in national competitions sponsored by Limited Editions and Domesday Press. Prefers teaching drawing, painting, serigraphy, color, basic design. Male, age 41, married.

**I. ARTIST-TEACHER:** B.S., Cornell Univ., 1940. 3 years College of Architecture, Cornell. Hill & Cannon School of Commercial Art; 2 years Atlanta Art Inst. Experience in fine art silk screen reproduction, textile printing, and 5 years sole designer for silk screen greeting card company. Exhibited nationally. Desires teaching position or position with firm. Brochures of work available. Male, 38, single.

**J. CONSULTANT DESIGNER-EDUCATOR:** B.F.A., Rhode Island School of Design. Complete presentations available on past experience in market analysis, product development, styling, sales promotion, engineering detailing and visualization, merchandising display and public relations. 15 years in varied New England industries: jewelry, home furnishings, steel, ceramics, packaging, display Director, Vesper George School of Art, 3 years; Department Head and Asso. Prof., 4 years. Prefers Boston-Providence area. Male, age 45, married.

**K. CRAFTSMAN-TEACHER:** B.S. art education, Skidmore College. 2 years' experience teaching; operation of own studio shop for metal jewelry. Desires position with firm giving technical styling or marketing assistance in handcrafts to foreign concern; or as apprentice to craftsman. Female, age 24, single.

**L. DESIGNER** with administrative ability: B.A., Denison Univ., 1947; M.A. State Univ. of Iowa, 1948; brief study with Hans Hoffman. Former head of college art department and present director of community art center. Experience in graphics, paintings, ceramics, enamels, mosaics and interior design. Desires designing position with contemporary-minded group Ohio-Michigan area. Male, age 32, married.

**M. DESIGNER:** Sculptural, three-dimensional approach; own model-making shop. Furniture, homefurnishings, lighting. Giftwares: ceramics, plastics, woodenware, metal-wood-plastic combinations, holloware (sterling, plated, brass). Seeks design consultation, experimental work, development of new products with progressive, design-conscious company in metropolitan New York area. Male, 44, married.

**N. DESIGNER:** B.F.A., Ohio State Univ., 1951. 5 years' experience in design, estimation, production and installation of furniture; also, experience in design, estimation, production and installation of furniture; also, experience with commercial interiors and architectural projects. Seeks design position with large furniture manufacturing company. Male, age 29, married.

**O. DESIGNER-CRAFTSMAN:** Graduate design school. 6 years' experience own furniture manufacturing, upholstered and case goods. 4 years' furniture selling. Worked with interior designers and architects. Idea man; highly creative; details, sketches. Interested in permanent position, furniture design, sales or allied field. Resumé and portfolio available. Willing to relocate. Male, age 33, married.

**P. DESIGNER-ILLUSTRATOR:** 2 years' study Wilcox Technical School, Meriden, Conn.; Vesper George School of Art, Boston; Navy veteran, grad. of Naval Photographic School; 2 years as graphic illustrator at Naval Air Station, Va. Desires position in New England area; excellent references. Male, age 27, married.

**Q. GRAPHIC DESIGNER-TEACHER:** Grad. Academy of Art, Hungary. Wide advertising experience in Europe and Brazil; professor at Sao Paulo Museum of Art; active exhibiting artist; experienced in graphics. Desires teaching position under contract. Male, age 36, married. Contact: Paul Szentkuti, Rua Eugenie De Lima 152, Sao Paulo, Brazil.

**R. INDUSTRIAL DESIGNER:** 7 years' experience in automotive styling and industrial design in Detroit, seeks permanent position with appliance manufacturer or industrial design office in Northeastern Ohio. Male, age 30, married.

**S. INDUSTRIAL DESIGNER:** B.I.D., Pratt Inst., 1951. Diversified design experience in business machines, electric appliances, interiors, furniture. Excellent knowledge of materials and processes. Able to work in all media and capable of carrying design from conception to completion. Seeks permanent design position with manufacturer or basic materials producer. Resumé on request. Male, age 32, married.

**T. INTERIOR DESIGNER:** B.F.A., Boston Univ., 1956. No fear of hard

work. Desires to exploit potential and prove ability to become an asset to an employer who is seeking such a man. Male, 24, single.

**U. INTERIOR DESIGNER-CONSULTANT:** Grad., Parsons School, 1946; attended MacMurry College, Univ. of Illinois, Univ. of Colorado. Experience as decorator's assistant New York and Chicago firms; free-lanced in interior illustration; own shop 4½ years; experience as consultant in photography, interiors and product design. Seeks position as decorator or designer. Willing to relocate. Female, age 32, single.

**V. PHOTOGRAPHER:** Varied background of top magazine and industrial assignments. Also familiar with layout and design, writing experience. 2 shows at Museum of Modern Art. Well known for unique personal style. Desires free-lance or staff work. Female, age 30, single.

**W. SCULPTOR-TEACHER:** M.F.A., California College of Arts and Crafts, 1956. Experienced in commission sculptor for landscape architects; frequent exhibitor; adult education art teacher. Desires free-lance landscape and architectural sculpture commissions. Available 1957 for college-level sculpture teaching. Prefers West. Male, age 27, married.

## 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 check (✓) indicate products which have been merit specified for the new Case Study House 17.*

### INTERIOR DECORATION—HOME STUDY

(8281) Approved supervised home study training in all phases of interior decoration. Ideal supplementary course for architects, builders, designers. No classes. No wasted time. Text and work kit furnished. Low tuition payments. Send for free booklet. Chicago School of Interior Decoration, Dept. 8281, 835 Diversey Parkway, Chicago 14, Ill.

### NEW THIS MONTH

#### ARCHITECTURAL METAL WORK

(294) Architectural Interior Metal Work and Custom Lighting Fixtures: Specializing in the design and fabrication of decorative metal work, murals, contemporary lighting fixtures and planning, room dividers, and decorative fixtures of all types for stores, office buildings, restaurants, cocktail lounges, hotels and homes. Sculptured metals, tropical hardwoods, mosaics, glass and plastics are used in the fabrication of these designs. Send for information and sample decorative plastic kit, Strickley & Company, 711 South Grandview Street, Los Angeles 57, California.

#### ARCHITECTURAL WOODWORK

(295a) Manufacturers of architectural woodwork, specializing in all types of fixtures for stores, offices, churches and banks. Large and complete shop facilities offer a complete range of work from small specialty shops to complete departments in large stores. Experienced staff to discuss technical or structural problems, and to render information. Laurel Line Products, 1864 W. Washington Blvd., Los Angeles 7, California.

#### APPLIANCES

(292a) Built-in Ranges and Ovens: Latest developments in built-in Ovens with Glide-out Broiler, also motorized Rotisserie. Table top cook top ranges (4 or 6 burners) ready for smart built-in installation. Available in colors or

stainless steel to provide sparkling interest in spacious contemporary kitchens. Send for color brochure, photos, and specifications. Western-Holly Appliance Company, 8536 Hays Street, Culver City, California.

#### DECORATIVE ACCESSORIES

(426) Contemporary Clocks and Accessories: New collection of 8 easily mounted weather vanes, traditional and modern designs by George Nelson. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; lastex wire lamps, and bubble lamps. George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Co., Zeeland Mich.

#### FABRICS

(264a) Inquire for a handsome (\$1.00) file folder of 20 swatches of Granite, a heavy-duty upholstery, adapted from a hand woven original. An accordion folder of fifty different swatches with complete information may be ordered for \$3.00.

The finest contemporary fabrics from Jack Lenor Larsen, Inc., are available at Kneeder Fauchere showrooms in San Francisco and Los Angeles. These fabrics are weaver-designed, with the yarn selection, the designing, the weaving, and the sales supervised by the Larsen associates. The designers have experience in both design and architecture and know the place of fabric in the scheme of things. Write: Larsen, Inc., 36 E. 22nd St., New York, N. Y.

(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.

### FURNITURE

(188a) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl, tables, cabinets, upholstered pieces, chairs; represents new concept in modern furniture; fine detail and soft, flowing lines combined with practical approach to service and comfort; shelf and cabinet wall units permit exceptional flexibility in arrangement and usage; various sections may be combined for specific needs; cabinet units have wood or glass doors; shelves and trays can be ordered in any combination; free standing unit afford maximum storage; woods are English hawthorn, American walnut, white rock maple in contrasting colors—almost true white and deep brown; most pieces also available in all walnut; wood and provides protection against special finish preserves natural finish of wear and exposure to moisture; excellent craftsmanship; data belong in all contemporary files; illustrated catalog available.—Baker Furniture, Inc., Grand Rapids, Michigan.

(270a) Furniture (wholesale only): Send for new brochure on furniture and lamp designs by such artists as Finn Juhl, Karl Ekselius, Jacob Kjaer, Ib Kofod-Larsen, Eske Kristensen, Pontopidan. Five dining tables are shown as well as many Finn Juhl designs, all made in Scandinavian workshops. Write Frederik Lunning, Distributor for Georg Jensen, Inc., 633 N. La Cienega Blvd., Los Angeles 46, California.

(138a) Contemporary Furniture: Information. Open showroom to the trade, featuring such lines as Herman Miller, Knoll, Dux, Feltmore, House of Italian Handicrafts and John Stuart. Representatives for Howard Miller, Glenn of California, Kasparian, Pacific Furniture, String Design Shelves and Tables, Swedish Modern, Woolf, Lam Workshops and Vista. Also, complete line of excellent contemporary fabrics, including Angelo Testa, Schiffer, Prints, Elenhank Designers, California Woven Fabrics, Robert Sailors Fabrics, Theodore Merowitz, Florida Workshops and other lines of decorative and upholstery fabrics.

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

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

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

(180a) Dux: A complete line of imported upholstered furniture and related tables, warehoused in San Francisco and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog.—The Dux Company, 390 Ninth Street, San Francisco 2, California.

(248a) Furniture: Paul McCobb's latest brochure contains accurate descriptions and handsome photographs of pieces most representative of the McCobb collections of furniture. Write for this reference guide to Directional,

Inc., Dept. AA, 8950 Beverly Blvd., Los Angeles 48, Calif.

(257a) Furniture: A new eighteen page brochure contains 30 photographs of John Stuart furniture demonstrating a concept of good design with emphasis on form no less than function. Accompanying descriptions include names of designers, approximate retail prices, dimensions and woods. Available from John Stuart Inc., Dept. AA, Fourth Avenue at 32nd Street, New York 16, N. Y.

(265a) Catalogue sheets and brochures available on a leading line of fine furniture featuring designs by MacDougall and Stewart, Paul Tuttle, Henry Webber, George Simon, George Kasparian. Experienced contract department at Kasparians, 7772 Santa Monica Blvd., Los Angeles 46, California. For further information write on your letterhead to above address. Showrooms: Carroll Sagar & Associates, 8833 Beverly Blvd., Los Angeles 48; Bacon and Perry, 170 Decorative Center, Dallas, Texas; Scan, Inc., 326 South Lake, Pasadena, Calif.; Casa Goldtree Liebes & Cia., San Salvador, El Salvador, C. A.

(247a) Contemporary home furnishings: A new 1955 illustrated catalog: Illustrated catalogue presenting important examples of Raymor's complete line of contemporary home furnishings shows designs by Russell Wright, George Nelson, Ben Seibel, Richard Galef, Arne Jacobsen, Hans Wagner, Tony Paul, David Gil, Jack Equier and others. Included is illustrative and descriptive material on nearly 500 decorative accessories and furnishings of a complete line of 3000 products. Catalogue available on request from Richards Morgenthau, Dept. AA, 225 Fifth Ave., New York City 10, New York.

### HARDWARE

(215a) Reflector Hardware Corp. announces new 55-S SPACEMASTER Catalog. Contains 128 pages, over 650 illustrations of most advanced merchandising equipment on market. Includes: Wall Sections, Counter Set-ups, Island Units, Signing Equipment, Shelving, Splicing and Binning Equipment. Most complete merchandising equipment catalog printed. Available from the Reflector Hardware Corporation, Western Ave. at 22nd Place, Chicago 8, Illinois or 225 West 34th St., N. Y. 1, N. Y.

✓ (204a) Contemporary Locksets: Illustrated catalog on Kwikset "600" Locksets, 6 pin tumbler locksets for every door throughout the home; suitable for contemporary offices, commercial buildings. Features: 5-precision-matched parts for easy installation; dual locking exterior locksets—simplified cylinder reversing—may be reversed for left or right-handed doors. Stamped from heavy gauge steel, brass. Available in variety of finishes. For free catalog, write to Wm. T. Thomas, Dept. AA, Kwikset Sales and Service Company, Anaheim, California.

### HEATING, AIR CONDITIONING

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

(143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engi-



neering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; Nutone, Inc., Madison & Red Bank Rds., Cincinnati 27, Ohio.

(272a) Radiant Heating Systems and Service: A complete service in the field of Heating and Air Conditioning, Rusherheat, Inc. engineers, fabricates and installs radiant heating systems for residences, terraces, pools, commercial and industrial applications. This company is in a position to be neutral in the usual controversy of radiant heating and air conditioning versus warm air heating and air conditioning since it specializes in both fields. Rusherheat, Inc., 920 No. La Brea Ave., Inglewood, California. Phone: ORegon 8-4355.

(907) Quick Heating: Comprehensive 12-page catalog featuring Markel Heataire electrical space heaters; wall-at-tachable, wall-recessed, portable; photographs, technical data, non-technical installation data; good buyer's guide.—Markel Electric Products, Inc., Buffalo 3, N. Y.

#### LIGHTING EQUIPMENT

(277a) Lighting Fixtures: Complete information on contemporary lighting fixtures by Chiarello-Frantz. Feature is "Light Puff" design: pleated, washable, Fiberglas-in-plastic shades with anodized aluminum fittings. Accessories include wall brackets, floor and table standards, and multiple canopy fixtures for clusters of lights. Write to: Damron-Kaufmann Inc., 440-A Jackson Square, San Francisco 11, California.

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

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

(253a) Television Lighting Catalogue No. 4 is a result of research and development to meet Television's lighting needs. Contents include base lights, spotlights, striplights, beamlights, control equipment, accessories and special effects. Request your copy from Century Lighting, Dept. AA, 521 W. 43rd St., New York 36, New York.

(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 including recessed and surface mount-

ed, "large area" light sources with various, modern diffusing mediums. The catalog is divided into basic sections for easy reference.—Sunbeam Lighting Company, 777 East 14th Place, Los Angeles 21, California.

(246a) Theatrical Lighting Catalogue No. 1: Is a comprehensive presentation of lighting instruments and accessories required for entertainment productions. Contents include information on stage layouts, spotlights, floodlights, striplights, special equipment, control equipment, accessories and remote control devices. To obtain a copy write to Century Lighting, Dept. AA, 521 West 43rd St., New York 36, New York.

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

(293a) Custom Lighting Fixtures and Architectural Interior Metal Work: Manufacturers of custom lighting fixtures for banks, churches, residential, and offices. Also complete interior fixtures, desks, check and writing stands, room and office separators decorative interior murals in metal and plastic. Specializing in all metals: brass, copper, aluminum, iron, and newly developed original decorative plastics. Consultation service for design and material recommendation. Send for information and sample decorative plastic kit. Strickley & Company, 711 South Grand View Street, Los Angeles 57, California.

(288a) Lighting Fixture: The new double arm, precision positioned, adjustable Luxo lamp is ideal for decorators' studios, plants, hospitals, as well as the home. Moving arms permit easy change of position. Lamp can pivot in a circle 90° in diameter. The shade remains stable while the arms are in motion, yet may be raised, lowered or tilted at any angle. A variety of mounting brackets are available for wall, desk or sloping surfaces. Obtainable in various sizes and colors, Incandescent and Fluorescent. For catalogues of specifications and prices write Luxo Lamp Corporation, Dept. AA, 464 Bryant Street, San Francisco 7, Calif.

(231a) Aluminum Honeycomb Lighting: Complete information now available on this new approach to full ceiling lighting—Honeylite. Made from high purity aluminum foil by special "Hexcel" process, Honeylite is now available in various cell sizes. Information describes exceptional acoustical value, excellent light transmission efficiency. Its adaptability to any lighting fixture now using glass, plastic or louvers is noted and its fireproof and concealing qualities listed. For complete, illustrated information, write to John P. Schafer, Hexcel Products Co., Dept. AA, 951 61st Street, Oakland 8, California.

(z7a) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot, remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

#### MISCELLANEOUS

(286a) Built-In Vacuum Cleaning System: Highly efficient built-in central cleaning system for residences, institutions, and light commercial. System features inlets in each room on wall or floor to allow easy reach with the hose and its attachments. From the inlets, tubing leads to the power unit which can be placed on service porch, garage or any spot handy for infrequent emptying of the large dust receptacle System is dustless, quiet, convenient and practical for all rooms, furniture, fabrics, rugs, home workshops, cars and carpets. Vacuums wet or dry surfaces. Write for information and brochure; Central Vacuum Corporation, 3667 West 6th St., Los Angeles 5, Calif. Phone DUnkirk 7-8131.

#### PAINTS, SURFACE TREATMENT

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

(281a) Mosaics: Studio workshop offers complete line of contemporary custom mosaic table tops, mosaic murals, architectural sculpture, contemporary furniture, special leather and brass. Original designs. Maurice Bailey Designs, 968 North La Cienega Blvd., Los Angeles 46, California. Phone: OLean-der 5-8658.

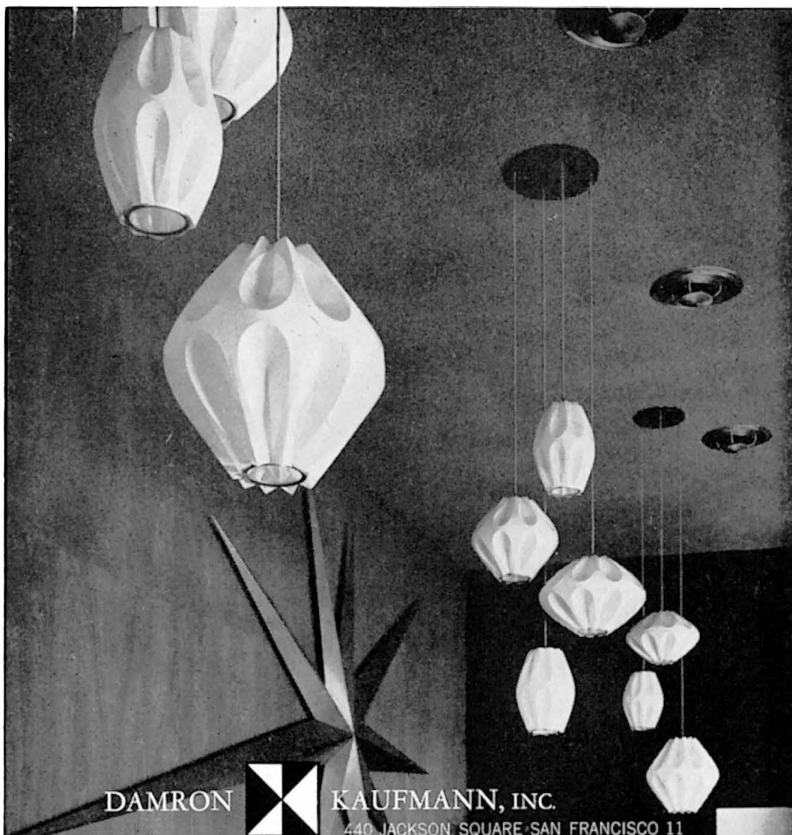
(197a) "This is Mosaic Tile": 16-page catalog describing many types clay tile. Outstanding because of completeness of

product information, organization of material, convenience of reference, quality of art and design. Copies of award-winning Tile Catalog presented by The Mosaic Tile Company, Zanesville, Ohio.

(283a) Ceramic Tile: Write for information on new Pomona Tile line. Available in 42 decorator colors, four different surfaces, 26 different sizes and shapes. Ideal for kitchen and bathroom installations. Pomona Tile is practical; lifelong durability, resists acids, scratches and abrasions, easy to keep clean. No wax or polish necessary, exclusive "Space-Rite" feature assures even spacing. Top quality at competitive prices. Pomona Tile Manufacturing Company, 629 N. La Brea Avenue, Los Angeles 36, Calif.

(213a) Gelvatex Coatings: "First of the vinyl emulsion paints"—These paints have proved their outstanding durability in England, Africa, Canada, France, Australia, New Zealand. Available for all surfaces in wide range of colors. Advantages: lasts up to 7 years or longer; may be applied on either damp or dry surface; dries in 30 minutes; flows on in 25% less time; not affected by gasoline, kerosene, lubricating oils or greases; highly resistant to acids, gases, sun, salt air, smog. Gelvatex film lets surface breathe, will not trap moisture vapor, rain cannot penetrate. For informative literature write to Larry Blodgett, Dept. AA, Gelvatex Coatings Corp., 901 E. Vermont, Anaheim, Calif.

(219a) Permalite-Alexite Concrete Aggregate: Information on extremely lightweight insulating concrete for floor slabs and floor fills. For your copy, write to Permalite Perlite Div., Dept. AA Great Lakes Carbon Corporation, 612 So. Flower Street, Los Angeles 17, Calif.



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17

(228a) Mosaic Western Color Catalog—In colors created especially for Western building needs, all of the clay tile manufactured by The Mosaic Tile Company is conveniently presented in this new 81-page catalog. Included in their various colors are glazed wall tile, ceramic, Velvetex and Granitex mosaics, Everglaze tile and Carlyle quarry tile. Completing the catalog is data on shapes, sizes and trim, and illustrations of a popular group of Mosaic All-Tile Accessories for kitchens and baths. For your copy of this helpful catalog, write The Mosaic Tile Company, Dept. AA, 829 North Highland Avenue, Los Angeles, California.

(196a) Panel Tile: New Polystyrene wall tile in 9-inch squares, textured, striated front surface, "sure-grip" diamond back. Eleven popular colors are built in, cannot fade, chip, peel off or discolor. Washable, scratch and mar proof, withstands heat, will not rust, rot, warp or swell. Well suited for residence, business, industrial and institutional installations. Can be installed over any firm, smooth, sealed wall, such as plywood, sheetrock, plaster board or plastered walls. Further information will be supplied by New Plastic Corp., 1025 N. Sycamore, Los Angeles 38, Calif.

(227a) Mikro-Sized Tile—Newly perfected, precision ground tile described as most important development in 20 years of tile making. Reduces setting time, insures perfect alignment of joints, even on adjacent walls and integral corners. Spacing lugs on two edges only—twice the size of regular lugs—providing standard 3/64 inch joints. Time saved by elimination of shimming, sanding, juggling as tiles are uniform in size. For detailed information, write to Mr. Allan Paul, Adv. Mgr., Gladding, McBean Company, Dept. AA, 2901 Los Feliz Blvd., Los Angeles, Calif.

#### SASH, DOORS AND WINDOWS

(290a) Indoor Movable Shutters—Illustrated brochure shows many features and installations of Paul Heinley Indoor Movable Shutters—with details on newest shutter treatment, Shoji Shutters. Specifications include construction details, methods for installing and information for ordering or requesting bids. Paul Heinley, 2225 Michigan Ave., Santa Monica, California.

(284a) Solar Control Jalousies: Adjustable louvers eliminate direct sun-

light and skylight at windows and skylights; some completely darken for audio-visual. Choice of controls: manual, switch-activated electric, completely automatic. In most air-conditioned institutional, commercial and industrial buildings, Lemlar Solar Control Jalousies are actually cost-free. Service includes design counsel and engineering. Write for specifics, Lemlar Corp., P. O. Box 352, Gardena, California; telephone FAculity 1-1461.

✓(273a) Jalousie Sash: Information and brochure available on a louver-type window which features new advantages of design and smooth operation. Positive locking, engineered for secure fitting, these smart new louver windows are available in either clear or obscure glass, mounted in stainless steel fittings and hardware with minimum of working parts, all of which are enclosed in the stainless steel channel. (Merit specified for Case Study House #17.) Louvre Leader, Inc., 1045 Richmond Street, Los Angeles 45, Calif. Phone: CApitol 2-8146.

(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.

(210a) Soulé Aluminum Windows; Series 900: From West's most modern alumilating plant, Soulé's new aluminum windows offer these advantages: alumilite finish for longer wear, low maintenance; tubular ventilator sections for maximum strength, larger glass area; snap-on glazing beads for fast, permanent glazing; Soulé putty lock for neat, weather-tight seal; bind-free vents, 90% openings; 3/4" masonry anchorage; installed by Soulé-trained local crews. For information write to George Cobb, Dept. BB, Soulé Steel Company, 1750 Army Street, San Francisco, Calif.

#### SOUND CONDITIONING

(263a) Acoustical Systems: Non-exposed accessible suspension system for

acoustical tile. Flexible, easily installed, low-cost maintenance. Brochure contains specifications, drawings may be obtained from Accesso Systems, Inc., 4615—8th Avenue N.W. Seattle 7, Washington.

(289a) Sound systems—HI-FI and Inter-communication. All types of sound systems for residential, office, industrial, churches, schools, etc. Complete design and installation service. Complete stock of quality component parts. Visit our showrooms. Free consultation service. Write for information, etc. CALIFORNIA SOUND PRODUCTS, INC. 7264 Melrose Avenue, Hollywood 46, Calif. Phone: WEbster 1-1557.

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

#### SPECIALTIES

✓(249a) Fireplace tools and grates: Profusely illustrated brochure showing firetools, stands and wall brackets, andirons (cast iron), grates and standing ashtrays. Merit specified for Case Study House No. 17. Write to Stewart-Winthrop, Dept. AA, 7570 Woodman Ave., Van Nuys, Calif.

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

(183a) New Recessed Chime, the K-15, completely protected against dirt and grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unusual double resonator system results in a great improvement in tone. The seven-inch square grille is adaptable to installations in ceiling, wall and baseboards of any room.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

#### STRUCTURAL MATERIALS

(218a) Permalite-Alexite Plaster Aggregate: Latest information on this highly efficient fireproofing plaster presented in detail in completely illustrated brochure. Brochure contains enough data and authority on authentic fire resistance to warrant complete, immediate acceptance of Permalite-Alexite for perlite plaster fireproofing. Many charts and detailed drawings give fire ratings, descriptions and authorities and describe plaster as lightweight, economical and crack-resistant, withstanding up to 42% greater strain than comparable sanded plasters. Write to Permalite, Perlite Div., Dept. AA, Great Lakes Carbon Corp., 612 So. Flower St., Los Angeles 17, California.

(179a) Filon-fiberglass and nylon reinforced sheet: Folder illustrating uses of corrugated or flat Filon sheets in industry, interior and outdoor home design and interior office design. Technical data on Filon together with illustrated breakdown of standard types and stock sizes; chart of strength data and static load. Additional information on Filon accessories for easy installation.—Filon Plastics Corporation, 2051 E. Maple Avenue, El Segundo, California.

✓(207a) Unusual Masonry Products: complete brochure with illustrations and

specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete veneer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections;—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. 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.

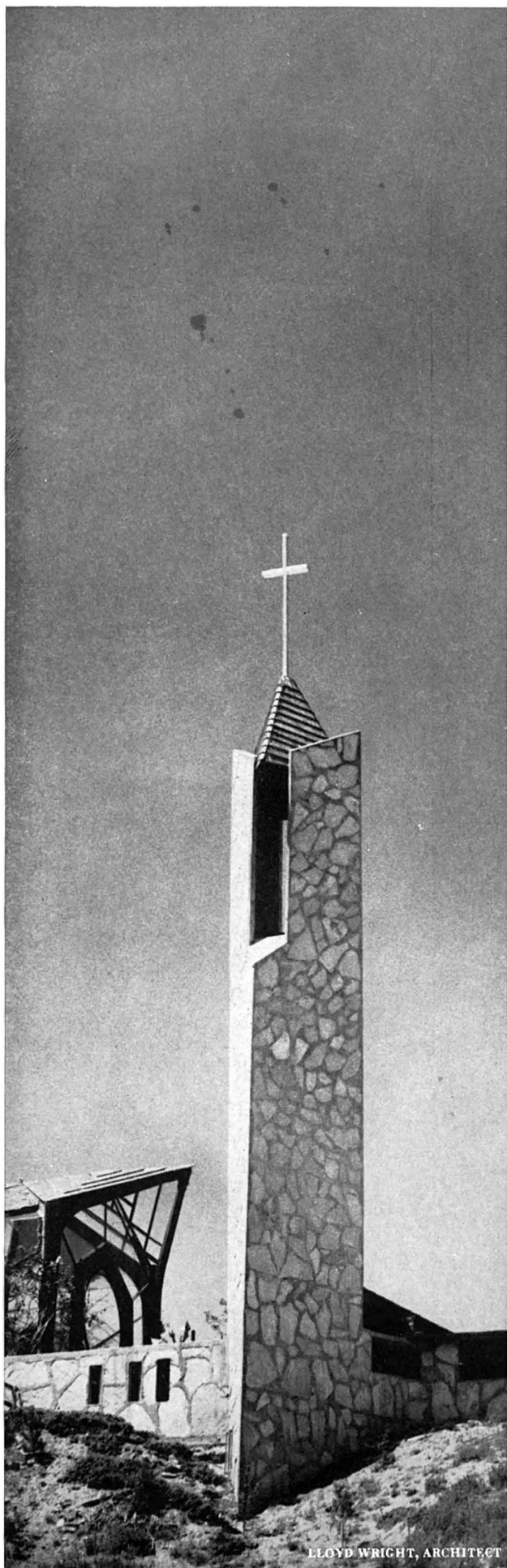
(208a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in perfect harmony with trend toward using natural wood textures. Packaged in two lengths and widths; has shiplap edges; applied quickly, easily; immune to water, weather, heat, cold. Uses include: vertical siding for homes; screening walls for garden areas; spandrels on small apt., commercial buildings; inexpensive store front remodeling; interior walls, ceilings, counters. For detailed information write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.

(243a) Send for new four-page basic catalog covering fir plywood grades and application data in condensed tabular form has been released by Douglas Fir Plywood Association. The folder, based on revisions stiffening grade and quality requirements as outlined in the new U.S. Commercial Standard for fir plywood (CS45-55), is designed as a quick easy-to-read reference piece for builders, architects, specifiers and other plywood users. The catalog covers such essential data as type-use recommendations, standard stock sizes of Exterior and Interior types, recommendations on plywood siding and paneling, engineering data for plywood sheathing and plywood for concrete forms, minimum FHA requirements, fundamentals of finishing, and applications for specialty products. Sample copies are obtainable free from Douglas Fir Plywood Association, Tacoma 2, Wash.

(291a) Decorative Natural Stone: For residential and commercial application. Quarried in Palos Verdes Peninsula of Southern California. Palos Verdes Stone offers wide range of natural stone in most popular types, distinctive character, simple beauty with great richness. Soft color tones blend harmoniously with decorative effects on all beauty and appeal. For interior and types construction to create spacious exterior use. Send for complete color brochure and information. Palos Verdes Stone Dept. Great Lakes Carbon Corporation, 612 South Flower Street, Los Angeles 17, Calif.

(211a) New Soulé Steel Stud: Major improvement in metal lath studs, Soulé's new steel studs were developed to give architects, builders stronger, lighter, more compact stud than previously available. Advantages: compact open-web design, notched for fast field-cutting; continuous flanges; five widths; simplifies installation of plumbing, wiring, channel. For steel stud data write George Cobb, Dept. AA, Soulé Steel Company, 1750 Army Street, San Francisco, Calif.





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